

## Term Information

Effective Term Spring 2024

## General Information

Course Bulletin Listing/Subject Area Art  
Fiscal Unit/Academic Org Art - D0215  
College/Academic Group Arts and Sciences  
Level/Career Undergraduate  
Course Number/Catalog 3008  
Course Title Artists as Leaders and Engaged Citizens  
Transcript Abbreviation ART3008LeaderCitiz  
Course Description This course focuses on the role of the artist as a citizen and leader for a just and diverse world. Students will learn about the interface of art and citizenship, including such topics as: art as a social and political practice; the potential for art to advance critical and creative thinking about contemporary social issues; creative/collaborative forms of leadership.  
Semester Credit Hours/Units Fixed: 3

## Offering Information

Length Of Course 14 Week  
Flexibly Scheduled Course Never  
Does any section of this course have a distance education component? No  
Grading Basis Letter Grade  
Repeatable No  
Course Components Laboratory, Lecture  
Grade Roster Component Lecture  
Credit Available by Exam No  
Admission Condition Course No  
Off Campus Never  
Campus of Offering Columbus, Lima, Mansfield, Marion, Newark, Wooster

## Prerequisites and Exclusions

Prerequisites/Corequisites None  
Exclusions none  
Electronically Enforced Yes

## Cross-Listings

Cross-Listings

## Subject/CIP Code

Subject/CIP Code 50.0701  
Subsidy Level Baccalaureate Course  
Intended Rank Freshman, Sophomore, Junior, Senior

## Requirement/Elective Designation

Citizenship for a Diverse and Just World

## Course Details

### Course goals or learning objectives/outcomes

- Theme Goal 1: Successful students will analyze an important topic or idea at a more advanced and in-depth level than the foundations. Relying on research or cutting-edge findings and deeply engaging with the subject matter, among other possibilities.
- Theme Goal 2: Students will integrate approaches to the theme by making connections to out-of-classroom experiences with academic knowledge or across disciplines and/or to work they have done and that they anticipate doing in the future.
- Specific Theme Goal 3: Students will explore and analyze a range of perspectives on global, national, or global citizenship and apply the knowledge, skills, and dispositions that constitute citizenship.
- Specific Theme Goal 4: Students will examine notions of justice amidst difference, analyze and critique how these interact with historically and socially constructed ideas of citizenship and membership within societies, within the US and the world

### Content Topic List

- Topics as: art as a social and political practice; the potential for art to advance critical and creative thinking about contemporary social issues; creative/collaborative forms of leadership.

### Sought Concurrence

No

## Attachments

- Winant\_Artist as Leaders Course Submission Sheet.pdf: Themes explanation  
*(Other Supporting Documentation. Owner: Owens-Morrison, Jenifer Renee)*
- Winant\_Artists as Leaders\_syllabus (1).docx: Syllabus  
*(Syllabus. Owner: Owens-Morrison, Jenifer Renee)*

## Comments

## Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Owens-Morrison, Jenifer Renee	09/20/2023 12:50 PM	Submitted for Approval
Approved	Lisbon, Laura Nicole	09/20/2023 07:28 PM	Unit Approval
Approved	Vankeerbergen, Bernadette Chantal	10/02/2023 04:52 PM	College Approval
Pending Approval	Jenkins, Mary Ellen Bigler Hanlin, Deborah Kay Hilty, Michael Neff, Jennifer Vankeerbergen, Bernadette Chantal Steele, Rachel Lea	10/02/2023 04:52 PM	ASCCAO Approval

# Artists as Leaders and Engaged Citizens

ART 3008

Term: TBD

## Course Information

Instructor: Carmen Winant

Email: [winant.1@osu.edu](mailto:winant.1@osu.edu)

Office: Hopkins 380 B

Office Hours:

Mode of course Delivery: In Person

Room:

Day and Time: T/Th 11:10-1:55

## Course Description

This course focuses on the role of the artist as a citizen and leader for a just and diverse world. Students will learn about the interface of art and citizenship, including such topics as: art as a social and political practice; the potential for art to advance critical and creative thinking about contemporary social issues; creative/collaborative forms of leadership. This course combines both seminar (readings/ lecture/discussion) and studio (solo and collaborative creative production and critique). Students will also reflect on their individual skills, concerns, and interests in imagining how — as maker, curator, critic, and/or activist — they might best continue engaging with socially-oriented art.

## Course Goals / Rationale

### Goals and ELOs common to all Themes

Goal 1: Successful students will analyze an important topic or idea at a more advanced and in-depth level than the foundations. In this context, “advanced” refers to courses that are e.g., synthetic, rely on research or cutting-edge findings, or deeply engage with the subject matter, among other possibilities.

Goal 2: Successful students will integrate approaches to the theme by making connections to out-of-classroom experiences with academic knowledge or across disciplines and/or to work they have done in previous classes and that they anticipate doing in future.

ELOs related to Goals 1-2	Course activities and assignments to meet these ELOs
<p><b>ELO 1.1</b> Engage in critical and logical thinking.</p>	<p>Students will:</p> <ul style="list-style-type: none"> <li>○ Write two papers that provide developed, clear, and original arguments in response to advanced scholarship in the readings;</li> <li>○ Write two papers that critically analyze the impact of a particular artist as an engaged leader and citizen.</li> <li>○ Engage in class-based discussion that: <ul style="list-style-type: none"> <li>○ synthesizes knowledge and insights from multiple sources (readings and lectures, the collaborative classroom process, and personal experience)</li> <li>○ builds on comments from classmates</li> </ul> </li> <li>○ Develop an explicit intention, strategy, and implementation plan for creating a work of art related to the course theme.</li> </ul>
<p><b>ELO 1.2</b> Engage in an advanced, in-depth, scholarly exploration of the topic or ideas within this theme.</p>	<p>The course has three modules: 1) An overview of social-practice art; 2) Artist engaging in the commons (public space); 3) Artists engaging as thought leaders and change agents. Threading across the course is a studio component, in which students (solo or collaboratively) develop a work of art related to the course theme.</p> <p>Students will:</p> <ul style="list-style-type: none"> <li>○ Demonstrate in both discussion and papers in-depth knowledge (drawn from both historical and contemporary examples in readings and lectures )of ways that artists function as community-builders and thought leaders.</li> <li>○ Begin to apply this knowledge in their own creative production as part of the studio component of this course.</li> </ul>
<p><b>ELO 2.1</b> Identify, describe, and synthesize approaches or experiences.</p>	<p>Students will engage in very diverse learning modalities, including:</p> <p>Cognitive approaches</p> <ul style="list-style-type: none"> <li>○ Lectures (by the instructor and by guest lecturers), as well as readings, that address historical, theoretical, and aesthetic dimensions related to the course.</li> <li>○ Writing response papers (see ELO1.1).</li> </ul> <p>Aesthetic experiences</p> <ul style="list-style-type: none"> <li>○ Viewing and analyzing artwork (presented in lectures, field trips, and critiques);</li> <li>○ Producing a work of art related to the course theme.</li> </ul> <p>Interpersonal learning</p> <ul style="list-style-type: none"> <li>○ Helping to create and nurture an explicitly collaborative classroom culture, including in critique sessions and (for those who work on a collaborative art project) in creative production.</li> </ul>

<p><b>ELO 2.2 Demonstrate a developing sense of self as a learner through reflection, self-assessment, and creative work, building on prior experiences to respond to new and challenging contexts.</b></p>	<p>Students will:</p> <ul style="list-style-type: none"> <li>○ Use art-making and critique sessions to present their reflections about their intention, strategy, and satisfactions/challenges in creating a work of visual art related to the course theme.</li> <li>○ Demonstrate an understanding of the elements of collaboration by helping create and nurture a collaborative classroom culture.</li> <li>○ Complete a written self-assessment reflecting on their individual skills, concerns, and interests in imagining how — as maker, curator, critic, and/or activist — they might best continue engaging with socially-oriented art.</li> </ul>
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Goals and ELOs specific to the theme: Citizenship for a Just & Diverse World

GOAL 3: Successful students will explore and analyze a range of perspectives on local, national, or global citizenship, and apply the knowledge, skills, and dispositions that constitute citizenship.

GOAL 4: Successful students will examine notions of justice amidst difference and analyze and critique how these interact with historically and socially constructed ideas of citizenship and membership within societies, both within the US and/or around the world.

ELOs related to Goals 3-4	Course activities and assignments to meet these ELOs
<p><b>ELO 3.1</b> Describe and analyze a range of perspectives on what constitutes citizenship <u>and</u> how it differs across political, cultural, national, global, and/or historical communities.</p>	<p>This course is about the potential for art to function as a means of expressing and expanding notions of citizenship. For example:</p> <p><u>As part of Module 2, (Artists Engaging the Commons / Public Space)</u>, students describe and analyze examples of artists as community members and builders across different political, cultural, global, and historical contexts.</p> <p><i>Sample Readings:</i> Grant Kester, “The Art of Locality,” in <i>The One and the Many, Contemporary Collaborative Art in a Global Context</i>. Beverly Naidse, “Pandemic Makeover: Reimagining Place &amp; Community in a Time of Collapse,” in <i>Art As Social Practice: Technologies for Change</i>, eds xtine burrough and Judy Walgren.</p> <p><i>Sample Activities:</i> Students walk around their neighborhood, mapping the sources of formal and organic leadership, and the institutions that foster, or diminish, a sense of citizenship among the members of the community. Students write a paper responding to one of 11 readings in this module.</p>

	<p><u>(ELO 3.1 Activities continued):</u></p> <p>As part of <u>Module 3</u>, students describe and analyze ways that, through their work, artists have acted as thought leaders and — by driving public affect, challenging systems of power both within and beyond the art world, and generating/supporting political action — engaged the public to think more expansively about citizenship.</p> <p><i>Sample Readings:</i>  Chris Kraus “Resistance,” in <i>Social Practices</i> .  Martin Herbert, “Tell them I Said No.”  Taraneh Fazeli, “Calling in Sick.”</p> <p><i>Sample Activities:</i>  Lectures on artists from diverse political cultural, historical, national, and global communities, whose work has generated significant collective anger or grief, or pride and hope.</p>
<p><b>ELO 3.2</b> Identify, reflect on, and apply the knowledge, skills and dispositions required for intercultural competence as a global citizen.</p>	<p>The assignments and lectures (including guest lectures) expose students to artists and writers who examine their extremely diverse identities and communities from a social justice perspective. For example:</p> <p><i>Taraneh Fazeli</i>, a curator-writer whose work reflects her identity as queer, disabled, and Iranian woman;  <i>Coco Fusco</i>, an artist-scholar whose work depicts and challenges racialized colonial practices;  <i>Theaster Gates</i>, whose work redeems spaces (especially Black spaces) that have been left behind.  <i>Guest speakers (tbd)</i>  <i>Wendy Red Star</i>, whose art examines contemporary and historical indigenous ideologies and colonialist structures  <i>Ghana ThinkTank</i>, an international public art collective that flips power dynamics, asking the “3rd world” to intervene in the lives of the people in the global north.</p> <p>Students actively participate in creating and nurturing a collaborative classroom culture across their own differences in race, gender, and other social inequalities.</p>
<p><b>ELO 4.1</b> Examine, critique, and evaluate various expressions and implications of diversity, equity, inclusion, and explore a variety of lived experiences.</p>	<p>This course includes:</p> <p>Field trips to view work by artists expressing diverse lived experience;</p> <p>Lectures and readings about artists who challenge systems of power in the art world;</p> <p>Papers and discussion analyzing the work of the writers and artists presented in class, whose work engages with issues of equity, inclusion, diverse lived experiences, and expanded notions of citizenship more broadly.</p>

**ELO 4.2** Analyze and critique the intersection of concepts of justice, difference, citizenship, and how these interact with cultural traditions, structures of power and/or advocacy for social change.

Beyond the readings and lectures, this course uses art to engage students affectively as well as cognitively with the intersections of these concepts with cultural traditions, power structures, and social change advocacy.

*Examples of Artwork studied:*

*Coco Fusco's* performance-installation, "Two Undiscovered Amerindians," which depicts indigenous people in cages, highlighted colonial injustices and exposed the historic prejudices of the museums in which it appeared.

*Jon Rubin*, an artist whose interventions into public life re-imagines individual, group and institutional behavior.

*Xavier Cortada's* art generating awareness — and advocacy — related to both global climate change and social justice.

*Examples of Students' Own "Learning by Living":*

Students' active participation in a collaborative classroom culture.

***And importantly:***

*Students'* engagement in their own creative art-making, anchored in the notion of engaged citizenship for a just and diverse world.

## How this course works

### Format

This course is comprised of in-person lectures, discussions, participatory and self-assessment exercises, field trip(s), and hands-on creative assignments that take place inside and outside of class time. Online content such as Carmen and other resources will be used.

### Mode of delivery

This course is scheduled to meet in-person (75-100% in-person, 0-24% online)

### Credit hours and work expectations

This is a 3-credit-hour, 16-week course. According to Ohio State Policy, students should expect around 6 hours per week of time spent in class and an additional 3 hours out of class work to receive a grade of (C) average. In total, students should be prepared to commit a minimum of 9 hours per week to this course.

## Participation and Evaluation

### Attendance

Art is a field that requires discipline, timely participation, and respectful and thoughtful communication. Active engagement is essential to learning in our discipline. You are expected to come to class prepared and to participate actively in each class through clean up. Spontaneous and planned studio experiences and discussions are impossible to recapture or duplicate. **Attendance will be taken every class.**

### Department of Art Attendance Policy:

The Department of Art acknowledges that illness, family obligations, and other conflicts with your classes do occur from time to time and **up to three absences are allowed for any reason during the semester without penalty.** All absences from class will be counted, however, and in the instance that you miss three class meetings, you are required to contact your instructor to discuss strategies for avoiding additional absences. **Missing class more than 20% of the semester (six class meetings for a course that meets twice a week, nine class meetings for a course that meets three times a week, or three class meetings for a course that meets once a week) may result in an E grade for the course. Three late entries /early departures = one absence.**



*If you miss more than three classes, **your overall grade will drop by a half a letter grade each additional missed class.** This deduction may happen at the end of the semester.*

***Communicate with the instructor.** Life happens. Please let me know when you are going to miss class ahead of time as much as possible and communicate your plans to make up the work.*

The Department of Art recognizes that students may on occasion miss class due to extenuating circumstances such as illness, emergency or other important matters. When this occurs, **it is your responsibility to request updates and notes and to review course materials on Carmen.**

### **COVID-19 Course Procedures:**

*If you are isolating or are in quarantine because of COVID, please do the following:*

1. First, **communicate with the instructor!** Use the Carmen inbox function OR email instructor (insert email address here) in a timely manner to make a plan.
2. You are responsible for making sure you catch up on course content and projects from being in quarantine or symptomatic or asymptomatic isolation. **Typically everything you missed will be due two weeks AFTER you return UNLESS otherwise agreed upon.** Keep in mind that things can really pile up, try to stay on top of things as much as possible when out of class.
3. –Insert description of where students can find assignments and deadlines on Carmen--
4. Apply for **COVID attendance leniency accommodations** through SLDS. <https://slds.osu.edu/covid-19-info/> (Links to an external site.)<sup>[SEP]</sup>  
*These accommodations allow you to gain allotted absences and excuse your time away due to COVID at no consequence to your attendance in this course.*

### **Participation**

The successful completion of this course relies on meeting deadlines, active participation, and a general sense of curiosity:

***Assignment Deadlines**— All assignments must be finished on the scheduled due date at the beginning of class (usually), and every student will present their drawing to the class at critique. It is anticipated that all due dates will be met, and the class has been scheduled to support this.*

*\*\*In addition to class meetings and homework, students are expected to login to our Carmen course at least once a week and be up to date with assignments due, announcements and other course related information.\*\**

***Come Prepared, Be on Time, & Ready to Work!**— You are expected to attend all classes, and to work in class at class time, as well as outside of class time on assignments. Art supplies must be brought to class each day. Save all work done in this class; keep it clean and presentable for possible review at any point in the semester. Not being prepared with materials is not a valid excuse.*

*Health & Safety— You are expected to follow all current OSU COVID guidelines. We are in an ever-changing environment and want everyone to stay safe.*

*Discussion & Critique— Participation in discussions and group activities is crucial to the learning process. Everyone will have different ideas and thoughts coming from their own personal experience and aesthetics and it is important to share them. Through open discussion and participation in group critiques we can talk intellectually about the work and dig into the technical aspects of drawing and image making. These discussions can include ideas about the work, how your work changed from the initial concept to the final product, what you would do differently, and what about the work is or isn't successful.*

## Grading

<<<Insert grading scheme here..>>>

Example #1:

There are \_\_\_\_\_ possible points this term, distributed across \_\_\_\_\_. Individual works will be assessed using a rubric that provides an assessment of performance according to assignment objectives, effort and quality of in-class and online or distance activities, meeting all deadlines (in-progress and final), vigor of exploration and research initiative, participation in reviews and discussions, and ability to adapt.

Example:

Project 1:	100 pts
Project 2:	100 pts
Project 3:	100 pts
Total:	300 pts

## Late assignments

Students who miss deadlines due to valid, extenuating circumstances may submit the required work at a date agreed upon with the instructor. Students should contact their instructor to discuss modifying the deadline within one week of the original deadline.

**Making: 50%**

**Written: 25%**

**Participation: 25%**

**Making: (Short description of types of making assignments. Example: Three long projects, two skill-building or “Studio Exercise” assignments)**

**All Projects will be evaluated using the following rubric:**

<b>Meets Assignment-</b> Did the student attempt to address the questions raised by the assignments? Does it meet all size, material, TIME, etc. requirements? Does the presented meet all physical qualifications?
<b>Creative Bravery-</b> material, or conceptual. Did the student take initiative with this project? Challenge the content? Go above and beyond to demonstrate artistic behaviors? Does this student demonstrate a willingness to communicate through the medium of drawing? Do they take risks?
<b>Quality- Craftsmanship/Intentionality/Development-</b> Did the student build upon previous or gained experience with the material(s)? Does the product demonstrate consideration, intentionality, or desired control? Is it technically proficient? Does this project show effort, and a good use of time allotted?

**Written:** This includes the GE assessment written component and will be graded on completion, effort, and organization. There may be additional short writing reflections.

**Participation:** Your understanding of the basic skills and concepts covered, your resourcefulness, vigor, initiative, adaptive learning, active participation in all class activities. **Please keep in mind that an additional 3 hours of outside of class work time per week is expected to earn an average (C) grade.** Your engagement with the course will be assessed at mid-term and at the end of term using the following rubric.

<b>Studio:</b> Student is always prepared and ready to work in class. Takes the lead on daily clean up or care of their shared work environment. Works well with others and adds to the classroom community.	5- Excellent 4- Good 3- Satisfactory 2- Developing 1- Poor 0- Unacceptable
<b>Discussion &amp; Critique:</b> Student demonstrates active listening, adds to discussion, makes thoughtful remarks about work, considers other voices. Goes above and beyond to push the class discussion in a meaningful and productive way:	5- Excellent 4- Good 3- Satisfactory 2- Developing 1- Poor 0-Unacceptable

## LATE ASSIGNMENTS

**Late assignments will not be accepted.** However, students who miss deadlines due to valid, extenuating circumstances may submit the required work at a date agreed upon with the instructor. Students should contact the instructor to arrange a discussion within one week of the missed classes and/or work.

## Grading Scale

A (93-100)	Work of exceptional quality: student excels at verbalizing ideas and assignments are of exceptional quality.
A- (90-92)	Work of very high quality: student excels at verbalizing ideas and assignments are of very high quality.
B+ (87-89)	Work of high quality, which reflects higher than average abilities: student has a high level of participation during discussion, assignments are of high quality.
B (83-86)	Very good work that satisfies goals of the course: student has a very good level of participation during discussion, assignments are of very good quality.
B- (80-82)	Slightly above average work that satisfies the goals of the course: student has a very good level of participation during discussion, assignments are of good quality.
C+ (77-79)	Average work, which reflects an understanding of course material: student has an average level of participation during discussion, assignments are of an average quality.
C (73-76)	Adequate work; passable: student has a less than average level of participation during discussion, assignments are of an adequate quality.
C- (70-72)	Passing work but below good academic standing: student has a less than average level of participation during discussion, assignments are of a less than adequate quality.
D+ (67-69)	Below average work: student has a below average level of participation during discussion, assignments are below average quality.
D (60-66)	Well below average work: student has a well below average level of participation during discussion, assignments are well below average quality.
E (59-0)	Failure; no credit

## Course Materials and Tools

Students are required to purchase supplies for this course.

### Readings

All required readings will be posted to Carmen.

### Course technology

Baseline technical skills for online courses

- Basic computer and web-browsing skills
- Navigating Carmen: for questions about specific functionality, see the [Canvas Student Guide](#).

Required software/technologies for this course

CarmenZoom virtual meetings (free)

Required equipment

- Computer: current Mac (OS X) or PC (Windows 7+) with internet connection that can support CarmenZoom calls
- Webcam: built-in or external webcam, fully installed and tested

- Microphone: built-in laptop or tablet mic or external microphone
- Other: a mobile device (smartphone or tablet) or landline to use for BuckeyePass authentication

### Carmen access

You will need to use [BuckeyePass](#) multi-factor authentication to access your courses in Carmen. To ensure that you are able to connect to Carmen at all times, it is recommended that you take the following steps:

- Register multiple devices in case something happens to your primary device. Visit the [BuckeyePass - Adding a Device](#) help article for step-by-step instructions.
- Request passcodes to keep as a backup authentication option. When you see the Duo login screen on your computer, click **Enter a Passcode** and then click the **Text me new codes** button that appears. This will text you ten passcodes good for 365 days that can each be used once.
- Download the [Duo Mobile application](#) to all of your registered devices for the ability to generate one-time codes in the event that you lose cell, data, or Wi-Fi service.

For help with your password, university email, Carmen, or any other technology issues, questions, or requests, contact the Ohio State IT Service Desk. Standard support hours are available at [ocio.osu.edu/help/hours](http://ocio.osu.edu/help/hours), and support for urgent issues is available 24/7.

- **Self-Service and Chat support:** [ocio.osu.edu/help](http://ocio.osu.edu/help)
- **Phone:** 614-688-4357(HELP)
- **Email:** [servicedesk@osu.edu](mailto:servicedesk@osu.edu)
- **TDD:** 614-688-8743

### Accessibility of course technologies

This online course requires use of Carmen (Ohio State's learning management system) and other online communication and multimedia tools. If you need additional services to use these technologies, please request accommodations with your instructor.

- [CarmenCanvas accessibility](#)
- [CarmenZoom accessibility](#)

## Communication & General Class Policies

### Feedback and Response Time

*Project grading and feedback can generally be expected within 2 weeks.*

You can expect a reply to emails within 24-36 hours Monday–Friday, but no response should be expected between 5pm and 8am.

## Carmen

Carmen ([carmen.osu.edu](http://carmen.osu.edu)) is used for general communication through announcements. Carmen is where assignment information, sharing ideas and work, collaborative engagement and assignment development, grades and feedback, readings, and general course content components are posted.

## Email

Messages through Carmen's inbox function or through your BuckeyeMail will be the only source of private and secure digital conversations I will use with you. Secure Information on general concerns, assignments, class inquiries, or other similar topics should be addressed using these sources.

All university correspondence is sent to your BuckeyeMail email address, and all email sent to faculty and staff should be sent from your BuckeyeMail email address.

Ohio State will never ask for your Ohio State username or password. Do not reply to any email asking for your Ohio State username, password, or other personal information. Report such messages to [report-phish@osu.edu](mailto:report-phish@osu.edu).

## General Class and Studio Policies

- *Professional courtesy and sensitivity are especially important with respect to individuals and topics dealing with differences of race, culture, religion, politics, sexual orientation, gender identity and expression, and nationalities. Class rosters are provided to the instructor and may include the student's legal name unless changed via the University Name Change policy. I will gladly honor your request to address you by another name or gender pronoun. Please advise me of this early in the semester so that I may make appropriate changes to my records.*
- *Our course is a learning organism, an interrelated system of interaction and exchange, it will flourish to the degree to which everyone participates respectfully. We will strive to uphold one another's safety, belonging, and choice.*
- *Tolerance. Required and elective art courses contain content that can include some language, imagery, or dialogue that may be challenging or offend some students. While no student is required to participate in a presentation or discussion of art or design that offends them, it is important to remain open-minded and participate in a cooperative and respectful manner. Art can often challenge our ideas and experiences, and can lead us into some lively discussion, concepts and imagery. Differences (in ideas, perspectives, experiences, etc.) can be positive, productive and educational, challenging and provocative, so please, engage in the exchange of ideas respectfully. Please see me with your concerns as soon as possible.*
- *Please contact me in advance (during the first week of class or as soon as circumstances develop during the term) if you have circumstances that may affect your performance and ability to fulfill your responsibilities in this course.*

## College Policies

### Academic Misconduct

It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term “academic misconduct” includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations and artwork created in studio courses. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct at <https://studentconduct.osu.edu/for-students/understanding-the-student-conduct-process/>

The Department of Art adheres to all aspects of this Code of Conduct especially in matters relating to the following: Academic Misconduct, Endangering Health or Safety, Sexual Misconduct, Destruction of Property, and Theft/Unauthorized Use of Property.

#### Reusing past work

In general, you are prohibited in university courses from turning in work from a past class to your current class, even if you modify it. If you want to build on past research or revisit a topic explored in previous courses, please discuss the situation with your instructor at the start of the assignment/project.

#### Citing your sources

Cite your sources to back up what you say and write. (Use a citation generator if you are unsure of the proper citation format.) If you use a photograph or are particularly inspired by another work and wish to include, mimic, or apply any part of it to your work, cite it. We will discuss precedent usage and appropriation in class. While precedent usage is expected to inspire new iterations and build skills, you are expected to credit your sources and work to distinct and individual challenge solutions.

### Disability Services

The University strives to make all learning experiences as accessible as possible. If you anticipate or experience academic barriers based on your disability (including mental health, chronic or temporary medical conditions), please let me know immediately so that we can privately discuss options. To establish reasonable accommodations, I may request that you register with Student Life Disability Services. After registration, make arrangements with me as soon as possible to discuss your accommodations so that they may be implemented in a timely fashion.

SLDS contact information



slds@osu.edu  
614-292-3307  
slds.osu.edu

098 Baker Hall, 113 W. 12th Avenue.

### **Accommodations:**

In-person classes (as well as the in-person components of hybrid classes) are expected to make *reasonable accommodations* for students who are unable to be safely present in the classroom *and* have been approved for an accommodation by the office of Student Life Disability Services (SLDS). For a lecture course, such an accommodation might mean streaming lectures on Zoom or making recordings available to the students. For classes that involve laboratory work, studio work, or a mix of lecture and discussion, a reasonable accommodation will not always be possible.

Students are expected to work with their advisors and, where appropriate, SLDS to find workable solutions to their scheduling needs.

### **Religious Accommodations**

It is Ohio State's policy to reasonably accommodate the sincerely held religious beliefs and practices of all students. The policy permits a student to be absent for up to three days each academic semester for reasons of faith or religious or spiritual belief.

Students planning to use religious beliefs or practices accommodations for course requirements must inform the instructor in writing no later than 14 days after the course begins. The instructor is then responsible for scheduling an alternative time and date for the course requirement, which may be before or after the original time and date of the course requirement. These alternative accommodations will remain confidential. It is the student's responsibility to ensure that all course assignments are completed.

### **Grade Forgiveness**

The Grade Forgiveness Rule allows undergraduate students to petition to repeat up to three courses. The grade in the repeated course will permanently replace the original grade for the course in the calculation of the student's cumulative GPA. Only a first repeat can be used this way; all other repeats of the same course will be included under the general course repeatability rule. The original grade will remain on the student's transcript and some graduate/professional school admission processes will re-calculate the student's GPA to include the original grade. See: <https://advising.osu.edu/grade-forgiveness-0> for more information.

### **Diversity**

The Ohio State University affirms the importance and value of diversity in the student body. Our programs and curricula reflect our multicultural society and global economy and seek to provide opportunities for students to learn more about persons who are different from them. We are committed to maintaining a community that recognizes and values the inherent worth



and dignity of every person; fosters sensitivity, understanding, and mutual respect among each member of our community; and encourages each individual to strive to reach their own potential. Discrimination against any individual based upon protected status, which is defined as age, color, disability, gender identity or expression, national origin, race, religion, sex, sexual orientation, or veteran status, is prohibited.

More resources available to all:

Office of Academic Affairs <https://oaa.osu.edu> ; Office of Diversity and Inclusion <https://odi.osu.edu>; The Women's Place <https://womensplace.osu.edu>

**Title IX** makes it clear that violence and harassment based on sex and gender are Civil Rights offenses subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories (e.g., race). If you or someone you know has been sexually harassed or assaulted, you may find the appropriate resources at <http://titleix.osu.edu> or by contacting the Ohio State Title IX Coordinator at [titleix@osu.edu](mailto:titleix@osu.edu)

\*\*\*As an instructor, one of my responsibilities is to help create a safe learning environment on our campus. I also have a mandatory reporting responsibility related to my role as an instructor. It is my goal that you feel able to share information related to your life experiences in classroom discussions, in your written work, and in our one-on-one meetings. I will seek to keep information you share private to the greatest extent possible. However, I am required to share information regarding sexual misconduct or information about a crime that may have occurred on Ohio State's campus with the University. Students may speak to someone confidentially by calling 1-866-294-9350 or through the Ohio State Anonymous Reporting Line.

\*\*\***Recovery Support.** The Collegiate Recovery Community (CRC) is a supportive peer community on campus for students in recovery from a substance use disorder or who may be currently struggling with substance use. The CRC is located in room 1230 of Lincoln Tower and meets regularly on Wednesdays at 5pm. Stop by or visit [go.osu.edu/recovery](http://go.osu.edu/recovery) or email [recovery@osu.edu](mailto:recovery@osu.edu) for more information.

\*\*\***Student Advocacy.** The Student Advocacy Center can assist students with appeals, petitions and other needs when experiencing hardship during a semester. Learn more at <http://advocacy.osu.edu/>.

### Land Acknowledgement

The Office of Diversity and Inclusion would like to acknowledge that the land The Ohio State University occupies is the ancestral and contemporary territory of the Shawnee, Potawatomi, Delaware, Miami, Peoria, Seneca, Wyandotte, Ojibwe, and Cherokee peoples. Specifically, the university resides on land ceded in the 1795 Treaty of Greenville and the forced removal of tribes through the Indian Removal Act of 1830. We want to honor the

resiliency of these tribal nations and recognize the historical contexts that have and continue to affect the Indigenous peoples of this land. <https://odi.osu.edu/land-acknowledgment>

## **Student Wellness Center**

[swc.osu.edu](https://swc.osu.edu)

### **The Office of Student Life Student Wellness Center**

provides services to currently enrolled undergraduate, graduate and professional students while supporting faculty and staff in their efforts to promote and support student wellness. Student Wellness Center services are free for all Ohio State Professional, Graduate and Undergraduate students.

Through individual coaching, group workshops, outreach programming and assessment, we educate and support on topics including but not limited to:

- Alcohol and Other Drug Prevention
- Recovery from substance use disorder
- Body Image
- Nutrition
- Financial Literacy
- Mental Health
- Resiliency
- Safer Sex
- Violence Prevention

## **Our Mission**

The Student Wellness Center collaborates with faculty, staff, students and community partners to create an inclusive culture of wellness. Student Wellness Center professional staff and peer educators empower undergraduate, graduate and professional students to overcome barriers and reach their full potential through evidence-based holistic wellness awareness, training, education and coaching.

## **Mental Health Services**

As a student you may experience a range of issues that can cause barriers to learning, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance or reduce a student's ability to participate in daily activities. The Ohio State University offers services to assist you with addressing these and other concerns you may be experiencing. If you or someone you know are suffering from any of the aforementioned conditions, you can learn more about the broad range of confidential mental health services available on campus via the Office of Student Life's Counseling and Consultation Service (CCS) by visiting [ccs.osu.edu](https://ccs.osu.edu) or calling [614-292-5766](tel:614-292-5766). CCS is located on the 4th Floor of the Younkin Success Center and 10th Floor of Lincoln Tower. You can reach an on call counselor when CCS is closed at [614-292-5766](tel:614-292-5766) and 24 hour emergency help is also available through the 24/7 National Suicide Prevention Hotline at 1-800-273-TALK or at [suicidepreventionlifeline.org](https://suicidepreventionlifeline.org).

### **Safe University Escort Service**

Phone: 614-292-3322

<https://housing.osu.edu/living-well/safety1/>

### **Trigger Language Warning**

Some content of this course may involve media that may be triggering to some students due to descriptions of and/or scenes depicting acts of violence, acts of war, or sexual violence and its aftermath. If needed, please take care of yourself while watching/reading this material (leaving classroom to take a water/bathroom break, debriefing with a friend, contacting a Sexual Violence Support Coordinator at 614-292-1111, or Counseling and Consultation Services at 614-292-5766, and contacting the instructor if needed).

Expectations are that we all will be respectful of our classmates while consuming this media and that we will create a safe space for each other. Failure to show respect to each other may result in dismissal from the class.

### **Copyright disclaimer**

The materials used in connection with this course may be subject to copyright protection and are only for the use of students officially enrolled in the course for the educational purposes associated with the course. Copyright law must be considered before copying, retaining, or disseminating materials outside of the course.

**Calendar** For the most up to date information please look at Carmen.

[Dates based on Spring 2023 calendar]

This course includes both lectures and studio elements. As such, the assignments will be varied: readings, short response papers (500-750 words), and creative production. Your response papers may include personal or experimental aspects, but must be analytical (i.e., make an argument and back it up with evidence and/or direct quotations from the source material). By week 4, you will start conceptualizing your creative project, which may draw from any medium and may be produced solo or in collaboration with one or more classmates. While the size and scope of this project are flexible, even in a collaborative project, your individual effort should be significant, requiring a minimum of 24 hours between weeks 4-13.

WEEK	DAY	DATE	MODULE	READINGS, EXERCISES, AND ASSIGNMENTS
1	Tu	Jan 10	Module 1:  <b>Introduction &amp; Overview</b>	<b>Overview of Course Goals, Learning Modalities, Expectations</b>  <b>Intro to Art as Engaged Citizenship:</b> Community-Building, Thought Leadership, Affective and Political Motivation
	Th	Jan 12		<b>The Classroom as a Social-Practice Community</b> <b>Readings:</b>  Justin Langlios, Art as Social Action: Introduction to the principles and practices of “trust exercises” (pg 219-222).  Claire Bishop, Artificial Hells: Participatory Art and the Politics of Spectatorship, “Pedagogic project: How do you bring a classroom to life as if it were a work of art?” (pgs 241-275)  <b>Assignment</b> (due 1/17): Students walk around their own neighborhood, mapping the sources of formal and/or organic leadership, and the institutions that foster, or diminish, a sense of citizenship among the members of the community.
2	Tu	Jan 17	Module 2:  <b>Artists Engaging the Commons (Public Space)</b>	<b>Artists as Community Members</b> <b>Reading:</b>  Chris Kraus, “Walk around the neighborhood” from Social Practices (pgs 41-62)  Tom Finkelpearl, ed., <i>What We Made: Conversations on Art and Social Cooperation</i> .  Grant Kester, “The Art of Locality,” in <i>The One and the Many, Contemporary Collaborative Art in a Global Context</i> .

	Th	Jan 19		<p><b>Artists as Community Builders</b></p> <p><b>Readings:</b> Ernesto Pujol, <i>Walking Art Practice: Reflections on Socially Engaged Paths</i> (pgs.1-32)</p> <p>Beverly Naidse, “Pandemic Makeover: Reimagining Place &amp; Community in a Time of Collapse,” in “Art As Social Practice: Technologies for Change”, eds xtine burrough and Judy Walgren.</p> <p>Lucy HG Solomon and Cesar Baio. “Bio-Digital Pathways: Mushrooming Knowledge, Expanding Community,” in burrough and Walgren, eds.</p> <p>Grant Kester, “The Invention of the Public,” (pg.155-229)</p>
3	Tu	Jan 24		<p><b>Artists as Collaborative Makers</b></p> <p><b>Readings:</b> Grant Kester, “The Semantics of Collaboration,” in <i>The One and the Many</i>.</p> <p>Rick Lowe and Mark J. Stern (Interview), “Social Vision and a Cooperative Community Project Row Houses,” in Tom Finkelpearl, <i>What We Made: Conversations on Art and Social Cooperation</i>. (pgs 132-151)</p>
	Th	Jan 26		<p><b>Artists as Collaborators</b></p> <p><b>Reading:</b> Sol Aremedi, “Participatory decision making in diverse groups,” in <i>Art as Social Action: An Introduction to the Principles and Practices</i>, (pgs 273-277)</p> <p><b>Assignment</b> (due 2/2): Write a response paper to one of the readings so far</p>
4	Tu	Jan 31	Module 3:	<p><b>The Artist as Thought Leader</b> Artists: Agnes Denes, Mierle Laderman Ukeles, Rick Lowe, Jon Rubin, Sharon Hayes</p>
	Th	Feb 2	<b>Artists as Thought Leaders and Change Agents</b>	<p><b>The Artist as Thought Leader (continued)</b> Artists: Sheba Chhachhi, Coco Fusco, Suzanne Lacy, Guerilla Girls, Jesse Krimes, Lenka Clayton, Tania Bruguera</p> <p><b>Assignment</b> (due 2/7): Identify an issue (can be very local/ small) you care about. Describe it in plain prose, then identify a feeling, concept, or idea that, slant-wise, helps you approach how to express that feeling or concept or idea visually (final creative project due 4/11)</p>

5	Tu	Feb 7	Module 3 (cont.)	<b>STUDIO SESSION:</b> <b>Presentations on Plans for Visual Art Projects</b>
	Th	Feb 9		<b>STUDIO SESSION:</b> <b>Presentations on Plans for Visual Art Projects</b> <b>Assignment:</b> Continue work on creative project
6	Tu	Feb 14		<b>Artists as Drivers of Public Affect</b> Show artists/artwork that generated significant collective anger or grief, including Doris Salcedo, Wendy Red Star, Vanessa German, Garrett Bradley, Brandon Ballengée, Xavier Cortada <b>Assignment:</b> Begin planning project
	Th	Feb 16		<b>Artists as Drivers of Public Affect</b> Show artists/artwork that generated significant collective pride or hope: Theaster Gates, Mel Chin, Pablo Helguera, Swoon, Larissa FastHorse, Jen Delos Reyes <b>Reading:</b> Cooperation Goes Public: Consequences of a Gesture and 100 Victories/10,000 Tears, Interview: Daniel Joseph Martinez and Gregg M. Horowitz (pgs 51-75) <b>Assignment</b> (due 2/21): Prepare presentation on creative project (Theme, Intent, Audience, Strategy/Methods)
7	Tu	Feb 21		<b>STUDIO SESSION:</b> <b>Presentations on Progress of Visual Art Projects</b>
	Th	Feb 23		<b>STUDIO SESSION:</b> <b>Presentations on Progress of Visual Art Projects</b> <b>Assignment:</b> Continue work on creative project
8	Tu	Feb 28	<b>Artists as Antagonists of Systems of Power in the Art World</b> Show artists/artwork of Ayanda Mabulu, Paul Ramirez Jonas, Zoe Leonard/Fierce Pussy, Carla Zaccagnini, Ebony Noelle Golden, My Barbarian, Viva Ruiz, Jenny Holzer, Nan Goldin, Gregory Sholette, Bo Zhong <b>Readings:</b> Chris Kraus “Resistance,” in Social Practices (pgs 279-287),	

				Martin Herbert, <i>Tell them I Said No</i> (pgs 83-113), Taraneh Fazeli, “Calling in Sick”
	Th	Mar 2		<p><b>Artists as Antagonists of Systems of Power</b></p> <p>Show work of artists Cannupa Hanska Luger, Sadie Barnett, Black Quantam Futurism, Tiffany Chung, Minerva Cuevas, estrellx supernova, Ken Gonzales-Day, Allison Weise, Chloë Bass</p> <p><b>Readings:</b> Tabita Rezaire, “Art as Social Practice: Technologies for Change.” In: burrough and Walgren, eds., <i>Decolonial Healing: In Defense of Spiritual Technologies</i>.</p> <p><b>Assignment</b> (due 2/9): Response paper to a reading from Module 2</p>
9	Tu	Mar 7		<p><b>STUDIO SESSION:</b></p> <p><b>Work/Discussion on Visual Art Projects</b></p> <p><b>Assignment:</b> Continue work on creative project</p>
	Th	Mar 9		<p><b>STUDIO SESSION:</b></p> <p><b>Work/Discussion on Visual Art Projects</b></p> <p><b>Assignment:</b> Continue work on creative project</p>
<b>Mar 14, Mar 16 SPRING BREAK</b>				
10	Tu	Mar 21	Module 3 (cont.)	<p><b>New Venues/Avenues</b></p> <p>Show artists/artwork that generated or directly supported political action: Deborah Willis, Hank Willis Thomas, Michelle Browder, Doreen Garner, The Yes Men, Sharita Towne, Antonio Serna, Jeff Kasper</p>
	Th	Mar 23		<p><b>New Venues/Avenues</b></p> <p>Show artists/artwork that generated or directly supported political action: Ricardo Dominguez, pope.L, Bayeté Ross Smith, Sofia Cordova, Tanja Ostojić, Ghana ThinkTank</p> <p><b>Assignment:</b> (due 3/30): Write a response paper to on of the artists/artworks viewed during Module 2.</p>
11	Tu	Mar 28		<p><b>STUDIO SESSION:</b></p> <p><b>Work/Discussion on Visual Art Projects</b></p> <p><b>Assignment:</b> Continue work on creative project</p>

11 (cont)	Th	Mar 30	Module 3 (cont.)	<b>STUDIO SESSION: Work/Discussion on Visual Art Projects</b> <b>Assignment:</b> Continue work on creative project
12	Tu	Apr 4		<b>FIELD TRIP</b> <b>Assignment:</b> (due 4/6): Write a response paper to the work viewed during the field trip.
	Th	Apr 6		<b>STUDIO SESSION: Work/Discussion on Visual Art Projects</b> <b>Assignment</b> (due 4/11): Finish work on creative project
13	Tu	Apr 11		<b>STUDIO CRITIQUE SESSION: Presenting Creative Projects</b>
	Th	Apr 13	<b>STUDIO CRITIQUE SESSION: Presenting Creative Projects</b> <b>Assignment</b> (due 4/18): Self-reflection and completion of self-assessment/personal plan imagining a path for engaging with how — as maker, curator, critic, and/or activist — you might best continue engaging with socially-oriented art.	
14	Tu	Apr 18	<b>Course Closure</b>	Second field trip and/or Guest Speaker
		Apr 20		Final Reflections and Evaluation of Course against goals



## GE Theme course submission worksheet: Citizenship for a Just & Diverse World

### Proposed Course: **Artists as Leaders and Engaged Citizens**

**ART 3###**

**Instructor: Carmen Winant**

#### Overview

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Courses in the GE Themes aim to provide students with opportunities to explore big picture ideas and problems within the specific practice and expertise of a discipline or department. Although many Theme courses serve within disciplinary majors or minors, by requesting inclusion in the General Education programs are committing to the incorporation of the goals of the focal theme and the success and participation of students from outside of their program.

Each category of the GE has specific learning goals and Expected Learning Outcomes (ELOs) that connect to the big picture goals of the program. ELOs describe the knowledge or skills students should have by the end of the course. Courses in the GE Themes must meet the ELOs common for **all** GE Themes and those specific to the Theme, in addition to any ELOs the instructor has developed specific to that course. All courses in the GE must indicate that they are part of the GE and include the Goals and ELOs of their GE category on their syllabus.

The prompts in this form elicit information about how this course meets the expectations of the GE Themes. The form will be reviewed by a group of content experts (the Theme Advisory) and by a group of curriculum experts (the Theme Panel), with the latter having responsibility for the ELOs and Goals common to all themes (those things that make a course appropriate for the GE Themes) and the former having responsibility for the ELOs and Goals specific to the topic of **this** Theme.

#### Briefly describe how this course connects to or exemplifies the concept of this Theme (Citizenship)

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In a sentence or two, explain how this class “fits” within the focal Theme. This will help reviewers understand the intended frame of reference for the course-specific activities described below.

This course focuses on the role of the artist as a citizen and leader for a just and diverse world. Students will learn about the interface of art and citizenship, including such topics as: art as a social and political practice; the potential for art to advance critical and creative thinking about contemporary social issues; creative/collaborative forms of leadership. This course combines both seminar (readings/ lecture/discussion) and studio (solo and collaborative creative production and critique). Students will also reflect on their individual skills, concerns, and interests in imagining how — as maker, curator, critic, and/or activist — they might best continue engaging with socially-oriented art.

## Connect this course to the Goals and ELOs shared by *all* Themes

Below are the Goals and ELOs common to all Themes. In the accompanying table, for each ELO, describe the activities (discussions, readings, lectures, assignments) that provide opportunities for students to achieve those outcomes. The answer should be concise and use language accessible to colleagues outside of the submitting department or discipline. The specifics of the activities matter—listing “readings” without a reference to the topic of those readings will not allow the reviewers to understand how the ELO will be met. However, the panel evaluating the fit of the course to the Theme will review this form in conjunction with the syllabus, so if readings, lecture/discussion topics, or other specifics are provided on the syllabus, it is not necessary to reiterate them within this form. The ELOs are expected to vary in their “coverage” in terms of number of activities or emphasis within the course. Examples from successful courses are shared on the next page.

**Goal 1:** Successful students will analyze an important topic or idea at a more advanced and in-depth level than the foundations. In this context, “advanced” refers to courses that are e.g., synthetic, rely on research or cutting-edge findings, or deeply engage with the subject matter, among other possibilities.

**Goal 2:** Successful students will integrate approaches to the theme by making connections to out-of-classroom experiences with academic knowledge or across disciplines and/or to work they have done in previous classes and that they anticipate doing in future.

ELOs related to Goals 1-2	Course activities and assignments to meet these ELOs
<p><b>ELO 1.1</b> Engage in critical and logical thinking.</p>	<p>Students will:</p> <ul style="list-style-type: none"> <li>○ Write two papers that provide developed, clear, and original arguments in response to advanced scholarship in the readings;</li> <li>○ Write two papers that critically analyze the impact of a particular artist as an engaged leader and citizen.</li> <li>○ Engage in class-based discussion that:               <ul style="list-style-type: none"> <li>○ synthesizes knowledge and insights from multiple sources (readings and lectures, the collaborative classroom process, and personal experience)</li> <li>○ builds on comments from classmates</li> </ul> </li> <li>○ Develop an explicit intention, strategy, and implementation plan for creating a work of art related to the course theme.</li> </ul>
<p><b>ELO 1.2</b> Engage in an advanced, in-depth, scholarly exploration of the topic or ideas within this theme.</p>	<p>The course has three modules: 1) An overview of social-practice art; 2) Artist engaging in the commons (public space); 3) Artists engaging as thought leaders and change agents. Threading across the course is a studio component, in which students (solo or collaboratively) develop a work of art related to the course theme.</p> <p>Students will:</p> <ul style="list-style-type: none"> <li>○ Demonstrate in both discussion and papers in-depth knowledge (drawn from both historical and contemporary examples in readings and lectures) of ways that artists function as community-builders and thought leaders.</li> <li>○ Begin to apply this knowledge in their own creative production as part of the studio component of this course.</li> </ul>

<p><b>ELO 2.1</b> Identify, describe, and synthesize approaches or experiences.</p>	<p>Students will engage in very diverse learning modalities, including:</p> <p>Cognitive approaches</p> <ul style="list-style-type: none"> <li>○ Lectures (by the instructor and by guest lecturers), as well as readings, that address historical, theoretical, and aesthetic dimensions related to the course.</li> <li>○ Writing response papers (see ELO1.1).</li> </ul> <p>Aesthetic experiences</p> <ul style="list-style-type: none"> <li>○ Viewing and analyzing artwork (presented in lectures, field trips, and critiques);</li> <li>○ Producing a work of art related to the course theme.</li> </ul> <p>Interpersonal learning</p> <ul style="list-style-type: none"> <li>○ Helping to create and nurture an explicitly collaborative classroom culture, including in critique sessions and (for those who work on a collaborative art project) in creative production.</li> </ul>
<p><b>ELO 2.2</b> Demonstrate a developing sense of self as a learner through reflection, self-assessment, and creative work, building on prior experiences to respond to new and challenging contexts.</p>	<p>Students will:</p> <ul style="list-style-type: none"> <li>○ Use art-making and critique sessions to present their reflections about their intention, strategy, and satisfactions/challenges in creating a work of visual art related to the course theme.</li> <li>○ Demonstrate an understanding of the elements of collaboration by helping create and nurture a collaborative classroom culture.</li> </ul> <p>Complete a written self-assessment reflecting on their individual skills, concerns, and interests in imagining how — as maker, curator, critic, and/or activist — they might best continue engaging with socially-oriented art.</p>

**Goals and ELOs specific to the theme: Citizenship for a Just & Diverse World**

GOAL 3: Successful students will explore and analyze a range of perspectives on local, national, or global citizenship, and apply the knowledge, skills, and dispositions that constitute citizenship.

GOAL 4: Successful students will examine notions of justice amidst difference and analyze and critique how these interact with historically and socially constructed ideas of citizenship and membership within societies, both within the US and/or around the world.

[see following page]

ELOs related to Goals 3-4	Course activities and assignments to meet these ELOs
<p><b>ELO 3.1</b> Describe and analyze a range of perspectives on what constitutes citizenship and how it differs across political, cultural, national, global, and/or historical communities.</p>	<p>This course is about the potential for art to function as a means of expressing and expanding notions of citizenship. For example:</p> <p><u>As part of Module 2, (Artists Engaging the Commons / Public Space)</u>, students describe and analyze examples of artists as community members and builders across different political, cultural, global, and historical contexts.</p> <p><i>Sample Readings:</i> Grant Kester, "The Art of Locality," in <i>The One and the Many, Contemporary Collaborative Art in a Global Context</i>. Beverly Naidse, "Pandemic Makeover: Reimagining Place &amp; Community in a Time of Collapse," in <i>Art As Social Practice: Technologies for Change</i>, eds xtine burrough and Judy Walgren.</p> <p><i>Sample Activities:</i> Students walk around their neighborhood, mapping the sources of formal and organic leadership, and the institutions that foster, or diminish, a sense of citizenship among the members of the community. Students write a paper responding to one of 11 readings in this module.</p> <p><u>As part of Module 3</u>, students describe and analyze ways that, through their work, artists have acted as thought leaders and — by driving public affect, challenging systems of power both within and beyond the art world, and generating/supporting political action — engaged the public to think more expansively about citizenship.</p> <p><i>Sample Readings:</i> Chris Kraus "Resistance," in <i>Social Practices</i> . Martin Herbert, "Tell them I Said No." Taraneh Fazeli, "Calling in Sick."</p> <p><i>Sample Activities:</i> Lectures on artists from diverse political cultural, historical, national, and global communities, whose work has generated significant collective anger or grief, or pride and hope.</p>

<p><b>ELO 3.2</b> Identify, reflect on, and apply the knowledge, skills and dispositions required for intercultural competence as a global citizen.</p>	<p>The assignments and lectures (including guest lectures) expose students to artists and writers who examine their extremely diverse identities and communities from a social justice perspective. For example:</p> <p><i>Taraneh Fazeli</i>, a curator-writer whose work reflects her identity as queer, disabled, and Iranian woman;</p> <p><i>Coco Fusco</i>, an artist-scholar whose work depicts and challenges racialized colonial practices;</p> <p><i>Theaster Gates</i>, whose work redeems spaces (especially Black spaces) that have been left behind.</p> <p><i>Guest speakers (tbd)</i></p> <p><i>Wendy Red Star</i>, whose art examines contemporary and historical indigenous ideologies and colonialist structures</p> <p><i>Ghana ThinkTank</i>, an international public art collective that flips power dynamics, asking the “3rd world” to intervene in the lives of the people in the global north.</p> <p>Students actively participate in creating and nurturing a collaborative classroom culture across their own differences in race, gender, and other social inequalities.</p>
<p><b>ELO 4.1</b> Examine, critique, and evaluate various expressions and implications of diversity, equity, inclusion, and explore a variety of lived experiences.</p>	<p>This course includes:</p> <p>Field trips to view work by artists expressing diverse lived experience;</p> <p>Lectures and readings about artists who challenge systems of power in the art world;</p> <p>Papers and discussion analyzing the work of the writers and artists presented in class, whose work engages with issues of equity, inclusion, diverse lived experiences, and expanded notions of citizenship more broadly.</p>
<p><b>ELO 4.2</b> Analyze and critique the intersection of concepts of justice, difference, citizenship, and how these interact with cultural traditions, structures of power and/or advocacy for social change.</p>	<p>Beyond the readings and lectures, this course uses art to engage students affectively as well as cognitively with the intersections of these concepts with cultural traditions, power structures, and social change advocacy.</p> <p><i>Examples of Artwork studied:</i></p> <p><i>Coco Fusco’s</i> performance-installation, “Two Undiscovered Amerindians,” which depicts indigenous people in cages, highlighted colonial injustices and exposed the historic prejudices of the museums in which it appeared.</p> <p><i>Jon Rubin</i>, an artist whose interventions into public life re-imagines individual, group and institutional behavior.</p> <p><i>Xavier Cortada’s</i> art generating awareness — and advocacy — related to both global climate change and social justice.</p> <p><i>Examples of Students’ Own “Learning by Living”:</i></p> <p>Students’ active participation in a collaborative classroom culture.</p> <p><b>And importantly:</b></p> <p>Students’ engagement in their own creative art-making, anchored in the notion of engaged citizenship for a just and diverse world.</p>