
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

- Full syllabus Winant_Artists as Leaders REV 2023 Nov 12 jro.pdf: syllabus with updated info
(Syllabus. Owner: Owens-Morrison, Jenifer Renee)
- Submission Form Winant_Artists as Leaders REV 2023 Nov 11 copy.pdf: submission form
(Memo of Understanding. Owner: Owens-Morrison, Jenifer Renee)
- Winant_cover letter to leadership syllabus revisions.pdf: cover letter to leadership
(Cover Letter. Owner: Owens-Morrison, Jenifer Renee)

Comments

- Please see Subcommittee feedback email sent 11/03/2023. *(by Hilly, Michael on 11/03/2023 04:35 PM)*

COURSE REQUEST
3008 - Status: PENDING

Last Updated: Vankeerbergen, Bernadette
Chantal
11/16/2023

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
Revision Requested	Hilty, Michael	11/03/2023 04:35 PM	ASCCAO Approval
Submitted	Owens-Morrison, Jenifer Renee	11/13/2023 09:53 AM	Submitted for Approval
Approved	Osterloh, Gina B	11/16/2023 09:46 AM	Unit Approval
Approved	Vankeerbergen, Bernadette Chantal	11/16/2023 10:21 AM	College Approval
Pending Approval	Jenkins, Mary Ellen Bigler Hanlin, Deborah Kay Hilty, Michael Neff, Jennifer Vankeerbergen, Bernadette Chantal Steele, Rachel Lea	11/16/2023 10:21 AM	ASCCAO Approval

Thank you for your suggestions for strengthening the syllabus for the course “Artists as Leaders and Engaged Citizens,” proposed as part of the curriculum for the new Leadership major. The guidance in the comments were to:

- More clearly define the assignment descriptions and how the assignments will engage with the GEN Theme Citizenship-specific ELOs of 3.1, 3.2, 4.1, and 4.2. [Clarify] the course assignments and how they will connect students to the Theme . . . stronger assignment descriptions will assist students in making these connections.
- [Provide] additional information surrounding the course assignments and how these link to the ELOs common to all Themes. Specifically, the reviewing faculty are unable to determine if this proposal will be an advanced study (ELO 1.2) or provide opportunities for reflection (ELO 2.2).

In response to your feedback, I have provided much more detailed descriptions of course assignments and activities related to each ELO.¹ As requested, this cover letter details these changes.

For **ELO 1.1** (“Engage in critical and logical thinking”), although it was not clear from your feedback if you wanted changes in this ELO or only in ELO 1.2 and 2.2), I have made the following changes in the spirit of your general feedback:

- Inserted a detailed description of the initial (critical-thinking, small-group) exercise that had not been included in the initial syllabus. For this exercise, students draw on their scholarly knowledge and personal experience to respond to a set of probing questions about the nature of citizenship, leadership, the impact of art, and the meaning of social-practice art.
- Revised/clarified the description of the two papers, as follows:
 - The initial syllabus separately linked to ELO 1.1 two elements of critical/logical thinking for the papers, but on reflection, I can see that it was unclear that the total number of papers was two, not four. The revision makes this clear.
 - The revision also links the assignment more explicitly to the ELOs, stating: Write two papers in response to our case studies — the first critiques art and/or writing that seeks to expand the notion of citizenship; the second analyzes a social-practice art/artist’s impact in advocating for a just and inclusive form of citizenship, and in challenging normative power structures. Students must provide evidence for their argument.” [Importantly, the description of these assignments, with prompts, are fleshed out in more detail in relation to ELOs 3.1, 4.1, 4.2.]

For **ELO 1.2** (“Engage in an advanced, in-depth, scholarly exploration of the topic or ideas within this theme”), I have made the following changes:

- Significantly revised the content away from a description of the course; instead, I have inserted a clearer description of the assignment requiring that students demonstrate their understanding of artists as engaged citizens and leaders through reading and discussing assigned texts. Along with revising the language, I have specified the key theoretical texts for this assignment linked to ELO 1.2.

¹ Of course, given that this course involves a seminar element, a studio-art element, and the creation/nurturing of a collaborative classroom culture, (and given that the ELOs are somewhat interrelated), some of the activities will contribute toward more than one ELO.

- For the assignment in which students present their own artwork, I have revised the assignment to link more clearly to ELO 1.2, clarifying that students must “ground presentations of their own artwork in relation to an aspect of citizenship explored in the readings and discussions.”

Note: I interject here a response to your question about “whether this proposal will be an advanced study (ELO 1.2) or provide opportunities for reflection (ELO 2.2),” the answer is definitely both. The synthetic nature of this course demands both advanced study and personal/critical reflection throughout the semester. As such, it entails both learning in both the cognitive and affective domains.

For **ELO 2.1** (“Identify, describe, and synthesize approaches or experiences”): On reflection, I can see that the initial syllabus emphasized course activities and learning modalities rather than assignments. To that end, I have inserted two detailed examples of assignments, as follows:

- Regarding students’ written papers and written work: I have added detail related to ELO 2.1 (while cross-referencing ELOs 3.1, 4.1, 4.2). This new detail explains that in their papers and class discussion, students must describe similarities and differences in the aims and approaches of social practice experiments of artists explored in our various case studies, field trips (to view art) and lectures. I have also inserted specific case studies (readings) that should inform their responses.
- Regarding the assignment that will become the first phase of students’ studio-art project, I have also clarified that the assignment should be submitted in the form of a two-page proposal, and I have inserted significant detail/prompts to inform that proposal.

For **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”), I have revised the language as follows:

- Explicitly specified that one assignment is to create a work of art, and that this work must seek to express or expand the notion of citizenship.
- Separated out as a separate assignment the presentation of their final reflections about their intention, strategy, and satisfactions/challenges in creating this work.

For **ELO 3.1** (“Describe and analyze a range of perspectives on what constitutes citizenship and how it differs across political, cultural, national, global, and/or historical communities”), I have significantly modified the “activities and assignments:

- With regard to the first paper: Previously, this assignment stated only that “Students write a paper responding to one of 11 readings in this module.” The revised assignment specifies the length of the paper, specifies the case studies to which the students should respond, and includes three prompts for linking the artists’ (or artist-writers’) work specifically to the notions of citizenship and thought leadership.
- The walk-around-the-neighborhood assignment is moved from this ELO to ELO 3.2.

For **ELO 3.2** (“Identify, reflect on, and apply the knowledge, skills and dispositions required for intercultural competence as a global citizen”), the proposal previously submitted emphasized the content rather than describing the activities. In revising, I have made the following changes, linking more closely to the ELO:

- For the assignment in which students help create and nurture the classroom culture: I have students modified the language to more consciously focused on justice (as well as respect across their own differences in race, gender, and other social inequalities difference). Part of *creating* this classroom culture will entail collectively defining the parameters of that culture. (This assignment is cross-referenced with ELO 4.2)
- For the neighborhood mapping assignment, I have made the following changes and then adding a second part to this assignment, involving small group work:
 - Added a bit more reflective detail in the first part of the assignment, so that students also reflect on their own sense of belonging/citizenship in the community.
 - I added a second part to the assignment: In small groups — drawing from their neighborhood mapping; from their experience in creating a collaborative classroom culture; and from their readings and each others' papers — students will generate working lists of unifying (or discrete) knowledge, skills, and dispositions required for intercultural competence as a global citizen.

For **ELO 4.1** (“Examine, critique, and evaluate various expressions and implications of diversity, equity, inclusion, and explore a variety of lived experiences”), again, I can see that the original submission emphasized the activities but not the parameters of the assignments. To that end, I have made the following changes:

- I deleted the generic activity descriptions.
- I have fleshed out and clarified the nature of the assignment of the second paper. This includes identifying the specific case studies (reflecting a variety of lived experiences) to which to respond; the length of the paper; and three prompts specifically related to DEI, which are primarily reflective rather than advanced study: *What new insights about DEI did this experiment seek to articulate? How successful articulate new insights about DEI? What did you learn about DEI from this work?*

For **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”), I have made the following modifications:

- I included an additional question for the second paper, which is primarily one of “advanced study” rather than of reflection: *How effective is this experiment in advocating for a just and inclusive form of citizenship, and in challenging normative power structures? Flesh out your argument, drawing on evidence and/or seminal texts (e.g., Heguera, Thompson, Sholette) we have read in the course.*
- I clarified that the collaborative classroom culture that students are required to help create and nurture is one more consciously focused on justice (intersecting with respect across their own differences in race, gender, and other social inequalities difference. (cross-referencing ELO 3.2).
- I have retained the assignment in which students reflect on and critique [during multiple studio critique sessions] their own and each others' creative artwork anchored in the notion of engaged citizenship for a just and diverse world.

Again, thank you for your valuable feedback about this ambitious course. I appreciate your letting me know if this letter and the modified course proposal satisfy your questions. I very much look forward to teaching this course as part of the new Leadership major.

Artists as Leaders and Engaged Citizens

ART 3###

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Course Information

Instructor: Carmen Winant

Email: winant.1@osu.edu

Office: Hopkins 380 B

Office Hours:

Mode of course Delivery:

Room:

Day and Time:

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>ELO 1.1 Engage in critical and logical thinking.</p>	<p>Students will:</p> <p>#1: Participate in an initial exercise (small groups, followed by full-class discussion/synthesis) that draws on their scholarly and personal experience to address the following:</p> <ul style="list-style-type: none"> ○ How do you define citizenship (consider legal vs. Aristotlean meanings)? ○ Does art affect people cognitively? Affectively? Give examples from your own experience or past reading. ○ How would you define ‘thought leader’? Can you identify any artist(s) whom you consider a thought leader(s)? Explain. ○ Can you think of an example where artmaking explicitly served community-building? ○ How would you define social-practice art? <p>#2: Engage in class-based discussion that:</p> <ul style="list-style-type: none"> ○ Synthesizes knowledge and insights from multiple sources (readings and lectures, the collaborative classroom process, and personal experience) ○ Builds on comments from classmates <p>#3 Write two papers in response to our case studies — the first critiques art and/or writing that seeks to expands the notion of citizenship; the second analyzes a social-practice art/artist’ impact in advocating for a just and inclusive form of citizenship, and in challenging normative power structures. Students must provide evidence for their argument. [see ELOs 3.1, 4.1, 4.2]</p> <p>#4: Develop an explicit intention, strategy, and implementation plan for creating a work of art related to the course theme.</p>
<p>ELO 1.2 Engage in an advanced, in-depth, scholarly exploration of the topic or ideas within this theme.</p>	<p>Students will deepen and demonstrate their understanding of artists as engaged citizens and leaders through lectures, and through:</p> <ul style="list-style-type: none"> ○ Reading and discussing such texts as: <ul style="list-style-type: none"> ○ “Definitions” (p.1-8), in: Education for Socially Engaged Art, by Pablo Heguera. 2011. Jorge Pinto Books. ○ Introduction, by Nato Thompson (p.16-33), and section on “The Visualization of a New Civic Imagination” by Teddy Cruz (p.57-63), in: Living as Form: Socially Engaged Art from 1991-2011, edited by Nato Thompson. ○ “Dewey, Beuys, Cage and the Vulnerable, yet Utterly Unremarkable Heresy of Socially Engaged Art Education,” by Gregory Sholette, in: Art as Social Action. Edited by Gregory Sholette, Chloë Bass, and Social Practice Queens. NY: Skyhorse Publishing. ○ Writing response papers (see ELOs 3.1,4.1, 4.2 below) ○ Grounding presentations of their own artwork in relation to an aspect of citizenship explored in the readings and discussions.

<p>ELO 2.1 Identify, describe, and synthesize approaches or experiences.</p>	<p>Two examples:</p> <p>#1: In discussion and/or in their response papers (see ELOs 3.1, 4.1, 4.2), students will describe similarities and differences in the aims and approaches of social practice experiments of artists explored in our various case studies, field trips, and lectures, including:</p> <ul style="list-style-type: none"> ○ Tom Finkelpearl, ed., <i>What We Made: Conversations on Art and Social Cooperation</i>. ○ Grant Kester, "The Invention of the Public," (pg.155- 229), in <i>The One and the Many, Contemporary Collaborative Art in a Global Context</i>. ○ Ernesto Pujol, <i>Walking Art Practice: Reflections on Socially Engaged Paths</i> (pgs.1-32) ○ Beverly Naidse, "Pandemic Makeover: Reimagining Place & Community in a Time of Collapse," in "Art As Social Practice: Technologies for Change" eds xtine burrough and Judy Walgren. ○ Lucy HG Solomon and Cesar Baio. "Bio-Digital Pathways: Mushrooming Knowledge, Expanding Community," in Burrough and Walgren, eds. <p>#2: Students will identify a Identify a social justice/citizenship issue (can be very local/ small) that they care about. They will then submit a 2-page proposal that:</p> <ul style="list-style-type: none"> ○ Describes the issue in plain prose, frames it as a problem and provides scholarly evidence documenting their argument. ○ Describes a feeling, concept, or idea about this issue that, slant-wise, they want to respond to <u>visually</u>. (This may problematize the issue, frame it in positive/aspirational terms, or otherwise engage viewers. (This is the first phase of what will become their studio project.) ○ Preliminarily describe their approach (intention and strategy) for their solo or collaborative artwork.
<p>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.</p>	<p>Students will:</p> <ul style="list-style-type: none"> ○ Create a solo or collaborative work of visual art that seeks to express or expand the notion of citizenship. ○ In critique sessions, present their final reflections about their intention, strategy, and satisfactions/challenges in creating this work. ○ Demonstrate an understanding of the elements of collaboration by helping create and nurture a collaborative classroom culture. ○ 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.

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>ELO 3.1 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>Through the idiom of visual art and arts writing, students will learn about diverse perspectives on what constitutes citizenship across political, cultural, national, global, and/or historical communities. Case studies will include:</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>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 <i>Jon Rubin</i>, an artist whose interventions into public life re-imagines individual, group and institutional behavior. <i>Xavier Cortada</i>, whose art and advocacy generate awareness of both global climate change and social justice. <i>Guest lecturers, tbd.</i></p> <p>Students will write their first 3-page response papers to selected texts and artwork, addressing such questions as:</p> <ul style="list-style-type: none"> ○ What is this artist’s (or artist/writer’s) claim about what constitutes citizenship? ○ How effectively are they making that claim and in engaging the public to think more expansively about citizenship? (Consider their intent/strategy/execution in the artwork.) ○ Include an argument about whether, and in what ways, you think this artist qualifies as a <i>thought leader</i>; explain your argument. ○ Compare this artist’s perspective on citizenship to the work of a different artist we have encountered in class.

<p>ELO 3.2 Identify, reflect on, and apply the knowledge, skills and dispositions required for intercultural competence as a global citizen.</p>	<p>Three examples:</p> <p>#1: Students walk their own neighborhoods and mapping the institutions and sites that foster, or diminish, a sense of citizenship among members (including themselves) of the community.</p> <p>#2: In small groups — drawing from their neighborhood mapping; from their experience in creating a collaborative classroom culture; and from their readings and each others’ papers — students will generate working lists of unifying (or discrete) knowledge, skills, and dispositions required for intercultural competence as a global citizen.</p> <p>#3: Students will actively participate in discussions reflecting on the experience of, creating and nurturing a collaborative classroom culture that focuses on justice and respect across their own differences in race, gender, and other social inequalities (see ELO 4.2).</p>
<p>ELO 4.1 Examine, critique, and evaluate various expressions and implications of diversity, equity, inclusion, and explore a variety of lived experiences.</p>	<p>In their second 3-page paper, students will identify and critique an experimental social practice from our case studies (e.g., (Ghana Think Tank, Ernesto Pujol, Coco Fusco). As part of achieving ELO 4.1, these papers will address such questions as:</p> <p><i>What new insights about DEI did this experiment seek to articulate? How successful articulate new insights about DEI? What did you learn about DEI from this work?</i></p>
<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.</p>	<p>#1: As part of achieving ELO 4.1, these second papers will also address such questions as: <i>How effective is this experiment in advocating for a just and inclusive form of citizenship, and in challenging normative power structures? Flesh out your argument, drawing on evidence and/or seminal texts (e.g., Heguera, Thompson, Sholette) we have read in the course.</i></p> <p>#2: Students will actively participate in discussions reflecting on the experience of, creating and nurturing a collaborative classroom culture that focuses on justice and respect across their own differences in race, gender, and other social inequalities (see ELO 3.2).</p> <p>#3: And importantly: Students will reflect on and critique their own and each others’ creative artwork anchored in the notion of engaged citizenship for a just and diverse world.</p>

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.)
*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

There are 400 possible points this term, distributed as follows and evaluated at mid-term and at the end of the semester, using the following rubrics:

Your creative production: 200 points. Rubric:

How effectively did the student address the parameters of the assignment? How clearly did the student articulate relevant intention and strategy? What level of effort and timeliness did the student demonstrate in implementing the project? To what degree does the finished work reflect initiative, courage, technical quality? How effectively did the student reflect upon the finished work?

Your written work is worth 100 points. Rubric: *To what degree did the student's papers meet the assignment objectives and parameters (length, deadlines, etc.)? To what degree did the student's papers demonstrate: familiarity with the subject content, original thought and clarity/organization of prose?*

Your class participation is worth 100 points. Rubric: *To what extent did the student participate thoughtfully in discussion and in studio critiques? How consistent and constructive was the student's effort to contribute to the collaborative classroom culture? Did the student arrive promptly and attend regularly (including for field trips)?*

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 (371-400pts)	Work of exceptional quality: student excels at verbalizing ideas and assignments are of exceptional quality.
A-: 90-92 (360-370pts)	Work of very high quality: student excels at verbalizing ideas and assignments are of very high quality.
B+: 87-89 (360-370pts)	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 (348-359pts)	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 (330-347pts)	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 (308-329pts)	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 (292-307pts)	Adequate work; passable: student has a less than average level of participation during discussion, assignments are of an adequate quality.
C-: 70-72 (280-291pts)	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 (268-279pts)	Below average work: student has a below average level of participation during discussion, assignments are below average quality.
D: 60-66 (240-267pts)	Well below average work: student has a well below average level of participation during discussion, assignments are well below average quality.
E: 0-59: (<240 pts/400)	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, and support for urgent issues is available 24/7.

- **Self-Service and Chat support:** ocio.osu.edu/help
- **Phone:** 614-688-4357(HELP)
- **Email:** 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) 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.

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. 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 <http://studentlife.osu.edu/csc/>.

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 maintain a healthy and accessible environment to support student learning in and out of the classroom. 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.

If you are isolating while waiting for a COVID-19 test result, please let me know immediately. Those testing positive for COVID-19 should refer to the Safe and Healthy Buckeyes site for resources. Beyond five days of the required COVID-19 isolation period, I may rely on Student Life Disability Services to establish further reasonable accommodations. You can connect with them at slds@osu.edu; 614-292-3307; or slds.osu.edu.

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

***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 or email 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/](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

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 or calling 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 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.

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: Introduction & Overview	<p>Introduction to Course: Overview of Course Content, Goals, Learning Modalities, Expectations.</p> <p>Exercise: In small groups, drawing on their scholarly and personal experience, discuss the following:</p> <ul style="list-style-type: none"> ○ How do you define citizenship (consider legal vs. Aristotelean meanings)? ○ Does art affect people cognitively? Affectively? Give examples from your own experience or past reading. ○ How would you define ‘thought leader’? Can you identify any artist(s) whom you consider a thought leader(s)? Explain. ○ Can you think of an example where artmaking explicitly served community-building? ○ How would you define social-practice art? <p>The full class will then review and synthesize what was shared and learned.</p>
	Th	Jan 12		<p>The Classroom as a Social-Practice Community</p> <p>Readings:</p> <p>Justin Langlios, Art as Social Action: Introduction to the principles and practices of “trust exercises” (pg 219-222).</p> <p>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)</p> <p>Assignment (due 1/17): Walk around your 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.</p>

2	Tu	Jan 17	<p>Module 2:</p> <p>Artists Engaging the Commons (Public Space)</p>	<p>Artists as Community Members Reading:</p> <p>Chris Kraus, “Walk around the neighborhood” from <i>Social Practices</i> (pgs 41-62)</p> <p>Tom Finkelpearl, ed., <i>What We Made: Conversations on Art and Social Cooperation</i>.</p> <p>Grant Kester, “The Art of Locality,” in <i>The One and the Many, Contemporary Collaborative Art in a Global Context</i>.</p>
	Th	Jan 19		<p>Artists as Community Builders</p> <p>Readings:</p> <p>Ernesto Pujol, <i>Walking Art Practice: Reflections on Socially Engaged Paths</i> (pgs.1-32)</p> <p>Beverly Naidse, “Pandemic Makeover: Reimagining Place & 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>Artists as Collaborative Makers Readings:</p> <p>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>Artists as Collaborators</p> <p>Reading: 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>Assignment (due 2/2): Write the first 3-page (500-750 words) response papers to one of the texts or artworks we have reviewed. Addressing such questions as:</p> <ul style="list-style-type: none"> ○ What is this artist’s (or artist/writer’s) claim about what constitutes citizenship? ○ How effectively are they making that claim and in engaging the public to think more expansively about citizenship? (Consider their intent/strategy/execution in the artwork.) ○ Include an argument about whether, and in what ways, you think this artist qualifies as a thought leader; explain your argument. ○ Compare this artist’s perspective on citizenship to the work of a different artist we have encountered in class.

4	Tu	Jan 31	<p>Module 3:</p> <p>Artists as Thought Leaders and Change Agents</p>	<p>The Artist as Thought Leader Artists: Agnes Denes, Mierle Laderman Ukeles, Rick Lowe, Jon Rubin, Sharon Hayes</p>
	Th	Feb 2		<p>Module 3 (cont.)</p> <p>The Artist as Thought Leader (continued) Artists: Sheba Chhachhi, Coco Fusco, Suzanne Lacy, Guerilla Girls, Jesse Krimes, Lenka Clayton, Tania Bruguera</p> <p>Assignment (due 2/7): Identify a social justice/citizenship issue (can be very local/ small) that you care about. Prepare a 2-page proposal that:</p> <ul style="list-style-type: none"> ○ Describes the issue in plain prose, frames it as a problem and provides scholarly evidence documenting your argument. Reference an aspect of <i>citizenship</i> explored in the readings and discussions. ○ Describes a feeling, concept, or idea about this issue that, slant-wise, you want to respond to <u>visually</u>. (This may problematize the issue, frame it in positive/aspirational terms, or otherwise engage viewers. (This is the first phase of what will become your studio project.) ○ Preliminarily describe your approach (intention and strategy) for their solo or collaborative artwork. (Final creative project is due 4/11)
5	Tu	Feb 7		<p>STUDIO SESSION: Presentations on Plans for Visual Art Projects</p>
	Th	Feb 9		<p>STUDIO SESSION: Presentations on Plans for Visual Art Projects Assignment: Continue work on creative project</p>
6	Tu	Feb 14		<p>Artists as Drivers of Public Affect Show artists/artwork that generated significant collective anger or grief, including Doris Salcedo, Wendy Red Star, Vanessa German, Garrett Bradley, Brandon Ballengée, Xavier Cortada</p> <p>Assignment: Continue work on project</p>

	Th	Feb 16		<p>Artists as Drivers of Public Affect Show artists/artwork that generated significant collective pride or hope: Theaster Gates, Mel Chin, Pablo Helguera, Swoon, Larissa FastHorse, Jen Delos Reyes</p> <p>Reading: Cooperation Goes Public: Consequences of a Gesture and 100 Victories/10,000 Tears, Interview: Daniel Joseph Martinez and Gregg M. Horowitz (pgs 51-75)</p> <p>Assignment (due 2/21): Prepare presentation on creative project (Theme, Intent, Audience, Strategy/Methods)</p>
7	Tu	Feb 21		<p>STUDIO SESSION: Presentations on Progress of Visual Art Projects</p>
	Th	Feb 23		<p>STUDIO SESSION: Presentations on Progress of Visual Art Projects</p> <p>Assignment: Continue work on creative project</p>
8	Tu	Feb 28		<p>Artists as Antagonists of Systems of Power in the World 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</p> <p>Readings: 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”</p>
	Th	Mar 2		<p>Artists as Antagonists of Systems of Power 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>Readings: 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>Assignment (due 2/9): Response paper to a reading from Module 2</p>
9	Tu	Mar 7		<p>STUDIO SESSION: Work/Discussion on Visual Art Projects</p> <p>Assignment: Continue work on creative project</p>

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	Th	Mar 9		STUDIO SESSION: Work/Discussion on Visual Art Projects Assignment: Continue work on creative project
Mar 14, Mar 16 SPRING BREAK				
10	Tu	Mar 21	Module 3 (cont.)	New Venues/Avenues 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
	Th	Mar 23		New Venues/Avenues Show artists/artwork that generated or directly supported political action: Ricardo Dominguez, pope.L, Bayeté Ross Smith, Sofia Cordova, Tanja Ostojić, Ghana ThinkTank. Assignment: (due 3/30): Write a response paper 500-750 words) on of the artists/artworks viewed during Module 2. identify and critique an experimental social practice from our case studies. Address such questions as: <ul style="list-style-type: none"> ○ How effective is this experiment in advocating for a just and inclusive form of citizenship, and in challenging normative power structures? Flesh out your argument, drawing on evidence and/or seminal texts (e.g., Heguera, Thompson, Sholette) we have read in the course. ○ What new insights about DEI did this experiment seek to articulate? How successful articulate new insights about DEI? What did you learn about DEI from this work?
11	Tu	Mar 28		STUDIO SESSION: Work/Discussion on Visual Art Projects Assignment: Continue work on creative project
11 (cont)	Th	Mar 30	Module 3 (cont.)	STUDIO SESSION: Work/Discussion on Visual Art Projects Assignment: Continue work on creative project
12	Tu	Apr 4		FIELD TRIP Assignment: (due 4/6): Write a response paper to the work viewed during the field trip.
	Th	Apr 6		STUDIO SESSION: Work/Discussion on Visual Art Projects Assignment (due 4/11): Finish work on creative project

13	Tu	Apr 11		<p>STUDIO CRITIQUE SESSION: Presenting Creative Projects</p> <p>Exercise: In critique, reflect on and critique your own and each others' creative artwork anchored in the notion of engaged citizenship for a just and diverse world.</p>
	Th	Apr 13		<p>STUDIO CRITIQUE SESSION: Presenting Creative Projects</p> <p>Assignment (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.</p>
14	Tu	Apr 18	Course Closure	Second field trip and/or Guest Speaker
		Apr 20		<p>Exercise: In small groups — drawing from your neighborhood mappings; from your experiences in creating a collaborative classroom culture; and from your readings and each others' papers — generate working lists of unifying (or discrete) knowledge, skills, and dispositions required for intercultural competence as a global citizen.</p> <p>Final Reflections and Evaluation of Course against goals.</p>

Artists as Leaders and Engaged Citizens

ART 3###

Term: TBD

Course Information

Instructor: Carmen Winant

Email: winant.1@osu.edu

Office: Hopkins 380 B

Office Hours:

Mode of course Delivery:

Room:

Day and Time:

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>ELO 1.1 Engage in critical and logical thinking.</p>	<p>Students will:</p> <p>#1: Participate in an initial exercise (small groups, followed by full-class discussion/synthesis) that draws on their scholarly and personal experience to address the following:</p> <ul style="list-style-type: none"> ○ How do you define citizenship (consider legal vs. Aristotlean meanings)? ○ Does art affect people cognitively? Affectively? Give examples from your own experience or past reading. ○ How would you define ‘thought leader’? Can you identify any artist(s) whom you consider a thought leader(s)? Explain. ○ Can you think of an example where artmaking explicitly served community-building? ○ How would you define social-practice art? <p>#2: Engage in class-based discussion that:</p> <ul style="list-style-type: none"> ○ Synthesizes knowledge and insights from multiple sources (readings and lectures, the collaborative classroom process, and personal experience) ○ Builds on comments from classmates <p>#3 Write two papers in response to our case studies — the first critiques art and/or writing that seeks to expands the notion of citizenship; the second analyzes a social-practice art/artist’ impact in advocating for a just and inclusive form of citizenship, and in challenging normative power structures. Students must provide evidence for their argument. [see ELOs 3.1, 4.1, 4.2]</p> <p>#4: Develop an explicit intention, strategy, and implementation plan for creating a work of art related to the course theme.</p>
<p>ELO 1.2 Engage in an advanced, in-depth, scholarly exploration of the topic or ideas within this theme.</p>	<p>Students will deepen and demonstrate their understanding of artists as engaged citizens and leaders through lectures, and through:</p> <ul style="list-style-type: none"> ○ Reading and discussing such texts as: <ul style="list-style-type: none"> ○ “Definitions” (p.1-8), in: Education for Socially Engaged Art, by Pablo Heguera. 2011. Jorge Pinto Books. ○ Introduction, by Nato Thompson (p.16-33), and section on “The Visualization of a New Civic Imagination” by Teddy Cruz (p.57-63), in: Living as Form: Socially Engaged Art from 1991-2011, edited by Nato Thompson. ○ “Dewey, Beuys, Cage and the Vulnerable, yet Utterly Unremarkable Heresy of Socially Engaged Art Education,” by Gregory Sholette, in: Art as Social Action. Edited by Gregory Sholette, Chloë Bass, and Social Practice Queens. NY: Skyhorse Publishing. ○ Writing response papers (see ELOs 3.1,4.1, 4.2 below) ○ Grounding presentations of their own artwork in relation to an aspect of citizenship explored in the readings and discussions.

<p>ELO 2.1 Identify, describe, and synthesize approaches or experiences.</p>	<p>Two examples:</p> <p>#1: In discussion and/or in their response papers (see ELOs 3.1, 4.1, 4.2), students will describe similarities and differences in the aims and approaches of social practice experiments of artists explored in our various case studies, field trips, and lectures, including:</p> <ul style="list-style-type: none"> ○ Tom Finkelpearl, ed., <i>What We Made: Conversations on Art and Social Cooperation</i>. ○ Grant Kester, “The Invention of the Public,” (pg.155- 229), in <i>The One and the Many, Contemporary Collaborative Art in a Global Context</i>. ○ Ernesto Pujol, <i>Walking Art Practice: Reflections on Socially Engaged Paths</i> (pgs.1-32) ○ Beverly Naidse, “Pandemic Makeover: Reimagining Place & Community in a Time of Collapse,” in “Art As Social Practice: Technologies for Change” eds xtine burrough and Judy Walgren. ○ Lucy HG Solomon and Cesar Baio. “Bio-Digital Pathways: Mushrooming Knowledge, Expanding Community,” in Burrough and Walgren, eds. <p>#2: Students will identify a Identify a social justice/citizenship issue (can be very local/ small) that they care about. They will then submit a 2-page proposal that:</p> <ul style="list-style-type: none"> ○ Describes the issue in plain prose, frames it as a problem and provides scholarly evidence documenting their argument. ○ Describes a feeling, concept, or idea about this issue that, slant-wise, they want to respond to <u>visually</u>. (This may problematize the issue, frame it in positive/aspirational terms, or otherwise engage viewers. (This is the first phase of what will become their studio project.) ○ Preliminarily describe their approach (intention and strategy) for their solo or collaborative artwork.
<p>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.</p>	<p>Students will:</p> <ul style="list-style-type: none"> ○ Create a solo or collaborative work of visual art that seeks to express or expand the notion of citizenship. ○ In critique sessions, present their final reflections about their intention, strategy, and satisfactions/challenges in creating this work. ○ Demonstrate an understanding of the elements of collaboration by helping create and nurture a collaborative classroom culture. ○ 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.

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>ELO 3.1 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>Through the idiom of visual art and arts writing, students will learn about diverse perspectives on what constitutes citizenship across political, cultural, national, global, and/or historical communities. Case studies will include:</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>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 <i>Jon Rubin</i>, an artist whose interventions into public life re-imagines individual, group and institutional behavior. <i>Xavier Cortada</i>, whose art and advocacy generate awareness of both global climate change and social justice. <i>Guest lecturers, tbd.</i></p> <p>Students will write their first 3-page response papers to selected texts and artwork, addressing such questions as:</p> <ul style="list-style-type: none"> ○ What is this artist’s (or artist/writer’s) claim about what constitutes citizenship? ○ How effectively are they making that claim and in engaging the public to think more expansively about citizenship? (Consider their intent/strategy/execution in the artwork.) ○ Include an argument about whether, and in what ways, you think this artist qualifies as a <i>thought leader</i>; explain your argument. ○ Compare this artist’s perspective on citizenship to the work of a different artist we have encountered in class.

<p>ELO 3.2 Identify, reflect on, and apply the knowledge, skills and dispositions required for intercultural competence as a global citizen.</p>	<p>Three examples:</p> <p>#1: Students walk their own neighborhoods and mapping the institutions and sites that foster, or diminish, a sense of citizenship among members (including themselves) of the community.</p> <p>#2: In small groups — drawing from their neighborhood mapping; from their experience in creating a collaborative classroom culture; and from their readings and each others’ papers — students will generate working lists of unifying (or discrete) knowledge, skills, and dispositions required for intercultural competence as a global citizen.</p> <p>#3: Students will actively participate in discussions reflecting on the experience of, creating and nurturing a collaborative classroom culture that focuses on justice and respect across their own differences in race, gender, and other social inequalities (see ELO 4.2).</p>
<p>ELO 4.1 Examine, critique, and evaluate various expressions and implications of diversity, equity, inclusion, and explore a variety of lived experiences.</p>	<p>In their second 3-page paper, students will identify and critique an experimental social practice from our case studies (e.g., (Ghana Think Tank, Ernesto Pujol, Coco Fusco). As part of achieving ELO 4.1, these papers will address such questions as:</p> <p><i>What new insights about DEI did this experiment seek to articulate? How successful articulate new insights about DEI? What did you learn about DEI from this work?</i></p>
<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.</p>	<p>#1: As part of achieving ELO 4.1, these second papers will also address such questions as: <i>How effective is this experiment in advocating for a just and inclusive form of citizenship, and in challenging normative power structures? Flesh out your argument, drawing on evidence and/or seminal texts (e.g., Heguera, Thompson, Sholette) we have read in the course.</i></p> <p>#2: Students will actively participate in discussions reflecting on the experience of, creating and nurturing a collaborative classroom culture that focuses on justice and respect across their own differences in race, gender, and other social inequalities (see ELO 3.2).</p> <p>#3: And importantly: Students will reflect on and critique their own and each others’ creative artwork anchored in the notion of engaged citizenship for a just and diverse world.</p>