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## Term Information

Effective Term Autumn 2024

## General Information

Course Bulletin Listing/Subject Area History of Art  
Fiscal Unit/Academic Org History of Art - D0235  
College/Academic Group Arts and Sciences  
Level/Career Undergraduate  
Course Number/Catalog 3562  
Course Title Contemporary U.S. Latinx Art  
Transcript Abbreviation Latinx Art  
Course Description This course provides an overview of contemporary Latinx Art in the United States from its origins in the 1960s Civil Rights Movement through today. U.S. Latinx Art refers to the artistic, visual, and creative production emerging from Latinx communities in the context of diaspora after immigration from Latin America.  
Semester Credit Hours/Units Fixed: 3

## Offering Information

Length Of Course 14 Week, 12 Week, 8 Week, 7 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 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  
Electronically Enforced No

## Cross-Listings

Cross-Listings To be cross listed with Ethnic Studies

## Subject/CIP Code

Subject/CIP Code 50.0703  
Subsidy Level Baccalaureate Course  
Intended Rank Freshman, Sophomore, Junior, Senior

## Requirement/Elective Designation

Citizenship for a Diverse and Just World; Migration, Mobility, and Immobility

The course is an elective (for this or other units) or is a service course for other units

## Course Details

### Course goals or learning objectives/outcomes

- This in-person course provides an overview of contemporary Latinx Art in the United States from its origins in the 1960s Civil Rights Movement through today, with a focus on migration, citizenship, and diaspora.

### Content Topic List

- Latinx Art
- The Mexican Muralists
- Chicano/a Art
- Community Murals
- Exhibiting Latinx Art
- Posters and Political Art
- Chicana Feminist Art
- Afro-Latinx Artists

### Sought Concurrence

No

## Attachments

- HA 3562 - Syllabus.docx: HA 3562 Syllabus  
*(Syllabus. Owner: Whittington, Karl Peter)*
- HA 3562 - Citizenship Worksheet.pdf: HA 3562 GE Worksheet - Citizenship  
*(Other Supporting Documentation. Owner: Whittington, Karl Peter)*
- HA3562 - Migration Worksheet.pdf: HA 3562 GE Worksheet - Migration  
*(Other Supporting Documentation. Owner: Whittington, Karl Peter)*
- Curriculum Map HA3562.docx: HA 3562 Curriculum Map  
*(Other Supporting Documentation. Owner: Whittington, Karl Peter)*

## Comments

## Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Whittington, Karl Peter	02/01/2024 11:39 AM	Submitted for Approval
Approved	Whittington, Karl Peter	02/01/2024 11:39 AM	Unit Approval
Pending Approval	Vankeerbergen, Bernadette Chantal	02/01/2024 11:39 AM	College Approval



## Syllabus

### History of Art 3562

Contemporary U.S. Latinx Art

Autumn 2024

3 Credit Hours

In-person

Schedule and Location: [TBA]

### Course overview

#### Instructor

- Professor Carlos Rivas (he/him/él)
- [rivas.91@osu.edu](mailto:rivas.91@osu.edu)
- Office Hours
- Pomerene Hall 210
- [times TBA]
- Use this [link](#) to sign-up and reserve a time slot

**Note:** My preferred method of contact is via e-mail.

#### Course description

This in-person course provides an overview of contemporary Latinx Art in the United States from its origins in the 1960s Civil Rights Movement through today. U.S. Latinx Art refers to the artistic, visual, and creative production emerging from Latinx communities in the context of diaspora after immigration from Latin America. This course will examine the visual arts created by these communities across the continental United States, from the second half of the twentieth century into the present and with a focus on the major Latinx hubs such as Los Angeles and New York. As this is an emerging field of inquiry within Art History, many of the readings will be drawn from adjacent disciplines such as Literature and Ethnic Studies, giving the course a strong interdisciplinary component.

The material follows both a chronological and thematic structure driven by critical issues, specific communities, and artistic genres. It emphasizes themes pertaining to the immigrant experience, including identity and racial formation, (in)visibility, community building, marginalization, assimilation, discrimination, legal status, and resistance to

**Commented [KW1]:** On the one hand it's good to use the template, but I do think the huge font size is a problem - it's making the syllabus SO long (over 30 pages at this point) which I think is a problem. I'd go down to 12 pt font, with the larger font only for the disability statement.



state violence. Race, gender, and sexuality are topics that are embedded over the entire semester and treated within discrete modules. The course addresses communities with a multigenerational presence in this country, such as Mexican-Americans, Central Americans and Puerto Ricans, as well as newer arrivals. It treats works of art and activism across multiple media, from painting and sculpture to photography, installation, experimental performance, posters, murals, film, theatre, poetry, and social practice.

*No prior coursework in Art History or Latinx Studies is required.*

### **Course expected learning outcomes**

By the end of this course, students should successfully be able to:

- Understand the history, politics and complexities surrounding the terms “Chicana/o,” “Latina/o,” “Latinx,” “Latine,” “Afro-Latinx,” “Indigenous-Latinx, and “Latin American.”
- Identify the social, political, and historical contexts impacting contemporary U.S. Latinx art production and its reception.
- Discuss the major concerns animating Latinx artists and how they manifest in visual and artistic forms especially as they relate to immigration and assimilation.
- Understand the evolution of a nexus of different Latinx aesthetics that have developed since the 1960s and their social context.
- Become sensitive to how cultural difference and social inequality have contributed to the marginalization of Latinx artists within the traditional canon in Art History, the art world, and society at large, and how this invisibility can be challenged.
- Understand the increasing role of social media and digital art in the contemporary Latinx art landscape.
- Understand the centrality of “artivism” and “artists” in various immigrant rights movements in the United States.
- Gain awareness of the particularities between different communities of Latinxs living in the United States.
- Understand the transnational nature of U.S. Latinx art and its close relationship with the legacy of modern Latin American art.
- Conduct original interdisciplinary research on contemporary Latinx artists.

### **General education goals and expected learning outcomes**

As part of the *Migration, Mobility, and Immobility* theme of the General Education curriculum, this course is designed to prepare students to be able to do the following:

Goals:



1. Successful students will explore and analyze a range of perspectives on migration, mobility, and immobility, including causes and effects, personal or group experiences, or artistic expression.
2. Successful students will explain a variety of scholarly or artistic approaches to understanding mobility and immobility, and analyze how texts, perceptions, representations, discourses, or artifacts represent these concerns.

Expected Learning Outcomes:

- 1.1. Engage in critical and logical thinking about the topic or idea of the theme.
- 1.2. Engage in an advanced, in-depth, scholarly exploration of the topic or idea of the theme.
  - 2.1. Identify, describe, and synthesize approaches or experiences as they apply to the theme.
  - 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.
- 3.1. Explain environmental, political, economic, social, or cultural causes of migration, mobility, and/or immobility.
- 3.2. Describe and analyze diverse experiences or portrayals of migration, mobility, or immobility (e.g., migration, incarceration, disability, or flight) and the complex effects of these phenomena on individuals, societies, institutions, and/or places.
- 4.1. Discuss how migration, mobility, or immobility have shaped attitudes, beliefs, behaviors, and values of individuals and/or institutions.
- 4.2. Describe how people (e.g., scholars, artists, scientists, etc.) perceive or represent migration, mobility, or immobility and critique conventions, theories, and/or ideologies that influence such perceptions or representations.

The study of Latinx Art in the United States inherently requires an in-depth understanding of, and sensitivity to, the phenomenon of mass migration from Latin America. This is only possible by unpacking the global economic and historical processes that resulted in the sociopolitical conditions that have now forced millions of people to leave their homelands in Latin America and migrate to the United States. And while terms such as “immigration” and “immigrants” have become increasingly politically charged terms in today’s social landscape (and increasingly misrepresented and misunderstood), the phenomenon of migration has been a key staple of human societies for millennia. The readings and class lectures in this course closely adhere to



the goals and outcomes of the *Migration, Mobility, and Immobility* theme by using the diverse and growing Latinx community (and their cultural production) in the U.S. as a case study by which to highlight how movement across geographical space (i.e., immigration and exile) and travel and legal restrictions after immigration (i.e., immobility), have defined the experiences of one of the largest and fastest-growing ethnic communities in the United States. By understanding how these core experiences are manifest in artistic production, students will gain the tools necessary for a nuanced understanding of the meaning and significance of Latinx art.

As part of the *Citizenship for a Diverse and Just World* theme of the General Education curriculum, this course is designed to prepare students to be able to do the following:

Goals:

1. 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.
2. Successful students will examine notions of justice amid difference and analyze and critique how these interact with historically and socially constructed ideas of citizenship and membership within society, both within the United States and around the world.

Expected Learning Outcomes:

- 1.1. Engage in critical and logical thinking about the topic or idea of the theme.
- 1.2. Engage in an advanced, in-depth, scholarly exploration of the topic or idea of the theme.
  - 2.1. Identify, describe, and synthesize approaches or experiences as they apply to the theme.
  - 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.
- 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.
- 3.2. Identify, reflect on, and apply the knowledge, skills, and dispositions required for intercultural competence as a global citizen.
- 4.1. Examine, critique, and evaluate various expressions and implications of diversity, equity, and inclusion, and explore a variety of lived experiences.



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.

By engaging directly with the work of U.S.-based Latinx artists through course readings and lectures, this class closely fulfills the goals of the *Citizenship for a Diverse and Just World* theme as it encourages students to think critically about the historical power structures that have defined the U.S. Latinx experience, structures that are at once global, historical, and obstinate. These include but are not limited to coloniality and its legacies such as discrimination, racism, war, intergenerational trauma, poverty, and social exclusion. By thoughtfully considering how such power structures are at once unfair and persistent, students will be empowered to rethink their sense of self and positionality within U.S. society and better understand the nature of an increasingly racially and ethnically diverse society. This includes questioning the very notion of “citizenship” itself. And through the careful analysis of the artistic production of Latinx Artists, students will be able to unpack the importance of identity, agency, and social justice issues as persistent manifestations in the work of broad corpus of Latinx art over the past seventy years and how they have contributed to Latinx sense of belonging amidst complicated politics of “citizenship.”

#### How this course works

##### Mode of delivery

This course is “100%” in-person and therefore your attendance is mandatory.

##### Credit hours and work expectations

This is a **3-credit-hour course**. According to Ohio State policy ([go.osu.edu/credithours](https://go.osu.edu/credithours)), students should expect around 3 hours per week of time spent on direct instruction (instructor content and Carmen activities, for example) in addition to 6 hours of homework (reading and assignment preparation, for example) to receive a grade of (C) average.

##### Participation requirements

Because this is an in-person course, a portion of your grade is based on your attendance, active learning and participation in the classroom. The following is a summary of students’ expected participation:

##### Participating in class



Participation in class means being an active listener and taking notes during lectures as well as participating by speaking during in-class discussion, group activities, and contributing to the formation of a learning community. This means not browsing the internet or using your phone in class, as this is both distracting to your classmates, the instructor, and yourself.

#### Office hours

I hope to meet with you one-on-one during the course of the semester. All students are required to meet with the instructor at least *once* during the semester during regularly scheduled office hours or via appointment. You may ask any questions you may have about the course, your assignments, the Art History major or minor, travel and research opportunities, life at OSU, and/or your plans after college. The goal is for me to get to know you and your interests better.

#### Course assignment and communication guidelines

The following is a list of my expectations for how all students should expect to communicate with me and their peers, both in formal and informal communications.

##### Writing style

All writing assignments should follow standard, formal and professional college etiquette and should adhere to the conventions standard within the discipline of Art History. And while I encourage the use of “I” statements so that you may properly express your ideas and personal analysis on any given topic, you should refrain from overly informal language and slang. This means following basic grammar conventions and writing in complete, thoughtful sentences. It is always good practice to let a peer or classmate review a draft of your work and ask them for feedback so they may let you know of any areas that are unclear or require further expansion or clarification.

##### Image captions

All images you provide in all writing assignments should be properly labeled and captioned following the conventions of *Art Bulletin*, the leading Art History journal in the United States. If exact artist or date are unknown, simply write “unknown artist” or “unknown date.” Example:

Artist, *Title*, date, medium, dimensions. Current location, city (copyright information)





Judy Baca, *The History of California (The Great Wall of Los Angeles)*, 1976-1984, mural on concrete wall, 13.5 x 2,754 ft. (4.1 x 839.4 m). Tujunga Flood Control Channel, Los Angeles (photo provided by the Social and Public Art Resource Center)

### **Tone and civility**

One of the skills that every college student should graduate with is how to properly communicate in a professional and collegial manner. Now is the time to learn and practice these skills. In class discussion posts on Carmen, I expect the use of appropriate language (no offensive, derogatory, or insulting language) suitable to be read by a general audience. As we learn about the experiences of minoritized and oppressed communities in the U.S., derogatory language will be unacceptable. If you are unsure about the appropriateness of language or vocabulary, please do not hesitate to reach out and check-in with me first. There are no “stupid” questions and we are all learning to respect each other in an increasingly diverse society. Similarly, I expect any communication directed either to me or to your classmates to follow appropriate etiquette. Finally, as we learn more about the various realities and struggles of Latinx artists and their communities in the United States, I expect that you receive the information with an open mind, even if the information presented in readings or in class lecture and discussion goes against your previously held beliefs. Playing “devil’s advocate” just for the sake of challenging the course material is considered rude, and while you may disagree with any number of ideas presented in class, you are expected to remain respectful in your critiques. Debate and disagreement are always encouraged so long as you remain civil, professional, and cordial.

### **Citing your sources**

As is standard in Art History, all students must reference any work according to the Chicago Manual of Style to properly cite all sources consulted and or quoted in their writing. This is true for short writing assignments on Carmen and the longer research paper. This includes providing the following information for all references: title, page numbers and/or link, author information, publisher, and date. This is achieved by using either footnotes or endnotes (*please, no in-text citations*). I also *highly* encourage my students to expand on their ideas with additional commentary in the footnotes or endnotes, see the sample paper posted on Carmen. Titles of books, periodicals (journals), and films must be *italicized* or underlined while the names of articles or book chapters should be noted with the use of quotation marks. Visit the [Chicago Manual of Style online](#) for further information.

### **Protecting and saving your work**



I highly recommend the use of cloud-based or browser-based word processing software so that your work “auto-saves” as you complete it. Microsoft 365 and Apple Pages auto-saves so long as you have a functioning internet connection while you work. Working through Google Docs is entirely browser-based and will save automatically as you go. And while technological disasters are inevitable in the world of computing, there are many free options available to all OSU students to ensure that you do not lose your work. *Be sure you can still access your work even after the tragic event of device-failure or theft.* “My dog ate my homework” is not a viable excuse anymore.

### Course materials and technologies

#### Textbooks

##### Required

- Elizabeth Ferrer, *Latinx Photography in the United States: A Visual History* (Seattle: University of Washington Press, 2021)
- Janel Pineda, *Lineage of Rain* (Chicago: Haymarket Books, 2020).

##### Recommended (optional)

- Jennifer A. González (ed.), C. Ondine Chavoya (ed.), Chon Noriega (ed.), Terezita Romo (ed.), *Chicano and Chicana Art: A Critical Anthology*, (Durham, North Carolina: Duke University Press, 2019).
- Arlene Dávila, *Latinx Art: Artists, Markets, and Politics* (Durham, North Carolina: Duke University Press, 2020).
- Sylvan Barnet, *A Short Guide to Writing About Art* (Pearson, any edition).

#### Course technology

##### Technology support

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 it.osu.edu/help](https://it.osu.edu/help), and support for urgent issues is available 24/7.

- Self-Service and Chat support: [it.osu.edu/help](https://it.osu.edu/help)
- Phone: 614-688-4357(HELP)
- Email: [8help@osu.edu](mailto:8help@osu.edu)
- TDD: 614-688-8743

Commented [KW2]: It's totally fine if you want to use textbooks. In general, many in the department have been moving away from having students buy books, because of the cost to students, and have just been having large portions of things scanned. But if you really are going to assign over half of the pages of these books, then of course it's fine to have students buy them. Just letting you know that it's also an option to only do online PDF through Carmen..



### Technology skills needed for this course

- Basic computer and web-browsing skills
- Navigating Carmen ([go.osu.edu/canvasstudent](http://go.osu.edu/canvasstudent))

### Required Equipment

- Computer: current Mac (MacOs) or PC (Windows 10) with high-speed internet connection to access course content and required readings
- Other: a mobile device (smartphone or tablet) to use for BuckeyePass authentication

### Required software

- Microsoft Office 365: All Ohio State students are now eligible for free Microsoft Office 365. Full instructions for downloading and installation can be found at [go.osu.edu/office365help](http://go.osu.edu/office365help).
- An up-to-date web browser (Chrome, Safari, Firefox, etc.)

### Carmen Access

You will need to use BuckeyePass ([buckeyepass.osu.edu](http://buckeyepass.osu.edu)) 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
- 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

If none of these options will meet the needs of your situation, you can contact the IT Service Desk at 614-688-4357(HELP) and IT support staff will work out a solution with you.

### Grading and instructor response



### How your grade is calculated

Assignment Category	Points and/or Percentage
Office Hour Visit	5%
Attendance and Participation	20%
Discussion Forum Posts	30%
In-Class Peer Review Activity	5%
Vocabulary and Terminology Quiz	5%
Research Paper (Final)	35%
<b>Total</b>	<b>100%</b>

### Description of major course assignments

#### Office Hour Visit (5%)

All students are required to meet with me at least *once* during the semester during regularly scheduled office hours or via appointment. You may ask any questions you may have about the course, your assignments, the Art History major or minor, travel and research opportunities, the Center for Ethnic Studies and its minor programs, life at OSU, your plans after college and/or your general experience with the course material and your interests in general. The goal is for me to get to know you and your interests better. This will facilitate the creation of a healthy and productive learning community of which each and everyone one of you forms an integral part. Please use this [link](#) to schedule an appointment with me.

#### Attendance and Participation (20%)

All students are expected to attend all classes and actively participate by speaking in class during class discussions throughout the semester. This does not mean you have to speak during every class session, but by the end of the semester I should get a sense that you were an active learner and participant that contributed to the class. The material provide in the lectures and readings is thought provoking, and most artists featured in class intentionally make work meant to inspire thought, transformative action, and sometimes make you uncomfortable. And that's okay. But I expect you to think critically about the material presented and share your thoughts. This class is a safe space and we will respect each other's ideas, even if they are different than our own. As people interested in advancing social equity for all people, learning to love and embrace diversity is a crucial goal. You are allowed to disagree and I



invite differing opinions, but likewise I discourage playing devil's advocate for the sake of it. All discussion must be rooted first and foremost with kindness and compassion for your fellow classmates and for the Latinx community which we will be learning extensively about. Therefore, no racist, sexist, homophobic, or xenophobic language will be tolerated.

### Discussion Forum Posts (30%)

You will be responsible for three (3) discussion forum posts throughout the semester, each worth 10% of your final grade. The first two are reading responses, where you will pick a pair (2) of assigned readings and respond critically to them in writing. Each of these posts should be approximately 450-500 words in length. The last discussion forum post will require you to write a short description of your final paper topic (which artist are you working on?) and submit a preliminary research question(s), outline of your paper, and preliminary bibliography of at least three sources of the five required for the final paper. This will then allow me to provide feedback, suggestions, and give you the greenlight on your final paper topic. Additional handouts with templates and more specific expectations are provided on Carmen in the Course Materials section.

The discussion posts are meant to help you get in the practice of analyzing and engaging with important topics and ideas in the study of Latinx art and to make connections between the readings, your own out-of-classroom experiences (such as your own familiarity with ethnic communities in the U.S.) and to practice synthesizing these ideas in professional, academic writing. I especially encourage you to think through your ideas using a critical historical lens to think through how migration impacts Latinx communities even beyond the first generation of immigrants and how these experiences have resulted in the aesthetics of Latinx Art.

#### Academic integrity and collaboration guidelines

All work must be original. I discourage the use of AI-generated text as it is usually very obvious to me and never meets the standards of writing for an art history course. Thus, your grade will reflect this.

### Vocabulary and Terminology Quiz (5%)

This will be a very short, in-class quiz where you will be asked to closely study and memorize the list of terminology in the handout provided on Carmen. This will ensure that you have the working vocabulary necessary to



successfully write about and discuss ethnic immigrant communities in the United States. Many of these words and ideas will be useful to you as you write your final research paper.

#### **In-class peer review activity (5%)**

Three weeks before the Final Research Paper deadline, we will hold a peer-review session in class. This is an *extremely important* component of the course and you are expected to come prepared with a **hard-copy** of a working *draft* of your paper's introduction (including tentative thesis statement) and an outline of your paper and preliminary bibliography. You will exchange your draft and outline with one of your peers and fill out a rubric and questionnaire that I will pass out. You will then be given time to discuss your thoughts on your peer's assignment with them and vice versa.

This portion of your grade is tremendously important and cannot be made up. In exchanging ideas and feedback with your colleagues, you will be putting into practice what art historians do all the time: dialogue critically and respectfully with one another to help you add to the conversation on Latinx art.

#### **Final Research Paper (35%)**

For the final, you will write a seven- to ten-page academic research paper analyzing a U.S.-based Latinx artist of your choosing. They do not need to be an artist that was covered in class or in the readings. In fact, I encourage you to choose an artist that has had little published about them so far as this will allow you to best formulate original analyses based on the critical discussions we had during the semester. If this is your first time writing an art history paper, I recommend the book by Sylvan Barnet, *A Short Guide to Writing About Art* (New York: Pearson, Longman, any edition). See the handout on Carmen for additional guidelines and specific directions.

This final assignment encourages you to think critically about all the pertinent topics covered in class to understand and unpack how a Latinx artist thinks through mobility (or immobility), race, gender, identity, etc., and their relationship with their own communities and U.S. society at large. As members of marginalized communities, how do Latinx artists express or question social justice, diversity, and inclusion in their art in an increasingly heterogenous and globalized society? How do you, a student of Latinx art, evaluate and critique their work? And finally, how are the aesthetics of Latinx



art the result of the social and cultural experiences of racialized, marginalized, and minoritized communities?

Academic integrity and collaboration guidelines

All final papers will be submitted electronically on Carmen during Finals Week, and will be automatically checked for plagiarism using the built-in scanning software. And while I do not discourage brainstorming with your peers, you should view this assignment as your own original work. Furthermore, I highly discourage the use of AI-generated text as it tends to be very obvious in addition to not meeting the standards of an original art history paper. Thus, your grade will most likely suffer if you rely on AI-generated text.

### Late assignments

All assignments are due on the posted deadline. Students who submit late assignments will be docked points, one full letter grade for each day that it is late.

**Commented [KW3]:** It's up to you, but I don't usually do "no exceptions" language, personally. Because there are ALWAYS exceptions, it seems like. I often say something like "Late work will only be accepted without penalty for reasons of serious illness or bereavement, and an extension must be discussed with the instructor before the assignment due date" or something like that

### Grading Scale

- 93-100: A
- 90-92: A-
- 87-89: B+
- 83-86: B
- 80-82: B-
- 77-79: C+
- 73-76: C
- 70-72: C-
- 67-69: D+
- 60-66: D
- Under 60: E

### Instructor feedback and response time

This is a writing intensive course and you should think of all your writing assignments as contributing to a larger conversation about the key issues and topics surrounding U.S. Latinx art and artists. Similarly, I consider my feedback for your assignments as also being part of this conversation.

### Grading and feedback



For course quizzes and examinations, students should expect grades and any relevant feedback within seven business days after submitting the examination. For written assignments such as research papers and short writing assignments, students should expect grades and feedback within ten business days after submission. All grades and feedback will be posted on Carmen and embedded within your assignment submission. Feedback is meant to both explain why you earned the grade you did as well as provide comments for improvement for future assignments. As mentioned above, I will engage intellectually with your ideas and so you should put thoughtful consideration into all assignments.

#### Preferred contact method

The best way to communicate with me about assignments (or any aspect of the course) is during office hours or by making an appointment with me if you are unable to attend during my regularly scheduled office hours. For smaller or more urgent matters, you can communicate with me directly via e-mail at [rivas.91@osu.edu](mailto:rivas.91@osu.edu) or through the inbox feature on our course website on Carmen. I try to respond to all messages within twenty-four hours, unless I have notified you that I will be unavailable for a specified period. Please keep in mind that I receive a great deal of e-mail from many sources other than the students in this course, and that I may be away during the weekend and unable to attend to messages until I get back.

#### Academic policies

##### Academic integrity policy

See **Descriptions of major course assignments**, above, for my specific guidelines about collaboration and academic integrity in the context of this online class.

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/>.

If I suspect that a student has committed academic misconduct in this course, I am obligated by university rules to report my suspicions to the Committee on Academic Misconduct. If COAM determines that you have violated the university’s Code of



Student Conduct (i.e., committed academic misconduct), the sanctions for the misconduct could include a failing grade in this course and suspension or dismissal from the university.

If you have any questions about the above policy or what constitutes academic misconduct in this course, please contact me.

Other sources of information on academic misconduct (integrity) to which you can refer include:

- Committee on Academic Misconduct web page ([go.osu.edu/coam](http://go.osu.edu/coam))
- Ten Suggestions for Preserving Academic Integrity ([go.osu.edu/ten-suggestions](http://go.osu.edu/ten-suggestions))

### **Copyright for instructional materials**

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.

### **Statement on Title IX**

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)

### **Commitment to a diverse and inclusive learning environment**

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 his or her 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.



### **Land acknowledgement**

We would like to acknowledge the land that 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 has and continues to affect the Indigenous peoples of this land.

More information on OSU's land acknowledgement can be found here:

<https://mcc.osu.edu/about-us/land-acknowledgement>

### **Your mental health**

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. 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 24/7 by dialing 988 to reach the Suicide and Crisis Lifeline.

### **Accessibility accommodations for students with disabilities**

#### **Requesting accommodations**

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](mailto:slds@osu.edu); 614-292-3307; or [slds.osu.edu](http://slds.osu.edu).

#### 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.

#### Course Schedule

Refer to our Carmen course page for up-to-date assignment due dates.

Week	Date	Topics/Readings/Assignments	Assignments Due
1		<p><b>Course Overview</b></p> <ul style="list-style-type: none"> <li>Corey Dzenko and Theresa Avila, "Contemporary Citizenship, Art, and Visual Culture: An Introduction." <i>Contemporary Citizenship, Art, and Visucal Culture:</i></li> </ul>	



Week	Date	Topics/Readings/Assignments	Assignments Due
		<p><i>Making and Being Made</i>, edited by Corey Dzenko and Theresa Avila. London: Routledge, 2018.</p> <ul style="list-style-type: none"> <li>Saloni Mathur, "Introduction." <i>The Migrant's Time: Rethinking Art History and Diaspora</i>, edited by Saloni Mathur. Williamstown and New Haven: Sterling and Francine Clark Art Institute/Yale University Press, 2011: xii-xix.</li> </ul>	
		<p><b>Introduction: Terminology and the Precedent of the Revolutionary Art of the Mexican Muralists</b></p> <ul style="list-style-type: none"> <li>E. Carmen Ramos, "The Latino Presence in American Art" in <i>American Art</i> 26.2 (2012): 7-13.</li> <li>Villaseñor Black, Charlene. "Why Latinx?" <i>Latin American and Latinx Visual Culture</i> 3, no. 2 (2021): 5-10.</li> </ul>	
2		<p><b>The Mexican Muralists (contd.)</b></p> <ul style="list-style-type: none"> <li><a href="#"><u>Mary K. Coffey, "All Mexico on a Wall': Diego Rivera's Murals at the Ministry of Public Education," in <i>Mexican Muralism, A Critical History</i>, ed. Alejandro Anreus, Leonard Folgarait, Robin Adele Greeley (Berkeley: University of California Press, 2012), pp. 56-74.</u></a></li> <li><a href="#"><u>Diego Rivera, "Towards a Free Revolutionary Art," in C. Harrison &amp; P. Wood (eds.): <i>Art in Theory 1900-1990</i> (Cambridge: Blackwell, 1992), pp. 526-529.</u></a></li> <li><a href="#"><u>Siqueiros, David Alfaro: "Toward a Transformation of the Plastic Arts", in Charles Harrison &amp; Paul Wood (eds.): <i>Art</i></u></a></li> </ul>	



Week	Date	Topics/Readings/Assignments	Assignments Due
		<u><a href="#">in Theory 1900- 1990 (Cambridge: Blackwell, 1992), pp. 412-414.</a></u>	
		<p><b>The Civil Rights Movement and the East Los Angeles Walkouts</b></p> <ul style="list-style-type: none"> <li>• William A. Calvo-Quirós, “Thank you Maestro: The Walkouts as Praxis of ‘Epistemic Resistance’ in <i>Aztlán</i> 39.2 (2014): 155-165.</li> <li>• Gilbert Estrada, “If You Build It, They Will Move: The Los Angeles Freeway System and the Displacement of Mexican East Los Angeles, 1944-1972” in <i>Southern California Quarterly</i> 87.3 (2005): 287-315.</li> <li>• Ábrego, Leisy. “I Can’t Go to College Because I Don’t Have Papers’: Incorporation Patterns of Latino Undocumented Youth.” <i>Latino Studies</i> 4 (2006): 212–31.</li> </ul>	
3		<p><b>Understanding the Chicano Movement and Aesthetic</b></p> <ul style="list-style-type: none"> <li>• Carlos Muñoz Jr., “The Politics of Protest and Chicano Liberation: A Case Study of Repression and Cooptation” in <i>Aztlán</i> 5.1-2 (1974): 119-141.</li> <li>• Shifra M. Goldman, “The Iconography of Chicano Self-Determination: Race, Ethnicity, and Class” in <i>Art Journal</i> 49.2 (1990): 167-173.</li> </ul>	
		<b>Community Cultural Wealth: Chicano Murals at Chicano Park, San Diego, California</b>	



Week	Date	Topics/Readings/Assignments	Assignments Due
		<ul style="list-style-type: none"> <li>• Yosso, Tara J. "Community Cultural Wealth." <i>Race, Ethnicity, and Education</i> 8, no. 1 (2005): 69–91.</li> <li>• Guisela Latorre, "Introduction. Indigenism and Chicana/o Muralism: The Radicalization of an Aesthetic" from <i>Walls of Empowerment: Chicana/o Indigenist Murals of California</i>" (Austin: University of Texas Press, 2008): 1-31.</li> </ul>	
4		<p><b>Chicano Park murals (contd.)</b></p> <ul style="list-style-type: none"> <li>• Watch the documentary film: <i>Chicano Park</i> (58 minutes, directed by Marilyn Muford, 1988, Link posted on Carmen)</li> <li>• Martin D. Rosen and James Fisher, "Chicano Park and the Chicano Park Murals: Barrio Logan, City of San Diego, California" in <i>The Public Historian</i> 23.4 (2001): 91-111.</li> </ul>	In-class Terminology Quiz
		<p><b>The Great Wall of Los Angeles</b></p> <ul style="list-style-type: none"> <li>• Erika Doss, "Raising Community Consciousness with Public Art: Contrasting Projects by Judy Baca and Andrew Leicester" in <i>American Art</i> 6.1 (1992): 62-81.</li> <li>• Judith F. Baca, "World Wall: A Vision of the Future Without Fear" in <i>Frontiers: A Journal of Women Studies</i> 14.2 (1994): 81-85.</li> </ul>	
5		<b>Experimental Art, ASCO, and Counter-Aesthetics</b>	



Week	Date	Topics/Readings/Assignments	Assignments Due
		<ul style="list-style-type: none"> <li>Chon A. Noriega, “Your Art Disgusts Me”: Early ASCO, 1971-75” in <i>Afterall: A Journal of Art, Context and Enquiry</i>, 19 (2008): 109-121.</li> <li>Malik Gaines, “City after Fifty Years’ Living: L.A.’s Differences in Relation” in <i>Art Journal</i> 71.1 (2012): 88-105</li> </ul>	
		<p><b>Pacific Standard Time</b></p> <ul style="list-style-type: none"> <li>Connie Butler, “This is Art — These People Are Artists: ‘Pacific Standard Time’, Conceptual Art, and Other Momentous Events from a Local Point of View” in <i>Art Journal</i> 71.1 (2012): 38-57.</li> <li>Please explore in-depth the Getty’s <i>Pacific Standard Time: LA/LA</i> web resource: <a href="https://www.getty.edu/projects/pacific-standard-time-la-la/">https://www.getty.edu/projects/pacific-standard-time-la-la/</a></li> </ul>	Reading Response #1 Due in online Discussion Forum
6		<p><b>Chicano Posters and Political Graphics</b></p> <p>Readings:</p> <ul style="list-style-type: none"> <li>Carlos Francisco Jackson, “The Chicax Poster Workshop: A Space Where Subjectivity is Produced” in <i>Aztlán</i> 42.1 (2017): 247-272.</li> <li>Reinoza, Tatiana. “War at Home: Conceptual Iconoclasm in American Printmaking.” In <i>iPrinting the Revolution! The Rise and Impact of Chicano Graphics, 1965 to Now</i>, edited by Carmen Ramos,. (Washington D.C.:</li> </ul>	



Week	Date	Topics/Readings/Assignments	Assignments Due
		Smithsonian American Art Museum and Princeton University Press, 2020): 105–127.	
		<p><b>“La Malinche”: Chicana Feminist Art</b></p> <ul style="list-style-type: none"> <li>Charlene Villaseñor Black, “Judith Hernández, <i>Aztlán’s</i> First Cover Artist: Fifty Years of Chicana Feminist Art” in <i>Aztlán</i> 45.1 (2020): 1-19.</li> <li>Guisela Latorre, “Chicana Art and Scholarship on the Interstices of Our Disciplines” in <i>Chicana/Latina Studies</i> 6.2 (2007): 10-21.</li> </ul>	
7		<p><b>Chicana Feminist Art (contd.)</b></p> <ul style="list-style-type: none"> <li>Guisela Latorre, “Icons of Love and Devotion: Alma López’s Art” in <i>Feminist Studies</i> v.34 n.1/2 (2008): 131-150.</li> <li>Cherrie Moraga, “Throwing Shade to the ‘West’: Twenty-First Century Xicana Feminist Teaching and Art Practice in <i>Aztlán</i>” in <i>Aztlán</i> 45.1 (2020): 145-153.</li> </ul>	
		<p><b>Balmy Alley, San Francisco, California</b></p> <ul style="list-style-type: none"> <li>Cordova, Cary. “Introduction.” In <i>The Heart of the Mission: Latino Art and Politics in San Francisco</i>. Philadelphia: University of Pennsylvania Press, 2017: 1–19.</li> <li><a href="#">Ramírez, Mauricio. “Central American Solidarity Murals of the Mission District.” <i>Proyecto Mission Murals. San Francisco Museum of Modern Art (SFMOMA), 2022.</i></a></li> </ul>	





Week	Date	Topics/Readings/Assignments	Assignments Due
		<ul style="list-style-type: none"> <li>Ábrego, Leisy. "Central American Refugees Reveal the Crisis of the State." In <i>The Oxford Handbook of Migration Crises</i>, edited by Cecilia Menjivar, Marie Ruiz, and Immanuel Ness, 213–28. Oxford: Oxford University Press, 2019.</li> </ul>	
8		<p><b>Afro-Latinx Artists</b></p> <ul style="list-style-type: none"> <li>Tatiana Flores, "Dialogues: Afro-Latinx Art and Activism" in <i>Latin American and Latinx Visual Culture 3.2 (2021)</i>: 46-49.</li> <li>Yelaine Rodriguez, "Afro-Latinx at NYU: How Multiple Facets of Black Latinidad are Claiming Space within Visual Culture" in <i>Latin American and Latinx Visual Culture 3.2 (2021)</i>: 50-59.</li> </ul>	
		<p><b>Afro-Latinx Artists (contd.)</b></p> <ul style="list-style-type: none"> <li>Yelaine Rodriguez, "Strategies for Combating Erasure and Silencing: an Interview with Suhaly Bautista-Carolina" in <i>Latin American and Latinx Visual Culture 3.2 (2021)</i>: 79-88.</li> <li>Tatiana Flores, "Latinidad is Cancelled": Confronting an Anti-Black Construct" in <i>Latin American and Latinx Visual Culture 3.3 (2021)</i>: 58-79.</li> </ul>	
9		U.S. Southwest and the U.S. Mexico Border	



Week	Date	Topics/Readings/Assignments	Assignments Due
		<ul style="list-style-type: none"> <li>• Marisa Lerer, “Luis Jiménez’s <i>Mustang</i>: Monumental Misreadings” in <i>Latin American and Latinx Visual Culture</i> 1.4 (2019): 12-32.</li> <li>• Mary Thomas, “Reframing Public Art in the Borderlands: Bricozaje” in <i>Latin American and Latinx Visual Culture</i> 4.3 (2022): 8-22.</li> <li>• Anna Ochoa O’Leary and Andrea J. Romero, “Chicana/o Students Respond to Arizona’s Anti-Ethnic Studies Bill, SB1108: Civic Engagement, Ethnic Identity, and Well-being” in <i>Aztlán</i> 36.1 (2011): 9-36.</li> </ul>	
		<p>Chicago and the Northern Border</p> <ul style="list-style-type: none"> <li>• Yenelli Flores, “A Legacy of Struggle.” <i>Chicanas of 18<sup>th</sup> Street: Narratives of a Movement from Latino Chicago</i>. Edited by Leonard G. Ramírez (Chicago: University of Illinois Press, 2011): 29-53.</li> <li>• Dylan Miner, “Straddling <i>la otra frontera</i>: Inserting MiChicana/o Visual Culture into Chicana/o Art History” in <i>Aztlán</i> 33.1 (2008): 89-122.</li> </ul>	
10		<p>The Boyle Heights Art Scene in East L.A.</p> <ul style="list-style-type: none"> <li>• José Orozco, “Roberto Gutiérrez and the Art of Mapping Latino Los Angeles” in <i>Aztlán</i> 29.2 (2004): 123-151.</li> <li>• Holly Barnet-Sanchez, “Introduction” and “Chapter 1: Setting the Stage: Analytical Frameworks.” <i>Give Me Life: Iconography and Identity in East LA Murals</i>. Albuquerque, New Mexico: University of New Mexico Press, 2016: xvii-16.</li> </ul>	<p>Reading Response #2 Due in online Discussion Forum</p>



Week	Date	Topics/Readings/Assignments	Assignments Due
		<p>Contemporary Queer Latinx Artists</p> <ul style="list-style-type: none"> <li>• Rio Yañez, “Aztlán on Blast: Social Media Art” in <i>Aztlán</i> 38.1 (2013): 255-264.</li> <li>• Explore the portfolio of Gabriel García Roman: <a href="http://www.gabrielgarciaroman.com">http://www.gabrielgarciaroman.com</a></li> </ul>	
11		<p>Queer and Undocumented</p> <ul style="list-style-type: none"> <li>• Vega Magallón, César Miguel. “Undocumented Identity, or, Sketch from Memory of an Illegal Alien Part I: Illegals Without Corpses, Illegals Outside Time.” <i>César’s Substack</i>, February 28, 2023. Accessed June 2, 2023. <a href="https://cmrvn.substack.com/p/1-of-2-undocumented-identity-or-sketch">https://cmrvn.substack.com/p/1-of-2-undocumented-identity-or-sketch</a>.</li> <li>• Vega Magallón, César Miguel. “Undocumented Identity, or, Sketch from Memory of an Illegal Alien Part II: You Are Not Undocumented. You Were Never Unafraid.” <i>César’s Substack</i>, March 3, 2023. Accessed June 2, 2023. <a href="https://cmrvn.substack.com/p/1-of-2-undocumented-identity-or-sketch">https://cmrvn.substack.com/p/1-of-2-undocumented-identity-or-sketch</a>.</li> <li>• Explore the portfolio of Julio Salgado: <a href="https://www.juliosalgadoart.com">https://www.juliosalgadoart.com</a></li> <li>• Menjívar, Cecilia, and Leisy Ábrego. “Legal Violence: Immigration Law and the Lives of Central American Immigrants.” <i>American Journal of Sociology</i> 117, no. 5 (March 2012): 1380–1421.</li> </ul>	
		Queer and Undocumented on Film	



Week	Date	Topics/Readings/Assignments	Assignments Due
		<ul style="list-style-type: none"> <li>Watch Seasons 1 and 2 of the <i>Undocumented Tales</i> Web Series Directed by Armando Ibañez: <a href="https://www.youtube.com/@UndocumentedTales">https://www.youtube.com/@UndocumentedTales</a></li> </ul>	
12		<p>Diaspora and Belonging in Latinx Poetry</p> <p>Readings:</p> <ul style="list-style-type: none"> <li>Janel Pineda, <i>Lineage of Rain</i> (Chicago: Haymarket Books, 2020). READ THE ENTIRE BOOK AND BRING QUESTIONS IF YOU HAVE ANY, including on terminology and the “Spanglish” employed by Pineda.</li> </ul>	Topic, Research Question(s), and Preliminary Bibliography Due on Discussion Forum
		<p>Contemporary U.S. Central American Artists</p> <p>Readings:</p> <ul style="list-style-type: none"> <li>Kency Cornejo, “Does That Come with a Hyphen? A Space?”: The Question of Central American-Americans in Latino Art and Pedgagoy” in <i>Aztlán</i> 40.1 (2015): 189-210.</li> <li>María Véliz, “Women to Power: Art, Politics, and Migration in Regina José Galindo and Tania Bruguera.” <i>Central American Migrations in the Twenty-First Century</i> edited by Mauricio Espinoza, Miroslava Arely Rosales Vásquez, and Ignacio Sarmiento. Tucson: Univeristy of Arizona Press, 2023: 156-183.</li> </ul>	
13		<p>Contemporary U.S. Central American Artists</p> <ul style="list-style-type: none"> <li>Suyapa Portillo Villeda and Gerardo Torres Zelaya. “Why Are Honduran Children Leaving?” <i>CounterPunch.org</i>,</li> </ul>	



Week	Date	Topics/Readings/Assignments	Assignments Due
		<p>June 27, 2014. &lt;<a href="https://www.counterpunch.org/2014/06/27/why-are-honduran-children-leaving">https://www.counterpunch.org/2014/06/27/why-are-honduran-children-leaving</a>&gt;.</p> <ul style="list-style-type: none"> <li>Mauricio Ramírez, “Visual Solidarity with Central America: An Interview with Maestra Muralista Juana Alicia” in <i>Chiricú Journal: Latina/o Literatures, Arts, and Cultures</i> 4.1 (2019): 115-127.</li> </ul>	
		<p>Nuyoricans, Dominicans, Cubans</p> <ul style="list-style-type: none"> <li>Reinoza, Tatiana. “The Island within the Island: Remapping Dominican York.” <i>Archives of American Art Journal</i> 57, no. 2 (Fall 2018): 4–27.</li> <li>Beth Rosenblum, “Wilfredo Lam in North America.” <i>LatinArt.com, an online journal of art and culture</i>. 2008.</li> </ul>	
14		<p>Latinx Photography</p> <ul style="list-style-type: none"> <li>Colin Gunckel, “The Chicano/a Photographic: Art as Social Practice in the Chicano Movement” in <i>American Quarterly</i> 67.2 (2015): 377-412.</li> <li>Elizabeth Ferrer, <i>Latinx Photography in the United States: A Visual History</i> (Seattle: University of Washington Press, 2021) ***PLEASE MAKE SURE YOU HAVE READ THE BOOK BY THIS DATE***</li> </ul>	
		PEER-REVIEW ACTIVITY IN-CLASS	Please bring in a <b>PHYSICAL COPY</b> of the draft of your Introduction



Week	Date	Topics/Readings/Assignments	Assignments Due
			and Essay Outline (see the handout on Carmen for further directions)
15		<p>The future of U.S. Latinx Art</p> <ul style="list-style-type: none"><li>• Xochitl M. Flores-Marcial, “Getting Community Engagement Right: Working with Transnational Indigenous Stakeholders in Oaxacalifornia” in <i>Latin American and Latinx Visual Culture</i> 3.1 (2021): 98-108.</li><li>• Charlene Villaseñor Black, “Unfolding Decolonial Resistance: Healing and Hope in the Art of Sandy Rodríguez” in <i>Aztlán</i> 48.2 (2023): 1-18.</li></ul>	
		Wrap-Up and Review	
Finals			Final Paper Due electronically on Carmen

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

## 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.

*(enter text here)*

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

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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.

	Course activities and assignments to meet these ELOs
<b>ELO 1.1</b> Engage in critical and logical thinking.	
<b>ELO 1.2</b> Engage in an advanced, in-depth, scholarly exploration of the topic or ideas within this theme.	
<b>ELO 2.1</b> Identify, describe, and synthesize approaches or experiences.	
<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.	

*Example responses for proposals within “Citizenship” (from Sociology 3200, Comm 2850, French 2803):*

<b>ELO 1.1</b> Engage in critical and logical thinking.	<i>This course will build skills needed to engage in critical and logical thinking about immigration and immigration related policy through: Weekly reading response papers which require the students to synthesize and critically evaluate cutting-edge scholarship on immigration; Engagement in class-based discussion and debates on immigration-related topics using evidence-based logical reasoning to evaluate policy positions; Completion of an assignment which build skills in analyzing empirical data on immigration (Assignment #1)</i>
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	<p>Completion 3 assignments which build skills in connecting individual experiences with broader population-based patterns (Assignments #1, #2, #3)</p> <p>Completion of 3 quizzes in which students demonstrate comprehension of the course readings and materials.</p>
<p><b>ELO 2.1</b> Identify, describe, and synthesize approaches or experiences.</p>	<p>Students engage in advanced exploration of each module topic through a combination of lectures, readings, and discussions.</p> <p><u>Lecture</u>  Course materials come from a variety of sources to help students engage in the relationship between media and citizenship at an advanced level. Each of the 12 modules has 3-4 lectures that contain information from both peer-reviewed and popular sources. Additionally, each module has at least one guest lecture from an expert in that topic to increase students' access to people with expertise in a variety of areas.</p> <p><u>Reading</u>  The textbook for this course provides background information on each topic and corresponds to the lectures. Students also take some control over their own learning by choosing at least one peer-reviewed article and at least one newspaper article from outside the class materials to read and include in their weekly discussion posts.</p> <p><u>Discussions</u>  Students do weekly discussions and are given flexibility in their topic choices in order to allow them to take some control over their education. They are also asked to provide information from sources they've found outside the lecture materials. In this way, they are able to explore areas of particular interest to them and practice the skills they will need to gather information about current events, analyze this information, and communicate it with others.</p> <p>Activity Example: Civility impacts citizenship behaviors in many ways. Students are asked to choose a TED talk from a provided list (or choose another speech of their interest) and summarize and evaluate what it says about the relationship between civility and citizenship. Examples of Ted Talks on the list include Steven Petrow on the difference between being polite and being civil, Chimamanda Ngozi Adichie's talk on how a single story can perpetuate stereotypes, and Claire Wardle's talk on how diversity can enhance citizenship.</p>
<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 conduct research on a specific event or site in Paris not already discussed in depth in class. Students will submit a 300-word abstract of their topic and a bibliography of at least five reputable academic and mainstream sources. At the end of the semester they will submit a 5-page research paper and present their findings in a 10-minute oral and visual presentation in a small-group setting in Zoom.</p> <p>Some examples of events and sites:  The Paris Commune, an 1871 socialist uprising violently squelched by conservative forces</p>

	<p><i>Jazz-Age Montmartre, where a small community of African-Americans—including actress and singer Josephine Baker, who was just inducted into the French Pantheon—settled and worked after World War I.</i></p> <p><i>The Vélodrome d’hiver Roundup, 16-17 July 1942, when 13,000 Jews were rounded up by Paris police before being sent to concentration camps</i></p> <p><i>The Marais, a vibrant Paris neighborhood inhabited over the centuries by aristocrats, then Jews, then the LGBTQ+ community, among other groups.</i></p>
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## Goals and ELOs unique to Citizenship for a Just & Diverse World

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Below are the Goals and ELOs specific to this Theme. As above, 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 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 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.

	Course activities and assignments to meet these ELOs
<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.	
<b>ELO 3.2</b> Identify, reflect on, and apply the knowledge, skills and dispositions required for intercultural competence as a global citizen.	
<b>ELO 4.1</b> Examine, critique, and evaluate various expressions and implications of diversity, equity, inclusion, and explore a variety of lived experiences.	
<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.	

*Example responses for proposals within “Citizenship” (Hist/Relig. Studies 3680, Music 3364; Soc 3200):*

<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,	<i>Citizenship could not be more central to a topic such as immigration/migration. As such, the course content, goals, and expected learning outcomes are all, almost by definition, engaged with a range of perspectives on local, national, and global citizenship.</i>
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<p><i>national, global, and/or historical communities.</i></p>	<p><i>Throughout the class students will be required to engage with questions about what constitutes citizenship and how it differs across contexts.</i></p> <p><i>The course content addresses citizenship questions at the global (see weeks #3 and #15 on refugees and open border debates), national (see weeks #5, 7-#14 on the U.S. case), and the local level (see week #6 on Columbus). Specific activities addressing different perspectives on citizenship include Assignment #1, where students produce a demographic profile of a U.S.-based immigrant group, including a profile of their citizenship statuses using U.S.-based regulatory definitions. In addition, Assignment #3, which has students connect their family origins to broader population-level immigration patterns, necessitates a discussion of citizenship. Finally, the critical reading responses have the students engage the literature on different perspectives of citizenship and reflect on what constitutes citizenship and how it varies across communities.</i></p>
<p><b>ELO 3.2</b> <i>Identify, reflect on, and apply the knowledge, skills and dispositions required for intercultural competence as a global citizen.</i></p>	<p><i>This course supports the cultivation of "intercultural competence as a global citizen" through rigorous and sustained study of multiple forms of musical-political agency worldwide, from the grass-roots to the state-sponsored. Students identify varied cultural expressions of "musical citizenship" each week, through their reading and listening assignments, and reflect on them via online and in-class discussion. It is common for us to ask probing and programmatic questions about the musical-political subjects and cultures we study. What are the possibilities and constraints of this particular version of musical citizenship? What might we carry forward in our own lives and labors as musical citizens Further, students are encouraged to apply their emergent intercultural competencies as global, musical citizens in their midterm report and final project, in which weekly course topics inform student-led research and creative projects.</i></p>
<p><b>ELO 4.1</b> <i>Examine, critique, and evaluate various expressions and implications of diversity, equity, inclusion, and explore a variety of lived experiences.</i></p>	<p><i>Through the historical and contemporary case studies students examine in HIST/RS 3680, they have numerous opportunities to examine, critique, and evaluate various expressions and implications of diversity, equity, and inclusion, as well as a variety of lived experiences. The cases highlight the challenges of living in religiously diverse societies, examining a range of issues and their implications. They also consider the intersections of religious difference with other categories of difference, including race and gender. For example, during the unit on US religious freedom, students consider how incarcerated Black Americans and Native Americans have experienced questions of freedom and equality in dramatically different ways than white Protestants. In a weekly reflection post, they address this question directly. In the unit on marriage and sexuality, they consider different ways that different social groups have experienced the regulation of marriage in Israel and Malaysia in ways that do not correspond simplistically to gender (e.g. different women's groups with very different perspectives on the issues).</i></p> <p><i>In their weekly reflection posts and other written assignments, students are invited to analyze the implications of different regulatory models for questions of diversity, equity, and inclusion. They do so not in a simplistic sense of assessing which model is</i></p>

	<p><i>"right" or "best" but in considering how different possible outcomes might shape the concrete lived experience of different social groups in different ways. The goal is not to determine which way of doing things is best, but to understand why different societies manage these questions in different ways and how their various expressions might lead to different outcomes in terms of diversity and inclusion. They also consider how the different social and demographic conditions of different societies shape their approaches (e.g. a historic Catholic majority in France committed to laicite confronting a growing Muslim minority, or how pluralism *within* Israeli Judaism led to a fragile and contested status quo arrangement). Again, these goals are met most directly through weekly reflection posts and students' final projects, including one prompt that invites students to consider Israel's status quo arrangement from the perspective of different social groups, including liberal feminists, Orthodox and Reform religious leaders, LGBTQ communities, interfaith couples, and others.</i></p>
<p><b>ELO 4.2</b> <i>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></p>	<p><i>As students analyze specific case studies in HIST/RS 3680, they assess law's role in and capacity for enacting justice, managing difference, and constructing citizenship. This goal is met through lectures, course readings, discussion, and written assignments. For example, the unit on indigenous sovereignty and sacred space invites students to consider why liberal systems of law have rarely accommodated indigenous land claims and what this says about indigenous citizenship and justice. They also study examples of indigenous activism and resistance around these issues. At the conclusion of the unit, the neighborhood exploration assignment specifically asks students to take note of whether and how indigenous land claims are marked or acknowledged in the spaces they explore and what they learn from this about citizenship, difference, belonging, and power. In the unit on legal pluralism, marriage, and the law, students study the personal law systems in Israel and Malaysia. They consider the structures of power that privilege certain kinds of communities and identities and also encounter groups advocating for social change. In their final projects, students apply the insights they've gained to particular case studies. As they analyze their selected case studies, they are required to discuss how the cases reveal the different ways justice, difference, and citizenship intersect and how they are shaped by cultural traditions and structures of power in particular social contexts. They present their conclusions in an oral group presentation and in an individually written final paper. Finally, in their end of semester letter to professor, they reflect on how they issues might shape their own advocacy for social change in the future.</i></p>

## History of Art BA Curricular Map

### Program Learning Goals:

**Goal 1: Students gain a general familiarity with and knowledge of major art historical monuments**

**Goal 2: Students acquire a basic understanding of current approaches in art history as well as an acquaintance with the history of the discipline**

**Goal 3: Students acquire a fundamental knowledge of the materials and techniques of art making and an understanding of the relevance of this knowledge for art historical interpretation**

**Goal 4: Students learn to look, read, and think critically as well as to articulate and support sustained arguments**

**Goal 5: Students acquire the fundamental writing and research skills necessary to produce art historical scholarship**

	Goal 1	Goal 2	Goal 3	Goal 4	Goal 5
<b>Required Courses Offered by Unit</b>					
<b>Group A</b>					
HA 4001	Beginning/ Intermediate	Beginning/ Intermediate	Beginning/ Intermediate	Intermediate	Intermediate
HA 4005 (may be substituted for a studio art course)	Beginning/ Intermediate	Beginning/ Intermediate	Intermediate/ Advanced	Beginning/ Intermediate	Beginning/ Intermediate
HA 4010	Intermediate	Intermediate/ Advanced	Beginning/ Intermediate	Intermediate	Intermediate
HA 4016	Advanced	Advanced	Advanced	Advanced	Advanced
<b>Group B (6 courses) *</b>					
2000- and 3000- Level Courses (max of 2)	Beginning	Beginning	Beginning	Beginning	Beginning
4000-level	Advanced	Intermediate/ Advanced	Intermediate/ Advanced	Intermediate/ Advanced	Intermediate/ Advanced
5000-level	Advanced	Advanced	Advanced	Advanced	Advanced
<b>Group C (2 courses)</b>					
4000-level	Advanced	Intermediate/ Advanced	Intermediate/ Advanced	Intermediate/ Advanced	Intermediate/ Advanced
5000-level	Advanced	Advanced	Advanced	Advanced	Advanced

\* Undergraduates would take HA 3562 in Group B of the major, as an elective

