

## Term Information

Effective Term Summer 2013  
[Previous Value](#) [Summer 2012](#)

## Course Change Information

### What change is being proposed? (If more than one, what changes are being proposed?)

GEC added: Visual and Performing Arts as well as Social Diversity in the United States portion of the Diversity requirement.

### What is the rationale for the proposed change(s)?

History of Art 3631 is designed to meet all of these objectives, and to do so in multiple ways. It engages works of art through close analyses of their structure, function, subject matter, and meaning (thereby addressing the requirements of the VPA category of the GE) as well as through the historical factors—political, social, and cultural alike—that contributed to their creation. Indeed, the course emphasizes the fact that material objects are the stuff of history and that, in them, a particular kind of historical thinking (connected to but different from those of other more overtly “political” events) has been realized in concrete form. Because the course encompasses the entire scope of American history—from the colonial period to the twenty-first century—it also provides many opportunities for examining how the cultural and artistic practices of the past informs and influences those of the present. The course equally takes up issues of interpretation, including both conflicting

### What are the programmatic implications of the proposed change(s)?

(e.g. program requirements to be added or removed, changes to be made in available resources, effect on other programs that use the course)?

none

Is approval of the request contingent upon the approval of other course or curricular program request? No

Is this a request to withdraw the course? No

## 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	3631
Course Title	Survey of African American Art
Transcript Abbreviation	Afr Amrcn Art
Course Description	Covers selected styles, subject matter, and movements in African American art from the late eighteenth century to the present.
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	Lecture
Grade Roster Component	Lecture

Credit Available by Exam	No
Admission Condition Course	No
Off Campus	Never
Campus of Offering	Columbus

## Prerequisites and Exclusions

Prerequisites/Corequisites	Prereq: Soph standing, or permission of instructor.
Exclusions	Not open to students with credit for 335.

## Cross-Listings

Cross-Listings

## Subject/CIP Code

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

## Quarters to Semesters

Quarters to Semesters	Semester equivalent of a quarter course (e.g., a 5 credit hour course under quarters which becomes a 3 credit hour course under semesters)
List the number and title of current course being converted	HistArt 335: Survey of African American Art.

## Requirement/Elective Designation

General Education course:  
Visual and Performing Arts; Social Diversity in the United States  
The course is an elective (for this or other units) or is a service course for other units

### *Previous Value*

*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

**Content Topic List**

- Historical Context of Slavery and Art History of the African Diaspora
- Free Artisan and Plantation Production of the Colonial and Federal Eras
- Antebellum Artisan and Fine Art Production
- Post-Civil War Era Artistic Production: The Influence of Patronage and European Training
- The 1920s and 30s: Art of the New Negro
- 1930s and 40s: Murals and Social Realism of the American Scene
- 1950s: Abstraction and Its Discontents
- 1960s: Art of the Civil Rights Movement
- 1960s and 70s: Masculinity/Feminism/Race
- 1960s and 1970s: The Black Art Movement
- 1970s and 80s: The Return of the Figure (and Performing Its Arguments)
- 1990s: Museum-ism and Other Artistic Strategies
- Contemporary Concerns

**Attachments**

- GEC Assessment and Rational 3631.docx  
*(GEC Course Assessment Plan. Owner: Jones,Mary Beth)*
- HA3631 GE memorandum 6-27-12.docx: updated GE  
*(GEC Course Assessment Plan. Owner: Jones,Mary Beth)*
- HA3631 syllabus 6-27-12.doc: updated syllabus  
*(Syllabus. Owner: Jones,Mary Beth)*
- HA3631\_syllabus\_10-19-12.doc: updated as of 10-26-12  
*(Syllabus. Owner: Jones,Mary Beth)*

**Comments**

- See 10-23-12 e-mail to M Jones and A Shelton. *(by Vankeerbergen,Bernadette Chantal on 10/26/2012 02:46 PM)*
- See email to M Jones *(by Hogle,Danielle Nicole on 10/19/2012 09:14 AM)*
- Without appeal information, this request will be pushed to effective date Sp 13. Let me know if you want to appeal.  
Per OAA.  
  
See email I sent to Andrew and Mary today in re: assessment plan specifics *(by Heysel,Garett Robert on 06/23/2012 10:41 AM)*
- Originally I entered these changes under 3601 by accident. *(by Jones,Mary Beth on 05/16/2012 10:23 AM)*

**COURSE CHANGE REQUEST**  
3631 - Status: PENDING

Last Updated: Heysel,Garett Robert  
10/28/2012

**Workflow Information**

Status	User(s)	Date/Time	Step
Submitted	Jones,Mary Beth	05/16/2012 10:24 AM	Submitted for Approval
Approved	Shelton,Andrew C	05/16/2012 10:40 AM	Unit Approval
Approved	Heysel,Garett Robert	06/11/2012 08:57 PM	College Approval
Revision Requested	Vankeerbergen,Bernadette Chantal	06/22/2012 04:56 PM	ASCCAO Approval
Submitted	Shelton,Andrew C	06/22/2012 09:26 PM	Submitted for Approval
Approved	Shelton,Andrew C	06/23/2012 08:53 AM	Unit Approval
Revision Requested	Heysel,Garett Robert	06/23/2012 10:41 AM	College Approval
Submitted	Jones,Mary Beth	06/27/2012 02:40 PM	Submitted for Approval
Approved	Shelton,Andrew C	06/27/2012 03:05 PM	Unit Approval
Approved	Heysel,Garett Robert	08/13/2012 10:31 PM	College Approval
Revision Requested	Hogle,Danielle Nicole	10/19/2012 09:15 AM	ASCCAO Approval
Submitted	Shelton,Andrew C	10/19/2012 11:31 AM	Submitted for Approval
Approved	Shelton,Andrew C	10/19/2012 11:34 AM	Unit Approval
Approved	Heysel,Garett Robert	10/23/2012 11:14 PM	College Approval
Revision Requested	Vankeerbergen,Bernadette Chantal	10/26/2012 02:46 PM	ASCCAO Approval
Submitted	Jones,Mary Beth	10/26/2012 02:57 PM	Submitted for Approval
Approved	Shelton,Andrew C	10/26/2012 03:04 PM	Unit Approval
Approved	Heysel,Garett Robert	10/28/2012 08:45 PM	College Approval
Pending Approval	Nolen,Dawn Jenkins,Mary Ellen Bigler Vankeerbergen,Bernadette Chantal Hogle,Danielle Nicole Hanlin,Deborah Kay	10/28/2012 08:45 PM	ASCCAO Approval

## MEMORANDUM

**TO: Arts and Sciences Committee on Curriculum and Instruction**  
**FROM: Andrew Shelton, Associate Professor and Chair, History of Art**  
**RE: Assessment Plan for proposed GE course HA 3631**

History of Art 3631 fulfills both the Visual and Performing Arts requirement in the Arts and Humanities (Breadth) section of the General Education Curriculum as well as the Social Diversity in the United States portion of the Diversity requirement. Students may opt to count the course in either category but not both. The stated goals and rationales for the two categories are as follows:

### Arts and Humanities:

#### *Goals:*

*Students evaluate significant writing and works of art. Such studies develop capacities for aesthetic and historical response and judgment; for interpretation and evaluation; for critical listening, reading, seeing, thinking, and writing; and for experiencing the arts and reflecting on that experience.*

#### *Learning Outcomes:*

- 1. Students develop abilities to be informed observers of or active participants in the visual, spatial, performing, spoken, or literary arts.*
- 2. Students develop an understanding of the foundations of human beliefs, the nature of reality, and the norms that guide human behavior.*
- 3. Students examine and interpret how the human condition and human values are explored through works of art and humanistic writings.*

#### *Visual and Performing Arts Learning Outcomes:*

- 1. Students develop abilities to analyze, appreciate, and interpret significant works of art.*
- 2. Students develop abilities to understand how ideas influence the character of human beliefs, the perception of reality, and the norms that guide human behavior.*

### Social Diversity in the United States:

#### *Goals:*

*Students' understanding of the pluralistic nature of institutions, society, and culture in the United States is enhanced.*

#### *Learning Outcomes:*

- 1. Students describe the roles of such categories as race, gender, class, ethnicity and religion in the pluralistic institutions and cultures of the United States.*

2. *Students recognize the role of social diversity in shaping their own attitudes and values regarding appreciation, tolerance, and equality of others.*

History of Art 3631 is designed to meet all of these objectives, and to do so in multiple ways. It engages works of art through close analyses of their structure, function, subject matter, and meaning (thereby addressing the requirements of the VPA category of the GE) as well as through the historical factors—political, social, and cultural alike—that contributed to their creation. Indeed, the course emphasizes the fact that material objects *are* the stuff of history and that, in them, a particular kind of historical thinking (connected to but different from those of other more overtly “political” events) has been realized in concrete form. Because the course encompasses the entire scope of American history—from the colonial period to the twenty-first century—it also provides many opportunities for examining how the cultural and artistic practices of the past informs and influences those of the present. The course equally takes up issues of interpretation, including both conflicting interpretations of a single work from a number of historical, aesthetic, and ideological perspectives.

HA 3631 also emphasizes general principles and strategies of visual analysis through which students can appreciate and begin to understand works of art from historical and cultural contexts other than those included in the course itself. Moreover, the course lectures, readings, and other assignments are designed to enhance the students’ overall critical, analytic, and interpretive abilities, just as the paper assignment and the essay components of the exams are intended to encourage students to work on the clarity and precision of their writing.

HA 3631 addresses the goals of the Social Diversity in the United States requirement by exposing students to particular styles, subjects, and movements in African American art from the late eighteenth century to the present. This course places particular emphasis on issues of identity as well as on the relationship of particular works of art to the broader social, political, and cultural contexts in which they were created. Finally, HA 3631 not only leads students to recognize the value of works of African American in and of themselves, but also the important contributions African American artists and artisans made to the development of American culture more generally.

**Assessment:**

**Data:** The extent to which HA3631 is meeting its GE goals and objectives will best be gauged by examining the work students produce for the course. The mid-term and final examinations will consist primarily of essay questions requiring students to *analyze and assess the visual or formal characteristics of specific works of art* as well as *explain how these works relate to their social and political background and/or engage with issues of African American ethnicity and identity*. Students’ ability to generalize the knowledge and interpretive skills they have gained in class will also be tested through a term paper that will require them to interpret, again both formally and contextually, a work of African American art that they will have examined firsthand in a local museum of collection. All written assignments are thereby explicitly geared towards assessing student’s rate of success at achieving both learning objectives of the VPA and Social Diversity in the US GEs. In addition, a narrative student evaluation will be required for this course, one section of which will deal specifically with the GEs. Students will be asked how

successful they believe the course was in terms of meeting the learning outcomes of the GEs and invited to suggest any ways for its improvement in this respect.

**Process:** All student evaluations will be reviewed by the instructor after each offering of the class and annually by the chair of the department as part of that faculty member's annual review. Any problems that the students identify with respect to the GE will be addressed at this time. In addition, a random sample of 5% of the student work will be scanned and archived from each offering of the course. After every third offering, a two-person assessment committee appointed by the Undergraduate Studies Committee will be charged with examining this material with the dual aim of 1. assessing how well the assignments are designed in terms of meeting the learning outcomes of both the VPA and the Social Diversity in the US GEs; and 2. assessing the rate of student success in achieving these goals. The committee will also review all student evaluations for the prior three offerings of the course. It will then issue a brief report addressed to the chair of the Department (and shared with the instructor[s] of the course), containing any recommendations for improving or enhancing the course, specifically in relation to its fulfillment of the learning outcomes of the GEs.

# Survey of African American Art

## HA 3631

3 credits

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### Course Objectives

This course covers selected styles, subject matter, and movements in African American art from the late eighteenth century to the present. The various works of painting, sculpture, photography, and new media will be examined with a focus on issues of identity and cultural context (i.e. an artwork's relationship to the social, political, or philosophical environment of its time). Students will acquire not only a strong basic knowledge of the works and movements covered by the course, but also a set of analytic and critical skills that will allow them to engage with a wide range of works *not* explicitly covered in the course.

### Required Texts

**Required readings are indicated on the syllabus below and will be posted on the course website on Carmen; all of these readings will be discussed in class.** An extremely helpful supplemental text—i.e., one that is recommended but not required—is Sharon F. Patton, *African-American Art* (Oxford University Press, 1998). New and used copies of this book will be available for purchase at OSU's bookstores; it also widely available online.

### Required Images

Images, and their pertinent identification information, that will be required for exams will be available on the Carmen website for this course.

### Assignments

#### Paper

Students will be required to produce an essay paper, approximately 5-6 pages, focused on a specific work of art they have viewed firsthand. The particular focus, approach, and object selected must be approved by the instructor by the date of the mid-term. Citations, grammar, and paper format should follow general guidelines of the Chicago Manual of Style or the accepted style criteria used in the student's field. All papers should be double-spaced, use 12-point font, and maintain one-inch margins on all sides. The paper is due the twelfth week of class. Late papers will have 10 points deducted from their grade for every day they are submitted late. There are no exceptions.

#### Exams (Midterm and Final)

Exams consist of basic identification of selected works taken from a list of required images. Image identification will be followed by short essay questions. The essay questions will test not only your knowledge of specific works, but also your understanding of the basic principles and ideas that underlay those works, and your ability to apply them. The Final Exam will focus on material covered after the Midterm, with a short section of two essay questions that will draw from information over the entire quarter.

## Participation

Participation includes being prepared and offering thoughtful comments throughout the course. It also means that you give your full attention during the class discussion, individual and group presentations, and guest lectures, and that you ask questions and provide feedback afterward.

The level of your engagement with the course materials, and the quality of your comments will be assessed each class session. Failing to pay attention, not contributing to discussions, or exhibiting distracted or distracting behavior (including, but not limited to, using electronic devices for non-course related activities, reading or engaging in discussion about non-course related material, or acting inappropriate with, or having disregard for, students, guests, or the instructor) during class will negatively impact your grade. If there is any reason that you cannot fully participate in class, please let me know as soon as possible so we can discuss your options.

## Grading

Students are responsible for all material presented in lectures and required reading. Attendance will be taken at the beginning of each class period.

Class and Discussion Participation	10%
Paper	25%
Midterm	30%
Final	35%

### The grading scale is as follows:

93-100 = A	73-76 = C
90-92 = A-	70-72 = C-
87-89 = B+	67-69 = D+
83-86 = B	60-66 = D
80-82 = B-	0-59 = E
77-79 = C+	

## GE Statement

History of Art 3631 fulfills both the Visual and Performing Arts requirement of the General Education Curriculum as well as the Social Diversity in the United States portion of the Diversity requirement. The stated goals and rationales for the two categories are as follows:

### Visual and Performing Arts Learning Outcomes:

#### **Goals:**

*Students evaluate significant works of art in order to develop capacities for aesthetic and historical response and judgment; interpretation and evaluation; critical listening, reading, seeing, thinking, and writing; and experiencing the arts and reflecting on that experience.*

#### **Expected Learning Outcomes:**

1. *Students analyze, appreciate, and interpret significant works of art.*

2. *Students engage in informed observation and/or active participation in a discipline within the visual, spatial, and performing arts.*

**Goals:**

*Students understand the pluralistic nature of institutions, society, and culture in the United States and across the world in order to become educated, productive, and principled citizens.*

**Expected Learning Outcomes:**

***Social Diversity in the United States***

1. *Students describe and evaluate the roles of such categories as race, gender and sexuality, disability, class, ethnicity, and religion in the pluralistic institutions and cultures of the United States.*
2. *Students recognize the role of social diversity in shaping their own attitudes and values regarding appreciation, tolerance, and equality of others.*

History of Art 3631 is designed to meet all of these objectives, and to do so in multiple ways. It engages works of art through close analyses of their structure, function, subject matter, and meaning (thereby addressing the requirements of the VPA category of the GEC) as well as through the historical factors—political, social, and cultural alike—that contributed to their creation. Indeed, the course emphasizes the fact that material objects *are* the stuff of history and that, in them, a particular kind of historical thinking (connected to but different from those of other more overtly “political” events) has been realized in concrete form. Because the course encompasses the entire scope of American history—from the colonial period to the twenty-first century—it also provides many opportunities for examining how the cultural and artistic practices of the past informs and influences those of the present. The course equally takes up issues of interpretation, including both conflicting interpretations of a single work from a number of historical, aesthetic, and ideological perspectives.

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African American artists and artisans made to the development of American culture more generally.

## **STATEMENT OF 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://studentaffairs.osu.edu/pdfs/csc\\_12-31-07.pdf](http://studentaffairs.osu.edu/pdfs/csc_12-31-07.pdf)).”

The most common form of misconduct is plagiarism. Remember that any time you use the ideas or the statements of someone else, you must acknowledge that source in a citation. This includes material that you found on the web. The University provides guidelines for research on the web at <http://gateway.lib.ohio-state.edu/tutor>.

## **Accommodation of students with disabilities**

Students with disabilities that have been certified by the Office for Disability Services will be appropriately accommodated and should inform the instructor as soon as possible of their needs. The Office for Disability Services is located in 150 Pomerene Hall, 1760 Neil Avenue; telephone 292-3307, TDD 292-0901; <http://www.ods.ohio-state.edu/>.

**Students with disabilities:** Any student who feels that s/he may need an accommodation based on the impact of a disability should contact me within the first two weeks of the quarter to discuss your specific needs. I rely on the Office of Disability Services to verify the need for accommodation and to help develop accommodation strategies. Students with disabilities who have not previously contacted the Office of Disability Services are encouraged to do so, by looking at their website (<http://www.ods.ohio-state.edu>) and calling them for an appointment.

## **Class Schedule**

- Week I Course Introduction  
Historical context of slavery and art history of the African diaspora
- Week II Free Artisan and Plantation Production of the Colonial and Federal eras:  
Reading: Robert Farris Thompson, "African Influence on the Art of the United States," *Black Studies in the University: A Symposium* (1969), 122-27; 130-143.
- Week III Antebellum Artisan and Fine Art Production  
Reading: Kymberly Pindar, "Introduction," *Race-ing Art History: Critical Readings in Race and Art History* (2002), 1-12.
- Week IV Post-Civil War Era Artistic Production: Influence of Patronage and European Training
- Week V 1920 and 30s: Art of the New Negro  
Reading: Alain Locke, "The New Negro, 1925" in *Black Protest and the Great Migration: a Brief History with Documents* (2002), ed. Eric Arnesen
- Week VI 1930s and 1940s: Murals and Social Realism of the American Scene  
Reading: Selected excerpt from "Articulating History to the Radical Present: Murals," Chapter 2 in Stacy Morgan, *Rethinking Social Realism: African American Art and Literature, 1930-1953* (2004).
- Week VII Tour of the Columbus Museum of Art African American collection  
**MIDTERM EXAMINATION**
- Week VIII 1950s: Abstraction (and its discontents)
- Week IX 1960s: Visual Rights for Civil Rights
- Week X 1960s and 1970s: Masculinity/Feminism/Race  
Reading: Excerpts from Thelma Golden, *Black Male: Representations of Masculinity in Contemporary Art* (Whitney Museum, 1994) and Coco Fusco, *The Bodies That Were Not Ours* (Routledge, 2001)
- Week XI 1960s and 1970s: Black Art Movement: Is Black an Identity or Just a Color?  
Reading: Valerie Cassel Oliver, "Through the Conceptual Lens: The Rise, Fall, and Resurrection of Blackness" in *Double Consciousness : Black Conceptual Art Since 1970*, ed. Terry Adkins (2005), 17-27.
- Week XII 1970s and 1980s: Return of the Figure (and Performing its Arguments)  
**TERM PAPER DUE**

Week XIII     1990s: Museum-ism and Other Artistic Strategies  
Reading: Lisa G. Corrin, “Mining the Museum: Artists Look at Museums, Museums Look at Themselves” from *Mining the Museum: An Installation by Fred Wilson*, ed. Lisa G. Corrin (1994), 1-22.

Week XIV     Contemporary Concerns  
Reading: Excerpts from Kobena Mercer, *Welcome to the Jungle: New Positions in Cultural Studies* (Routledge, 1994) and Darby English, *How to See a Work of Art in Total Darkness* (MIT, 2007)

**FINAL EXAM** (as scheduled by the University)