

## **Term Information**

Effective Term Autumn 2015

## **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 Graduate, Undergraduate  
Course Number/Catalog 5060  
Course Title Alternative Histories  
Transcript Abbreviation Altern Histories  
Course Description An exploration of the strategies and techniques developed by both academic and non-academic historians to re-imagine the past, with an emphasis on interpreting non-alphabetic traces of the past  
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  
Exclusions

## **Cross-Listings**

Cross-Listings

## **Subject/CIP Code**

Subject/CIP Code 50.0703  
Subsidy Level Doctoral Course  
Intended Rank Junior, Senior, Masters, Doctoral

## **Requirement/Elective Designation**

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**

- Students learn about the strategies and techniques developed by both academic and non-academic historians to re-imagine the past
- Students learn the role of non-alphabetic texts in reconstructing and re-imagining the past

### **Content Topic List**

- The Medium is the Massage (Marshall McLuhan and Quentin Fiore)
- Guerrilla: The Taking of Patty Hearst (Robert Stone)
- Art/artifact (Susan Vogel)
- Mining the Museum (Fred Wilson)
- History from Below: Que Viva Mexico (S. Eisenstein)
- History from Below: On the Concept of History (Walter Benjamin)
- History from Below: English Rebel Songs
- Engendered Pasts: Archaeologies
- Engendered Pasts: Histories and Art Histories
- Cinema Verite: Medium Cool (Haskell Wexler)
- Visual Histories: Richard Brilliant and the Bayeux Tapestry
- Visual Histories: Pictorial History in Mesoamerica
- Visual Histories: The Codex Nuttall
- Silencing the Past (Michel-Rolf Trouillot)
- Los Angeles Plays Itself (Thom Anderson)
- Other Victorians (Steven Marcus and Michel Foucault)
- Other Victorians: Fingersmith (Sarah Waters)
- Other Victorians: Steampunk
- Student Presentations

## **Attachments**

- Hist Art 5060.pdf: Hist Art 5060 Syllabus  
*(Syllabus. Owner: Shelton, Andrew C)*
- Hist Art 5060 revised.pdf: Hist Art 5060 Syllabus rev  
*(Syllabus. Owner: Shelton, Andrew C)*
- Curricular Map for HA5060.pdf: Curricular Map HA5060  
*(Other Supporting Documentation. Owner: Shelton, Andrew C)*
- Concurrence from History.pdf: Concurrence--History  
*(Concurrence. Owner: Vankeerbergen, Bernadette Chantal)*

**Comments**

- academic misconduct boilerplate needs to be updated to correct version (see operations manual).

Concurrence has been requested. *(by Heysel, Garrett Robert on 05/28/2014 10:12 AM)*

- Syllabus is from inaugural offering of the courses as HA5001 (Topics: Western Art) in Spring 2014

Revised syllabus and curricular map attached; concurrence from History requested 5/27 *(by Shelton, Andrew C on 05/27/2014 01:34 PM)*

- Please attach curriculum map & concurrence from Dept of History. *(by Vankeerbergen, Bernadette Chantal on 05/27/2014 08:58 AM)*

**Workflow Information**

Status	User(s)	Date/Time	Step
Submitted	Shelton, Andrew C	05/13/2014 03:59 PM	Submitted for Approval
Approved	Shelton, Andrew C	05/13/2014 04:03 PM	Unit Approval
Approved	Heysel, Garrett Robert	05/20/2014 11:20 AM	College Approval
Revision Requested	Vankeerbergen, Bernadette Chantal	05/27/2014 08:58 AM	ASCCAO Approval
Submitted	Shelton, Andrew C	05/27/2014 01:35 PM	Submitted for Approval
Approved	Shelton, Andrew C	05/27/2014 01:36 PM	Unit Approval
Approved	Heysel, Garrett Robert	05/28/2014 10:12 AM	College Approval
Pending Approval	Hanlin, Deborah Kay Hogle, Danielle Nicole Jenkins, Mary Ellen Bigler Nolen, Dawn Vankeerbergen, Bernadette Chantal	05/28/2014 10:12 AM	ASCCAO Approval

Alternative Histories  
History of Art HA5060  
Prof. Byron Hamann  
Wednesdays and Fridays 12:45-2:05  
Jennings 0140

It is a matter of the greatest urgency that our educational institutions realize that we now have civil war among these environments created by media other than the printed word. The classroom is now in a vital struggle for survival with the immensely persuasive “outside” world created by new informational media. Education must shift from instruction, from imposing of stencils, to discovery—to probing and exploration and to the recognition of the language of forms.

Marshall McLuhan and Quentin Fiore, *The Medium is the Massage*, 1967

How is the past remade in the present? What strategies and techniques have been developed by academic historians (in disciplines ranging from History to Anthropology and Archaeology to Art History) to imagine different pasts? How do these approaches overlap with the alternative histories created by filmmakers, novelists, musicians, and artists? Above all, how do historians both within and beyond the university deal with non-alphabetic traces of the past—sources that are visual, material, or sonic? How can “histories” be produced without alphabetic writing? In this course, we will explore these issues by reading and viewing a wide range of materials: paintings, tapestries, documentaries, museum exhibits, websites, musical recordings, steampunk novels, Mesoamerican hieroglyphs, and of course academic essays and books.

## READINGS / LISTENINGS

The following books, and one music CD, are available for purchase in the University Bookstore. Other essays and articles will be available on Carmen; several sessions will also use an open-access online resource: [www.mesolore.org](http://www.mesolore.org).

Chumbawamba. *English Rebel Songs 1381-1984*. Agit-Prop Records/Muttl 2003. [Music CD]

Gibson, William and Bruce Sterling. *The Difference Engine*. New York: Bantam Books, 1990.

Trouillot, Michel-Rolf. *Silencing the Past: Power and the Production of History*. Boston: Beacon Press, 1995.

Waters, Sarah. *Fingersmith*. London: Virago, 2002.

**Students with disabilities:** Any student who feels that s/he may need an accommodation based on the impact of a disability should contact me 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.

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

## COURSE SUMMARY

### PART ONE: THE MEDIUM IS THE MESSAGE

#### Week 1

Jan 8 Introduction/*Helvetica* (80 min.)

Jan 10 *The Medium is the Massage*

#### Week 2

Jan 15 *Guerilla: The Taking of Patty Hearst* (89 min.)

Jan 17 *Guerilla: The Taking of Patty Hearst*: director's commentary (89 min.)

#### Week 3

Jan 22 Museums 1: ART/artifact (1988)

Jan 24 Museums 2: Interventions, or, East/West (2006-2007) + Mining the Museum (1992-1993)

#### Week 4

Jan 29 History from Below 1: *Qué Viva México* (85 min.)

Jan 31 History from Below 2: "On the Concept of History" + *English Rebel Songs* (32 min.)

**QUIZ**

#### Week 5

Feb 5 Engendered Pasts 1: Archaeologies

Feb 7 Engendered Pasts 2: Histories and Art Histories

#### Week 6

Feb 12 Cinema Verité: *Medium Cool I* (109 min.)

Feb 14 Cinema Verité: *Medium Cool 2* (109 min.)

#### Week 7

Feb 19 Visual Histories 1: Richard Brilliant and the Bayeux Tapestry

**PROJECT PROPOSALS DUE**

Feb 21 Visual Histories 2: Pictorial History in Mesoamerica

**MEET WITH HAMANN ON PROJECTS**

#### Week 8

Feb 26 Visual Histories 3: *The Codex Nuttall*

Feb 28 **MIDTERM EXAM**

**MIDTERM EXAM**

### PART TWO: SILENCING THE PAST / LOS ANGELES PLAYS ITSELF

#### Week 9

Mar 5 *Silencing the Past* Preface and Chapter 1 + Watch *Los Angeles Plays Itself* (169 min.)

Mar 7 *Silencing the Past* Chapter 2 + Continue *Los Angeles Plays Itself* (169 min.)

#### Week 10

**SPRING BREAK NO CLASS**

#### Week 11

Mar 19 *Silencing the Past* Chapter 3, Chapter 4 + Finish *Los Angeles Plays Itself* (169 min)

Mar 21 *Silencing the Past* Chapter 5, Epilogue

### PART THREE: OTHER VICTORIANS

#### Week 12

Mar 26 *Fingersmith*, Part 1

Mar 28 *Fingersmith*, Part 2

#### Week 13

Apr 2 *Fingersmith*, Part 3 + *The Other Victorians*

Apr 4 "We 'Other Victorians'"

#### Week 14

Apr 9 Steampunk 1: The Lincoln Park Cemetery Online

Apr 11 Steampunk 2: *The Difference Engine*, Part 1

#### Week 15

Apr 16 Steampunk 3: *The Difference Engine*, Part 2+ PROJECT PRESENTATIONS

**PRESENTATIONS**

Apr 18 PROJECT PRESENTATIONS

**PRESENTATIONS**

**April 18 FINAL PROJECTS DUE AT MIDNIGHT**

**FINAL PROJECTS DUE**

#### Exam Week

Apr 24 **FINAL EXAM, Thursday Apr 24 12:00pm-1:45pm**

**FINAL EXAM**

## Course Requirements and Grading:

### Exams:

There will be a midterm exam held during class on **Friday, February 28**. The final exam will take place during the university-appointed day and time: **Thursday April 24 12:00pm-1:45pm**. The midterm will cover all material presented before February 28; the final exam will cover everything after that (including a comprehensive portion that will draw on what you should have assimilated throughout the entire course).

In addition, there will be a listening quiz on *English Rebel Songs* on **January 31**, to ensure that everyone has done the assigned listening (copies of the CD available for purchase in the OSU bookstore; another copy is on reserve at the Music Library: 18<sup>th</sup> Avenue Library, 2<sup>nd</sup> Floor, LP55277). I will play sections of 3 tracks and ask everyone to identify the title of the song (a list of all titles on the album will be made available for reference during the quiz).

### Project:

Instead of a formal research paper, all students will complete a **Prospectus** and **Proof of Concept** for an alternative history project. Projects can take a number of forms, drawing on examples of alternative histories discussed in class: a museum exhibition, a music playlist, a documentary film, a website, etcetera. Brief Project Proposals are due (uploaded to the Proposals Carmen Dropbox folder) on **February 19**; on **February 21** all students will briefly meet with Prof. Hamann to discuss their projects. The final form of each project will be somewhat different, but all projects will involve both a Prospectus and a Proof of Concept.

### The Prospectus will include the following basic parts:

1) Project Summary: a short (5 page) essay outlining the project. The essay will consist of three parts:

A) The first page will discuss the broad theoretical or conceptual issues the project seeks to address (The History of Gender in 1950s Columbus; Music Technologies in 19<sup>th</sup> Century New Orleans, etc.).

B) The following three pages will describe how the specific proposed project will address those broader conceptual issues (is it a documentary film? A museum exhibit? A web site? What will be involved in the project? What subthemes of the broader theme or concept will be explored?).

C) The final page will discuss the relation between the project's form and content: for example, why a museum exhibit is a good format to explore X topic, or why a music playlist is a good format to explore Y topic.

2) Project Outline (1-2 pages). These will be schematic, outline-form overviews of the overall project. For a museum exhibit, this will involve dividing the show into a number of rooms, describing what the theme of each room would be, and what kinds of objects would be included in each room. For a music playlist, this would involve a list of all tracks and brief explanation of why each track is relevant. For a documentary film, this would involve a basic outline-form "treatment" of the content of the film. For a web site, this would involve an outline of content of the site overall (a "Site Map"). Other types of projects would involve parallel outlines.

3) Project Bibliography (1 page). Any bibliographic format is acceptable, as long as all sources are listed using the same format. **ONLY PRINT SOURCES ARE ACCEPTABLE.** If your project involves online resources as well, these can be included, but in a separate online bibliography page. If a print source is available online (as with articles in JSTOR), make reference to the original published location.

In addition to the Prospectus, students will also prepare a Proof of Concept.

**The Proof of Concept will be a small-scale realization of one portion of the project:**

For a playlist, this would involve the creation of an actual 4 track playlist, with explanatory liner notes for each track (as well as a short introduction to the playlist as a whole). For a museum exhibit, this would involve the design of one room in the exhibit, bringing together images of 4 of the objects in that room, writing explanatory text labels for each object, and writing a 1-2 paragraph introduction to the exhibition as a whole. For a website, this would involve designing the home page and 3-4 content pages (live online version not required; static graphic files—as designed in Fireworks, for example—will work as a proof of concept). For other types of projects, other kinds of Proof of Concept will be acceptable, after discussion with Prof. Hamann.

**Finally, all students will present a brief (5 minute) synopsis of their projects to other members of class during our final week, on April 16 and 18.**

**Final projects will be due at the end of the day on April 18, uploaded to the Final Projects Carmen Dropbox folder.**

Please note: all written portions must be typed, double-spaced, in 12-point font and with 1 inch margins on all sides.

**Grading:**

Your grade will be calculated as follows:

Class attendance:	2 points per class, 44 points total
Quiz on <i>English Rebel Songs</i> January 31:	3 points
Midterm:	15 points
Final Project:	18 points (4 for presentation, 14 for project )
Final Exam:	20 points
	= 100 points total



## COURSE SCHEDULE AND READINGS

### PART ONE: THE MEDIUM IS THE MESSAGE

#### Week 1

Jan 8 Introduction + *Helvetica* (80 min.)

IN CLASS: WATCH *Helvetica* (dir. Gary Hustwith, 2007, 80 minutes).

Jan 10 *The Medium is the Massage*

READ: McLuhan, Marshall and Quentin Fiore, *The Medium is the Massage*. New York: Random House, 1967.

#### Week 2

Jan 15 *Guerilla: The Taking of Patty Hearst* (89 min.)

IN CLASS: WATCH *Guerilla: The Taking of Patty Hearst* (dir. Robert Stone, 2005, 89 min.)

Jan 17 *Guerilla: The Taking of Patty Hearst: director's commentary* (89 min.)

IN CLASS: WATCH *Guerilla: The Taking of Patty Hearst: director's commentary* (dir. Robert Stone, 2005, 89 min)

#### Week 3

Jan 22 Museums 1: ART/artifact (1988)

READ: Vogel, Susan. "Introduction." In *ART/artifact: African Art in Anthropology Collections*, 11-17. New York: Center for African Art, 1988.

Gell, Alfred. "Vogel's Net: Traps as Artworks and Art works as Traps." *Journal of Material Culture* 1 (1996): 15-38.

Jan 24 Museums 2: Interventions, or, East/West (2006-2007) + Mining the Museum (1992-1993)

VIEW: Selected pages from the catalog of *Mining the Museum: An Installation by Fred Wilson* (1994).

READ: Ciscle, George and Charles Lyle. Foreword: Mining the Museum. In *Mining the Museum: An Installation by Fred Wilson*, ed. Lisa G. Corrin, lxxi-lxxii. New York: The New Press, 1994.

+  
King-Hammond, Leslie. A Conversation with Fred Wilson. In *Mining the Museum: An Installation by Fred Wilson*, ed. Lisa G. Corrin, 23-34. New York: The New Press, 1994.

+  
Corrin, Lisa G. Mining the Project Experience: A Discussion with Docents of the Maryland Historical Society. In *Mining the Museum: An Installation by Fred Wilson*, ed. Lisa G. Corrin, 47-58. New York: The New Press, 1994.

SKIM: The Audience Responds. In *Mining the Museum: An Installation by Fred Wilson*, ed. Lisa G. Corrin, 59-76. New York: The New Press, 1994.

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#### **Week 4**

Jan 29 History from Below 1: *Qué Viva México* (85 min.)

READ: Robe, Chris. "Revolting women: the role of gender in Sergei Eisenstein's *Que Viva Mexico!* and U.S. Depression-era Left film criticism," *Jump Cut: A Review of Contemporary Media* 48, 2006.

<http://www.ejumpcut.org/archive/jc48.2006/QueVivaMexico/index.html>

IN CLASS: WATCH *Qué Viva Mexico* (unfinished film by Sergei Eisenstein, 1930-31, 85 min.)

Jan 31 History from Below 2: "On the Concept of History" + *English Rebel Songs* (32 min.)

QUIZ IN CLASS ON *ENGLISH REBEL SONGS*

LISTEN: *English Rebel Songs* (Chumbawamba, 2003, 32 min.)

READ: Liner notes, *English Rebel Songs* CD

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Benjamin, Walter. "On the Concept of History." In *Walter Benjamin: Selected Writings, Volume 4*, 389-400. Cambridge: Belknap Press, 2006 [1940].

#### **Week 5**

Feb 5 Engendered Pasts 1: Archaeologies

READ: McCafferty, Sharisse D. and Geoffrey G. McCafferty, "Conquered Women of Cacaxtla. Gender Identity or Gender Ideology?," *Ancient Mesoamerica* 5, 2 (1994): 159-172.

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McCafferty, Sharisse D., and Geoffrey G. McCafferty. "Engendering Tomb 7 at Monte Albán. Respinning an Old Yarn." *Current Anthropology* 35, no. 2 (1994): 143-66.

Feb 7 Engendered Pasts 2: Histories and Art Histories

READ: Ulrich, Laura Thatcher, "Presidential Address; An American Album, 1857," *American Historical Review* (2010), 1-25.

+

Garrard, Mary D. "Judith." In *Artemesia Gentileschi: The Image of the Female Hero in Italian Baroque Art*, xxx. Princeton: Princeton University Press, 1989.

**Week 6**

Feb 12 Cinema Verité: *Medium Cool* 1 (109 min.)

READ: Mamber, Stephen. "Cinema-Verite in America, Part 1." *Screen* 13, 2 (1972): 79-88 (Introduction plus discussion of *Primary*).

IN CLASS: START WATCHING *Medium Cool* (dir. Haskell Wexler, 1969, 109 min)

Feb 14 Cinema Verité: *Medium Cool* 2 (109 min.)

READ: Shatnoff, Judith and Richard Corliss. "Reviews: *Medium Cool*." *Film Quarterly* 23.2 (Winter 1969-1970): 47-57.

IN CLASS: FINISH WATCHING *Medium Cool* (dir. Haskell Wexler, 1969, 109 min)

**Week 7**

Feb 19 Visual Histories 1: Richard Brilliant and the Bayeux Tapestry

**PROJECT PROPOSALS DUE**

READ: Brilliant, Richard. "The Bayeux Tapestry: a stripped narrative for their eyes and ears." *Word and Image* 7,2 (1991): 98-126.

Feb 21 Visual Histories 2: Pictorial History in Mesoamerica

READINGS FROM MESOLORE.ORG:

Tutorials>Mesoamerican Screenfolds

<http://www.mesolore.org/tutorials/learn/10/Mesoamerican-Screenfolds>

+

Tutorials>Painted Landscapes

<http://www.mesolore.org/tutorials/learn/12/Painted-Landscapes>

+

Tutorials>Keeping Time

<http://www.mesolore.org/tutorials/learn/13/Keeping-Time>

+

Tutorials> Images of Action  
<http://www.mesolore.org/tutorials/learn/15/Images-of-Action>

## **Week 8**

Feb 26 Visual Histories 3: *The Codex Nuttall*

READINGS FROM MESOLORE.ORG:

Tutorials> Introduction to the Codex Nuttall  
<http://www.mesolore.org/tutorials/learn/4/Introduction-to-the-Codex-Nuttall>

Ñudzavui documents > Interactive Codex Nuttall, details 14.1 to 19b.155  
[= the life of Lady 3 Flint]

Use the Read setting to access commentary as rollover activated popup balloons.

Use the Details setting and ← Hotspots → arrows in lower grey toolbar to move through commentary detail by detail.

<http://www.mesolore.org/viewer/view/5/Codex-Nuttall>

Feb 28 MIDTERM EXAM

**MIDTERM EXAM**

## **PART TWO: SILENCING THE PAST / *LOS ANGELES PLAYS ITSELF***

### **Week 9**

Mar 5 Preface and Chapter 1

READ: Trouillot, Michel-Rolf. *Silencing the Past: Power and the Production of History*.  
Boston: Beacon Press, 1995 = Preface and Chapter 1

IN CLASS: START *Los Angeles Plays Itself* (dir. Thom Andersen, 2003, 169 min.)

Mar 7 Chapter 2

READ: Trouillot, Michel-Rolf. *Silencing the Past: Power and the Production of History*.  
Boston: Beacon Press, 1995 = Chapter 2.

IN CLASS: CONTINUE *Los Angeles Plays Itself* (dir. Thom Andersen, 2003, 169 min.)

### **Week 10 SPRING BREAK NO CLASS**

### **Week 11**

Mar 19 Chapter 3, Chapter 4

READ: Trouillot, Michel-Rolf. *Silencing the Past: Power and the Production of History*.  
Boston: Beacon Press, 1995 = Chapter 3 and Chapter 4.

IN CLASS: FINISH *Los Angeles Plays Itself* (dir. Thom Andersen, 2003, 169 min.)

Mar 21 Chapter 5 and Epilogue

CIRCULATIONS CONFERENCE @ OSU; NO CLASS

READ: Trouillot, Michel-Rolf. *Silencing the Past: Power and the Production of History*. Boston: Beacon Press, 1995 = Chapter 5 and Epilogue.

### **PART THREE: OTHER VICTORIANS**

#### **Week 12**

Mar 26 *Fingersmith*, Part 1

**RSA MEETINGS; NO CLASS**

READ: Waters, Sarah. *Fingersmith*. London: Virago, 2002. Chapters 1-6.

Mar 28 *Fingersmith*, Part 2

**RSA MEETINGS; NO CLASS**

READ: Waters, Sarah. *Fingersmith*. London: Virago, 2002. Chapters 7-13.

#### **Week 13**

Apr 2 *Fingersmith*, Part 3 + *The Other Victorians*

READ: Waters, Sarah. *Fingersmith*. London: Virago, 2002. Chapters 14-17.  
+  
Marcus, Steven. *The Other Victorians*, Preface, Introduction, and Chapter 1: Mr. Acton of Queen Anne Street, or, the Wisdom of our Ancestors (ix-xv + 1-33). New York: Basic Books, 1964.

Apr 4 “We ‘Other Victorians’”

READ: Foucault, Michel. *The History of Sexuality, Volume 1: An Introduction*, Part 1, We “Other Victorians (1-14). New York: Pantheon Books, 1978.

#### **Week 14**

Apr 9 Steampunk 1: The Lincoln Park Cemetery Online

IN CLASS: EXPLORE Bannos, Pamela. *Hidden Truths: The Chicago Cemetery and Lincoln Park*, 2011. <http://hiddentruths.northwestern.edu/home.html>

[Those of you with laptops or tablets may want to bring them to class this session; we will be doing a group exploration and reading of the Hidden Truths website. Large-scale imaging of the site will of course be available on the main class projector screen]

Apr 11 Steampunk 2

READ: Gibson, William and Bruce Sterling. *The Difference Engine*. New York: Bantam Books, 1990. First and Second Iteration, pages 1-100.

**Week 15**

Apr 16 Steampunk 3 + PROJECT PRESENTATIONS

**PROJECT PRESENTATIONS IN CLASS**

READ: Gibson, William and Bruce Sterling. *The Difference Engine*. New York: Bantam Books, 1990. Third and Fourth Iteration, pages 101-216.

Apr 17 PROJECT PRESENTATIONS

**PROJECT PRESENTATIONS IN CLASS**

Apr 20 FINAL PROJECTS DUE AT MIDNIGHT

Apr 24 FINAL EXAM, Thursday Apr 24 12:00pm-1:45pm

**COURSE READINGS**

Brilliant, Richard. "The Bayeux Tapestry: a stripped narrative for their eyes and ears." 1991, *Word and Image* 7(2), 98-126.

Ciscle, George and Charles Lyle. Foreword: Mining the Museum. In *Mining the Museum: An Installation by Fred Wilson*, ed. Lisa G. Corrin, lxxi-lxxii. New York: The New Press, 1994.

Corrin, Lisa G. Mining the Project Experience: A Discussion with Docents of the Maryland Historical Society. In *Mining the Museum: An Installation by Fred Wilson*, ed. Lisa G. Corrin, 47-58. New York: The New Press, 1994.

Foucault, Michel. *The History of Sexuality, Volume 1: An Introduction*, Part 1, We "Other Victorians (1-14). New York: Pantheon Books, 1978.

Gell, Alfred. "Vogel's Net: Traps as Artworks and Art works as Traps." *Journal of Material*

*Culture* 1 (1996): 15-38.

Garrard, Mary D. "Judith." In *Artemesia Gentileschi: The Image of the Female Hero in Italian Baroque Art*, xxx. Princeton: Princeton University Press, 1989.

Gibson, William and Bruce Sterling. *The Difference Engine*. New York: Bantam Books, 1990.

King-Hammond, Leslie. A Conversation with Fred Wilson. In *Mining the Museum: An Installation by Fred Wilson*, ed. Lisa G. Corrin, 23-34. New York: The New Press, 1994.

Mamber, Stephen. "Cinema-Verite in America, Part 1." *Screen* 13, 2 (1972): pages 79-88 (Introduction plus discussion of *Primary*).

Marcus, Steven. *The Other Victorians*, Preface, Introduction, and Chapter 1: "Mr. Acton of Queen Anne Street, or, the Wisdom of our Ancestors" (ix-xv + 1-33). New York: Basic Books, 1964.

McCafferty, Sharisse D. and Geoffrey G. McCafferty, "Conquered Women of Cacaxtla. Gender Identity or Gender Ideology?," *Ancient Mesoamerica* 5, 2 (1994): 159-172.

McCafferty, Sharisse D., and Geoffrey G. McCafferty. "Engendering Tomb 7 at Monte Albán. Respinning an Old Yarn." *Current Anthropology* 35, no. 2 (1994): 143-66.

McLuhan, Marshall and Quentin Fiore, *The Medium is the Massage*. New York: Random House, 1967.

Robe, Chris. "Revolting women: the role of gender in Sergei Eisenstein's Que Viva Mexico! and U.S. Depression-era Left film criticism," *Jump Cut: A Review of Contemporary Media* 48, 2006. <http://www.ejumpcut.org/archive/jc48.2006/QueVivaMexico/index.html>

Shatnoff, Judith and Richard Corliss. "Reviews: Medium Cool." *Film Quarterly* 23.2 (Winter 1969-1970): 47-57.

Trouillot, Michel-Rolf. *Silencing the Past: Power and the Production of History*. Boston: Beacon Press, 1995.

Ulrich, Laura Thatcher, "Presidential Address; An American Album, 1857", *American Historical Review* (2010), 1-25.

Vogel, Susan. "Introduction." In *ART/artifact: African Art in Anthropology Collections*, 11-17. New York: Center for African Art, 1988.

Waters, Sarah. *Fingersmith*. London: Virago, 2002.

**From:** [Shelton, Andrew](#)  
**To:** [Vankeerbergen, Bernadette](#)  
**Cc:** [Heysel, Garrett](#)  
**Subject:** FW: Attachment  
**Date:** Thursday, May 29, 2014 12:09:03 PM

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Dear Bernadette:

Please see the message below from Paula Baker below offering History's concurrence for our proposed course HA5060. (She does not have access to a scanner at the moment and thus cannot provide me with a copy of the concurrence form.) This, along with the amended syllabus and curricular map I downloaded earlier this week, should address all the outstanding requests related to this course proposal.

Best,  
Andy

Andrew Carrington Shelton  
Professor and Chair  
Department of History of Art  
The Ohio State University  
217 Pomerene Hall  
1760 Neil Avenue  
Columbus, OH 43210  
(614) 292-7481

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**From:** <Baker>, Paula <[baker.973@osu.edu](mailto:baker.973@osu.edu)>  
**Date:** Thursday, May 29, 2014 10:48 AM  
**To:** Andrew Shelton <[shelton.85@osu.edu](mailto:shelton.85@osu.edu)>  
**Subject:** RE: Attachment

Dear Andy,  
I ran the course proposal through the UTC, and we have no problem with what looks like an innovative and interesting course.  
Best,

Paula

Paula Baker  
Associate Professor and Chair, Undergraduate Studies  
Department of History

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**From:** Shelton, Andrew  
**Sent:** Tuesday, May 27, 2014 1:43 PM  
**To:** Baker, Paula  
**Subject:** Attachment

Sorry Professor Baker—I forgot to attach the concurrence form.

Best,  
Andy



Andrew Carrington Shelton  
Professor and Chair  
Department of History of Art  
The Ohio State University  
217 Pomerene Hall  
1760 Neil Avenue  
Columbus, OH 43210  
(614) 292-7481

## 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 5060 as an elective in either group B or C.

