

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 Undergraduate
Course Number/Catalog 3010H
Course Title Gender and Sexuality in Western Art
Transcript Abbreviation Gender West. Art
Course Description Introduction to the study of gender and sexuality in the history of art. Topics to be explored include the construction of gender through visual images, viewership and the gaze, the historical status of female artists and patrons, queer and feminist art history, and the depiction of the body.
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 General Studies Course
Intended Rank Freshman, Sophomore, Junior, Senior

Requirement/Elective Designation

General Education course:
Visual and Performing Arts

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 to evaluate works of visual art and their relationship to the cultural construction of gender and sexuality.
- They will see the ways in which works of art are both expressions and causes of historical, social and cultural change in the way gender is conceptualized and performed.

Content Topic List

- History of Art, Gender and Sexuality, Women Artists, Queer Studies

Attachments

- 3010H VPA rationale.docx
(Other Supporting Documentation. Owner: Workman, Mollie-Marie)
- 3010H GE Assessment plan for the course.docx
(GEC Course Assessment Plan. Owner: Workman, Mollie-Marie)
- 3010H Academic Enrichment Competition.pdf
(Other Supporting Documentation. Owner: Workman, Mollie-Marie)
- HA 3010 Syllabus updated.docx
(Syllabus. Owner: Workman, Mollie-Marie)
- 3010H Course Description.docx
(Other Supporting Documentation. Owner: Workman, Mollie-Marie)
- WGSS_ concurrence sought for HA 3010.pdf
(Concurrence. Owner: Workman, Mollie-Marie)
- 3521 Syllabus 2014-15.pdf
(Other Supporting Documentation. Owner: Workman, Mollie-Marie)
- Curricular Map for HA3010H.pdf
(Other Supporting Documentation. Owner: Workman, Mollie-Marie)
- 3010 Honors Course Rationale.docx
(Statement of Qualitative Difference. Owner: Workman, Mollie-Marie)

Comments

- We have added a non-honors syllabus (3521), the curricular map and the honors rationale. *(by Workman,Mollie-Marie on 04/10/2015 02:22 PM)*
- This will be a VPA course. *(by Florman,Lisa Carol on 04/04/2015 06:30 AM)*
- - Note, as indicated on this form in curriculum.osu.edu, that Literature, Cultures and Ideas, and Visual and Performing Arts are mutually exclusive GE categories. Please choose either VPA or Cultures and Ideas.
-Please include updated curriculum map since letter of explanation explains that course will count in major. Also, check off appropriate box on this form.
-Instructions for Honors courses are included pp. 20-22 of ASC Curriculum and Assessment Operations Manual:
https://ascas.osu.edu/files/ASC_CurrAssess_Operations_Manual.pdf
The following in particular seem to be missing from course request: (1) syllabus of non-Honors course at the same level, (2) statement of qualitative difference (9 questions in handbook). *(by Vankeerbergen,Bernadette Chantal on 04/03/2015 09:37 AM)*
- The Academic Misconduct Policy is not boilerplate language. It would be best to seek concurrence from WGSS and Sexuality Studies as they could promote this course. *(by Heysel,Garett Robert on 03/19/2015 01:05 PM)*

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Workman,Mollie-Marie	02/23/2015 02:04 PM	Submitted for Approval
Approved	Florman,Lisa Carol	02/23/2015 04:04 PM	Unit Approval
Revision Requested	Heysel,Garett Robert	03/19/2015 01:05 PM	College Approval
Submitted	Workman,Mollie-Marie	04/02/2015 03:43 PM	Submitted for Approval
Approved	Florman,Lisa Carol	04/02/2015 03:49 PM	Unit Approval
Approved	Heysel,Garett Robert	04/02/2015 08:39 PM	College Approval
Revision Requested	Vankeerbergen,Bernadette Chantal	04/03/2015 09:40 AM	ASCCAO Approval
Submitted	Workman,Mollie-Marie	04/10/2015 02:22 PM	Submitted for Approval
Approved	Florman,Lisa Carol	04/10/2015 02:31 PM	Unit Approval
Approved	Heysel,Garett Robert	04/14/2015 06:56 PM	College Approval
Pending Approval	Nolen,Dawn Vankeerbergen,Bernadette Chantal Hanlin,Deborah Kay Jenkins,Mary Ellen Bigler Hogle,Danielle Nicole	04/14/2015 06:56 PM	ASCCAO Approval

History of Art 3010H: Gender and Sexuality in Western Art
Proposed for 2015/16 Academic Year

Prof. Karl Whittington
History of Art, 311A Pomerene Hall
whittington.78@osu.edu

COURSE STATEMENT

This course explores the intersecting ideologies of gender and representation in Western art, particularly in Europe from the 13th-17th centuries. Throughout this period, both the status of art and the definitions of gender and sexuality were in a state of transition, and we will consider ways in which we as historians can understand the intermingling contexts of pictorial practice and gender construction. Topics to be explored include the ways in which historians can study and understand gender construction, the gendered contexts of artistic production, the gendered viewer, the changing status of female artists and patrons, and queer artists and artworks. Particularly, we will consider new manners of depicting men and, especially, women, to understand how pictorial imagery both describes and shapes cultural attitudes towards gender. In this context we will look at the depiction of the nude body, portraits of both ordinary and powerful men and women, art made by and for women, and images of sexual violence. In studying these historical contexts, as well as some modern works, it is hoped that we will also uncover the extent to which many of the same ideologies continue to operate within the methods and objects of both contemporary art historical study and contemporary global visual culture.

ASSIGNMENTS AND GRADING

READINGS: There is no textbook for this course. Readings (articles and book chapters) are assigned for most class meetings, and will be posted on Carmen. Critical reading and discussion are a primary aspect of this course, so students must arrive in class prepared to discuss and debate the readings.

EXAMS: There will be a take-home midterm exam and an in-class final exam. These exams will test students' knowledge of the material from both the readings and class lectures/discussions, and will particularly test students' abilities to critically synthesize and compare the works we have examined, placing them into a larger dialogue.

CRITICAL RESPONSE ESSAYS: As part of the focus on critical thinking, reading and writing, students will write critical response essays (3 pages) about FOUR of the course readings, to be selected by the instructor. In these short essays, students will explain and evaluate the author's argument, sources, and methodology.

FINAL PAPER: In a short final research paper (6-7 pages), students will examine a particular work of art in the context of the themes of the course.

GRADING: Midterm 20%

Final	25%
Attendance and Participation	15%
Critical Response Essays (4)	20%
Final Paper	20%

COURSE POLICIES:

Attendance: Students are expected to attend every class meeting. Absences are only excused when accompanied by a doctor's note, or for a special circumstance discussed with the instructor BEFORE the absence. More than two unexcused absences will result in a significantly lower attendance/participation grade.

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/>.

Students with Disabilities: Any student who feels that he or she 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.

COURSE SCHEDULE

WEEK ONE

Course Introduction: Gender and Representation

Gender and the Art-Historical Canon

-reading: Nochlin, "Why have there been no great women artists?" (1971) pp 22-39

WEEK TWO

Background: Gender Theory

-reading: Butler, "Performative Acts and Gender Constitution" (1988) pp 519-531

Background: The Historical Study of Gender

-reading: Laqueur, "Of Language and the Flesh" (1992) pp 1-27

WEEK THREE

Background: What is Feminist Art History?

-reading: Broude and Garrard, "Feminism and Art History" (1982)
pp 1-18

Background: Methodology

WEEK FOUR

Representing the Body: Naked and Nude

-reading: Salomon, "Making a World of Difference: Gender, Asymmetry and the Greek Nude" (1997) pp 197-219

Representing the Body II: Gender and Gesture

WEEK FIVE

Vision and the Gaze: Portraiture

-reading: Simons, "Women in Frames: The Gaze, the Eye, the Profile in Renaissance Portraiture" (1988) pp 4-30

Vision and the Gaze: Subject and Object

-reading: Snow, "Theorizing the Male Gaze: Some Problems" (1989) pp 30-41

WEEK SIX

Religion and the Body

-reading: Steinberg, "The Sexuality of Christ in Renaissance Art and Modern Oblivion" (1983) pp 1-50

Religion and the Body II

-reading: Bynum, "A Reply to Leo Steinberg" pp 399-439

WEEK SEVEN

Approaches to Studying Pre-modern Women Artists

-reading: Garrard, "Here's Looking at Me: Sofonisba Anguissola and the Problem of the Woman Artist" (1994) pp 556-622

Training and Apprenticeship

Take-home Midterm Exam

WEEK EIGHT

Problematizing Female Production: Art and "Craft"

-reading: Hamburger, "Nuns as Artists" (1997) pp 177-222

WEEK NINE

Gender and Patronage

-reading: Caviness, "Patron or Matron? A Capetian Bride and a Vade Macum for her Marriage Bed" (1993) pp 333-362

-reading: Camille, "For our devotion and pleasure: the sexual - objects of Jean, Duc de Berry" (2001) pp 169-194

WEEK TEN

Queer Art History: Methodology

-reading: Whittington, "Queer" (2012) pp 157-168

Queer Art History II: Case Studies

-reading: Camille, "The Pose of the Queer: Dante's Gaze, Brunetto Latini's Body" pp 57-86

WEEK ELEVEN

Transgender Histories of Art

-reading: Lochrie, "Heterosyncrasies: Female Sexuality when Normal Wasn't" (2005) pp 1-40

Transgender Histories of Art II

-reading: Miles, "Becoming Male: Female Martyrs and Ascetics" (1982) pp 53-80

WEEK TWELVE

Art and Graphic Sexuality

-reading: Bleeke, "Sheelas, Sex and Significance" pp 1-26

Mapplethorpe and Photography

WEEK THIRTEEN

Gender and Performance in Contemporary Art

-reading: Bryan-Wilson, "Remembering Yoko Ono's Cut Piece" pp 99-123

FINAL PAPER DUE

WEEK FOURTEEN

Pornography and the Body in Contemporary Visual Culture

-reading: Bryan-Wilson, "Dirty Commerce: Art Work and Sex Work since the 1970s" (2009) pp 71-112

FINAL EXAM

3010 Honors Course Rationale

Explanation of Intended Audience for Honors Course

This course would serve as an ideal point of entry into the humanities for first and second year honors students. It would position them well for further studies in the arts, historical study, gender and sexuality, and critical theory. History of Art 3010H will be open to honors students in any field of study. History of Art majors may also count it toward the major; but they are allowed to count only two 2000- or 3000-level courses toward their total.

Statement of Qualitative Difference

History of Art 3010H serves as an intensive opportunity for students to work on their critical thinking, reading and writing skills. The readings for the course are challenging in their theoretical and historical scope, but we will take time in class to work through them, assessing methodology, writing strategies, and their connection to broader cultural issues. This type of intensive work should be ideal for Honors students, who usually come to college with a capacity and eagerness for critical engagement, but often need to refine and hone these skills.

1. How will the specific goals of the course (as articulated on the syllabus) be achieved?

The goals of this course include: understanding the intertwined contexts of pictorial practice and gender construction, gender construction itself, the changing status of female artists and patrons, and queer artists and artworks. This course also serves as an intensive opportunity for students to work on their critical thinking, reading, and writing skills.

The course aims to address these objectives through lectures, carefully selected readings and guided discussions, four critical response essays that ask the student to engage directly with the course readings, and a final paper in which the students will examine a work of art in the context of the themes of the course. The readings are challenging in their theoretical and historical scope, but we will take time in class to work through them, assessing methodology, writing strategies, and their connection to broader cultural issues. (For more details on all these aspects, please see the syllabus.) Both the papers and the exams will be used to assess the efficacy of our means.

2. Describe the students' exposure to the basic material in the course, and ways in which added breadth and depth of material will be included.

Most notably, formal lectures will occupy no more than 50% of class time, the remaining 50% being given over to in-class discussion. HA 3010H requires students to read nineteen scholarly articles over the course of the term, in order to more deeply familiarize themselves with specific art objects, gender and sexuality theory, and differing aspects of representation. The students will be required to write four critical response essays engaging with the articles on a deeper level. They will also write a research paper for which they will not only closely study an object, but also use library

resources to undertake research and produce a substantial piece of writing synthesizing the themes and theories presented in the course.

3. Describe exposure to, and use of, methodology and research techniques, and especially the ways in which the course will provide exposure to the nature of scholarship in the field.

In addition to the things mentioned above, it should be said that the course readings have been carefully selected to present a range of approaches or methodologies. That range will be an explicit topic of discussion, which will be led by a regularly faculty member who is deeply involved in creating scholarly writings in the field.

4. Amount and quality of work expected from students on papers, examinations, and projects; and the method of grading that work:

All of this is fairly well spelled out on the syllabus. Students will be required to read 19 scholarly articles, produce critical response essays to 4 articles, and participate in class discussion of all of them; to take both a midterm and final exam; and to write a substantial research paper. All grading will be done by the professor teaching the course, and will be based on the quality of the thought and the clarity of its presentation.

5. The amount and kind of student/faculty contact, including how the course will offer a significant level of interaction and engagement between faculty and students, and how such engagement will be achieved.

Although the professor will also encourage students to come to office hours, the majority of faculty/student engagement will likely come through the regular in-class discussions.

6. How an environment will be fostered that facilitates intellectual exchange among students:

This too should happen via the in-class discussions. The faculty member teaching the course intends to encourage the students to address one another rather than merely the person standing at the front of the room. (During some discussions, seating may also be rearranged to facilitate this process.)

7. Ways that creative thinking will be an essential aspect of the course requirements:

This will come through partly in the in-class discussion, and perhaps even more significantly in the papers. Although students will be doing research on the objects they have chosen to write about, the expectation is that they will also be directly responding to that object, and offering an interpretation that goes beyond what has already been said or written about that work.

8. How the course will embrace interdisciplinary work and study.

The course is strongly interdisciplinary by nature, since it explores the intersecting ideologies of gender and representation in Western art. The course requires students to engage with theories from several fields (including art history, anthropology, and sexuality studies) in order to consider ways historians can understand the intermingling contexts of pictorial practice and gender construction.

9. Evidence of a pedagogical process that will demand a high level of intellectual output.

Both the fact that 50% of class time will be given over to discussion of high-level scholarly articles and the stipulation that each student's grade will depend on the quality of his or her contributions to those discussions (as well as the critical response essays) should ensure deep engagement with the material. The final paper topic is also designed to demand sophisticated thinking in linking the many theories the students will have studied throughout the course.

GE Assessment plan for the course:

Assessment is embedded in the grading criteria for the assignments; that is, assignments will be evaluated based on the goals and objects of the course. Specifically, the instructor will evaluate whether students' written work and exams indicate that they have learned to

- show clear evidence of critical thinking and judgment in their writing
- critically approach both primary and secondary sources
- conduct sustained and engaging visual analyses of works of art, connecting visual details with broader cultural and philosophical questions
- gain a clear sense of the broad cultural changes in discourses on gender and representation over a long span of time
- appreciate the ways in which the performance and representation of gender were influenced by a number of cultural factors
- appreciate the ways in which the arts serve as both a mediator and instigator of major cultural questions, in both the past and present

The instructor will assess the degree to which the main objectives of the course, as stated above, have been achieved in the course assignments. In particular, the instructor will focus his/her assessment on whether students gained an ability to think critically about the changing role of gender norms and visual representation in medieval and early-modern culture. The department office will maintain the instructor's assessment and other comments in the course file for future review.

At the end of the semester, students will fill out both online SEIs and narrative evaluations. The narrative evaluations will give the instructor further insight into the students' perceptions of the effectiveness of the course, including assignments, structure, material covered, and instruction. Based on both the instructor's assessment and the students' responses, appropriate changes will be made to the syllabus in future iterations of the course.

VISUAL/PERFORMING ARTS

History of Art 3010H meets the goals and learning objectives of the GE Arts and Humanities: Visual and Performing Arts category in the following ways:

A: How do the course objectives address the GE category expected learning outcomes?

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

HistArt 3010H introduces students to works of art from a broad range of cultural and geographical areas, exploring the ways in which visual representation intersects with the core cultural issues gender and sexuality. The works of art explored will range from famous monuments and works to little-known objects of visual and material culture. Students will come to appreciate the differences between these various contexts.

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

HistArt 3010H will introduce students to art-historical visual analysis, demonstrating the ways that close observation of works of art can reveal broader cultural meanings.

B. How do the readings assigned address the GE category expected learning outcomes?

The assigned readings include both primary and secondary sources (i.e., historical documents and scholarly essays) which relate individual works of visual art to broader cultural and philosophical issues, particularly gender and sexuality.

C. How do the topics address the GE category expected learning outcomes?

The topics covered include a wide range of cultural context (Ancient Greece, Medieval Europe, Early Modern Europe and America), and allow students to compare these contexts. We will explore both famous objects and little-known ones, and the instructor will encourage students to critically consider how and why works of art come to be deemed “significant.”

D. How do the written assignments address the GE category expected learning outcomes?

The writing assignments will require students to evaluate the validity and expression of various scholarly arguments regarding the cultural intersection of gender and representation, and will encourage them to draw connections between the past and present. The assignments will also require close attention to visual analysis and details, encouraging students to practice writing clear and engaging descriptions and analyses of artworks.

E. How does the course aim to sharpen students’ response, judgment, and evaluation skills?

HistArt 3010H encourages students to be more critical about the role that works of art play in the creation of cultural meanings and trends; students will move beyond conceptions of visual imagery as innocent or beautiful, and will see the ways in which it is implicated in major historical, social and political events and issues. The course assignments will teach students how to critically evaluate scholarly arguments relating to these historical issues.

From: [Workman, Mollie-Marie](mailto:Workman_Mollie-Marie)
To: [Workman, Mollie-Marie](mailto:Workman_Mollie-Marie)
Subject: FW: Academic Enrichment Competition
Date: Monday, February 23, 2015 1:43:18 PM
Attachments: [image001.png](#)

From: Anne Krabacher <akrabacher@esue.ohio-state.edu>
Subject: Academic Enrichment Competition
Date: May 18, 2013 at 11:17:12 AM EDT
To: "Whittington, Karl (whittington.78@osu.edu)" <whittington.78@osu.edu>
Cc: "dalton.123@osu.edu" <dalton.123@osu.edu>, Angela Lang <alang@esue.ohio-state.edu>, Linn Van Woerkom <LVanWoerkom@esue.ohio-state.edu>, Andrew Shelton <shelton.85@osu.edu>

Dear Dr. Whittington:

I am pleased to inform you that your proposal for History of Art 3010H – Gender and Representation has been selected for funding in this year's Academic Enrichment competition for new Honors courses, **contingent upon approval by all relevant curricular bodies**. Our review committee found your proposal offered an engaging course with a topic that met a clear need in our Honors offerings. We are grateful for your submission and congratulate you on receipt of the grant.

Your department will receive \$7,500 the first time the course is taught, and \$7,500 for the second offering (total over 2 years: \$15,000). Please let us know when you confirm the semester of initial offering. After the 15th day of that semester, please contact me for transfer of funds. This award is conditional upon a firm commitment from your department to offer the course at least twice beyond the initial two offerings for which you will receive support.

As you know, relevant curricular bodies must approve your course before you can offer it for the first time. The course will need to be reviewed by all appropriate college-level approval committees and the Honors & Scholars Faculty Advisory Committee. If seeking General Education (GE) approval, the course should go through the appropriate GE category review process.

Publicity for new courses is essential to ensure full enrollment. Some ways that have proven successful for others who have offered new Honors and Scholars courses in the past include: fliers, posters, and advertisements sent through our online Honors & Scholars weekly newsletter. We would be happy to assist you in these efforts.

Please let us know if you have any questions. Your reply to this email will indicate your acceptance of this funding arrangement. We look forward to continuing to work with you.

Sincerely,
Anne Krabacher

Anne C. Krabacher, Ph.D.
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“Helping high-ability students focus their ambitions and achievements to transform themselves and their world”



History of Art 3010H: Gender and Sexuality in Western Art

Course Description

HistArt 3010H is a new course proposed for the 2015/16 Academic Year. The course was initially submitted in 2013 for an Academic Enrichment Grant from the Honors and Scholars Center, and was approved at that time. It is intended to fulfill the GE Arts and Humanities: Cultures and Ideas and Visual/Performing Arts categories. The course is intended for major credit as well as GE credit. It is likely to be of considerable interest to students majoring in History of Art, Womens's, Gender and Sexuality Studies, History, English, Sociology, and other humanities and social science disciplines. It is open to any honors student (there are no prerequisites) but is intended especially for freshman and sophomore students.

This course explores the intersecting ideologies of gender and representation in Western art, particularly in Europe from the 13th-17th centuries. Throughout this period, both the status of art and the definitions of gender and sexuality were in a state of transition, and we will consider ways in which we as historians can understand the intermingling contexts of pictorial practice and gender construction. Topics to be explored include the ways in which historians can study and understand gender construction, the gendered contexts of artistic production, the gendered viewer, the changing status of female artists and patrons, and queer artists and artworks. Particularly, we will consider new manners of depicting men and, especially, women, to understand how pictorial imagery both describes and shapes cultural attitudes towards gender. In this context we will look at the depiction of the nude body, portraits of both ordinary and powerful men and women, art made by and for women, and images of sexual violence. In studying these historical contexts, as well as some modern works, it is hoped that we will also uncover the extent to which many of the same ideologies continue to operate within the methods and objects of both contemporary art historical study and contemporary global visual culture.

HistArt 3010H does not overlap with any existing courses in the History of Art or other departments. There are certainly numerous courses at the university that address the intersection of gender and culture, but none that do so specifically within the context of the visual arts (similar courses on art and gender have long been on the books at most other peer institutions).

Class meetings will consist of short lectures, discussion of readings, visual analysis of art objects, and discussions of philosophical/theoretical concepts. Each class will be devoted to a particular reading and work of art (under the rubric of a broader theme); this will anchor our discussion to particular case studies, while also helping us keep our eye on bigger-picture historical and theoretical questions. Readings and discussions will be challenging and rigorous, but also aimed at students with little or no background in the subject. The course is inherently interdisciplinary, crossing the fields of History of Art, Writing, and Gender/Sexuality Studies.

Students will read primary and secondary texts that reveal and analyze the role played by visual images in the construction of gender norms in different historical periods and geographical areas. Students will write four substantial essays (3-4 pages each) about these readings; I call these assignments “critical response essays.” In them, students will explain and evaluate an author’s argument, evidence and methodology. In a final research paper (6-7 pages), students will examine a particular work of art within the context of the course themes and discussions, conducting their own library research on the topic. There will also be essay-based exams that will encourage students to synthesize their observation of trends across the various case studies from the course.

From: [Smooth, Wendy](#)
To: [Florman, Lisa](#)
Cc: [Workman, Mollie-Marie](#); [Whittington, Karl](#); [Heysel, Garrett](#); [Bystydzienski, Jill](#); [Cavins, Andy](#)
Subject: RE: concurrence sought for HA 3010
Date: Thursday, April 02, 2015 3:01:44 PM

Hi Lisa,

Our UGS committee did meet yesterday afternoon and discussed the concurrence for HA3010H. In light of our deliberations, we offer the following:

The Undergraduate Studies Committee of the Women's Gender and Sexuality Studies Department reviewed the proposed course "History of Art 3010H Gender and Representation." The course is proposed by Professor Karl Whittington with plans to offer it during the upcoming academic year 2015-2016. The committee identified considerable overlap in terms of scope and focus between this course and one of our existing courses "WGSS 4375 Women and Visual Culture" which is offered frequently by our department. Though we identified considerable overlap between the two courses, we identified a key distinction between our course and what is proposed. As well, we found the title to articulate broader claims than the content of the proposed syllabus and that broader claim contributes to our concerns regarding overlap.

In light of our concerns, the WGSS UGS committee identified two workable solutions to these issues. WGSS would be willing to offer concurrence with two stipulations. First, we request that this course only be offered as an honors course and would not be offered in the future as a non-honors course. Second, we request that a course title change occur that more accurately reflects the course content and more fully distinguish this course offering from the WGSS existing course. We propose a title change that clearly identifies the course's engagement with Western or European art as described in the course description. For example, we find "Western Art and Gender Representation" or "Western Gender Representation in Art" as acceptable alternatives to the current title and lessen the degree of overlap between the two courses.

We are ready to move forward with granting concurrence once these concerns are addressed. Should you have further questions or concerns, please do contact me.

Best,
Wendy

Dr. Wendy G. Smooth
Department of Women's Gender & Sexuality Studies
The Ohio State University

President, National Conference of Black Political Scientists

From: Florman, Lisa
Sent: Thursday, April 02, 2015 2:09 PM
To: Smooth, Wendy
Cc: Workman, Mollie-Marie; Whittington, Karl; Heysel, Garrett; Bystydzienski, Jill
Subject: RE: concurrence sought for HA 3010

Hi, Wendy --

I just wanted to check in: Did the committee in fact meet and discuss HA3010 H yesterday? I'm sure you've got lots on your plate but, as I said, we're a bit anxious to see that this course gets on the books before all of the Honors students have already finished scheduling for the fall.

Thanks,
Lisa

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

From: Smooth, Wendy
Sent: Wednesday, April 01, 2015 1:53 PM
To: Florman, Lisa
Cc: Workman, Mollie-Marie; Whittington, Karl; Heysel, Garrett; Bystydzienski, Jill
Subject: RE: concurrence sought for HA 3010

Hi Lisa,
Thanks for contacting me. We noted that you have an interest in offering the course in the fall. Our UGS committee members have reviewed the request and we are deliberating the concurrence as a committee today. We will have a response back to you as soon as possible.

Best,
Wendy

Dr. Wendy G. Smooth
Department of Women's Gender & Sexuality Studies
The Ohio State University

President, National Conference of Black Political Scientists

From: Florman, Lisa
Sent: Wednesday, April 01, 2015 12:36 PM
To: Smooth, Wendy
Cc: Workman, Mollie-Marie; Whittington, Karl; Heysel, Garrett
Subject: FW: concurrence sought for HA 3010

Dear Wendy,

I wanted to follow up on Jill Bystydzienski's email -- to make sure that you received the syllabus for HA 3010H, and to inquire whether you had any questions. The course is one we hope to offer in the fall, so we're anxious that it make its way through the curricular process as quickly as possible (given that the Honors students' windows are opening now). I've reattached the syllabus so that you don't need to go fishing through your inbox.

Thanks,
Lisa

Lisa Florman
Professor and Chair
Department of History of Art

The Ohio State University
217 Pomerene Hall
1760 Neil Avenue
Columbus, OH 43210
(614) 292-7481

From: Bystydzienski, Jill
Sent: Monday, March 23, 2015 12:25 PM
To: Florman, Lisa
Cc: Workman, Mollie-Marie
Subject: RE: concurrence sought for HA 3010

Dear Lisa,

Our Undergraduate Studies Committee reviews all concurrence requests. The chair of the committee, Wendy Smooth, will get back to you about it shortly.

Best,
Jill

Jill Bystydzienski
Professor and Chair
Department of Women's, Gender
and Sexuality Studies
The Ohio State University

From: Florman, Lisa
Sent: Monday, March 23, 2015 10:21 AM
To: Bystydzienski, Jill
Cc: Workman, Mollie-Marie
Subject: concurrence sought for HA 3010

Dear Jill,

I hope you had a lovely break.

I'm writing to request concurrence for a new Honors course we're proposing, History of Art 3010H: Gender and Representation (please see the attached syllabus). The course has already been vetted and approved by the Honors committee -- in fact, it has already received funding through their Academic Enrichment competition. We are putting it through the ASC system now, in the hopes of offering it autumn term.

Please let me or our program coordinator, Mollie Workman (workman.77), know if you have any questions or concerns.

Thanks,
Lisa

Lisa Florman
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 3521:
AN INTRODUCTION TO ITALIAN RENAISSANCE ART
TR 11:10-12:30, Hamilton 0107

Professor Christian Kleinbub
kleinbub.1@osu.edu
Office: 308a Pomerene
Telephone: 688-8186
Office Hours: W 2:00-3:00 or by appointment

TA: Elizabeth Sandoval
sandoval.32@buckeyemail.osu.edu

Course Description:

This course offers a panoramic introduction to the greatest artists and masterpieces of the Italian Renaissance from its beginnings in Florence through its triumph in Rome and Venice. After setting the stage with a brief overview of the art of the Late Gothic period in Italy, lectures will trace the nature of the revolutionary changes that transformed painting and sculpture in the 15th century and 16th centuries. One major purpose of the course will be to clarify the special characteristics of Renaissance art that continue to have their place with art and artists even today.

See GEC statement below.

Course Requirements:

1. Reading assignments, which are listed on the schedule, should be done ahead of each class. The textbook, **Michael W. Cole and Stephen J. Campbell's *Italian Renaissance Art***, will serve to supplement those things learned in class.
2. Most of the images of artworks shown in class will be available for study on **Carmen**, **www.carmen.osu.edu**, the university's course website. It is important that students study this material regularly in the *color* images online, as much of their true character is lost in black and white copies and prints. Students will be asked to identify, analyze, and compare these images for the midterm and final exams.
3. There will be **midterm** and **final examinations** that will test students' ability to identify, analyze, and discuss images that were studied in the lectures and posted online. Students will also be asked to write essay responses on topics related to material covered in both the lectures and texts.

Please plan now to be present at all exams unless a documented emergency arises and is brought immediately to the attention of the instructor. Travel plans are not an appropriate excuse for missing exams or taking them early. The make-up exam is often timed to coincide with the last day of finals in order to accommodate all students with

legitimate excuses. For this reason, it is suggested that students consult the exam calendar and syllabus before making travel plans.

Grading:

Midterm 40%

Final Exam 60%

The grading of this course is designed to favor students who demonstrate improvement over the course of the semester by weighing the final more heavily than the midterm.

Grades will be scored as follows:

A: 93-100

A-: 90-92

B+: 88-89

B: 83-87

B-: 80-82

C+: 78-79

C: 73-77

C-: 70-72

D+: 68-69

D: 65-67

E: 0-64

Academic Misconduct

Please note that 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/>

GE Statement:

History of Art 3521 fulfills the GE Diversity: Global Studies and GE Visual and Performing Arts requirements. The stated goals and rationale for these categories are as follows:

GE Diversity: Global Studies 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:

1. Students understand some of the political, economic, cultural, physical, social, and philosophical aspects of one or more of the world's nations, peoples and cultures outside the U.S.
2. Students recognize the role of national and international diversity in shaping their own attitudes and values as global citizens.

History of Art 3521 fulfills this requirement by introducing a significant moment in the history of another nation's civilization, a history that had considerable influence on art production in other countries beyond its borders. In comprehending a crucial moment in Italian history, students become more aware of the global component of culture.

GE Visual and Performing Arts 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.

History of Art 3521 addresses these objectives in several important ways. It engages works of art through close analyses of their structure, function, and subject matter, as well as the historical factors—political, social, and cultural alike—that contributed to their creation. The course is thus strongly interdisciplinary, since it both presents the historical context as integral to an understanding of artistic developments and draws parallels with similar phenomena in other areas of cultural achievement. HA 3521 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 covered by the course itself. Moreover, the course lectures, readings, and other assignments are designed to enhance the student's overall critical and analytic abilities, just as the essay format of the exams is intended to encourage students to work on the clarity and precision of their writing.

It should be noted that HA 3521, like other courses of its level in the department, will not be counted towards the major without approval or appeal.

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 614-292-3307, TDD 292-0901; <http://www.ods.ohio-state.edu/>

Schedule:

August 28: **Introduction: Defining and Redefining “Renaissance”**

September 2: **The Sway of the Gothic**

September 4: **Antiquity and Tradition**

September 9: **Perspective and Its Discontents**

Read: Chapter 4, “Perspective and Its Discontents,” 88-110

September 11: **Further Discoveries in Space and Light**

Read: Chapter 4, “Perspective and Its Discontents,” 88-110

September 16: **Representing Religion: Church and Chapel**

Read : Chapter 6, “Palace and Church,” 132-148.

September 18: **Representing Religion II: Altarpiece, Devotional Panels, and Cloister**

Read : Chapter 6, “Palace and Church,” 132-148.

September 23: **Florentines and Flemings**

Review: Chapter 9, “What is Naturalism?,” 234-255.

September 25: **The Politics of Art in Medici Florence**

Read: Chapter 6, “Palace and Church,” 148-158; Chapter 8, “Courtly Values,” 225-229.

September 30: **The Medici and Savonarola**

Read: Chapter 6, “Palace and Church,” 148-158; Chapter 8, “Courtly Values,” 225-229.

October 2: **Representation in the Northern Courts: Padua and Ferrara**

Read Chapter 7, “Rome and Other Romes,” 176-191, Chapter 8, “Courtly Values,” 204-225.

October 7: **Representation in the Northern Courts II: Mantua**

Read Chapter 7, “Rome and Other Romes,” 176-191, Chapter 8, “Courtly Values,” 204-225.

October 9: **Venice: An Alternative Approach**

Read: Chapter 12, “Human Nature,” 361-369.

October 14: **Venice: An Alternative Approach II**

Read: Chapter 12, “Human Nature,” 361-369.

October 16: **Leonardo da Vinci’s Shadows**

October 21: **MIDTERM**

October 23: **The School of the World: Early 16th Century Florence**

Read: Chapter 12, "Human Nature," 324-338.

October 28: **Julius II's Rome: Revival of an Ancient Capital**

Read: Chapter 12, "Human Nature," 342-361.

October 30: **The Meanings of Michelangelo's Sistine Ceiling**

November 4: **The Projects of Raphael: Workshop and Collaboration**

Read: Chapter, 13, "The Workshop and the 'School,'" 370-393.

November 6: **The Natural and the Ideal**

Read: Chapter 14, "The Loss of the Center," 408-435.

November 11: **Veteran's Day: No Class**

November 13: **The Clouds of Correggio**

November 18: **Grand Ducal Florence: The Medici Return**

November 20: **The Counter-Reformation and Religious Art**

Read: Chapter 19, "Art, the People, and the Counter-Reformation Church," 554-583.

November 25: **Giorgione and Titian: Paint, Landscape, Body**

November 27: **Thanksgiving: No Class**

December 2: **The "Color" of Late Renaissance Venice**

Read: Chapter 17, "Disegno/Colore," 496-501.

December 4: **The Globalizing Renaissance World**

Read: Chapter 21, "The Persistence of Art," 610-635.

December 9: **Conclusion: Return of the Real**

December 17: FINAL EXAM, 10:00-11:45am

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
Required Courses Offered by Unit					
Group A					
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
Group B (6 courses)					
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
Group C (2 courses)					
4000-level	Advanced	Intermediate/ Advanced	Intermediate/ Advanced	Intermediate/ Advanced	Intermediate/ Advanced
5000-level	Advanced	Advanced	Advanced	Advanced	Advanced

* Undergraduates would take HA 3010H as an elective in group B.

