

Term Information

Effective Term Autumn 2017
[Previous Value](#) [Summer 2012](#)

Course Change Information

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

Seeking formal review and approval of distance learning version

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

Seeking formal review and approval of distance learning version

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)?

N/A

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	Art Education
Fiscal Unit/Academic Org	Arts Admin, Education & Policy - D0225
College/Academic Group	Arts and Sciences
Level/Career	Graduate
Course Number/Catalog	7767
Course Title	Critical Analysis of Multicultural Art Education
Transcript Abbreviation	Multicultrl Art Ed
Course Description	Investigation and analysis of multicultural theories, issues, and practices for art education.
Semester Credit Hours/Units	Fixed: 3

Offering Information

Length Of Course	14 Week, 12 Week, 8 Week, 7 Week, 6 Week
Flexibly Scheduled Course	Never
Does any section of this course have a distance education component?	Yes
Is any section of the course offered	100% at a distance Less than 50% at a distance
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

Not open to students with credit for 767.

Cross-Listings

Cross-Listings

Subject/CIP Code

Subject/CIP Code

13.1302

Subsidy Level

Doctoral Course

Intended Rank

Masters, Doctoral

Requirement/Elective Designation

Required for this unit's degrees, majors, and/or minors

Course Details

Course goals or learning objectives/outcomes

- Expose students and art educators to concepts of social & cultural knowledge that affect learning, production, and appreciation of diverse visual/material culture
- Prepare students and art educators to critically engage with issues of multicultural education
- Prepare students & art educators for teaching and living in diverse national and international societies

Content Topic List

- Culture and pluralism
- Socioeconomic status
- Ethnicity
- Race
- Communication
- Sex and gender
- Religion
- Strategies for multicultural art education

Attachments

- Technological Feasibility ARTEDUC 7767.pdf: Technological Feasibility
(Other Supporting Documentation. Owner: Pace,Lauren Kate)
- ARTEDUC 7767 Syllabus Online.pdf: 7767 Syllabus Online
(Syllabus. Owner: Pace,Lauren Kate)
- ARTEDUC 7767 Syllabus AU16.pdf: 7767 Syllabus In-person
(Syllabus. Owner: Pace,Lauren Kate)

Comments

COURSE CHANGE REQUEST
7767 - Status: PENDING

Last Updated: Heysel, Garrett Robert
02/03/2017

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Pace, Lauren Kate	02/02/2017 03:54 PM	Submitted for Approval
Approved	Savage, Shari L	02/03/2017 08:11 PM	Unit Approval
Approved	Heysel, Garrett Robert	02/03/2017 09:05 PM	College Approval
Pending Approval	Nolen, Dawn Vankeerbergen, Bernadette Chantal Hanlin, Deborah Kay Jenkins, Mary Ellen Bigler	02/03/2017 09:05 PM	ASCCAO Approval

Art Education 7767: Critical Analysis of Multicultural Art Education

Fall 2016: Wednesdays 12:00pm – 2:45pm

225 Sullivant Hall

Professor: Dr. Acuff

Email: acuff.12@osu.edu

Office: 245 D Sullivant Hall

Office Hours: Mondays 9am-10 pm & By Appt.

Course Description

Since its inception, over 45 years ago, multiculturalism has been a framework used to identify and acknowledge varying levels of difference and oppression over varying contexts. Multiculturalism is one of the most explicit consequences to increasing levels of diversity, and important components of it have been adopted by many countries. Unfortunately, the issues that birthed multiculturalism still exist, yet they have manifested in different ways and settled into different systems that overwhelmingly impact the lives of those who are not White, heterosexual, Christian males. Fortunately, as time has progressed, so have the tenets, goals and actions of multiculturalism. These theoretical transformations work to fit the needs of the contemporary challenges that humanity faces. This course introduces students to the conception and evolution of multiculturalism. Race and racism, socioeconomics, gender, sexual orientation, religion, and ability are but a few of the critical topics that students will discuss. Finally students will explore the ways art, artists, art policy and art education are situated in conversations centered on these very issues of multiculturalism, making direct implications on its development.

Course Objectives

- To demonstrate an understanding of multiculturalism by defining its related key terms and undergirding theories
- Recognizing and understanding the macro-social trends and events that warrant multiculturalism in the 21st century.
- Identifying the way multiculturalism and art and art education merge and converse with one another
- To become familiar with social justice discourse and build rhetoric around the arts and social justice.
- To be active in the facilitation of critical multicultural artistry (via Artmaking, policy making, art education, pedagogy, etc)

Course Texts and Carmen

All readings for this course will be available on Carmen. **It is your responsibility to bring a printed or electronic copy of the article(s) to class the day they are assigned to follow along and contribute to class discussions.**

Assignments and Grade Distribution

Course Activities	Points
Lead a discussion	35
Critical reflection papers with discussion questions 2 Questions per reading for each class (unless you are the lead)	30
Final Project: Beautiful Trouble Module	35
Total	100

Discussion Lead (35 pts)

During each class in which there was a reading assigned, there will be a class discussion lead by a student. Discussions are intended to initiate critical analysis of arguments made in the text you read. It is an opportunity to make assertions against or in line with the literature.

Discussion assists in knowledge development, knowledge maintenance and knowledge sharing. In order to have a discussion, there must be a considerable level of readiness among participants. One cannot just sit and listen to what is being said; they must give it respectful attention, be responsive to it and be open enough for the possibility of their views being changed by what is contributed by others. Therefore, I expect every student to be prepared to play a key role in the class discussions each week. This can only be done by you reading all of the assigned literature, being an active reader (making notes in the margin or other paper) and questioning the information being presented by the author.

****Suggestions for a Superior Seminar Discussion-Not to exceed 1hr, 45 minutes**

- **No lecture. No PowerPoint. Interactive discussion only. This topic is dynamic; therefore there should be dynamic ways of engaging in the material.**
- The discussion shows evidence of careful preparation.
- The presenter **MUST** connect the assigned readings to **ONE** other outside reading that they must find on their own. These connections are critical for knowledge production.
- The presentation uses a variety of media (video, chalkboard, handouts, etc...) to help with understanding and to help the presenters make their points.
- The presenter devises new ways to explore the material at hand. For example, see Artful Thinking website/ Thinking routines suggested by Harvard Project Zero <http://www.pz.harvard.edu/at/routines.cfm>
- There is opportunity for questions. There is a dialogue between seminar leader and listeners. Listeners' thoughts are valued.
- **The presenter must give each class member an annotated bibliography of the literature that she/he chose to accompany their assigned reading.**

Critical Reflections with discussion questions (30 pts)

“Habits of critical reflection can empower preservice teachers to make appropriate and JUST decisions within their future teaching environments...the intention is that they will develop the critical consciousness necessary to help foster a [critical] practice and a more just society and world.” (Knight, 2015).

Each week you will have assigned readings. You are responsible for turning in critical reflections over the course of the semester. These critical reflections are designated in the calendar. Your writing must address to the ideas regarding **each** text/article that is assigned for that week (These will always be due on Thursday. Suggestions for reflections:

- Do not simply regurgitate content but expand upon the authors' intent.
- References to EACH piece of literature assigned that week (Both Tuesday and Thursday readings should be discussed in the response).
- A question that was provoked through the reading **or** a statement of disagreement with supporting evidence as to why you disagree.
- Critical reflection allows us to synthesize different perspectives (whether from other people or literature) to help explain, justify or challenge what we have encountered in our own or other people's practice. It may be that theory or literature gives us an alternative perspective that we should consider, it may provide evidence to support our views or practices or it may explicitly challenge them.
- Critical reflection also allows us to analyze what we have learned and how we have learned to enable us to take control of our own development. It is in light of these two functions that a great deal of importance is placed on critical reflection in the professional development of teachers.

Helpful strategies for critical reflection:

Reading for critical analysis and reflection involves:

- Making judgments about the way arguments are made in the text.
 - Are they convincing?
 - Are they based on reliable evidence?
- Considering the arguments from a detached position, which allows you to carefully scrutinize what is being said.
 - What is missing or doesn't relate to my understanding of the issues?
- Reading to understand different ways of thinking about a subject rather than just collecting information or quotes.
- Considering how the literature relates to your own practical experiences.
 - Does it support, challenge or even undermine your experiences?

Your response for ALL articles should be combined to fit onto no more than 2.5, double spaced pages. **Again, all of the responses combined should not exceed two and a half typed pages.**

The format of your response should be in narrative form. NO BULLETS, NO FRAGMENTS. The information should be concise and flow in paragraph form.

A printed hard copy should be handed in each week that demonstrates higher order thinking and proper grammar. One of the major objectives of this course is to further critical thinking skills in relation to comprehension, application, and inquiry. I am very

interested in your ability to read texts and respond to them in a succinct and clear manner.
Quality, not quantity

It is imperative that you come to class not only prepared with the written document, but with the knowledge and questions to participate in the classroom discussions. This is a significant portion of your overall grade, so I expect you to put a significant amount of time and thought into the readings and responses.

Additionally, if you are not the assigned discussion lead, **develop questions that will further the class discussion. These questions should be embedded in your critical reflection. Each reading should have 2 accompanying questions. So, if there are 3 assigned readings, you will have 6 questions in your reflection.**

Final Project: Beautiful Trouble Module (35 pts)

TBD in class.

***Grading Scale**

A:	100 – 94	C+:	79 – 76	E:	Anything lower than 65
A-:	93 – 90	C:	75 – 73		
B+:	89 – 86	C-:	72 – 70		
B:	85 – 83	D+:	69 – 67		
B-:	82 – 80	D:	66 – 65		

The course assignments are subject to change; therefore it should not be relied upon as the final source of assignments. The student is responsible for all assignments listed on the course schedule and those announced in class. When a class session is missed, it is the responsibility of the student to find out the assignments and obtain course materials missed from classmates.

Attendance: Students are strongly urged to be in class or this part of the grade may suffer. Furthermore, excessive absences can also impact your overall grade for the semester. [more than 2 unexcused absence =1 letter grade reduction; more than 2 unexcused tardies =1 absence]

Additional Information

Emergency Procedures

1. Evacuation procedures: See instructions posted in the classroom.
2. Emergency ambulance: 911
3. Campus security: 292-2121
4. Escort service: 292-6677
5. Campus shuttle: 292-3322

Academic Honesty

Academic honesty is fundamental to the activities and principles of a university. All members of the academic community must be confident that each person's work has been responsibly and honorably acquired, developed, and presented. Any effort to gain an advantage not given to all students is dishonest whether or not the effort is successful. The academic community regards academic dishonesty as an extremely serious matter, with serious consequences that range from probation to expulsion. When in doubt about plagiarism, paraphrasing, quoting or collaboration, consult the instructor.

The Ohio State University Statement on 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 Academic misconduct, including plagiarism, is not tolerated.

See the Code of Student Conduct at OSU at http://studentaffairs.osu.edu/resource_csc.asp.

Plagiarism

Plagiarism is the representation of another's works or ideas as one's own: it includes the unacknowledged word for word use and/or paraphrasing of another person's work, and/or the inappropriate unacknowledged use of another person's ideas. All cases of suspected plagiarism, in accordance with university rules, will be reported to the Committee on Academic Misconduct.

Students with Special Needs

We all have varying abilities. We all have various strengths and weaknesses. It is my intent to make your learning experiences as accessible as possible. If you have special needs that require accommodations beyond those outlined for the course, please contact me as soon as possible to arrange an appointment to discuss your needs. At the appointment we can discuss the course format, anticipate your needs and explore potential accommodations. I rely on the Office for Disability Services for assistance in verifying the need for accommodations and developing accommodation strategies in cooperation with the individual student. If you have not previously contacted the Office for Disability Services, I encourage you to do so. For more information, please contact the Office of Disability Services at 292-3307, located in 150 Pomerene Hall, 1760 Neil Avenue; <http://www.ods.ohio-state.edu/>.

Syllabus Change Policy: This document is a guide for the course and the instructor retains the right to change the syllabus with or without advanced notice.

Wednesday: August 24
Introduction to Art Education 7776- Critical Analysis of Multicultural Education

- Introduction to Course
 - Hi, I am...
 - Syllabus and Calendar Items
- Course Calendar and Preview Assignments
- Contract

Wednesday: August 31
Establishing Positionality

For Today Read:

Take Project Implicit's online [Implicit Association Tests](#) to get a sense of your unconscious biases. Take the Race Test and two others of your choice.

Harris, C. (1993). Whiteness as property. *Harvard law review*, 106(8), 1707-1791.

Rosenblum, K., Travis, T. (2008). *The Meaning of Difference: American Constructions of Race and Ethnicity, Sex and Gender, Social Class, Sexuality, and Disability*. pp. 1-87

For Today Bring:

Reading response 1

Activities:

White Privilege: Unpacking the Invisible Knapsack by Peggy McIntosh:
<http://www.case.edu/president/aaction/UnpackingTheKnapsack.pdf>

The heterosexual questionnaire

Wednesday: September 7
Multicultural Education Theory_ History and Theoretical foundations

For Today Read:

Steinberg, S. & Kincheloe, J. Smoke and Mirrors: More than One way to be Diverse and Multicultural. 3-22. In G. Anderson (Ed.) *Diversity and Multiculturalism: A Reader*.

Banks, J., Banks, C. (2004). *Handbook on research on Multicultural Education*. Chapter 1. Multicultural Education: Historical Development, Dimensions, and Practice (James A. Banks).

Gillborn, D. (2005). Education policy as an act of white supremacy: whiteness, critical race theory and education reform. *Journal of Education Policy*, 20(4), 485-505.

White Bread (pp. 1-30)

For Today Bring:

Reading response 2

Activities:

Discussion on Readings

Wednesday: September 14 (S) (Critical Theory and Critical Race Theory)

For Today Read:

Geneva, G. (2004). *Handbook on research on Multicultural Education*. Chapter 2. Curriculum theory and multicultural education.

Ladson-Billings, G. (2004). *Handbook on research on Multicultural Education*. Chapter 3. New Directions in Multicultural Education: Complexities, Boundaries, and Critical Race Theory.

Sleeter, C., Bernal, D. (2004). *Handbook on research on Multicultural Education*. Chapter 13. Critical Pedagogy, Critical Race Theory, and Antiracist Education: Implications for Multicultural Education.

White Bread (pp.31-62)

For Today Bring:

Reading response 3

Activities:

Discussion on Readings

Wednesday: September 21 (S) Critical Multicultural Education Theory Issues, Trends, and Developments

For Today Read:

Sleeter, C., Grant, C. (1987). An analysis of multicultural education in the United States. *Harvard Law Review*, 57(4), 421-444.

May, S. and Sleeter, C. (2010), *Critical Multiculturalism: Theory and Praxis*, New York: Routledge. pp. 1-16 (Narrative, cultural subjugation, civism)

Desai, D. (1996). Multicultural Art Education and the social reality of race: A historical perspective. *Journal of multicultural and cross-cultural research in art education*. 13-39.

White Bread (pp. 63-104 pages)

For Today Bring:

Reading response 4

Activities:

Discussion on Readings

Wednesday: September 28
Intersectionality using CRT

For Today Read:

Collins, P. (1993). Toward a new vision: Race, class and gender as categories of analysis and connection. *Race, Sex & Class*, 1(1), 25-45.

Kraehe, A., Acuff, J. Travis, S. (2016). Equity, the Arts and Urban Education: A Review. *The Urban Review*, 48, 220-244.

Gaztambide-Fernández, R. A., Saifer, A., & Desai, C. (2013). “Talent” and the misrecognition of social advantage in specialized arts education. *Roepers Review*, 35, 124–135.

White Bread (pp. 105-144)

For Today Bring:

Reading response 5

Activities:

Discussion on Readings

Wednesday: October 5 (S)
Critical Multicultural Education Theory
In the Author’s Chair with Christine Sleeter

For Today Read:

Finish White Bread

For Today Bring:

Questions for Dr. Christine Sleeter

Activities:

Conversation with Dr. Christine Sleeter

Wednesday: October 12 (S)
Strategies for implementation in the Arts (Beautiful Trouble)

For Today Read:

Gaztambide-Fernández, R. A. (2013). Why the arts don’t do anything: Toward a new vision for cultural production in education. *Harvard Educational Review*, 83, 211–236.

Alfredson & Desai. (2012). Colour and Silent Racism.

Knight, W. B. (2006), ‘Using contemporary art to challenge cultural values, beliefs, and Assumptions’, *Art Education*, 59(4), pp. 39–45.

<http://countercurrentnews.com/2015/07/michael-brown-art-exhibit-opened-in-chicago-and-cops-are-furious/>

<http://blog.art21.org/2016/06/20/latinoa-art-race-and-the-illusion-of-equality/#.V46GtSMrJQI>

<http://www.vice.com/read/this-woman-turned-her-collection-of-unsolicited-dick-pics-into-an-art-show>

For Today Bring:

2 questions per assigned article (not the hyperlinks). No written response.

Activities:

Discussion on Readings

Introduce Final Project

Explore beautiful trouble website/discussion prompts (micro-level/ground work narrative)

Explore contemporary artists (Macrolevel)

<http://www.citylab.com/design/2014/11/why-banksy-is-probably-a-woman/382202/>

Wednesday: October 19 (S) Visual Arts

For Today Read:

Ballengee-Morris, C. (2013). Critical race, multicultural art education. In N. Addison & L. Burgess (Eds.), *Debates in art and design education* (pp.43-50). New York: Routledge.

Banks, J., Banks, C. (2004). *Handbook on research on Multicultural Education*. Chapter 11. Knowledge Construction and Popular Culture: The Media as Multicultural Educator (Carlos E. Cortés).

Charland, W. (2010). African American youth and the artist's identity: Cultural models and aspirational foreclosure. *Studies in Art Education*, 51(2), 115-133.

<https://www.artsy.net/article/the-art-genome-project-why-are-all-the-black-artists-sitting-together-in-the-cafeteria>

<http://www.columbusalive.com/content/stories/2016/02/18/art-of-defiance-new-exhibits-explore-the-role-of-the-artist-in-social-justice-movements.html>

For Today Bring:

Reading response 5 (Address previous week's readings as well)

Activities:

Discussion on Readings

Wednesday: October 26

Visual Analysis

For Today Read:

Gitlin, T. (1994), 'Prime time ideology: The hegemonic process in television Entertainment', in H. Newcomb (ed.), *Television— The Critical View*, New York: Oxford University Press, pp. 574–594.

Rolling, J. H. (2004). Text, image, and bodily semiotics: Repositioning African American identity. In D.L. Smith (Ed.), *Semiotics and visual culture: Sights, signs, and significance*. Reston, VA: National Art Education Association.

<http://www.theplaidzebra.com/africans-are-fighting-media-poverty-porn-by-tweeting-beautiful-images-of-their-real-lives/>

<http://thehomeythugscholar.weebly.com/blog/the-white-art-world-killed-basquiat>

For Today Bring:

2 questions per assigned article (not the hyperlinks). No written response.

Activities:

Discussion on Readings

Watch *Dope*

Wednesday: November 2 (S) Art Education

For Today Read:

Stuhr, P., Ballengee-Morris, C. and Daniel, V. (2008), 'Social justice through curriculum: Investigating issues of diversity', in R. Mason and T. Eca (eds), *International Dialogues about Visual Culture, Education and Art*, Chicago, IL: Intellect Books, pp. 81–95.

Grant, C., Zwier, E. (2015). Intersectionality in a multicultural moment: Social justice and neoliberalism. 51-93.

Mardirosian, G., Belson, S., & Lewis, Y. (2009). Arts-based teaching: A pedagogy of imagination and a conduit to a socially just education. *Current Issues in Education*, 12(10), 1–21.

For Today Bring:

Reading response 6 (Address previous week's readings as well)

Activities:

View excerpts of *Lemonade* and view *Lemonade Syllabus*

Wednesday: November 9 No Class

For Today Read:

<http://www.telegraph.co.uk/art/what-to-see/how-weve-got-it-wrong-about-the-arts/>

Read pp.1-100.

<http://www.ahrc.ac.uk/documents/publications/cultural-value-project-final-report/>

**Wednesday: November 16 (S)
Policy Research**

For Today Read:

Read pp.100-200.

<http://www.ahrc.ac.uk/documents/publications/cultural-value-project-final-report/>

Cohen, J.B. and Trocco, F. (2005). From a Different Place: Confronting Our Assumptions about the Arts and Social Change. In Powell, M.C. & Speiser, V.M. (Eds.) *The Arts, Education, and Social Change: Little Signs of Hope*. New York: Peter Lang Publishing.

For Today Bring:

2 questions per assigned article. No written response.

Activities:

Discussion on Readings

**Wednesday: November 23
No Class**

Wednesday: November 30

For Today Read:

For Today Bring:

In-progress project

Activities:

Check-In: Share the progress of your final projects

**Wednesday: December 7
Last day of class**

For Today Read:

N/A

For Today Bring:

N/A

Activities:

N/A

Art Education 7767: Critical Analysis of Multicultural Art Education
Fall 2017: Online

Professor: Dr. Acuff

Email: acuff.12@osu.edu

Office: 245D Sullivant Hall

Office Hours: Mondays 9am-10 pm & By Appt. (in person, by phone, or by webinar)

Weeks in this course are from Wednesday to the following Tuesday

Course Description

Since its inception, over 45 years ago, multiculturalism has been a framework used to identify and acknowledge varying levels of difference and oppression over varying contexts. Multiculturalism is one of the most explicit consequences to increasing levels of diversity, and important components of it have been adopted by many countries. Unfortunately, the issues that birthed multiculturalism still exist, yet they have manifested in different ways and settled into different systems that overwhelmingly impact the lives of those who are not White, heterosexual, Christian males. Fortunately, as time has progressed, so have the tenets, goals and actions of multiculturalism. These theoretical transformations work to fit the needs of the contemporary challenges that humanity faces. This course introduces students to the conception and evolution of multiculturalism. Race and racism, socioeconomics, gender, sexual orientation, religion, and ability are but a few of the critical topics that students will discuss. Finally, students will explore the ways art, artists, art policy and art education are situated in conversations centered on these very issues of multiculturalism, making direct implications on its development.

Course Learning Outcomes

1. Define multiculturalism by its related key terms and undergirding theories
2. Recognize AND identify the macro-social trends and events that warrant multiculturalism in the 21st century.
 - 1) Explain the macro-social trends and events that warrant multiculturalism in the 21st century
3. Identify the way multiculturalism and art and art education merge and converse with one another
4. Discover social justice discourses
 - 1) Compose rhetoric around the arts and social justice.
5. Create critical multicultural artistry (via Artmaking, policy making, art education, pedagogy, etc)
 - 1) Apply learning in own classroom to help their own students create critical multicultural artistry.
6. Discover the social construction of identity categories (i.e. racial, gender, sexual orientation, religion, etc)
 - 1) Explore their own identity categories and how they fit with the larger context of privilege, power and socioeconomic hierarchies.
7. Attain critical language related to the practices of critical consciousness, empathy and social justice.

Course Materials

Required:

Sleeter, C. (2016). *White Bread: Weaving Cultural Past into the Present*. (Print)

All other required readings for this course will be available on Canvas.

There are also optional supplemental readings on Canvas as well.

Course Technology

For help with your password, university e-mail, Carmen, or any other technology issues, questions, or requests, contact the OSU IT Service Desk. Standard support hours are available at <https://ocio.osu.edu/help/hours>, and support for urgent issues is available 24x7.

Carmen:

Carmen, Ohio State's Learning Management System, will be used to host materials and activities throughout this course. To access Carmen, visit [Carmen.osu.edu](https://carmen.osu.edu). Log in to Carmen using your name.# and password. If you have not setup a name.# and password, visit my.osu.edu.

Help guides on the use of Carmen can be found at

<https://resourcecenter.odce.osu.edu/carmen>

Carmen Connect:

Carmen Connect, Ohio State's webinar tool, will be used to host synchronous class meetings. Log in to Carmen Connect using your name.# and password. If you have not setup a name.# and password, visit my.osu.edu.

Help guides on the use of Carmen Connect can be found at

<https://odce.osu.edu/resourcecenter/carmenconnect>

Self-Service and Chat support: <http://ocio.osu.edu/selfservice>

Phone: 614-688-HELP (4357)

Email: 8help@osu.edu

TDD: 614-688-8743

Baseline technical skills necessary for online courses

Basic computer and web-browsing skills

Navigating Canvas

Technology skills necessary for this specific course

CarmenConnect text, audio, and video chat

Collaborating in CarmenWiki

Recording a slide presentation with audio narration

Recording, editing, and uploading video

Necessary equipment

Computer: current Mac (OS X) or PC (Windows 7+) with high-speed internet connection

Webcam: built-in or external webcam, fully installed

Microphone: built-in laptop or tablet mic or external microphone

Assignments and Grade Distribution

Course Activities	Points
Group Discussion Participation	25
Lead a Discussion 2Xs (Video)	35
Final Project: Action Research Journal (done throughout semester but turned in during last week of class)	40
Total	100

* Group Discussion Participation

Discussions are intended to initiate critical analysis of arguments made in the text you read. It is an opportunity to make assertions against or in line with the literature. Discussion assists in knowledge development, knowledge maintenance and knowledge sharing. Your active participation will be considered by the quality of your discussion responses (just as in a classroom discussion). Discussion boards will start on the Wednesday of each week and last until the following Wednesday, however **you must submit your initial response to the overarching discussion question by Saturday at midnight.** Much of your work takes place during the weekend time within this Wednesday-to-Wednesday format, so posting your initial reading response by Sunday allows Monday, Tuesday, and Wednesday for responses to one another. **You must make a minimum of 3 discussion posts:** 1 post must be a response directed to the overarching discussion question of the week (due by Saturday at midnight like stated above) and 2 posts must be responses to 2 different classmates' response (due by Tuesday at midnight). You are welcome to make more posts, these mentioned above are the minimum requirements.

For further description of assignment, see Group Discussion Participation video under "Resources."

Discussion and communication guidelines

The following are my expectations for how we should communicate as a class. Above all, please remember to be respectful and thoughtful.

- **Writing style:** While there is no need to participate in class discussions as if you were writing a research paper, you should remember to write using good grammar, spelling, and punctuation. Informality (including an occasional emoticon) is fine for non-academic topics.
- **Tone and civility:** Let's maintain a supportive learning community where everyone feels safe and where people can disagree amicably. Remember that sarcasm doesn't always come across online.
- **Citing your sources:** When we have academic discussions, please cite your sources to back up what you say. (For the textbook or other course materials, list at least the title and page numbers. For online sources, include a link.)
- **Backing up your work:** Consider composing your academic posts in a word processor, where you can save your work, and then copying into the Carmen discussion.

*** Discussion Lead**

On designated weeks, there will be a class discussion led by a student. The discussion lead is required to post an overarching discussion question (for their group) that the other students in her/his group will respond to. Each person will lead a discussion twice within the semester.

The discussion lead must post a written version of the question, as well as post a video in which they are articulating the overarching question. The video should reiterate the written question, but can also explain it further, offer background on how you came to the question, or any additional details that you want to add. Do NOT answer the question yourself, however. This must be done on or before 9am Wednesday morning.

Any posting later will result in grade penalty.

Like explained in the earlier section, each student will be required to make 3 posts to the discussion board, 1 in which is a response to the discussion lead's overarching question, the other 2 posts should be to any other members in their group. **The discussion lead must respond to EACH person's response to the overarching question by Tuesday at midnight of the next week.**

****Suggestions for a Superior Overarching Discussion Question**

- The discussion question shows evidence of careful reading and critical thinking.
- The discussion question is directly related to the assigned readings for the week. Since there will be 2-3 assigned readings each week, the discussion question should show a synthesis of ideas presented in all of the literature. Make connections! And if you cannot see any clear connections, create a two-part question in which you find a way to connect them on your own.
- Make a direct reference to the reading(s).
- Introduce the class to another piece of literature/artwork/artist/film etc. What you present may be in line with the assigned readings or it may challenge it. This is your time to teach. Do you want to show another side of an argument, show support of another idea, stay in line with what was assigned, etc.? How about connecting the literature to your specific area of the arts, (art education, museum ed., arts policy, arts administration, arts management, art history, etc.?)
- The question is written in a way that supports various interpretations and diverse cultural frames of reference.
- FYI: Your "question" may develop into a paragraph, nonetheless, there is a question embedded.

****Suggestions for a Superior Discussion Response**

- The response directly relates to the question. It respects the inquiry prompted by the discussion lead.
- The response to others furthers the conversation; it does not stop it by simply stating, "I agree." The response may even culminate in its own question that builds off of the overarching question or another's response.

- The response makes a direct reference to the readings.
- The response does not dismiss or put down another’s ideas, it instead respectfully critiques it with substantial support (evidence/literature).
- The response reveals that you were thoughtful in your reading of the literature and the reading of the question.

For clarity of timeline, see chart below:

Discussion Lead	
Wednesday (9am)	Post overarching question
By Tuesday (midnight)	Post to all group members’ responses to the overarching question
Discussion Participant	
Wednesday (9am)- Saturday (midnight)	Make initial post to overarching question
By Tuesday (midnight)	Respond to at least 2 classmates

For further description of assignment, see discussion lead video under “Resources”.

*** Action Research Journal**

There will be journal prompts offered throughout the 15-week course. There are 7 prompts in total. You will not turn these journal entries in during the week they are written, instead, you will compile them and submit them at the end of the semester as a comprehensive action research journal. The prompts will directly connect to your classroom practices, considering the weeks’ reading and the overall concepts learned in the course. The prompts are designated in the calendar.

For further description of assignment, see Action Research Journal video under “Resources”.

***Grading Scale**

A: 100 – 94	C+: 79 – 76	E: Anything lower than 65
A-: 93 – 90	C: 75 – 73	
B+: 89 – 86	C-: 72 – 70	
B: 85 – 83	D+: 69 – 67	
B-: 82 – 80	D: 66 – 65	

The course assignments are subject to change; therefore, it should not be relied upon as the final source of assignments. The student is responsible for all assignments listed on the course schedule and those announced during the week.

There will be no late assignments accepted unless otherwise discussed with the professor.

Faculty Feedback and Response Time

I am providing the following list to give you an idea of my intended availability throughout the course. (Remember that you can call **614-688-HELP** at any time if you have a technical problem.)

Grading and feedback

For large weekly assignments, you can generally expect feedback within **7-10 days**.

E-mail

Monday-Friday, from 9-2pm, I will reply to e-mails within **3-4 hours**. After 2pm, I will respond within the next **24 hours**. I will respond to weekend emails within **48 hours**. For issues and questions, please email me at acuff.12@osu.edu.

Discussion board

I will check and reply to messages in the discussion boards every **24-48 hours on school days**. Do not post personal questions related to only your issue or grade on this discussion board. If there are questions that would benefit everyone to know the answer to, please feel free to use this board, but the answers will not come as immediate as an email response would.

Attendance and Participation Information

Because this is a distance-education course, your attendance is based on your online activity and participation. The following is a summary of everyone's expected participation:

- **Logging in: AT LEAST TWICE PER WEEK**
Be sure you are logging in to the course in Carmen each week, including weeks with holidays or weeks with minimal online course activity. (During most weeks you will probably log in many times.) If you have a situation that might cause you to miss an entire week of class, discuss it with me *as soon as possible*.
- **Office hours and live sessions: OPTIONAL OR FLEXIBLE**
All live, scheduled events for the course, including my office hours, are optional. For live presentations, I will provide a recording that you can watch later. If you are required to discuss an assignment with me, please contact me at the beginning of the week if you need a time outside my scheduled office hours.
- **Participating in discussion forums: 3+ TIMES PER WEEK**
As participation, each week you can expect to post AT LEAST three times as part of our substantive class discussion on the week's topics.

Other Course Policies

Student Academic Services

Arts and Sciences Advising and Academic Services' website provides multiple support such as advising. The site is: <http://advising.osu.edu/welcome.shtml>

Student Services

The Student Service Center assists with financial aid matters, tuition and fee payments. Please see their site at: <http://ssc.osu.edu>

Copyright Disclaimer

The materials used in connection with this course may be subject to copyright protection and are only for the use of students officially enrolled in the course for the educational purposes associated with the course. Copyright law must be considered before copying, retaining, or disseminating materials outside of the course.

Title IX

Title IX makes it clear that violence and harassment based on sex and gender are Civil Rights offenses subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories (e.g., race). If you or someone you know has been sexually harassed or assaulted, you may find the appropriate resources at <http://titleix.osu.edu> or by contacting the Ohio State Title IX Coordinator, Kellie Brennan, at titleix@osu.edu

Academic integrity policy (Policies for this online course)

- **Written assignments:** Your written assignments, including discussion posts, should be your own original work. In formal assignments, you should follow **APA** style to cite the ideas and words of your research sources. You are encouraged to ask a trusted person to proofread your assignments before you turn them in--but no one else should revise or rewrite your work.
- **Reusing past work:** In general, you are prohibited in university courses from turning in work from a past class to your current class, even if you modify it. If you want to build on past research or revisit a topic you've explored in previous courses, please discuss the situation with me.
- **Falsifying research or results:** All research you will conduct in this course is intended to be a learning experience; you should never feel tempted to make your results or your library research look more successful than it was.

Academic Honesty

Academic honesty is fundamental to the activities and principles of a university. All members of the academic community must be confident that each person's work has been responsibly and honorably acquired, developed, and presented. Any effort to gain an advantage not given to all students is dishonest whether or not the effort is successful. The academic community regards academic dishonesty as an extremely serious matter, with serious consequences that range from probation to expulsion. When in doubt about plagiarism, paraphrasing, quoting or collaboration, consult the instructor.

The Ohio State University Statement on 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 Academic misconduct, including plagiarism, is not tolerated.

See the Code of Student Conduct at OSU at http://studentaffairs.osu.edu/resource_csc.asp.

Plagiarism

Plagiarism is the representation of another's works or ideas as one's own: it includes the unacknowledged word for word use and/or paraphrasing of another person's work, and/or the inappropriate unacknowledged use of another person's ideas. All cases of suspected plagiarism, in accordance with university rules, will be reported to the Committee on Academic Misconduct.

Accessibility accommodations for students with disabilities

Requesting accommodations

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.

- **Please review the following for more details:**

<http://ada.osu.edu/resources/Links.htm>

The Office for Disability Services is located in 150 Pomerene Hall, 1760 Neil Avenue; telephone 292-3307, TDD 292-0901; ods@osu.edu; <http://ods.osu.edu/>

The University strives to make all learning experiences as accessible as possible. If you anticipate or experience academic barriers based on your disability (including mental health, chronic or temporary medical conditions), please let me know via email immediately so that we can privately discuss options. You are also welcome to register with Student Life Disability Services to establish reasonable accommodations. After registration, make arrangements with me as soon as possible to discuss your accommodations so that they may be implemented in a timely fashion. SLDS contact information: slds@osu.edu; 614-292-3307; slds.osu.edu; 098 Baker Hall, 113 W.12th Avenue.

Accessibility of course technology

This online course requires use of Carmen (Ohio State's learning management system) and other online communication and multimedia tools. If you need additional services to use these technologies, please request accommodations with your instructor.

- Carmen (Desire2Learn) accessibility
- Carmen (Canvas) accessibility

Syllabus Change Policy: This document is a guide for the course and the instructor retains the right to change the syllabus with or without advanced notice.

Week 1 (Aug. 22-Aug.29)
Introduction to Art Education 7776- Critical Analysis of Multicultural Education
Establishing Positionality

Watch:

“Introduction to Course” video (if you did not join the synchronous event)

5 “Course Assignment” videos

Read:

Harris, C. (1993). Whiteness as property. *Harvard Law Review*, 106(8), 1707-1791.

Picower, B. (2009). The unexamined Whiteness of Teaching: How White teachers maintain and enact dominant racial ideologies, 197-215

<http://www.npr.org/sections/ed/2016/08/12/485839561/want-to-address-teachers-biases-first-talk-about-race>

Activities:

Complete personal introduction video and upload it by Friday August 25, 2017, 11:59pm.

Take three of Project Implicit's online [Implicit Association Tests](#). You are required to take the Race Test and then two others of your choice.

Discussion activity (Dr. Acuff)

Objectives:

6, 6.1, 7

Week 2 (Aug. 30- Sept. 5)
Colorblind Racism& Heterosexism

Read:

Bonilla-Silva, E. (2010). Racism without racists. *Color-blind racism & racial inequality in contemporary America*. 3rd Ed. Lanham, MD: Rowman and Littlefield. Chapters 1&2

Simoni, J., Walters, K. (2001). Heterosexual Identity and Heterosexism: Recognizing Privilege to Reduce Prejudice. *Journal of Homosexuality*, 41 (1), 157-172.

Sensoy, O. (2009). Kill Santa: Religious Diversity and the Winter Holiday Problem. In G. Anderson (Ed.) *Diversity and Multiculturalism: A Reader*. pp. 322-330.

Activities:

Discussion activity (Discussion Lead name here)

Action research journal entry (Prompt 1)

Objectives:

2, 4, 6, 6.1, 7

Week 3 (Sept. 6- Sept. 12)
The Social Construction of Difference and Intersectionality

Read:

Rosenblum, K., Travis, T. (2008). *The Meaning of Difference: American Constructions of Race and Ethnicity, Sex and Gender, Social Class, Sexuality, and Disability*. pp. 1-87

Steinberg, S. & Kincheloe, J. Smoke and Mirrors: More than One way to be Diverse and Multicultural. In G. Anderson (Ed.) *Diversity and Multiculturalism: A Reader*. pp. 3-22.

Collins, P. (1993). Toward a new vision: Race, class and gender as categories of analysis and connection. *Race, Sex & Class*, 1(1), 25-45.

Activities:

Discussion activity (Discussion Lead name here)

Objectives:

2, 2.1, 4, 6, 6.1

Week 4 (Sept. 13- Sept. 19)
Multicultural Education Theory_ History and Theoretical foundations

Read:

Banks, J., Banks, C. (2004). *Handbook on research on Multicultural Education*. Chapter 1. Multicultural Education: Historical Development, Dimensions, and Practice. pp. 3-25

Ladson-Billings, G (2004). *Handbook on research on Multicultural Education*. Chapter 3. New Directions in Multicultural Education: Complexities, Boundaries, and Critical Race Theory. pp. 50-65.

Acuff, J. (2013). (Mis)information highways: A critique of online resources for multicultural art education. *International Journal of Education through the Arts*. 303-316.

Sleeter, C. (2016). *White Bread*. (pp. 1-30)

Activities:

Discussion activity (Discussion Lead name here)

Action research journal entry (Prompt 2)

Objectives:

1, 2, 2.1, 3, 4

Week 5 (Sept. 20- Sept. 26)
Critical Race Theory and Critical Multiculturalism

Read:

Sleeter, C., Delgado, D. (2004). *Handbook on research on Multicultural Education*. Chapter 13. Critical Pedagogy, Critical Race Theory, and Antiracist Education: Implications for Multicultural Education. pp. 240-255.

May, S. and Sleeter, C. (2010), *Critical Multiculturalism: Theory and Praxis*, New York: Routledge. pp. 1-16.

Sleeter, C. (2016). *White Bread*. (pp.31-62)

Activities:

Discussion activity (Discussion Lead name here)

Objectives:

1, 4, 7

Week 6 (Sept. 27- Oct. 3)
Critical Multicultural Art Education

Read:

Kraehe, A. M., & Acuff, J. B. (2013). Theoretical considerations for art education research with and about “underserved” populations. *Studies in Art Education*, 54(4), 294-309.

Kraehe, Hood, Stewart. (2015). I’m so offended!: Critical Flashpoints and Critical Arts Education. *International Journal of Education & the Arts*, 1-28.

Acuff, J. (2015). Failure to Operationalize: Investing in Critical Multicultural Art Education. *Journal of Social Theory in Art Education*, 30-43.

Sleeter, C. (2016). *White Bread*. (pp. 63-104 pages)

Activities:

Discussion activity (Discussion Lead name here)

Action research journal entry (Prompt 3)

Objectives:

1, 2, 2.1, 3, 4, 4.1,5, 5.1, 7

Week 7 (Oct. 4-Oct. 10)
Considerations for Arts Education

Read:

Gaztambide-Fernández, R. A., Saifer, A., & Desai, C. (2013). "Talent" and the misrecognition of social advantage in specialized arts education. *Roeper Review*, 35, 124-135.

Knight, W. B. (2006). Using contemporary art to challenge cultural values, beliefs, and Assumptions. *Art Education*, 59(4), 39-45.

<http://countercurrentnews.com/2015/07/michael-brown-art-exhibit-opened-in-chicago-and-cops-are-furious/>

<http://blog.art21.org/2016/06/20/latinoa-art-race-and-the-illusion-of-equality/#.V46GtSMrJQI>

<http://www.vice.com/read/this-woman-turned-her-collection-of-unsolicited-dick-pics-into-an-art-show>

Sleeter, C. (2016). *White Bread*. (pp. 105-125)

Activities:

Discussion activity (Discussion Lead name here)

Action research journal entry (Prompt 4)

Objectives:

2.1, 3, 4.1, 5, 5.1

Week 8 (Oct. 11-17) (Autumn Break 12-13)
Reflection

Read:

Sleeter, C. (2016). *White Bread*. (pp. 126-200)

Activities:

Action research journal entry (Prompt 5)

Objectives:

4.1

Week 9 (Oct. 18-Oct. 24)
Media and Identity

Read:

Cortés, C. (2004). *Handbook on research on Multicultural Education*. Chapter 11. Knowledge Construction and Popular Culture: The Media as Multicultural Educators. pp. 211-227.

Charland, W. (2010). African American youth and the artist's identity: Cultural models and aspirational foreclosure. *Studies in Art Education*, 51(2), 115-133.

<https://www.artsy.net/article/the-art-genome-project-why-are-all-the-black-artists-sitting-together-in-the-cafeteria>

<http://www.columbusalive.com/content/stories/2016/02/18/art-of-defiance-new-exhibits-explore-the-role-of-the-artist-in-social-justice-movements.html>

Sleeter, C. (2016). *White Bread*. (pp. 201-220)

Activities:

Discussion activity (Discussion Lead name here)

Objectives:

3, 6.1, 7

Week 10 (Oct. 25-Oct. 31) Visual Analysis and Countering Problematic Imagery in the Classroom

Watch:

Dope

Read:

Rolling, J. H. (2004). Text, image, and bodily semiotics: Repositioning African American identity. In D.L. Smith (Ed.), *Semiotics and visual culture: Sights, signs, and significance*. Reston, VA: National Art Education Association. pp. 72-79.

McCarty, T. Evaluating Images of Groups in your Curriculum. In M. Pollock (Ed.). *Everyday Anti-Racism: Getting Real about Racism in School*. pp. 180-185.

Deyhle, D. What is on Your Classroom Wall? Problematic Posters. In M. Pollock (Ed.). *Everyday Anti-Racism: Getting Real about Racism in School*. pp. 191-194.

<http://www.theplaidzebra.com/africans-are-fighting-media-poverty-porn-by-tweeting-beautiful-images-of-their-real-lives/>

Sleeter, C. (2016). *White Bread*. (pp. 221-240)

Activities:

Discussion activity (Discussion Lead name here)

Action research journal entry (Prompt 6)

Objectives:

2.1, 3, 5.1, 6.1, 7

Week 11 (Nov. 1-Nov. 7)
Examples of Social Justice and Culturally Relevant Art Education

Read:

Stuhr, P., Ballengee-Morris, C. and Daniel, V. (2008). Social justice through curriculum: Investigating issues of diversity. In R. Mason and T. Eca (eds), *International Dialogues about Visual Culture, Education and Art*. Chicago, IL: Intellect Books, pp. 81–95.

Lee, N. (2012). Cultural responsive teaching for 21st-century art education: Examining race in studio art practice. *Art Education*, 65(5), 48-53.

Sleeter, C. (2016). *White Bread*. (pp. 241-260)

Activities:

Discussion activity (Discussion Lead name here)

Objectives:

3

Week 12 (Nov. 8-14)
Arts Policy

For Today Read:

<http://www.telegraph.co.uk/art/what-to-see/how-weve-got-it-wrong-about-the-arts/>

Read pp.1-100.

<http://www.ahrc.ac.uk/documents/publications/cultural-value-project-final-report/>

Sleeter, C. (2016). *White Bread*. (pp. 261-281)

Activities:

Discussion activity (2 Discussion Leads' names here)

Action research journal entry (Prompt 7)

Objectives:

2, 2.1, 3, 7

Week 13 (Nov. 15-Nov. 21)

For Today Read:

Cohen, J.B. and Trocco, F. (2005). From a Different Place: Confronting Our Assumptions about the Arts and Social Change. In Powell, M.C. & Speiser, V.M. (Eds.) *The Arts, Education, and Social Change: Little Signs of Hope*. New York: Peter Lang Publishing.

Sleeter, C. (2016). *White Bread*. (pp. 281-300)

Activities:

Discussion activity (Discussion Lead name here)

Objectives:

2, 3, 6, 7

<p>Week 14 (Nov. 22-Nov. 28) Thanksgiving Holiday</p>

<p>Week 15 (Nov. 29-December 5) Last week of class</p>

Activities:

Submit Action Research Journal

Arts and Sciences Distance Learning Course Component Technical Review Checklist

Course: Art Education 7767: Critical Analysis of Multicultural Art Education

Instructor: Dr. Acuff

Summary: Online Course Offering

Standard - Course Technology	Yes	Yes with Revisions	No	Feedback/ Recomm.
6.1 The tools used in the course support the learning objectives and competencies.	✓			The learning objectives and competencies are supported by the course tools used in the following ways. <ul style="list-style-type: none"> • Weekly readings • Synchronous online class meetings • Group discussion board posts • Lead group discussion board discussions • Action research journal with bi-weekly prompts
6.2 Course tools promote learner engagement and active learning.	✓			Students will use the following tools to engage with the course materials and instructor to promote active learning. <ul style="list-style-type: none"> • Carmen LMS • Carmen Connect
6.3 Technologies required in the course are readily obtainable.	✓			All technologies being used for this course are readily obtainable through the Carmen LMS or University suite of tools.
6.4 The course technologies are current.	✓			All technologies being used for this course are current and available through a standard web browser. <ul style="list-style-type: none"> • Carmen LMS • Carmen Connect
6.5 Links are provided to privacy policies for all external tools required in the course.	✓			All tools being used for this course are a part of the University suite of tools. No external tools are required.
Standard - Learner Support				
7.1 The course instructions articulate or link to a clear description of the technical support offered and how to access it.	✓			Links have been provided in the "Course Technology" section of the syllabus for the technical support offered for all tools being used in the course.
7.2 Course instructions articulate or link to the institution's accessibility policies and services.	✓			a See below for updated statement.
7.3 Course instructions articulate or link to an explanation of how the institution's academic support services and resources can help learners succeed in the course and how learners can obtain them.	✓			b See below for updated statement.

7.4 Course instructions articulate or link to an explanation of how the institution's student services and resources can help learners succeed and how learners can obtain them.	✓			c
Standard – Accessibility and Usability				
8.1 Course navigation facilitates ease of use.	✓			Recommend using the Carmen Distance Learning "Master Course" template developed by ODEE and available in the Canvas Commons to provide student-users with a consistent user experience in terms of navigation and access to course content.
8.2 Information is provided about the accessibility of all technologies required in the course.	✓			Recommend that links be provided in the "Course Technology" section of the syllabus to the accessibility statements for Carmen and Carmen Connect.
8.3 The course provides alternative means of access to course materials in formats that meet the needs of diverse learners.	✓			Recommend that resources be developed to address any requests for alternative means of access to course materials.
8.4 The course design facilitates readability	✓			Recommend using the Carmen Distance Learning "Master Course" template developed by ODEE and available in the Canvas Commons to provide student-users with a consistent user experience in terms of navigation and access to course content.
8.5 Course multimedia facilitate ease of use.	✓			All assignments and activities that use the Carmen LMS with embedded multimedia facilitates ease of use.

Reviewer Information

- Date reviewed: 1/27/2017
- Reviewed by: Mike Kaylor

Notes:

^aThe University strives to make all learning experiences as accessible as possible. If you anticipate or experience academic barriers based on your disability (including mental health, chronic or temporary medical conditions), please let me know via email

immediately so that we can privately discuss options. You are also welcome to register with Student Life Disability Services to establish reasonable accommodations. After registration, make arrangements with me as soon as possible to discuss your accommodations so that they may be implemented in a timely fashion. SLDS contact information: slds@osu.edu; 614-292-3307; slds.osu.edu; 098 Baker Hall, 113 W. 12th Avenue. **Consider putting text for the accessibility statement in BOLD 16 pt font.**

^bAdd to the syllabus this link with an overview and contact information for the student academic services offered on the OSU main campus.

<http://advising.osu.edu/welcome.shtml>

^cAdd to the syllabus this link with an overview and contact information for student services offered on the OSU main campus. <http://ssc.osu.edu>. Also, consider including this link in the “Other Course Policies” section of the syllabus.