

## Term Information

Effective Term Autumn 2021  
*Previous Value* Autumn 2013

## Course Change Information

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

To offer a 100% Distance Learning version of the course.

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

To be able to offer the course in different formats to increase enrollment.

**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	History of Art
Fiscal Unit/Academic Org	History of Art - D0235
College/Academic Group	Arts and Sciences
Level/Career	Undergraduate
Course Number/Catalog	2002
Course Title	Western Art II: The Renaissance to the Present
Transcript Abbreviation	Western Art 2
Course Description	Examination of the history of art in Europe and the United States, from 1400 to the present.
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
<i>Previous Value</i>	<i>No</i>
Grading Basis	Letter Grade
Repeatable	No
Course Components	Lecture, Recitation
Grade Roster Component	Recitation
Credit Available by Exam	Yes
Exam Type	Advanced Placement Program
Admission Condition Course	No
Off Campus	Never
Campus of Offering	Columbus, Lima, Mansfield, Marion, Newark

## **Prerequisites and Exclusions**

**Prerequisites/Corequisites**

**Exclusions**

[Previous Value](#)

Not open to students with credit for 202 or 212.

**Electronically Enforced**

No

## **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**

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

General Education course:

Visual and Performing Arts; Historical Study; Global Studies (International Issues successors)

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 develop abilities to be enlightened observers/active participants in the visual, spatial, musical, theatrical, rhetorical, or written arts. Students describe and interpret achievement in the arts and literature.

[Previous Value](#)

**Content Topic List**

- Art of Fifteenth-Century Italy
- The Rise of the Artist: Leonardo da Vinci and High Renaissance Art
- Bernini and the Art of the Counter-Reformation
- Rise of Naturalism in Seventeenth-Century Italy
- Rembrandt and the Art of the Dutch Republic
- The Art of Absolutism: Velazqu ez and Versailles
- Art and Gender in the Age of Enlightenment
- Impressionism and Modern Life
- C ezanne's Vision
- Picasso and Cubism
- Mondrian and the Invention of Abstraction
- Marcel Duchamp and the "End" of Art
- The Harlem Renaissance
- The "Triumph" of American Painting
- The Commodification of Art

**Previous Value**

- *Art of Fifteenth-Century Italy*
- *The Rise of the Artist: Leonardo da Vinci and High Renaissance Art*
- *Bernini and the Art of the Counter-Reformation*
- *Rise of Naturalism in Seventeenth-Century Italy*
- *Rembrandt and the Art of the Dutch Republic*
- *The Art of Absolutism: Velazqu ez and Versailles*
- *18th-Century French Art*
- *Jacques-Louis David and the Art of the French Revolution*
- *Goya and the Rise of Romanticism*
- *19th-Century Realism: The Painting of Modern Life*
- *Impressionism and Post-Impressionism*
- *Picasso and Cubism*
- *The Rise of Abstraction*
- *Art Between the Wars: Dada and Surrealism*
- *From Ash-Can to Abstract Expressionism: The "Triumph" of American Art*

**Sought Concurrence**

No

**Attachments**

- DL HISTART 2002 SP21\_1st version.pdf: 1st version  
*(Syllabus. Owner: Stephens, Gabrielle Marie)*
- HistArt 2002\_ASC QM Review.docx: ASC Tech QM review  
*(Other Supporting Documentation. Owner: Stephens, Gabrielle Marie)*
- HISTART 2002 SP21\_in person.pdf: in person version of 2002  
*(Syllabus. Owner: Stephens, Gabrielle Marie)*
- DL HISTART 2002\_with ASC Revisions.docx: incorporating ASC Tech revisions  
*(Syllabus. Owner: Stephens, Gabrielle Marie)*

**COURSE CHANGE REQUEST**  
2002 - Status: PENDING

Last Updated: Vankeerbergen, Bernadette  
Chantal  
02/09/2021

**Comments**

**Workflow Information**

Status	User(s)	Date/Time	Step
Submitted	Stephens, Gabrielle Marie	02/09/2021 07:47 AM	Submitted for Approval
Approved	Florman, Lisa Carol	02/09/2021 08:00 AM	Unit Approval
Approved	Vankeerbergen, Bernadette Chantal	02/09/2021 08:51 AM	College Approval
Pending Approval	Jenkins, Mary Ellen Bigler Hanlin, Deborah Kay Oldroyd, Shelby Quinn Hilty, Michael Vankeerbergen, Bernadette Chantal	02/09/2021 08:51 AM	ASCCAO Approval



HISTART 2002 SPRING 2021

HISTORY OF WESTERN ART II : THE RENAISSANCE TO THE PRESENT

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**Instructors: Karin Flora and Schuyler Black-Seitz**

Emails: [flora.69@osu.edu](mailto:flora.69@osu.edu); black-seitz.1@osu.edu

Office Hours: via Email and Zoom (by appointment)

**Lectures**

This course is fully online. All lectures will be available as video recordings which you can watch at a time that is most convenient for you.

**Communication**

Most questions can be quickly and easily answered via email by your instructors, but if you would like to talk during office hours, please send an email to arrange a Zoom meeting. Your instructor will respond to emails within 48hrs on school days.

**COVID-19**



All students, faculty and staff are required to comply with and stay up to date on all university safety and health guidance, which includes wearing a face mask in any indoor space and maintaining a safe physical distance at all times. Please see information on Safe and Healthy Buckeyes:

<https://safeandhealthy.osu.edu/>

If you become sick, need to quarantine, temporarily lack reliable internet access, or are in any other way unable to complete course materials or an assignment, please contact your instructor as soon as possible.

We are 100% committed to working with every student to succeed in this class, during what we know is a difficult time. But we can only do that if you stay in touch with us about what is going on with you. So please reach out via email with any questions or concerns.

**Part 1: Course Overview**

This course examines the art of Europe and the United States from about 1400 to the present, with an emphasis on developments in painting. Rather than a complete “survey” of that period, the course will concentrate on a select group of representative works that shaped—and were shaped by—Western social, political, economic, and intellectual histories. There will be a strong emphasis, too, on questions of analysis and interpretation—including, in some cases, the changing history of the works’ reception. Our goal is to impart not only a body of knowledge, but also a set of critical tools that you should be able to apply to a wide range of material not specifically covered in the course.

Each weekly Unit will focus on particular artists and artworks, which will be addressed in video lectures by the professors.

## Course Structure & Materials

### Lectures & Carmen

Lectures for this course will be delivered entirely online through Ohio State University's learning management system, Carmen. You will use your OSU ID credentials to log into the site from the Carmen Homepage <https://carmen.osu.edu>

For help with Carmen, or any other technology issues, please contact the OSU IT Service Desk:

- **Self-Service and Chat support:** <http://ocio.osu.edu/selfservice>
- **Carmen support:** <https://odee.osu.edu/resourcecenter/carmen>
- **Phone:** 614-688-HELP (4357)
- **Email:** [8help@osu.edu](mailto:8help@osu.edu)
- **TDD:** 614-688-8743

Other course materials and assessments will also be accessed via Carmen, including Quizzes, Response Papers, and your Midterm and Final Exams.

### Readings

Readings from primary sources (original first-hand accounts written during the period under study) will accompany each Unit and will be posted on Carmen.

### Textbook

Your textbook, Fred S. Kleiner, *Gardner's Art Through the Ages: The Western Perspective*, vol. II (15<sup>th</sup> ed.), is included with your registration for this class. It is available online through the Carmen site and can be accessed by clicking *CarmenBooks* on the left-hand side of the course page. The textbook is intended to supplement and contextualize materials presented in the lectures, but you will *not* be tested on material from the textbook that is not included in the lectures.

### Discussion Board

Our Carmen site includes a Discussion Board which provides a forum for you to interact with your classmates and instructors. Topics will be posted on a regular basis and you are encouraged to engage with the various issues and ideas that are raised in these discussions. Opportunities to receive extra credit will also be posted on the Discussion Board throughout the semester.

## Part 2: Course Objectives

### GEC Learning Outcomes

History of Art 2002 fulfills the Visual and Performing Arts requirement in the Arts and Humanities (Breadth) section of the General Education Curriculum and 3 hours of the Historical Study requirement. Students may opt to count it in either category but not both. The stated goals and rationales for the two categories are as follows:

#### Visual and Performing Arts:

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

**Learning Objectives:**

1. Students develop abilities to be enlightened observers or active participants in the visual, spatial, musical, theatrical, rhetorical, or written arts.
2. Students describe and interpret achievement in the arts and literature.
3. Students explain how works of art and literature express social and cultural issues.

**Historical Study:**

History courses develop students' knowledge of how past events influence today's society and help them understand how humans view themselves.

**Expected Outcomes:**

1. Students acquire a perspective on history and an understanding of the factors that shape human activity
2. Students display knowledge about the origins and nature of contemporary issues and develop a foundation for future comparative understanding
3. Students think, speak, and write critically about primary and secondary historical sources by examining diverse interpretations of past events and ideas in their historical contexts.

**Global Studies:**

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.

### Part 3: Course Requirements and Grading Policies

Assignment	Percentage of Final Grade
4 Quizzes (5% each)	20%
4 Response Papers (5% each)	20%
Midterm Exam (Online via Carmen; available February 25 <sup>th</sup> /26 <sup>th</sup> )	30%
Final Exam (Online via Carmen; available April 26 <sup>th</sup> /27 <sup>th</sup> )	30%

#### Quizzes

There will be 4 Quizzes during the semester. Each Quiz will consist of 10 multiple choice questions and will be taken online via Carmen during a designated time period (which closes at 11.59pm EST) detailed below in our schedule. You will be given 15 minutes to complete the quiz.

#### Exams

Midterm and Final Exams will be taken online via Carmen and will be available during a designated time period (which closes at 11.59pm EST). Once you begin an Exam you must complete it as you will have only one opportunity to access it. The Midterm Exam will cover Units 1-6, and will consist of 10 multiple choice, 10 true/false, and 5 short-answer questions; the Final Exam will cover Units 7-13 and will consist of 10 multiple choice, 10 true/false, and 2 essay-style questions in which you compare/contrast artworks discussed in the lectures. You will be given 90 minutes to complete each Exam.

#### Response Papers

Over the course of the semester you will write 4 Response Papers in which you answer a question or series of questions based on an assigned reading. The reading and the prompt for your response will be posted on Carmen. Your Response Paper should be 400-500 words in length and will be submitted online via Carmen by the due date (which closes at 11.59pm EST). While there is no need for your Response Paper to be written as if you were composing a research paper, please write using good grammar, spelling, and punctuation; please also be sure to avoid plagiarism by acknowledging any direct quotations or passages that have been paraphrased. *If you are in any doubt about what constitutes plagiarism, please reach out to your Instructor.*

#### Grading Rubric for Response Papers:

- 5 The assignment was completed thoughtfully, demonstrating command of the material, and an investment of time and effort. Writing is clear, effective, and free of most errors. (A)
- 4 The assignment was completed thoughtfully, demonstrating some command of the material, and an investment of time and effort. There were a number of small errors in writing, or some carelessness with details/analysis. (B)
- 3 The assignment was completed cursorily. It was on topic, but did not demonstrate significant time and effort, and/or the writing was ineffective and full of errors. (C)
- 2 The assignment was off-topic, far too short, or the writing was full of errors to the extent that it was difficult to follow. (D)
- 1 The assignment was turned in, but was off topic and unacceptable in its current form. (E)
- 0 The assignment was not turned in.



## Gradebook

Your Grades will be updated throughout the semester and after each assessment; grades will be available for viewing on Gradebook via our Carmen course site.

## Grading Scale

93–100: A	73–76.9: C
90–92.9: A-	70–72.9: C-
87–89.9: B+	67-69.9: D+
83–86.9: B	60 –66.9: D
80–82.9: B-	Below 60: E
77–79.9: C+	

## Late Assignments

Late assignments will not be accepted unless accompanied by appropriate documentation of illness, etc.

## Part 4: Course Policies

### Academic Integrity and Misconduct

Quizzes and Exams are timed and they are *not* open book; they must be completed independently without any help or external communication. There will be a large bank of questions for the course, and each quiz and exam will include a randomized selection, so no two will be identical. You will only have one opportunity to take each quiz or exam. Thus, they are more like regular timed quizzes and exams than take-homes; the difference is just that you will take them on a computer.

Response Papers will be submitted through Turnitin, an online plagiarism checker which compares each student's paper with others submitted for the course, and for other courses at Ohio State and other universities and educational institutions nationwide. Response Papers are to be written by each individual student and should not be completed as group work.

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>

### Accommodations and Accessibility Resources

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 098 Baker Hall, 113 W. 12<sup>th</sup> Avenue; telephone 292-3307, TDD 292-0901; <http://www.ods.ohio-state.edu>

### Mental Health and Wellbeing

As a student you may experience a range of issues that can cause barriers to learning, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance or reduce a student's ability to participate in daily activities.

The Ohio State University's Student Life Counseling and Consultation Service (CCS) is here to support you. If you find yourself feeling isolated, anxious or overwhelmed, on-demand mental health resources ([go.osu.edu/ccsondemand](http://go.osu.edu/ccsondemand)) are available. You can reach an on-call counselor when CCS is closed at 614-292-5766. 24-hour emergency help is available through the National Suicide Prevention Lifeline website ([suicidepreventionlifeline.org](http://suicidepreventionlifeline.org)) or by calling 1-800-273-8255(TALK). The Ohio State Wellness app ([go.osu.edu/wellnessapp](http://go.osu.edu/wellnessapp)) is also a great resource.

### Respect for Diversity Statement

It is my intent that students from all diverse backgrounds and perspectives be well-served by this course, that students' learning needs be addressed both in and out of class, and that the diversity that the students bring to this class be viewed as a resource, strength and benefit. It is my intent to present materials and activities that are respectful of diversity: gender identity, sexuality, disability, age, socioeconomic status, ethnicity, race, nationality, religion, and culture. Your suggestions are encouraged and appreciated. Please let me know ways to improve the effectiveness of the course for you personally, or for other students or student groups.

### Land Acknowledgement

We would like to acknowledge the land that The Ohio State University occupies is the ancestral and contemporary territory of the Shawnee, Potawatomi, Delaware, Miami, Peoria, Seneca, Wyandotte, Ojibwe and Cherokee peoples. Specifically, the university resides on land ceded in the 1795 Treaty of Greenville and the forced removal of tribes through the Indian Removal Act of 1830. I/We want to honor the resiliency of these tribal nations and recognize the historical contexts that has and continues to affect the Indigenous peoples of this land.

### ***We are here to help.***

***If you experience difficulty in this course for any reason, please do not hesitate to consult with your instructor. In addition to the resources of the History of Art Department, a wide range of university services are available to support you in your efforts to meet the course requirements.***

***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 immediately so that we can privately discuss options. To establish reasonable accommodations, I may request that you register with Student Life Disability Services. After registration, make arrangements with me as soon as possible to discuss your accommodations so that they may be implemented in a timely fashion.***

***SLDS contact information: [slds@osu.edu](mailto:slds@osu.edu)***

***614-292-3307; 098 Baker Hall, 113 W. 12<sup>th</sup> Avenue***

***For Student Services offered on the OSU main campus:***

***<http://advising.osu.edu>***

***<https://contactbuckeyelink.osu.edu/>***

## Part 5 : Course Schedule

For each week of the course you will complete one Unit.

Unit	Dates	
1	January 11 <sup>th</sup> -15 <sup>th</sup>	<p><b>Lecture:</b> <i>Masaccio &amp; the Beginnings of the Italian Renaissance</i></p> <p><b>Reading:</b> Gardner, Ch. 16 (pp. 461-462; 474-476; 501)</p> <p><b>Lecture:</b> <i>Leonardo da Vinci: The Rise of the Renaissance Artist</i></p> <p><b>Reading:</b> Leon Battista Alberti, "On Painting" (1435) Gardner, Ch. 17 (pp. 504-509)</p>
2	January 18 <sup>th</sup> -22 <sup>nd</sup>	<p><b>Lecture:</b> <i>The High Renaissance: Michelangelo &amp; Titan</i></p> <p><b>Reading:</b> Giorgio Vasari, Excerpts on the "Sistine Chapel Ceiling," "Michelangelo," and "Titian" from <i>The Lives of the Artists</i> (1550) Gardner, Ch. 17 (pp. 503; 513-523; and 533-538 )</p>
3	January 25 <sup>th</sup> -29 <sup>th</sup>  *QUIZ #1 (Units 1-3) (available on Carmen January 28 <sup>th</sup> /29 <sup>th</sup> )	<p><b>Lecture:</b> <i>The Reformation &amp; the Role of Prints in the North: Dürer</i></p> <p><b>Reading:</b> "Luther states his own position on religious images" (1525) Gardner, Ch. 18 (pp. 555-562)</p> <p><b>Lecture:</b> <i>Bernini &amp; the Art of the Counter Reformation</i></p> <p><b>Reading:</b> Excerpt from the <i>Life of St. Teresa</i>, from Hibbard (1562) "The Council of Trent on Religious Art" (1563) Gardner, Ch. 19 (pp. 581-587)</p>
4	February 1 <sup>st</sup> -5 <sup>th</sup>  *RESPONSE PAPER #1 (due on Carmen February 5 <sup>th</sup> )	<p><b>Lecture:</b> <i>Caravaggio &amp; the Rise of "Naturalism" in Italy I</i></p> <p><b>Reading:</b> Giovanni Pietro Bellori, Excerpt from "Michelangelo Merisi da Caravaggio" (1672) Gardner, Ch. 19 (pp. 592-597)</p> <p><b>Lecture:</b> <i>Gentileschi &amp; the Rise of "Naturalism" in Italy II</i></p> <p><b>Reading:</b> Artemisia Gentileschi, Excerpts from <i>Letters</i> (1649) Gardner, Ch. 19 (pp. 595-597)</p>

5	February 8 <sup>th</sup> -12 <sup>th</sup>  <b>*QUIZ #2 (Units 4-5) (available on Carmen February 11<sup>th</sup>/12<sup>th</sup>)</b>	<p><b><u>Lecture:</u></b> <i>17<sup>th</sup>-Century Spain: Velázquez</i></p> <p><b><u>Reading:</u></b> Gardner, Ch. 19 (pp. 601; and 603-606)</p> <p><b><u>Lecture:</u></b> <i>Rembrandt &amp; the Dutch Group Portrait</i></p> <p><b><u>Reading:</u></b> Rembrandt's letter to Constantijn Huygens (January 12, 1639) Gardner, Ch. 19 (pp. 601; 603-606) Gardner, Ch. 20 (pp. 611; 616-621; 621-625; 625-629)</p>
6	February 15 <sup>th</sup> -19 <sup>th</sup>	<p><b><u>Lecture:</u></b> <i>Art &amp; Gender in the Age of Enlightenment</i></p> <p><b><u>Reading:</u></b> Anonymous Review of the 1783 Salon from <i>Mémoires secrets</i> (1783)</p> <p>Gardner, Ch. 21 (pp. 651-653 and 662-665) Gardner, Ch. 21 (pp. 643; and 656-657) Gardner, Ch. 21 (pp. 665-666)</p>
		<p><b>MIDTERM EXAM (Units 1-6) Available Online February 25<sup>th</sup>/26<sup>th</sup></b></p>
7	March 1 <sup>st</sup> -5 <sup>th</sup>  <b>*RESPONSE PAPER #2 (due on Carmen March 5<sup>th</sup>)</b>	<p><b><u>Lecture:</u></b> <i>Impressionism &amp; Modern Life: Monet &amp; Cassatt</i></p> <p><b><u>Reading:</u></b> Charles Baudelaire, "The Painter of Modern Life" (1863) Émile Zola, "The Moment in Art" (1866) Gardner, Ch. 23 (pp. 722-726) Mary Cassatt, Correspondence with Bertha Palmer (1892) Gardner, Ch. 23 (pp. 731-733)</p>

8	March 8 <sup>th</sup> -12 <sup>th</sup>	<p><b><u>Lecture:</u></b> <i>Cézanne's Vision</i></p> <p><b><u>Reading:</u></b> Joachim Gasquet, "What He Told Me..." (1913) Jules Laforgue, "Impressionism" (1883) Gardner, Ch. 23 (pp. 740-741)</p> <p><b><u>Lecture:</u></b> <i>Picasso &amp; Cubism</i></p> <p><b><u>Reading:</u></b> Guillaume Apollinaire, "On the Subject in Modern Painting" (1912) Gardner, Ch. 24 (pp. 760-763; and 770-772)</p>
9	<p>March 15<sup>th</sup> -19<sup>th</sup></p> <p><b>*QUIZ #3 (Units 7-9) (available on Carmen March 18<sup>th</sup>/19<sup>th</sup>)</b></p>	<p><b><u>Lecture:</u></b> <i>Mondrian &amp; the Invention of Abstraction</i></p> <p><b><u>Reading:</u></b> Clement Greenberg, "Modernist Painting" (1960) Gardner, Ch. 24 (pp. 808-809)</p> <p><b><u>Lecture:</u></b> <i>Marcel Duchamp &amp; the "End" of Art</i></p> <p><b><u>Reading:</u></b> Marcel Duchamp, "The Richard Mutt Case" (1917) Gardner, Ch. 24 (pp. 782-783; and 788-789)</p>
10	<p>March 22<sup>nd</sup> -26<sup>th</sup></p> <p><b>*RESPONSE PAPER #3 (due on Carmen March 25<sup>th</sup>/26<sup>th</sup>)</b></p>	<p><b><u>Lecture:</u></b> <i>The Harlem Renaissance: Douglas, Lawrence, &amp; Bearden</i></p> <p><b><u>Reading:</u></b> Romare Bearden, "The Negro Artist and Modern Art" (1934) Aaron Douglas, "The Negro in American Culture" (1936) Gardner, Ch. 24 (pp. 792; and 817-818)</p>
11	<p>March 29<sup>th</sup> -April 2<sup>nd</sup></p> <p><b>*QUIZ #4 (Units 10-11) (available on Carmen April 1<sup>st</sup>/2<sup>nd</sup>)</b></p>	<p><b><u>Lecture:</u></b> <i>The "Triumph" of American Painting: Pollock &amp; Krasner</i></p> <p><b><u>Reading:</u></b> "Interview with Jackson Pollock" (1950) Gardner, Ch. 25 (pp. 829-830; 833-835)</p>

12	April 5 <sup>th</sup> -9 <sup>th</sup> <b>*RESPONSE PAPER #4 (due on Carmen April 8<sup>th</sup>/9<sup>th</sup>)</b>	<b><u>Lecture:</u></b> <i>The Commodification of Art: Warhol &amp; Lichtenstein</i> <b><u>Reading:</u></b> “What is Pop Art?” [Interview with Andy Warhol and Roy Lichtenstein] (1963) Gardner, Ch. 25 (pp. 845-846)
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13	April 12 <sup>th</sup> -16 <sup>th</sup>	<p><b><u>Lecture:</u></b> <i>Eva Hesse in an Expanded Field</i></p> <p><b><u>Reading:</u></b> Excerpt from Rosalind Krauss, "Sculpture in the Expanded Field" (1972)</p> <p><b><u>Lecture:</u></b> <i>Seeing in Color: Glenn Ligon</i></p> <p><b><u>Reading:</u></b> Glenn Ligon, "A Body of Work: An Interview with Patricia Bickers" (2008)</p>
	April 22 <sup>nd</sup> /23 <sup>rd</sup>	EXAM REVIEW
		<p><b>FINAL EXAM (Units 7-13)</b> <b>Available Online April 26<sup>th</sup>/27<sup>th</sup></b></p>



HISTART 2002 SPRING 2021

HISTORY OF WESTERN ART II : THE RENAISSANCE TO THE PRESENT

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**Professors: Jody Patterson, Lisa Florman, and Andrew Shelton**

Office: 214 Pomerene Hall

Email: [patterson.1187@osu.edu](mailto:patterson.1187@osu.edu)

Office Hours: via Email and Zoom (by appointment)

**Teaching Assistants (TAs):**

Asia Adomanis ([adomanis.1@osu.edu](mailto:adomanis.1@osu.edu))

Hannah Slater ([slater.166@osu.edu](mailto:slater.166@osu.edu))

Office Hours: via Email and Zoom (by appointment)

In order to make accommodations for Covid-19, this course is *hybrid*.

All lectures will be delivered online, asynchronously (meaning, you can watch them any time that is most convenient for you). Recitation sections will be online via Zoom for the first two weeks of the semester; sections will then meet in-person at the time/location designated during your course enrolment.

**Lectures: Online Video Recordings via Carmen**

**Recitations: Thurs/Fri, 10.20-11.15am**

**January 14/15 and January 21/22: Online via Zoom**

**January 28/29 to April 15/16: In-Person**

**Communication**

Most questions can be quickly and easily answered on email by your TA, or by the Professor, but if you would like to talk during office hours, please send an email to arrange a Zoom meeting. The TAs and Professor will respond to emails within 48hrs on school days.

*Announcements will be posted on the Carmen site, so please watch out for those.*

**COVID-19**



All students, faculty and staff are required to comply with and stay up to date on all university safety and health guidance, which includes wearing a face mask in any indoor space and maintaining a safe physical distance at all times. Please see information on Safe and Healthy Buckeyes:

<https://safeandhealthy.osu.edu/>

If you become sick, need to quarantine, temporarily lack reliable internet access, or are in any other way unable to complete course materials or an assignment, please contact me (Professor Jody Patterson [patterson.1187@osu.edu](mailto:patterson.1187@osu.edu)) or your TA as soon as possible.

We are 100% committed to working with every student to succeed in this class, during what we know is a difficult time. But we can only do that if you stay in touch with us about what is going on with you. So please reach out via email with any questions or concerns.



## Part 1: Course Overview

This course examines the art of Europe and the United States from about 1400 to the present, with an emphasis on developments in painting. Rather than a complete “survey” of that period, the course will concentrate on a select group of representative works that shaped—and were shaped by—Western social, political, economic, and intellectual histories. There will be a strong emphasis, too, on questions of analysis and interpretation—including, in some cases, the changing history of the works’ reception. Our goal is to impart not only a body of knowledge, but also a set of critical tools that you should be able to apply to a wide range of material not specifically covered in the course.

Each weekly Unit will focus on particular artists and artworks, which will be addressed in video lectures by the professors and then further explored in the recitation sections led by our teaching assistants.

## Course Structure & Materials

### Lectures & Carmen

Lectures for this course will be delivered entirely online through Ohio State University’s learning management system, Carmen. You will use your OSU ID credentials to log into the site from the Carmen Homepage <https://carmen.osu.edu>

You should watch the week’s videos *before* attending your recitation discussion.

For help with Carmen, or any other technology issues, please contact the OSU IT Service Desk:

- Self-Service and Chat support:** <http://ocio.osu.edu/selfservice>
- Carmen support:** <https://odee.osu.edu/resourcecenter/carmen>
- Phone:** 614-688-HELP (4357)
- Email:** [8help@osu.edu](mailto:8help@osu.edu)
- TDD:** 614-688-8743

Other course materials and assessments will also be accessed via Carmen, including Quizzes, Response Papers, and your Midterm and Final Exams.

### Recitations, Attendance, & Participation

Recitation discussions are an opportunity to discuss lectures and readings, and practice the skills you will be tested on in quizzes and exams.

Due to Covid-19, in-person recitations are *not* mandatory. There will be no grade for Attendance and Participation, and materials from recitations will *not* be included on quizzes and exams. The recitations will not be recorded – it is logistically too difficult to record a whole class discussion. But if you are not able to come to recitation because of an approved reason (illness, quarantine, etc.), we will find another way to make the material available to you.

### Readings

Readings from primary sources (original first-hand accounts written during the period under study) will accompany each Unit and will be posted on Carmen.

### Textbook

Your textbook, Fred S. Kleiner, *Gardner’s Art Through the Ages: The Western Perspective*, vol. II (15<sup>th</sup> ed.), is included with your registration for this class. It is available online through the Carmen site and can be accessed by clicking *CarmenBooks* on the left-hand side of the course page. The textbook is intended to supplement and contextualize materials presented in the lectures, but you will *not* be tested on material from the textbook that is not included in the lectures.

## Part 2: Course Objectives

### GEC Learning Outcomes

History of Art 2002 fulfills the Visual and Performing Arts requirement in the Arts and Humanities (Breadth) section of the General Education Curriculum and 3 hours of the Historical Study requirement. Students may opt to count it in either category but not both. The stated goals and rationales for the two categories are as follows:

#### Visual and Performing Arts:

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

#### Learning Objectives:

1. Students develop abilities to be enlightened observers or active participants in the visual, spatial, musical, theatrical, rhetorical, or written arts.
2. Students describe and interpret achievement in the arts and literature.
3. Students explain how works of art and literature express social and cultural issues.

#### Historical Study:

History courses develop students' knowledge of how past events influence today's society and help them understand how humans view themselves.

#### Expected Outcomes:

1. Students acquire a perspective on history and an understanding of the factors that shape human activity
2. Students display knowledge about the origins and nature of contemporary issues and develop a foundation for future comparative understanding
3. Students think, speak, and write critically about primary and secondary historical sources by examining diverse interpretations of past events and ideas in their historical contexts.

#### Global Studies:

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.

### Part 3: Course Requirements and Grading Policies

	Percentage of Final Grade
<b>4 Quizzes (5% each)</b>	<b>20%</b>
<b>4 Response Papers (5% each)</b>	<b>20%</b>
<b>Midterm Exam (Online via Carmen; available February 25<sup>th</sup>/26<sup>th</sup>)</b>	<b>30%</b>
<b>Final Exam (Online via Carmen; available April 26<sup>th</sup>/27<sup>th</sup>)</b>	<b>30%</b>

#### Quizzes

There will be 4 Quizzes taken online via Carmen during the semester. You will be given 15 minutes to answer 10 multiple choice questions.

#### Exams

Midterm and Final Exams will be taken online via Carmen and will be available during a designated time period. Once you begin an Exam you must complete it as you will have only one opportunity to access it. The Midterm Exam will cover Units 1-6, and will consist of 10 multiple choice, 10 true/false, and 5 short-answer questions; the Final Exam will cover Units 7-13 and will consist of 10 multiple choice, 10 true/false, and 2 essay-style questions in which you compare/contrast artworks discussed in the lectures. You will be given 90 minutes to complete each Exam.

#### Review Sheets

At the end of each Unit you will find a Review Sheet, which details the Terms, Fundamental Questions, and Artworks that you may be tested on in Quizzes and Exams. These Review Sheets are an excellent study tool and you may wish to have them with you as you watch the video lectures so that you are able to identify the most relevant artists, artworks, and ideas.

#### Response Papers

You will be asked to write 4 Response Papers in which you answer a series of questions based on an assigned reading (s). The reading (s) and the prompt for your response will be posted on Carmen. Your Response Paper should be 400-500 words in length and will be submitted online via Carmen by the due date. While there is no need for your Response Paper to be written as if you were composing a research paper, please write using good grammar, spelling, and punctuation; please also be sure to avoid plagiarism by acknowledging any direct quotations or passages that have been paraphrased. *If you are in any doubt about what constitutes plagiarism, please reach out to your TA or Professor.*

#### Grading Rubric for Response Papers:

5	A	The assignment was completed thoughtfully, demonstrating command of the material, and an investment of time and effort. Writing is clear, effective, and free of most errors
4	B	The assignment was completed thoughtfully, demonstrating some command of the material, and an investment of time and effort. There were a number of small errors in writing, or some carelessness with details/analysis
3	C	The assignment was completed thoughtfully, demonstrating some command of the material, and an investment of time and effort. There were a number of small errors in writing, or some carelessness with details/analysis
2	D	The assignment was off-topic, far too short, or the writing was full of errors to the extent that it was difficult to follow
1	E	The assignment was turned in, but was off topic and unacceptable in its current form
0		The assignment was not turned in

## Gradebook

Your Grades will be updated throughout the semester and after each assessment; grades will be available for viewing on Gradebook via our Carmen course site.

## Grading Scale

93–100: A	73–76.9: C
90–92.9: A-	70–72.9: C-
87–89.9: B+	67-69.9: D+
83–86.9: B	60 –66.9: D
80–82.9: B-	Below 60: E
77–79.9: C+	

## Late Assignments

Late assignments will not be accepted unless accompanied by appropriate documentation of illness, etc.

## Extra Credit

Opportunities to earn *extra credit* will be announced and details posted on Carmen during the semester.

## Part 4: Course Policies

### Academic Integrity and Misconduct

Quizzes and Exams are timed and they are *not* open book; they must be completed independently without any help or external communication. There will be a large bank of questions for the course, and each quiz and exam will include a randomized selection, so no two will be identical. You will only have one opportunity to take each quiz or exam. Thus, they are more like regular timed quizzes and exams than take-homes; the difference is just that you will take them on a computer.

Response Papers will be submitted through Turnitin, an online plagiarism checker which compares each student's paper with others submitted for the course, and for other courses at Ohio State and other universities and educational institutions nationwide. Response Papers are to be written by each individual student and should not be completed as group work.

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>

### Accommodations and Accessibility Resources

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 098 Baker Hall, 113 W. 12<sup>th</sup> Avenue; telephone 292-3307, TDD 292-0901; <http://www.ods.ohio-state.edu>

## Mental Health and Wellbeing

As a student you may experience a range of issues that can cause barriers to learning, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance or reduce a student's ability to participate in daily activities.

The Ohio State University's Student Life Counseling and Consultation Service (CCS) is here to support you. If you find yourself feeling isolated, anxious or overwhelmed, on-demand mental health resources ([go.osu.edu/ccsondemand](http://go.osu.edu/ccsondemand)) are available. You can reach an on-call counselor when CCS is closed at 614-292-5766. 24-hour emergency help is available through the National Suicide Prevention Lifeline website ([suicidepreventionlifeline.org](http://suicidepreventionlifeline.org)) or by calling 1-800-273-8255(TALK). The Ohio State Wellness app ([go.osu.edu/wellnessapp](http://go.osu.edu/wellnessapp)) is also a great resource.

## Respect for Diversity Statement

It is my intent that students from all diverse backgrounds and perspectives be well-served by this course, that students' learning needs be addressed both in and out of class, and that the diversity that the students bring to this class be viewed as a resource, strength and benefit. It is my intent to present materials and activities that are respectful of diversity: gender identity, sexuality, disability, age, socioeconomic status, ethnicity, race, nationality, religion, and culture. Your suggestions are encouraged and appreciated. Please let me know ways to improve the effectiveness of the course for you personally, or for other students or student groups.

## Land Acknowledgement

We would like to acknowledgement the land that The Ohio State University occupies is the ancestral and contemporary territory of the Shawnee, Potawatomi, Delaware, Miami, Peoria, Seneca, Wyandotte, Ojibwe and Cherokee peoples. Specifically, the university resides on land ceded in the 1795 Treaty of Greenville and the forced removal of tribes through the Indian Removal Act of 1830. I/We want to honor the resiliency of these tribal nations and recognize the historical contexts that has and continues to affect the Indigenous peoples of this land.

*We are here to help.*

*If you experience difficulty in this course for any reason, please do not hesitate to consult with the instructor or your TA. In addition to the resources of the History of Art Department, a wide range of university services are available to support you in your efforts to meet the course requirements.*

## Part 5 : Course Schedule

For each week of the course you will complete one Unit.

Unit	Dates	
1	January 11 <sup>th</sup> -15 <sup>th</sup>  *RECITATIONS ONLINE	<p><b>Lecture:</b> <i>Masaccio &amp; the Beginnings of the Italian Renaissance</i></p> <p><b>Reading:</b> Gardner, Ch. 16 (pp. 461-462; 474-476; 501)</p> <p><b>Lecture:</b> <i>Leonardo da Vinci: The Rise of the Renaissance Artist</i></p> <p><b>Reading:</b> Leon Battista Alberti, "On Painting" (1435) Gardner, Ch. 17 (pp. 504-509)</p>
2	January 18 <sup>th</sup> -22 <sup>nd</sup>  *RECITATIONS ONLINE	<p><b>Lecture:</b> <i>The High Renaissance: Michelangelo &amp; Titan</i></p> <p><b>Reading:</b> Giorgio Vasari, Excerpts on the "Sistine Chapel Ceiling," "Michelangelo," and "Titian" from <i>The Lives of the Artists</i> (1550) Gardner, Ch. 17 (pp. 503; 513-523; and 533-538 )</p>
3	January 25 <sup>th</sup> -29 <sup>th</sup>  *RECITATIONS IN-PERSON  *QUIZ #1 (Units 1-3) (available on Carmen January 28 <sup>th</sup> /29 <sup>th</sup> )	<p><b>Lecture:</b> <i>The Reformation &amp; the Role of Prints in the North: Dürer</i></p> <p><b>Reading:</b> "Luther states his own position on religious images" (1525) Gardner, Ch. 18 (pp. 555-562)</p> <p><b>Lecture:</b> <i>Bernini &amp; the Art of the Counter Reformation</i></p> <p><b>Reading:</b> Excerpt from the <i>Life of St. Teresa</i>, from Hibbard (1562) "The Council of Trent on Religious Art" (1563) Gardner, Ch. 19 (pp. 581-587)</p>
4	February 1 <sup>st</sup> -5 <sup>th</sup>  *RECITATIONS IN-PERSON  *RESPONSE PAPER #1 (due on Carmen February 5 <sup>th</sup> )	<p><b>Lecture:</b> <i>Caravaggio &amp; the Rise of "Naturalism" in Italy I</i></p> <p><b>Reading:</b> Giovanni Pietro Bellori, Excerpt from "Michelangelo Merisi da Caravaggio" (1672) Gardner, Ch. 19 (pp. 592-597)</p> <p><b>Lecture:</b> <i>Gentileschi &amp; the Rise of "Naturalism" in Italy II</i></p> <p><b>Reading:</b> Artemisia Gentileschi, Excerpts from <i>Letters</i> (1649) Gardner, Ch. 19 (pp. 595-597)</p>

5	February 8 <sup>th</sup> -12 <sup>th</sup> *RECITATIONS IN-PERSON  *QUIZ #2 (Units 4-5) (available on Carmen February 11 <sup>th</sup> /12 <sup>th</sup> )	<p><b>Lecture:</b>  <b>17<sup>th</sup>-Century Spain: Velázquez</b></p> <p><b>Reading:</b>          Gardner, Ch. 19 (pp. 601; and 603-606)</p> <p><b>Lecture:</b>  <b>Rembrandt &amp; the Dutch Group Portrait</b></p> <p><b>Reading:</b>          Rembrandt's letter to Constantijn Huygens (January 12, 1639)          Gardner, Ch. 19 (pp. 601; 603-606)          Gardner, Ch. 20 (pp. 611; 616-621; 621-625; 625-629)</p>
6	February 15 <sup>th</sup> -19 <sup>th</sup> *RECITATIONS IN-PERSON	<p><b>Lecture:</b>  <b>Art &amp; Gender in the Age of Enlightenment</b></p> <p><b>Reading:</b>          Anonymous Review of the 1783 Salon from <i>Mémoires secrets</i> (1783)           Gardner, Ch. 21 (pp. 651-653 and 662-665)          Gardner: Ch. 21 (pp. 643; and 656-657)          Gardner, Ch. 21 (pp. 665-666)</p>
	*NO RECITATIONS	<p><b>MIDTERM EXAM (Units 1-6)</b>  <b>Available Online February 25<sup>th</sup>/26<sup>th</sup></b></p>
7	March 1 <sup>st</sup> -5 <sup>th</sup> *RECITATIONS IN-PERSON  *RESPONSE PAPER #2 (due on Carmen March 5 <sup>th</sup> )	<p><b>Lecture:</b>  <b>Impressionism &amp; Modern Life: Monet &amp; Cassatt</b></p> <p><b>Reading:</b>          Charles Baudelaire, "The Painter of Modern Life" (1863)          Émile Zola, "The Moment in Art" (1866)          Gardner, Ch. 23 (pp. 722-726)          Mary Cassatt, Correspondence with Bertha Palmer (1892)          Gardner, Ch. 23 (pp. 731-733)</p>
8	March 8 <sup>th</sup> -12 <sup>th</sup> *RECITATIONS IN-PERSON	<p><b>Lecture:</b>  <b>Cézanne's Vision</b></p> <p><b>Reading:</b>          Joachim Gasquet, "What He Told Me..." (1913)          Jules Laforgue, "Impressionism" (1883)          Gardner, Ch. 23 (pp. 740-741)</p> <p><b>Lecture:</b>  <b>Picasso &amp; Cubism</b></p> <p><b>Reading:</b>          Guillaume Apollinaire, "On the Subject in Modern Painting" (1912)          Gardner, Ch. 24 (pp. 760-763; and 770-772)</p>

9	<p>March 15<sup>th</sup> -19<sup>th</sup></p> <p>*RECITATIONS IN-PERSON</p> <p><b>*QUIZ #3 (Units 7-9)</b> <b>(available on Carmen March 18<sup>th</sup>/19<sup>th</sup>)</b></p>	<p><b><u>Lecture:</u></b> <b><i>Mondrian &amp; the Invention of Abstraction</i></b></p> <p><b><u>Reading:</u></b> Clement Greenberg, "Modernist Painting" (1960) Gardner, Ch. 24 (pp. 808-809)</p> <p><b><u>Lecture:</u></b> <b><i>Marcel Duchamp &amp; the "End" of Art</i></b></p> <p><b><u>Reading:</u></b> Marcel Duchamp, "The Richard Mutt Case" (1917) Gardner, Ch. 24 (pp. 782-783; and 788-789)</p>
10	<p>March 22<sup>nd</sup> -26<sup>th</sup></p> <p>*RECITATIONS IN-PERSON</p> <p><b>*RESPONSE PAPER #3</b> <b>(due on Carmen March 25<sup>th</sup>/26<sup>th</sup>)</b></p>	<p><b><u>Lecture:</u></b> <b><i>The Harlem Renaissance: Douglas, Lawrence, &amp; Bearden</i></b></p> <p><b><u>Reading:</u></b> Romare Bearden, "The Negro Artist and Modern Art" (1934) Aaron Douglas, "The Negro in American Culture" (1936) Gardner, Ch. 24 (pp. 792; and 817-818)</p>
11	<p>March 29<sup>th</sup> -April 2<sup>nd</sup></p> <p>*RECITATIONS IN-PERSON</p> <p><b>*QUIZ #4 (Units 10-11)</b> <b>(available on Carmen April 1<sup>st</sup>/2<sup>nd</sup>)</b></p>	<p><b><u>Lecture:</u></b> <b><i>The "Triumph" of American Painting: Pollock &amp; Krasner</i></b></p> <p><b><u>Reading:</u></b> "Interview with Jackson Pollock" (1950) Gardner, Ch. 25 (pp. 829-830; 833-835)</p>
12	<p>April 5<sup>th</sup> -9<sup>th</sup></p> <p>*RECITATIONS IN-PERSON</p> <p><b>*RESPONSE PAPER #4</b> <b>(due on Carmen April 8<sup>th</sup>/9<sup>th</sup>)</b></p>	<p><b><u>Lecture:</u></b> <b><i>The Commodification of Art: Warhol &amp; Lichtenstein</i></b></p> <p><b><u>Reading:</u></b> "What is Pop Art?" [Interview with Andy Warhol and Roy Lichtenstein] (1963) Gardner, Ch. 25 (pp. 845-846)</p>



13	April 12 <sup>th</sup> -16 <sup>th</sup> *RECITATIONS IN-PERSON	<p><b>Lecture:</b> <i>Eva Hesse in an Expanded Field</i></p> <p><b>Reading:</b> Excerpt from Rosalind Krauss, "Sculpture in the Expanded Field" (1972)</p> <p><b>Lecture:</b> <i>Seeing in Color: Glenn Ligon</i></p> <p><b>Reading:</b> Glenn Ligon, "A Body of Work: An Interview with Patricia Bickers" (2008)</p>
	April 22 <sup>nd</sup> /23 <sup>rd</sup> *RECITATIONS IN-PERSON	EXAM REVIEW
		<p style="text-align: center;"><b>FINAL EXAM (Units 7-13)</b>  <b>Available Online April 26<sup>th</sup>/27<sup>th</sup></b></p>

## Arts and Sciences Distance Learning Course Component Technical Review Checklist

**Course: HistArt 2002**

**Instructor: Karin Flora and Schuyler Black-Seitz**

**Summary: History of Western Art II**

Standard - Course Technology	Yes	Yes with Revisions	No	Feedback/ Recomm.
6.1 The tools used in the course support the learning objectives and competencies.	X			<ul style="list-style-type: none"> <li>Office 365</li> <li>Carmen</li> </ul>
6.2 Course tools promote learner engagement and active learning.	X			<ul style="list-style-type: none"> <li>Zoom</li> <li>Asynchronous lectures..</li> </ul>
6.3 Technologies required in the course are readily obtainable.	X			All tech is available for free via OSU site license.
6.4 The course technologies are current.	X			The majority of the tech is web based and updated regularly.
6.5 Links are provided to privacy policies for all external tools required in the course.	X			No 3 <sup>rd</sup> party tools are used.
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.	X			Links to 8HELP are provided.
7.2 Course instructions articulate or link to the institution's accessibility policies and services.	X			a
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.	X			b
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.	X			c
Standard – Accessibility and Usability				
8.1 Course navigation facilitates ease of use.	X			Recommend using the Carmen Distance Learning “Master Course” template developed by ASC 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.	X			No 3 <sup>rd</sup> party tools are used.
8.3 The course provides alternative means of access to course materials in formats that meet the needs of diverse learners.	X			Recommend that resources be developed to address any requests for alternative means of access to course materials.
8.4 The course design facilitates readability	X			Recommend using the Carmen Distance Learning “Master Course” template developed by ASC 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.	X			All assignments and activities that use the Carmen LMS with

				<p>embedded multimedia facilitates ease of use. All other multimedia resources facilitate ease of use by being available through a standard web browser.</p>
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**Reviewer Information**

- Date reviewed: 2/1/21
- Reviewed by: Ian Anderson

**Notes: This looks good from a technical point of view.**

<sup>a</sup>The following statement about disability services (recommended 16 point font):  
 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 immediately so that we can privately discuss options. To establish reasonable accommodations, I may request that you register with Student Life Disability Services. After registration, make arrangements with me as soon as possible to discuss your accommodations so that they may be implemented in a timely fashion. **SLDS contact information:** [slds@osu.edu](mailto:slds@osu.edu); 614-292-3307; 098 Baker Hall, 113 W. 12<sup>th</sup> Avenue.

<sup>b</sup>Add 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>

<sup>c</sup>Add to the syllabus this link with an overview and contact information for student services offered on the OSU main campus. <https://contactbuckeyelink.osu.edu/>