

## Term Information

Effective Term Autumn 2022  
[Previous Value](#) Summer 2017

## Course Change Information

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

Reactivation of course number and change of title to "East West Photography." Also, this course will be a new GE under Race, Ethnicity and Gender Diversity.

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

From the professor: "I would like to change the name of this course so that it more accurately reflects the course content. History of photography often lead students to assume that this is a technological history of the invention of cameras and photographs. However the course is about social relations and how they are constructed by photographs with a particular focus on interactions between North America, Asia, and Europe."

### 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	3605
Course Title	East West Photography
<a href="#">Previous Value</a>	<a href="#">History of Photography</a>
Transcript Abbreviation	Photo History
Course Description	Investigation of social relations and how they are constructed by photographs with a particular focus on interactions between North America, Asia, and Europe.
<a href="#">Previous Value</a>	<a href="#">A thematic overview and critical introduction to the main debates and achievements in the history of photography.</a>
Semester Credit Hours/Units	Fixed: 3

## Offering Information

Length Of Course	14 Week, 12 Week
Flexibly Scheduled Course	Never
Does any section of this course have a distance education component?	No
Grading Basis	Letter Grade
Repeatable	No
Course Components	Lecture
Grade Roster Component	Lecture
Credit Available by Exam	No
Admission Condition Course	No

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Off Campus	Never
Campus of Offering	Columbus, Lima, Mansfield, Marion, Newark, Wooster
<i>Previous Value</i>	<i>Columbus</i>

## Prerequisites and Exclusions

Prerequisites/Corequisites	
Exclusions	
<i>Previous Value</i>	Not open to students that have credit for 345.
Electronically Enforced	No

## Cross-Listings

Cross-Listings

## Subject/CIP Code

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

## Requirement/Elective Designation

General Education course:  
Visual and Performing Arts; Literary, Visual and Performing Arts; Race, Ethnic and Gender Diversity

*Previous Value*

*General Education course:*  
*Visual and Performing Arts*

## Course Details

Course goals or learning objectives/outcomes

*Previous Value*

- How historically and socially constructed categories of race, ethnicity, and gender, and possibly others, shape perceptions, individual outcomes, and broader societal, political, economic, and cultural systems.
- Successful students will recognize and compare a range of lived experiences of race, gender, and ethnicity.
- *to achieve visual literacy in photographs of historical importance*
- *to be able to understand and use vocabulary related to photographic practice and theory*
- *to be able to practice visual description of photographs*
- *to be able to analyze meanings of a photograph and its social and political context*

**Content Topic List**

- The Origins of Photography
- Early Photography in China
- Photography as an Art and the Art of Photography
- Japanese/US Relations and Photography
- Is Photography Exploitative?
- Early Women Photographers in the West
- The Subject as Object in East and West
- Early Photography in India
- Theorizing Photography
- The Manipulative Image: Propaganda and Advertising
- Envisioning Tibet
- Pacific War and Photography
- Picturing War and Disaster
- Social Media and Photography
- Staging the Photograph
- Postwar Japanese Photography
- Urban Life and Photography
- Digital Art Photography

**Previous Value**

- *The Origins of Photography*
- *The Look of Photographs*
- *Photography as an Art and the Art of Photography*
- *Photography and War: From the Civil War to Vietnam*
- *Colonialism, Expansion and the Topographic Survey*
- *Science, Ethnology and Photography*
- *Time, Movement and Photography*
- *Photography in Russia and Germany in the 1930s*
- *If the Truth be Told: The FSC, Documentary Photography and the New Social Documentary*
- *Surrealism and Photography*
- *American Photography from the 50s to the 70s*
- *Dusseldorf School of Photography*
- *Recent Photography and Photography after Photography*

**Sought Concurrence**

No

**COURSE CHANGE REQUEST**  
3605 - Status: PENDING

Last Updated: Vankeerbergen, Bernadette  
Chantal  
11/03/2021

**Attachments**

- GE submission HA 3605.pdf: GE Foundations sub form  
*(Other Supporting Documentation. Owner: Stephens, Gabrielle Marie)*
- EW Photography GE course.docx  
*(Syllabus. Owner: Stephens, Gabrielle Marie)*
- HA 3605 Spring 2014 East West Photography Syllabus-1.doc: "old" syllabus  
*(Syllabus. Owner: Stephens, Gabrielle Marie)*
- EW Photography GE course.docx: with panel revisions  
*(Syllabus. Owner: Stephens, Gabrielle Marie)*

**Comments**

- Please see feedback email sent to department 10/22/21 RLS *(by Steele, Rachel Lea on 10/22/2021 11:10 AM)*
- - I also notice that the old VPA has been removed. Please re-check that off and also check off the new corresponding new GE category as the course will be grandfathered into the new LVPA category (the H version of the course was already grandfathered by the Registrar). *(by Vankeerbergen, Bernadette Chantal on 10/11/2021 02:29 PM)*

**Workflow Information**

Status	User(s)	Date/Time	Step
Submitted	Stephens, Gabrielle Marie	10/01/2021 03:09 PM	Submitted for Approval
Approved	Whittington, Karl Peter	10/01/2021 03:33 PM	Unit Approval
Revision Requested	Vankeerbergen, Bernadette Chantal	10/11/2021 12:02 PM	College Approval
Submitted	Stephens, Gabrielle Marie	10/11/2021 01:19 PM	Submitted for Approval
Approved	Whittington, Karl Peter	10/11/2021 01:22 PM	Unit Approval
Revision Requested	Vankeerbergen, Bernadette Chantal	10/11/2021 02:29 PM	College Approval
Submitted	Whittington, Karl Peter	10/11/2021 02:32 PM	Submitted for Approval
Approved	Whittington, Karl Peter	10/11/2021 02:33 PM	Unit Approval
Approved	Vankeerbergen, Bernadette Chantal	10/11/2021 03:25 PM	College Approval
Revision Requested	Steele, Rachel Lea	10/22/2021 11:10 AM	ASCCAO Approval
Submitted	Stephens, Gabrielle Marie	10/26/2021 08:43 AM	Submitted for Approval
Approved	Whittington, Karl Peter	10/26/2021 10:23 AM	Unit Approval
Approved	Vankeerbergen, Bernadette Chantal	11/03/2021 01:06 PM	College Approval
Pending Approval	Cody, Emily Kathryn Jenkins, Mary Ellen Bigler Hanlin, Deborah Kay Hilty, Michael Vankeerbergen, Bernadette Chantal Steele, Rachel Lea	11/03/2021 01:06 PM	ASCCAO Approval

## **HA 3XXX Autumn 2021 East/West Photography**

Professor Namiko Kunimoto

Email: kunimoto.3@osu.edu

Class Meets: Wednesdays and Fridays, 3:55-5:15PM

Office Hours: Tuesdays 2:00PM-4:00PM

### **Course Description:**

This course examines the intersections of visual culture, gender, and race, with a special emphasis on Asian diasporic communities. Students will be introduced to critical concepts such as visibility, the gaze, and their relationship to race and gender. Questions that we will ask throughout the course are: How does visibility contribute to the discourse of race? How is gender performed explicitly and implicitly? What is the role of visual images in our perception of race and racialized bodies? From racial profiling to the commodification of racialized sexuality, visual culture has been the focus of much recent scholarship, debate, and political organizing. In this course we will examine the historical dimensions of the relationship between visual culture, colonialism, race, and sexuality to better understand how they inform contemporary social realities.

### **General Education Goals and Expected learning Outcomes:**

#### **Race, Ethnicity, and Gender Diversity**

Goal 1: Successful students will engage in a systematic assessment of how historically and socially constructed categories of race, ethnicity, and gender, and possibly others, shape perceptions, individual outcomes, and broader societal, political, economic, and cultural systems.

Goal 2: Successful students will recognize and compare a range of lived experiences of race, gender, and ethnicity.

Students will explore issues of gender and racial power and privilege in relation to visual culture by reading and looking about the multiple histories of photography, the relationship between photography and colonialism, the performance of gender in art photography, and state reliance on racist propaganda. Students will also look at how photography has been a tool for empowerment among minority communities. These learning outcomes will be achieved through regular reading assignments, in-class debate, online discussion, examinations, visits to local collections, and attending lectures. Students will improve their visual literacy, explore the relationship between art and nation-building, improve reading and writing abilities, and be encouraged to think

critically about the power dynamics of our visual world. Gender dynamics, class issues, and race are discussed throughout this course.

Literary and Visual Performing Arts Expected Learning Outcomes:

Goal 1: Analyze and interpret significant works of visual, spatial, literary and/or performing arts and design.

Goal 2: Evaluate how artistic ideas influence and shape human beliefs and the interactions between the arts and human perceptions and behavior.

These learning outcomes will be achieved through regular reading assignments, in-class debate, online discussion, presentations, examinations, and two papers. Students will learn about the multiple histories of photography, improve their visual literacy, explore the relationship between photography and nation-building, and compare and contrast photographic works.

### **Course Requirements and Grade Distribution:**

Attendance and Participation: 25%

300 word reading response assignments (usually weekly) and presentation 25%

Midterm exam: 25%

Final Exam: 25%

#### Examinations

The exams include the following sections:

Essay questions – questions on course themes or comparisons between artworks.

Short answer questions – identification of works of art, definition of terms, questions about course content.

#### Weekly Response Paper Assignments

The weekly response assignments should generally be between 300 and 400 words in length. Each of these response assignments for each unit will be graded with a 0 through 5.

### **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 of 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

## Photography East/West Schedule of Assignments and Readings

August 22 – **Course Expectations, Introduction to Race, Gender, and Ethnicity**

August 24 – **The Invention of Photography**

**How has the history of photography been written? Who has been privileged by this historiography?**

- Mary Warner Marien, “Preface,” “Introduction,” in *Photography: A Cultural History*, (London: Prentice Hall, 2011), xiii- 31.
- Liz Wells and Derrick Price, “Histories of Photography” in *Photography: A Critical Introduction* (London and New York: Routledge, 2009), 49 – 64.  
Wells précis due.

August 29 – **Visual Encounter: Japan and the United States**

**How did photography frame relations between Japan and the United States?**

- Kinoshita Naoyuki, “The Early Years of Japanese Photography” from *The History of Japanese Photography*, (New Haven: Yale University Press, 2003), 16-33.

August 31 - **Early Photography in China**

**What do we need to think about when “reading” a photograph?**

- Wu Hung, “Introduction: Reading Early Photographs of China” in *Brush and Shutter* (Los Angeles: Getty Research Institute, 2011), 1 – 17.  
Wu précis due.

September 5 – **Early Women Photographers in the West**

**How has canonization affected what we know about photography?**

- Naomi Rosenblum, “At the Beginning, 1839-90” *A History of Women Photographers* (New York: Abbeville Press Publishers, 2010), 39 – 53.
- Linda Nochlin, “Why Have There Been No Great Women Artists?” *ARTnews* January 1971: 22-39, 67-71.

September 7 – **Art and Photography**

**What tensions emerged between art and photography?**

- Alfred Stieglitz, “Pictorial Photography” (*Scribner’s Magazine*, 1899), reprinted in *Photography: Essays & Images*, (New York: MOMA, 1980), 163-66.
- Charles Baudelaire, “The Modern Public and Photography,” in “The Salon of 1859,” in *Art in Paris: 1845-1862*, trans. Jonathan Mayne (Oxford: Phaidon, 1981): 149-155.



## September 12 – **The Subject as Object in Photography**

### **How does photography work to reinforce or upend constructions of race?**

- Edward Said, “Introduction,” in *Orientalism* (New York: Vintage, 1979), 1- 28. Said précis due.
- Christina Sharpe, “Introduction,” *In the Wake: On Blackness and Being*, (Durham: Duke University Press, 2016).

## September 14 - **Early Photography in India**

### **How are colonialism and photography related?**

- Victor Burgin, “Looking at Photographs” in *The Photography Reader* (London and NY: Routledge, 2003), 130-137.
- Christopher Pinney, “Notes from the Surface of the Image: Photography, Postcolonialism, and Vernacular Modernism,” *Photography’s Other Histories*, Pinney and Nicolas Peterson, eds. (Durham: Duke UP, 2003): 202-20.

## September 19 – **Photographic Space**

### **How do maps set expectations for viewers?**

- Doreen B. Massey, “introduction,” *Space, Place, and Gender* (Minneapolis: University of Minnesota Press, 1994).
- Excerpts, Gregory S. Jacobs and Marshall Stevenson, “*Getting around Brown: Desegregation, Development, and the Columbus Public Schools, 1954-1994*” (Columbus, Ohio State University, 1994).

Massey précis due.

## September 26 – **The Manipulative Image: Propaganda and Advertising**

### **How do images try to influence us?**

- Naomi Rosenblum, “Words and Pictures” from *A World History of Photography* (New York: Abbeville Press, 2007), 462 – 479, 491-502. (Note there are two readings by Rosenblum on Carmen).
- Darin Barney et al., eds. “introduction” in *The Participatory Condition in the Digital Age* (Minneapolis: University of Minnesota Press, 2016), vii-xxxix.
- Recommended: Mark Andrejevic, “The Pacification of Interactivity” in Darin Barney et al., eds. *The Participatory Condition in the Digital Age* (Minneapolis: University of Minnesota Press, 2016), 187-204.

Please send in a photo-based advertisement to discuss how it attempts to manipulate viewers in class

September 28 – **\*\*Visit OSU Special Collections library\*\***

October 3 – no class

October 5 – **First In-Class Debate**

**Is photography a tool of racist and sexist thought or does it empower minorities? Cite your readings and specific examples of photographs we have studied.**

Special Collections precis due.

October 10 – **Photography Theory I - What is the “aura” of art and how does photography affect it?**

- Walter Benjamin, “The Work of Art in the Age of Mechanical Reproduction,” excerpts from *The Photography Reader* (London and NY: Routledge, 2003), 42-52.
- WJT Mitchell, “Benjamin and the Political Economy of the Photograph,” excerpts from *The Photography Reader* (London and NY: Routledge, 2003), 53-57.

Précis on Benjamin article due.

October 12 – no classes, autumn break

October 17 – **Midterm Review**

October 19 – **\*\*In-Class Midterm\*\***

October 24 – **Theorizing Photography II**

**How does photography help construct our sense of subjectivity?**

- Roland Barthes, *Camera Lucida*, trans. Richard Howard (NY: Hill and Wang, 1981), excerpts from *The Photography Reader* (London and NY: Routledge, 2003), 19-30.
- Susan Sontag, “In Plato’s Cave” from *On Photography*, (New York: Delta, 1973), 3-24. Note there is more than one article by Sontag on carmen.

Barthes précis due.

## October 26 – Photojournalism and Documentary Photography

**What is photography's relationship to journalism and what issues of race, class, and gender are constructed in this relationship?**

- Liz Wells, "Case Study: Image Analysis: The example of the *Migrant Mother*" in *Photography: A Critical Introduction* (London and New York: Routledge, 2009), 39-48.
- John Tagg, "Evidence, Truth and Order: Photographic Records and the Growth of the State" in excerpts from *The Photography Reader* (London and NY: Routledge, 2003), 257-260.
- Martha Rosler, "in, around, and afterthoughts (on documentary photography)," Martha Rosler, *3 Works* (Halifax: Press of the Nova Scotia College of Art and Design, 2006/1981): 61-93.

Rosler Précis due.

## October 31 – Pacific War and Photography

**How did photography comply with or work against racist ideologies during the Pacific War and afterward?**

- John O'Brian, "The Nuclear Family of Man," *Japan Focus: Asia Pacific Journal*, July 2008.
- Namiko Kunimoto, "Intimate Archives, Japanese-Canadian Family Photography, 1939-1949" *Art History*, 27 no. 1 (2004): 129 – 155.

O'Brian précis due.

## November 2 – Japanese Postwar Photography

**How did photographers address nationalism and the Cold War?**

- Alice Tseng, "Domon Ken's 'Muroji,'" *Impressions* vol. 30 (2009): 114-118.
- Linda Hoagland, "Interview with Tomatsu Shomei" *Positions* 5:3 (Winter 1997): 835-862.

## November 7 – Picturing War and Disaster in the Middle East

**How do images of disaster affect our understanding of the world?**

- Susan Sontag, *Regarding the Pain of Others*, excerpts. (New York: Farrar, Straus and Giroux, 2003).
- Seymour Hersh, "Torture at Abu Ghraib" *The New Yorker* (May 2010): 1-9.

Sontag précis due.

November 9 – **Debate Two: Framing Others**

**Is photography exploitative?**

- Susan Sontag, “America, Seen through Photographs, Darkly,” *On Photography* (NY: Farrar, Straus and Giroux, 1977): 27-48. (optional).
- Kobena Mercer, “Reading Racial Fetishism: The Photographs of Robert Mapplethorpe” *Welcome to the Jungle: New Positions in Black Cultural Studies* (NY: Routledge, 1994): 171-219.
- Recommended: Richard Meyer, “The Jesse Helms Theory of Art,” *October* Vol. 104 (Spring, 2003), pp. 131-148.

November 14 – **Visions of the City – Moriyama Daido, Zhang Huan, Rong Rong**

**What is the relationship between urban life and photography?**

- Karen Fraser, “Picturing the City” from *Photography in Japan* (London: Reaktion Books, 2011), 120-153.

November 16 – **Staging the Photograph – Cindy Sherman, Morimura Yasumasa, Jeff Wall**

**How is gender performed in art photography?**

- Thomas Crow, “Profane Illuminations: Social History and the Art of Jeff Wall,” *Issue 31* (February 1993): 62-69.
- Norman Bryson, “Morimura: 3 Readings,” *Art + Text*, No. 52, (1995): 74-79.

November 21 – **visit to Wexner Center for the Arts, visual description assignment**

November 23 – no classes, thanksgiving break

November 28 - **\*\* Student Presentations\*\***

- each student will give a three-minute presentation on one image as it relates to the broad themes of the course. You may select your image in advance from those shown in class.

November 30 – **Class Overview/Review for Final**

December 5 – **\*\*Final Exam\*\***

## **Expectations and Guidelines**

Attendance, active participation, attentiveness, and a commitment to reading carefully will ensure your success in this course. In addition, recognizing the class is a learning community will ensure we are all making the most of our time together.

### **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.

Important note: Given the sensitive and challenging nature of the material discussed in class, it is imperative that there be an atmosphere of trust and safety in the classroom. I will attempt to foster an environment in which each class member is able to hear and respect each other. It is critical that each class member show respect for all worldviews expressed in class. It is expected that some of the material in this course may evoke strong emotions, please be respectful of others' emotions and be mindful of your own. Please let me know if something said or done in the classroom, by either myself or other students, is particularly troubling or causes discomfort or offense. While our intention may not be to cause discomfort or offense, the impact of what happens throughout the course is not to be ignored and is something that I consider to be very important and deserving of attention. If and when this occurs, there are several ways to alleviate some of the discomfort or hurt you may experience:

Discuss the situation privately with me. I am always open to listening to students' experiences, and want to work with students to find acceptable ways to process and address the issue. Discuss the situation with the class. Chances are there is at least one other student in the class who had a similar response to the material. Discussion enhances the ability for all class participants to have a fuller understanding of context and impact of course material and class discussions. Notify me of the issue through another source such as your academic advisor, a trusted faculty member, or a peer. If for any reason you do not feel comfortable discussing the issue directly with me, I encourage you to seek out another, more comfortable avenue to address the issue.

## 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 Greeneville and the forced removal of tribes through the Indian Removal Act of 1830. As a land grant institution, 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.

**Credit hours and work expectations:** This is a **3-credit-hour course**. According to [Ohio State policy](#), students should expect around 3 hours per week of time spent on direct instruction (instructor content and Carmen activities, for example) in addition to 6 hours of homework (reading and assignment preparation, for example) to receive a grade of (C) average.

## Faculty Feedback and Response Time

(Remember that you can call 614-688-HELP if you have a technical problem with Carmen)

### Grading and feedback

For your weekly response assignments, you can generally expect feedback within 5 days (by Friday of each week).

### E-mail

The TAs and Professor will reply to e-mails within 48 hours on school days.

### *Are there required texts?*

There is no required text. I recommend Strunk & White's *The Elements of Style*. The second recommended text is Sylvan Barnet's *A Short Guide to Writing About Art*, 8<sup>th</sup>, 9<sup>th</sup>, or 10<sup>th</sup> edition. All required readings are on Carmen in pdf form. Studies show that reading from a printed text rather than a digital text results in better comprehension so I recommend printing out your readings and bringing them to class. Discussion based on readings will be a major component of the class

### *Do I have to talk in class?*

Yes, when the floor is open for discussion all students should try to be involved. Articulating your ideas will help you understand the course material and conceptualize your assignments. A respectful and engaged format of questioning and debate will allow

everyone to feel comfortable sharing his or her ideas with the class. If you are talkative, try to allow others in class to speak. If you are shy, come to class prepared with at least one comment to share.

### *Is attendance mandatory?*

Yes, every class meeting important. Students must make a commitment to attend and be actively involved in this class. Attendance will be taken each class. **25% of your final grade is based on attendance and participation and more than two unexcused absences will lower your final grade a percent for each absence.** If an unavoidable conflict occurs please be in communication with me to request an excused absence. Excused absences include serious illness (with a doctor's note), major religious holidays, and travel to deal with a major family emergency (with documentation).

A special note about tardiness: habitual tardiness is extremely disruptive.

**Arriving late more than two times will be counted as an absence and more than two unexcused absences will lower your final grade a percent for each absence.**

### *Each student is to prepare a précis on a regular basis. What is a précis?*

A précis is a short, written response to a selected reading that covers the key terms and main argument of the article or presentation. The précis should be more than just a summary: it should also include your own opinions, questions, and criticisms of the reading. Each précis should be one page in length, max 300 – 400 words – no longer! Please have your précis and readings close to you during class so that you can refer back to the text and your response to it. Writing précis will help you to think critically about the course material. Your archived précis are also an invaluable study resource. There is a sample précis available on Carmen as a guideline. Check your syllabus for précis due dates. All précis are due by 9:00 am via carmen on the date stated.

### *Will late assignments be accepted?*

Late assignments will not be accepted unless there has been an emergency or an extension has been granted **before** the due date. Assignments must be handed in on the day they are due. If you feel you cannot meet a deadline or find that you are having difficulty with readings or assignments, please speak with me as soon as possible and at least one day before the due date. I will try to accommodate all legitimate and reasonable requests for extension (for illness or personal emergency). Keep the lines of communication with your professor open!

**If you experience difficulty in this course for any reason, please do not hesitate to consult with me. In addition to the resources of the department, a wide range of services is available to support you in your efforts to meet the course requirements.**

### ***What if I need special accommodations?***

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

### ***What if I have writing problems?***

OSU has a special center devoted to assisting you.

Please see <http://cstw.osu.edu/writingcenter> or call 614-688-4291.

The Writing Center offers study skills workshops, individual instruction, tutor referrals, Supplemental Instruction, and services for students with learning disabilities and ADHD.

### ***What if I am unsure about my academic program?***

Advising is critical to academic success at Ohio State. Often serving as the main point of contact between students and the university, advisors help create academic plans that meet your educational and career goals. We're here to guide you through the university while connecting you to appropriate resources that help keep you on track along the way.

<http://advising.osu.edu>

For other student services please go to:

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

### ***A note 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).

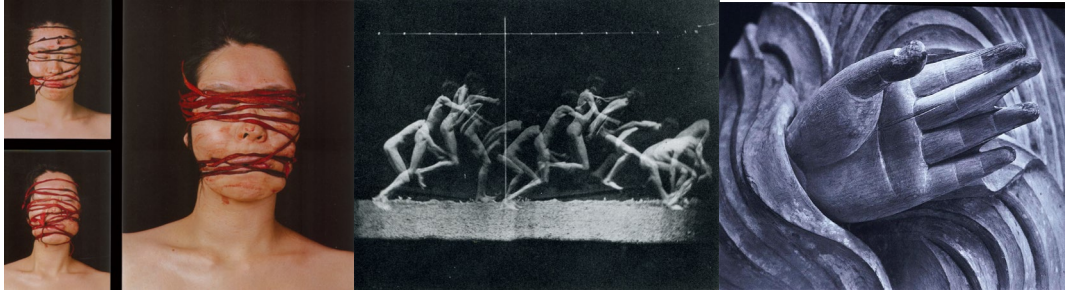
For additional information, see the Code of Student Conduct:

<http://studentlife.osu.edu/csc/>.



**All images that may appear on tests will be available on powerpoint files under “key works.” Please review them regularly!**





## East - West Photography HA 3605 / Spring 2014

Professor Namiko Kunimoto

Email: [kunimoto.3@osu.edu](mailto:kunimoto.3@osu.edu)

Class Meets: Wednesdays and Fridays 12:45PM - 2:05PM; Caldwell Lab 0137

Office Hours: Wednesdays 2:15 – 3:15 pm or by appointment

Office: 311B Pomerene, Office phone: 614.688.8193

### Course Description:

This course will begin with the emergence of photography and will examine the medium's pivotal role in shaping relations between Asia and the West. We will explore early portraiture, architectural sites, colonial tourism, popular culture, family photographs, and contemporary art photography. No previous experience in Asian art or photography required.

### GEC Objectives:

History of Art 2001 fulfills the Visual and Performing Arts requirement in the Arts of the General Education Curriculum.

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

### Expected Learning Outcomes:

1. Students analyze, appreciate, and interpret significant works of art.
2. Students engage in informed observation and/or active participation in a discipline within the visual, spatial, and performing arts.

These learning outcomes will be achieved through regular reading assignments, in-class debate, online discussion, presentations, examinations, and two papers. Students will learn about the multiple histories of photography, improve their visual literacy, explore the relationship between photography and nation-building, improve reading and writing abilities, and be encouraged to think critically about the power dynamics of “East” and “West.”

### **Course Requirements and Grade Distribution:**

Attendance and Participation: 20%

Précis and reading quizzes (as assigned) 20%

Exhibition Review: 10%

Midterm exam: 20%

Final presentation: 10%

Final Exam: 20%

Note: Failure to complete any portion of the course will result in a grade of “F”

### **Explanation of Grade Standards:**

**A** (93 – 100%) = excellent understanding of the topic/question, an insightful and thoughtful response to the material covered, goes beyond basic limits of assignment, persuasive and logical argumentation, and no typographical or grammatical errors.

**A -** (90 – 92%)

**B+** (87 – 89%)

**B** (83 – 86%) = competent understanding of the topic/question, adequate grasp of information, logical argument, possibly a few organizational problems or grammatical errors, but shows overall coherence in discussion and has few or no problems with grammar or typing.

**B -** (80 – 82%)

**C+** (77 – 79%)

**C** (73 – 76%) = meets minimum requirements of the assignment but reveals superficial preparation through problems with factual information (omissions or errors) and logical argument, and may have grammatical and/or typographical errors.

**C -** (70 – 72%)

**D+** (67 – 69%)

**D** (60 – 66%) = inadequate work, does not follow directions, poor use of resources, serious writing problems

**E** (59 or lower) = work not turned in or does not match assignment requirements

## Expectations and Guidelines

Attendance, active participation, attentiveness, and a commitment to reading carefully will ensure your success in this course. In addition, recognizing the class is a learning community will ensure we are all making the most of our time together.

### *What are the required texts?*

Readings as listed, available on Carmen as pdfs. Studies show that reading from hard copies promotes greater comprehension so please print out your readings and bring them to class for discussion (attendance and participation compose 20% of your grade). This may cost money, but since there is no required textbook to purchase, overall you should have to spend less.

Recommended Text: Sylvan Barnet's *A Short Guide to Writing About Art*, 8<sup>th</sup>, 9<sup>th</sup>, or 10<sup>th</sup> edition.

### *What is the Facebook group for?*

The group is simply a way to continue our community-building and discussion outside the classroom. Please feel free to post photos that may be interesting, links to relevant events and articles, or to raise comments that come to mind. It is not mandatory to join the group, but I hope you will all do so. The website is:

<https://www.facebook.com/groups/203630956487655/>

### *Are laptops allowed in class?*

Because we want to build a good learning environment and a strong sense of community in the classroom, laptops are not allowed. If you have a personal reason for needing a laptop, please speak with me privately to discuss it. Cell phone use is also not allowed. If you are caught using your cell phone, or your electronic items make any sound in class, you must bring everyone **cookies** for the following class meeting. In addition, students are not permitted to record lecture.

### *Do I have to talk in class?*

Yes, when the floor is open for discussion all students should try to be involved. Articulating your ideas will help you understand the course material and conceptualize your assignments. A respectful and engaged format of questioning and debate will allow everyone to feel comfortable sharing his or her ideas with the class.

### *Is attendance mandatory?*

Yes, every class is meeting important. Students must make a commitment to attend and be actively involved in this class. There will be a sign-in attendance sheet for each class meeting. **10% of your final grade is based on attendance and participation and more than two unexcused absences will lower your overall final grade.** If an

unavoidable conflict occurs please be in communication with me to request an excused absence. Excused absences include serious illness (with a doctor's note), major religious holidays, and travel to deal with a major family emergency (with documentation).

A special note about tardiness: habitual tardiness is extremely disruptive.

**Arriving late more than two times will be counted as an absence and more than two unexcused absences will lower your final grade a percent for each absence.**

*Each student is to prepare a précis on a regular basis. What is a précis?*

A précis [pray-see] is a short summary of a selected reading. It should include the author's main points and define key terms used in the reading. The précis should also include your own thoughts or critical questions. Each précis should be between one paragraph and one page in length – no longer! Please bring your précis and readings to class so that you can refer back to the text and your response to it. Writing précis will help you to think critically about the course material. Your archived précis are also an invaluable study resource. There is a sample précis available on Carmen as a guideline. Your précis are due via email by noon on the class due date. Please include your name in the title of the word document that you send me: i.e.: "Wu response Stewart.doc"

*Will late assignments be accepted?*

Late assignments will not be accepted unless there has been an emergency or an extension has been granted **before** the due date. Assignments must be handed in on the day they are due. If you feel you cannot meet a deadline or find that you are having difficulty with readings or assignments, please speak with me as soon as possible and at least one day before the due date. I will try to accommodate all legitimate and reasonable requests for extension (for illness or personal emergency). Keep the lines of communication with your professor open!

**If you experience difficulty in this course for any reason, please do not hesitate to consult with me. In addition to the resources of the department, a wide range of services is available to support you in your efforts to meet the course requirements.**

*What if I need special accommodations?*

This class is meant to be equally accessible to all students. Students with disabilities that have been certified by the Office for Disability Services will be

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

***What if I have writing problems?***

This class is specifically designed to help improve your writing!

In addition, OSU has a special center devoted to assisting you.

Please see <http://cstw.osu.edu/writingcenter> or call 614-688-4291.

The Writing Center offers study skills workshops, individual instruction, tutor referrals, Supplemental Instruction, and services for students with learning disabilities and ADHD.

***A note 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:

<http://studentlife.osu.edu/csc/>.

**All images that may appear on tests will be available on powerpoint files on Carmen under “key works.” Please review them regularly!**

## **East-West Photography Schedule of Assignments and Readings**

January 8 – **Course Expectations, Overview, Introductions**

January 10 – **The Invention of Photography**

**How has the history of photography been written?**

- Mary Warner Marien, “Preface,” “Introduction,” in *Photography: A Cultural History*, (London: Prentice Hall, 2011), xiii- 33.
- Liz Wells and Derrick Price, “Histories of Photography” in *Photography: A Critical Introduction* (London and New York: Routledge, 2009), 49 – 64.

Wells précis due.

January 15 - **Visual Encounter: Japan and the United States**

**How did photography frame relations between Japan and the United States?**

- Kinoshita Naoyuki, “The Early Years of Japanese Photography” from *The History of Japanese Photography*, (New Haven: Yale University Press, 2003), 16-35.

January 17 – **Early Photography in China**

**What do we need to think about when “reading” a photograph?**

- Wu Hung, “Introduction: Reading Early Photographs of China” in *Brush and Shutter* (Los Angeles: Getty Research Institute, 2011), 1 – 17.

Reading quiz.

January 22 - **Early Women Photographers in the West**

**How has canonization affected what we know about photography?**

- Naomi Rosenblum, “At the Beginning, 1839-90” *A History of Women Photographers* (New York: Abbeville Press Publishers, 2010), 39 – 53.
- Linda Nochlin, “Why Have There Been No Great Women Artists?” *ARTnews* January 1971: 22-39, 67-71.

Nochlin précis due.

January 24 – **Art and Photography**

**How is meaning in photography created?**

- Alfred Stieglitz, “Pictorial Photography” (*Scribner’s Magazine*, 1899), reprinted in *Photography: Essays & Images*, (New York: MOMA, 1980), 163-66.
- Charles Baudelaire, “The Modern Public and Photography,” in “The Salon of 1859,” in *Art in Paris: 1845-1862*, trans. Jonathan Mayne (Oxford: Phaidon, 1981): 149-155.



January 29 – **no class, time set aside for individual museum trip to prepare for Paper One.**

January 31 – **The Subject as Object in East and West**

**How does photography work to reinforce or upend uneven power relationships between nations?**

- Edward Said, “Introduction,” in *Orientalism* (New York: Vintage, 1979), 1- 28. Said précis due.

February 5 – **Early Photography in India**

**How are colonialism and photography related?**

- Victor Burgin, “Looking at Photographs” in *The Photography Reader* (London and NY: Routledge, 2003), 130-137.
  - Recommended: Christopher Pinney, “Notes from the Surface of the Image: Photography, Postcolonialism, and Vernacular Modernism,” *Photography’s Other Histories*, Pinney and Nicolas Peterson, eds. (Durham: Duke UP, 2003): 202-20.
- Burgin précis due.

February 7 – **Modernity and Photography**

**How is modernity defined by photography? How does it complicate ideas of modernity?**

- Shelley Rice, “Parisian Views” in *Parisian Views* (Cambridge: MIT Press, 2000), 30 – 82.

February 12 - **Theorizing Photography**

**How does photography help construct our sense of subjectivity?**

- Roland Barthes, *Camera Lucida*, trans. Richard Howard (NY: Hill and Wang, 1981), excerpts from *The Photography Reader* (London and NY: Routledge, 2003), 19-30.
  - Susan Sontag, “In Plato’s Cave” from *On Photography*, (New York: Delta, 1973), 3-24. Note there is more than one article by Sontag on Carmen.
- Barthes précis due.

February 14 – no class **\*\*Paper One Due by noon via email, use your name for the document title please\*\*** “Andrews paper one.doc”

February 19 - **Midterm Review**

Feb 21 – **\*\*In-Class Midterm\*\***

Feb 26 – **Theorizing Photography II**

**What is the “aura” of art and how does photography affect it?**

- Walter Benjamin, “The Work of Art in the Age of Mechanical Reproduction,” excerpts from *The Photography Reader* (London and NY: Routledge, 2003), 42-52.
- WJT Mitchell, “Benjamin and the Political Economy of the Photograph,” excerpts from *The Photography Reader* (London and NY: Routledge, 2003), 53-57.
- John Tagg, “Introduction” in *The Burden of Representation* (Minneapolis: University of Minnesota Press, 1993), 1-33. (note there are two Tagg articles on Carmen)

Précis on Benjamin article due.

Feb 28 - **The Manipulative Image: Propaganda and Advertizing**

**How do images try to influence us?**

- Naomi Rosenblum, “Words and Pictures” from *A World History of Photography* (New York: Abbeville Press, 2007), 462 – 479, 491-502. (Note there are two readings by Rosenblum on Carmen).

March 5 – **Photojournalism and Documentary Photography**

**What is photography’s relationship to journalism?**

- Liz Wells, “Case Study: Image Analysis: The example of the *Migrant Mother*” in *Photography: A Critical Introduction* (London and New York: Routledge, 2009), 39-48.
- John Tagg, “Evidence, Truth and Order: Photographic Records and the Growth of the State” in excerpts from *The Photography Reader* (London and NY: Routledge, 2003), 257-260.

Reading Quiz

March 7 – **Envisioning Tibet**

- Peter Hopkirk, *Trespassers on the Roof of the World* (Tokyo: Kodansha, 1995), 5–19.
- Janice Gyatso, “Image as Presence” in *Asian Art*, eds Brown and Hutton, (London: Blackwell Publishers, 2006), 140 – 146.

March 12 and 14 – **no classes, spring break**

March 19 - **Pacific War and Photography**

**How did photography comply with or work against racist ideologies during the Pacific War and afterward?**

- John O'Brian, "The Nuclear Family of Man," *Japan Focus: Asia Pacific Journal*, July 2008.
- Namiko Kunimoto, "Intimate Archives, Japanese-Canadian Family Photography, 1939-1949" *Art History*, 27 no. 1 (2004): 129 – 155.

O'Brian précis due.

March 21- **Debate Two: Framing Others**

**Is photography exploitative?**

- Susan Sontag, "America, Seen through Photographs, Darkly," *On Photography* (NY: Farrar, Straus and Giroux, 1977): 27-48.
- Kobena Mercer, "Reading Racial Fetishism: The Photographs of Robert Mapplethorpe" *Welcome to the Jungle: New Positions in Black Cultural Studies* (NY: Routledge, 1994): 171-219.

March 26 –**Picturing War and Disaster**

**How do images of disaster affect our understanding of the world?**

- Susan Sontag, *Regarding the Pain of Others*, excerpts. (New York: Farrar, Straus and Giroux, 2003).
  - Seymour Hersh, "Torture at Abu Ghraib" *The New Yorker* (May 2010): 1-9.
- Sontag précis due.

March 28 – **No Class – Work on final presentations**

April 2 – **Staging the Photograph – Cindy Sherman, Morimura Yasumasa, Jeff Wall**

**How are art and representation examined through photography?**

- Thomas Crow, "Profane Illuminations: Social History and the Art of Jeff Wall," *Issue 31* (February 1993): 62-69.
- Norman Bryson, "Morimura: 3 Readings," *Art + Text*, No. 52, (1995): 74-79.

April 4 – **Postwar Japanese Photography**

- Excerpts on photography from Doryun Chong, *From Postwar to Postmodern: Art in Japan, 1945-1989* (New York: MOMA, 2012), 50-58; 146 – 153.

- Sandra Phillips, “Currents in Photography in Postwar Japan,” in eds Phillips et al., *Shomei Tomatsu: The Skin of the Nation* (San Francisco: SF MOMA, 2004), 42-57.

April 9 – **Visions of the City – Moriyama Daido, Zhang Huan, Rong Rong**  
**What is the relationship between urban life and photography?**

- Karen Fraser, “Picturing the City” from *Photography in Japan* (London: Reaktion Books, 2011), 120-153.

April 11 - **Guest Lecture – Digital Photography**

April 16 – **\*\* Student Presentations\*\***

- each student will give a three minute presentation on one image as it relates to the broad themes of the course. You may select your image in advance from those shown in class.

April 18 - **\*\* Student Presentations\*\***

April 23 - **\*\* Student Presentations\*\* //Class get-together**

April 25 – **Class Overview/Review for Final Part II – see final exam schedule for dates and times**

# GE Foundation Courses

## Overview

Courses that are accepted into the General Education (GE) Foundations provide introductory or foundational coverage of the subject of that category. Additionally, each course must meet a set of Expected Learning Outcomes (ELO). Courses may be accepted into more than one Foundation, but ELOs for each Foundation must be met. It may be helpful to consult your Director of Undergraduate Studies or appropriate support staff person as you develop and submit your course.

This form contains sections outlining the ELOs of each Foundation category. You can navigate between them using the Bookmarks function in Acrobat. Please enter text in the boxes to describe how your class meets the ELOs of the Foundation(s) to which it applies. Because this document will be used in the course review and approval process, you should use language that is clear and concise and that colleagues outside of your discipline will be able to follow. Please be as specific as possible, listing concrete activities, specific theories, names of scholars, titles of textbooks etc. Your answers will be evaluated in conjunction with the syllabus submitted for the course.

## Accessibility

If you have a disability and have trouble accessing this document or need to receive the document in another format, please reach out to Meg Daly at [daly.66@osu.edu](mailto:daly.66@osu.edu) or call 614-247-8412.

## GE Rationale: Foundations: Race, Ethnicity, and Gender Diversity (3 credits)

Requesting a GE category for a course implies that the course fulfills **all** the expected learning outcomes (ELOs) of that GE category. To help the reviewing panel evaluate the appropriateness of your course for the Foundations: Race, Ethnicity, and Gender Diversity, please answer the following questions for each ELO.

### A. Foundations

Please explain in 50-500 words why or how this course is introductory or foundational for the study of Race, Ethnicity and Gender Diversity.

Course Subject & Number: \_\_\_\_\_

**B. Specific Goals of Race, Ethnicity, and Gender Diversity**

GOAL 1: Successful students will engage in a systematic assessment of how historically and socially constructed categories of race, ethnicity, and gender, and possibly others, shape perceptions, individual outcomes, and broader societal, political, economic, and cultural systems.

**Expected Learning Outcome 1.1: Successful students are able to describe and evaluate the social positions and representations of categories including race, gender, and ethnicity, and possibly others.** Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

**Expected Learning Outcome 1.2: Successful students are able to explain how categories including race, gender, and ethnicity continue to function within complex systems of power to impact individual lived experiences and broader societal issues.** Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

Course Subject & Number: \_\_\_\_\_

**Expected Learning Outcome 1.3: Successful students are able to analyze how the intersection of categories including race, gender, and ethnicity combine to shape lived experiences.** Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

**Expected Learning Outcome 1.4: Successful students are able to evaluate social and ethical implications of studying race, gender, and ethnicity.** Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

Course Subject & Number: \_\_\_\_\_

GOAL 2: Successful students will recognize and compare a range of lived experiences of race, gender, and ethnicity.

**Expected Learning Outcome 2.1: Successful students are able to demonstrate critical self- reflection and critique of their social positions and identities.** Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

**Expected Learning Outcome 2.2: Successful students are able to recognize how perceptions of difference shape one’s own attitudes, beliefs, or behaviors.** Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)



Course Subject & Number: \_\_\_\_\_

**Expected Learning Outcome 2.3: Successful students are able to describe how the categories of race, gender, and ethnicity influence the lived experiences of others.** Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met.

### **GE Rationale: Foundations: Social and Behavioral Sciences (3 credits)**

Requesting a GE category for a course implies that the course **all** expected learning outcomes (ELOs) of that GE category. To help the reviewing panel evaluate the appropriateness of your course for the Foundations: Social and Behavioral Sciences, please answer the following questions for each ELO.

#### **A. Foundations**

Please explain in 50-500 words why or how this course is introductory or foundational in the study of Social and Behavioral Sciences.

Course Subject & Number: \_\_\_\_\_

**B. Specific Goals of Social and Behavioral Sciences**

GOAL 1: Successful students will critically analyze and apply theoretical and empirical approaches within the social and behavioral sciences, including modern principles, theories, methods, and modes of inquiry.

**Expected Learning Outcome 1.1: Successful students are able to explain basic facts, principles, theories and methods of social and behavioral science.** Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

**Expected Learning Outcome 1.2: Successful students are able to explain and evaluate differences, similarities, and disparities among institutions, organizations, cultures, societies, and/or individuals using social and behavioral science.** Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

Course Subject & Number: \_\_\_\_\_

GOAL 2: Successful students will recognize the implications of social and behavioral scientific findings and their potential impacts.

**Expected Learning Outcome 2.1: Successful students are able to analyze how political, economic, individual, or social factors and values impact social structures, policies, and/or decisions.** Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

**Expected Learning Outcome 2.2: Successful students are able to evaluate social and ethical implications of social scientific and behavioral research.** Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

Course Subject & Number: \_\_\_\_\_

**Expected Learning Outcome 2.3: Successful students are able to critically evaluate and responsibly use information from the social and behavioral sciences.** Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

**GE Rationale: Foundations: Historical or Cultural Studies (3 credits)**

Requesting a GE category for a course implies that the course fulfills the expected learning outcomes (ELOs) of that GE category. To help the reviewing panel evaluate the appropriateness of your course for the Foundations: Historical and Cultural Studies, please answer the following questions for each ELO. Note that for this Foundation, a course need satisfy either the ELOs for Historical Studies or the ELOs for Cultural Studies.

**A. Foundations**

Please explain in 50-500 words why or how this course is introductory or foundational in the study of History **or** Cultures.

Course Subject & Number: \_\_\_\_\_

**B. Specific Goals of Historical *or* Cultural Studies**

**Historical Studies (A) Goal:** Successful students will critically investigate and analyze historical ideas, events, persons, material culture and artifacts to understand how they shape society and people.

**Expected Learning Outcome 1.1A:** Successful students are able to identify, differentiate, and analyze primary and secondary sources related to historical events, periods, or ideas. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

**Expected Learning Outcome 1.2A:** Successful students are able to use methods and theories of historical inquiry to describe and analyze the origin of at least one selected contemporary issue. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

Course Subject & Number: \_\_\_\_\_

**Expected Learning Outcome 1.3A: Successful students are able to use historical sources and methods to construct an integrated perspective on at least one historical period, event or idea that influences human perceptions, beliefs, and behaviors.** Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

**Expected Learning Outcome 1.4A: Successful students are able to evaluate social and ethical implications in historical studies.** Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

Course Subject & Number: \_\_\_\_\_

Cultural Studies (B) Goal: Successful students will evaluate significant cultural phenomena and ideas to develop capacities for aesthetic and cultural response, judgment, interpretation, and evaluation.

**Expected Learning Outcome 1.1B: Successful students are able to analyze and interpret selected major forms of human thought, culture, ideas or expression.** Please link this ELO to the course goals and topics and identify the *specific* activities/assignments through which it will be met. (50-700 words)

**Expected Learning Outcome 1.2B: Successful students are able to describe and analyze selected cultural phenomena and ideas across time using a diverse range of primary and secondary sources and an explicit focus on different theories and methodologies.** Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

Course Subject & Number: \_\_\_\_\_

**Expected Learning Outcome 1.3B: Successful students are able to use appropriate sources and methods to construct an integrated and comparative perspective of cultural periods, events or ideas that influence human perceptions, beliefs, and behaviors.** Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

**Expected Learning Outcome 1.4B: Successful students are able to evaluate social and ethical implications in cultural studies.** Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met.

**GE Rationale: Foundations: Writing and Information Literacy (3 credits)**

Requesting a GE category for a course implies that the course fulfills **all** expected learning outcomes (ELOs) of that GE category. To help the reviewing panel evaluate the appropriateness of your course for the Foundations: Writing and Information Literacy, please answer the following questions for each ELO.



Course Subject & Number: \_\_\_\_\_

### A. Foundations

Please explain in 50-500 words why or how this course is introductory or foundational in the study of Writing and Information Literacy.

### B. Specific Goals of Writing and Information Literacy

GOAL 1: Successful students will demonstrate skills in effective reading, and writing, as well as oral, digital, and/or visual communication for a range of purposes, audiences, and context.

**Expected Learning Outcome 1.1: Successful students are able to compose and interpret across a wide range of purposes and audiences using writing, as well as oral, visual, digital and/or other methods appropriate to the context.**

Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. Explain how the course includes opportunities for feedback on writing and revision. Furthermore, please describe how you plan to insure sufficiently low instructor-student ratio to provide efficient instruction and feedback. (50-700 words)

Course Subject & Number: \_\_\_\_\_

**Expected Learning Outcome 1.2: Successful students are able to use textual conventions, including proper attribution of ideas and/or source, as appropriate to the communication situation.** Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. Is an appropriate text, writing manual, or other resource about the pedagogy of effective communication being used in the course? (50-700 words)

**Expected Learning Outcome 1.3: Successful students are able to generate ideas and informed responses incorporating diverse perspectives and information from a range of sources, as appropriate to the communication situation.** Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

Course Subject & Number: \_\_\_\_\_

**Expected Learning Outcome 1.4: Successful students are able to evaluate social and ethical implications in writing and information literacy practices.** Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

GOAL 2: Successful students will develop the knowledge, skills, and habits of mind needed for information literacy.

**Expected Learning Outcome 2.1: Successful students are able to demonstrate responsible, civil, and ethical practices when accessing, using, sharing, or creating information.** Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

Course Subject & Number: \_\_\_\_\_

**Expected Learning Outcome 2.2: Successful students are able to locate, identify and use information through context appropriate search strategies.** Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

**Expected Learning Outcome 2.3: Successful students are able to employ reflective and critical strategies to evaluate and select credible and relevant information sources.** Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

Course Subject & Number: \_\_\_\_\_

### **GE Rationale: Foundations: Literary, Visual, or Performing Arts (3 credits)**

Requesting a GE category for a course implies that the course fulfills **all** expected learning outcomes (ELOs) of that GE category. To help the reviewing panel evaluate the appropriateness of your course for the Foundations: Literary, Visual, and Performing Arts, please answer the following questions for each ELO.

#### **A. Foundations**

Please explain in 50-500 words why or how this course is introductory or foundational in the study of Literary, Visual, or Performing Arts.

#### **B. Specific Goals**

Goal 1: Successful students will analyze, interpret, and evaluate major forms of human thought, cultures, and expression; and demonstrate capacities for aesthetic and culturally informed understanding.

**Expected Learning Outcome 1.1: Successful students are able to analyze and interpret significant works of design or visual, spatial, literary or performing arts.** Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

Course Subject & Number: \_\_\_\_\_

**Expected Learning Outcome 1.2: Successful students are able to describe and explain how cultures identify, evaluate, shape, and value works of literature, visual and performing art, and design.** Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

**Expected Learning Outcome 1.3: Successful students are able to evaluate how artistic ideas influence and shape human beliefs and the interactions between the arts and human perceptions and behavior.** Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

Course Subject & Number: \_\_\_\_\_

**Expected Learning Outcome 1.4: Successful students are able to evaluate social and ethical implications in literature, visual and performing arts, and design.** Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

Goal 2: Successful students will experience the arts and reflect on that experience critically and creatively.

**Expected Learning Outcome 2.1: Successful students are able to engage in informed observation and/or active participation within the visual, spatial, literary, or performing arts and design.** Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

Course Subject & Number: \_\_\_\_\_

**Expected Learning Outcome 2.2: Successful students are able to critically reflect on and share their own experience of observing or engaging in the visual, spatial, literary, or performing arts and design.**

Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

**GE Rationale: Foundations: Natural Science (4 credits)**

Requesting a GE category for a course implies that the course fulfills **all** expected learning outcomes (ELOs) of that GE category. To help the reviewing panel evaluate the appropriateness of your course for the Foundations: Natural Sciences, please answer the following questions for each ELO.

**A. Foundations**

Please explain in 50-500 words why or how this course is introductory or foundational in the study of Natural Science.



Course Subject & Number: \_\_\_\_\_

## **B. Specific Goals for Natural Sciences**

GOAL 1: Successful students will engage in theoretical and empirical study within the natural sciences, gaining an appreciation of the modern principles, theories, methods, and modes of inquiry used generally across the natural sciences.

**Expected Learning Outcome 1.1: Successful students are able to explain basic facts, principles, theories and methods of modern natural sciences; describe and analyze the process of scientific inquiry.** Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

**Expected Learning Outcome 1.2: Successful students are able to identify how key events in the development of science contribute to the ongoing and changing nature of scientific knowledge and methods.** Please link this ELO to the course goals and topics and indicate specific activities/assignments through which it will be met. (50-700 words)

Course Subject & Number: \_\_\_\_\_

**Expected Learning Outcome 1.3: Successful students are able to employ the processes of science through exploration, discovery, and collaboration to interact directly with the natural world when feasible, using appropriate tools, models, and analysis of data.** Please explain the 1-credit hour equivalent experiential component included in the course: e.g., traditional lab, course-based research experiences, directed observations, or simulations. Please note that students are expected to analyze data and report on outcomes as part of this experiential component. *(50-1000 words)*

Course Subject & Number: \_\_\_\_\_

GOAL 2: Successful students will discern the relationship between the theoretical and applied sciences, while appreciating the implications of scientific discoveries and the potential impacts of science and technology.

**Expected Learning Outcome 2.1: Successful students are able to analyze the inter-dependence and potential impacts of scientific and technological developments.** Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

**Expected Learning Outcome 2.2: Successful students are able to evaluate social and ethical implications of natural scientific discoveries.** Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

Course Subject & Number: \_\_\_\_\_

**Expected Learning Outcome 2.3: Successful students are able to critically evaluate and responsibly use information from the natural sciences.** Please link this ELO to the course goals and topics and indicate *specific* activities/ assignments through which it will be met. (50-700 words)

Course Subject & Number: \_\_\_\_\_

**GE Rationale: Foundations: Mathematical and Quantitative Reasoning (or Data Analysis) (3 credits)**

Requesting a GE category for a course implies that the course fulfills **all** expected learning outcomes (ELOs) of that GE category. To help the reviewing panel evaluate the appropriateness of your course for the Foundations: Mathematical and Quantitative Reasoning (or Data Analysis), please answer the following questions for each ELO.

**A. Foundations**

Please explain in 50-500 words why or how this course is introductory or foundational in the study of Mathematical & Quantitative Reasoning (or Data Analysis).

**B. Specific Goals for Mathematical & Quantitative Reasoning/Data Analysis**

Goal: Successful students will be able to apply quantitative or logical reasoning and/or mathematical/statistical analysis methodologies to understand and solve problems and to communicate results.

**Expected Learning Outcome 1.1: Successful students are able to use logical, mathematical and/or statistical concepts and methods to represent real-world situations.** Please link this ELO to the course goals and topics and indicate *specific* activities/ assignments through which it will be met. (50-700 words)

Course Subject & Number: \_\_\_\_\_

**Expected Learning Outcome 1.2: Successful students are able to use diverse logical, mathematical and/or statistical approaches, technologies, and tools to communicate about data symbolically, visually, numerically, and verbally.** Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

**Expected Learning Outcome 1.3: Successful students are able to draw appropriate inferences from data based on quantitative analysis and/or logical reasoning.** Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

Course Subject & Number: \_\_\_\_\_

**Expected Learning Outcome 1.4: Successful students are able to make and evaluate important assumptions in estimation, modeling, logical argumentation, and/or data analysis.** Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

**Expected Learning Outcome 1.5: Successful students are able to evaluate social and ethical implications in mathematical and quantitative reasoning.** Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)