

## Term Information

Effective Term Autumn 2022

## 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 3010  
Course Title Gender and Sexuality in Western Art  
Transcript Abbreviation Gndr Stds West Art  
Course Description This course offers an introduction to the intersectional study of European Art, exploring the intertwining ideologies of gender, sexuality, race, and ethnicity from the Ancient Mediterranean World to the Twentieth Century.  
Semester Credit Hours/Units Fixed: 3

## Offering Information

Length Of Course 14 Week, 12 Week, 8 Week  
Flexibly Scheduled Course Never  
Does any section of this course have a distance education component? No  
Grading Basis Letter Grade  
Repeatable No  
Course Components Lecture  
Grade Roster Component Lecture  
Credit Available by Exam No  
Admission Condition Course No  
Off Campus Never  
Campus of Offering Columbus, Lima, Mansfield, Marion, Newark, Wooster

## Prerequisites and Exclusions

Prerequisites/Corequisites  
Exclusions  
Electronically Enforced No

## Cross-Listings

Cross-Listings

## Subject/CIP Code

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

## Requirement/Elective Designation

General Education course:

Visual and Performing Arts; Literary, Visual and Performing Arts; Race, Ethnic and Gender Diversity

## Course Details

**Course goals or learning objectives/outcomes**

- please see attached syllabus

**Content Topic List**

- European Art
- Feminist Art History
- Gender Studies
- Queer Studies
- Queer Art and Artists
- Women Artists
- Race and Visual Culture
- Sexuality in History
- Portraiture

**Sought Concurrence**

No

## Attachments

- 3010 Rationale from Prof. Whittington.docx: Rationale for non-H version  
*(Other Supporting Documentation. Owner: Stephens,Gabrielle Marie)*
- HistArt 3010 Syllabus.docx  
*(Syllabus. Owner: Stephens,Gabrielle Marie)*
- ge-foundations-submission - HA 3010.pdf: GE Foundations submission  
*(GEC Course Assessment Plan. Owner: Stephens,Gabrielle Marie)*
- PREVIOUS SYLLABUS - History of Art 3010H Syllabus - Spring 2018.docx: Old Syllabus for Honors version  
*(Syllabus. Owner: Whittington,Karl Peter)*

## Comments

- Please also check off the current (old) GE category for VPA. (Since the grandfathered Honors course continues to carry the current/old GE, this non-H course should do the same.) *(by Vankeerbergen,Bernadette Chantal on 10/27/2021 09:58 AM)*
- GE rationale was only submitted for the Race, Ethnic and Gender Diversity Category. It was not submitted for Literary, Visual, and Performing Arts because the honors version of this course had already been approved in the old VPA category. *(by Whittington,Karl Peter on 10/15/2021 08:10 AM)*

## Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Stephens,Gabrielle Marie	10/12/2021 03:47 PM	Submitted for Approval
Approved	Whittington,Karl Peter	10/15/2021 08:10 AM	Unit Approval
Revision Requested	Vankeerbergen,Bernadette Chantal	10/27/2021 09:59 AM	College Approval
Submitted	Stephens,Gabrielle Marie	10/27/2021 10:07 AM	Submitted for Approval
Approved	Whittington,Karl Peter	10/27/2021 10:20 AM	Unit Approval
Pending Approval	Vankeerbergen,Bernadette Chantal	10/27/2021 10:20 AM	College Approval



Prof. Whittington has been teaching the honors version of this course, HistArt 3010H, since 2015 (the class has been taught three times in 2015, 2018, and 2019) as a VPA GE. We want to submit the course for approval in the new GE under the “race, ethnic, and gender diversity” foundations category, as well as grandfather it into the “Visual, Performing, and Literary Arts” foundation category (it was already approved previously for VPA in the old GE). But we have decided that we want it to operate in the new GE as a non-honors course rather than an honors course. The syllabus has been modified to make the course slightly less reading-intensive for the non-honors audience, and to make the final paper slightly shorter (6 pages instead of 8), as well as offering another option for the final paper/project (creating an online exhibition instead of a research paper). It also has more coverage of race/ethnicity in addition to gender and sexuality. Think these changes should align it well with expectations for a 3000-level non-honors course in the new GE. We are seeking approval for a non-honors course number: History of Art 3010: Gender and Sexuality in Western Art, and for inclusion in the Race/Ethnic/Gender Diversity and Visual/Performing/Literary Arts GE categories. We already previously had a concurrence from WGSS for HistArt 3010H, so I don’t think we should need another one for this non-honors version. One note: if the intent is for courses in the “foundations” level to be primarily at the 1000/2000 level, we could move this course to the 2000 level (HistArt 2010, for example). But if it’s OK with the review committee, we are fine with having this 3000-level course in the “foundations” level.

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

Prof. Karl Whittington  
History of Art, 201 Pomerene Hall  
whittington.78@osu.edu

### **COURSE DESCRIPTION**

This course offers an introduction to the intersectional study of European Art, exploring the intertwining ideologies of gender, sexuality, race, and ethnicity from the Ancient Mediterranean World to the Twentieth Century. The course is premised on the idea that works of art help reveal the complex relationships between these ideas in the premodern world, and that they offer a lens for viewing the history of these categories in contemporary culture. The way images impact and construct ideas and stereotypes about gender, race, and sexuality in the modern world are deeply influenced by their development in premodern settings.

Topics to be explored include the ways in which historians can study and understand gender construction; the gendered contexts of artistic production; gendered practices of viewing works of art; the changing status of female and non-white artists and patrons in Europe; the way people of color were depicted in premodern European art and how these depictions impacted the lived experiences of people of color in Europe; and queer and transgender artists and artworks. How can we as cultural historians use pictorial imagery (paintings, sculptures, prints, architecture, etc.) to understand premodern attitudes about race and gender, seeking the ways in which artworks both reveal such attitudes but also shaped them? We will look at the depiction of the nude body, portraits of both ordinary and powerful men and women, art made by and for women and people of color, and images of sexual violence. In studying these historical contexts, it is hoped that we will also uncover the extent to which many of the same ideologies continue to operate within the methods and objects of both contemporary art historical study and contemporary global visual culture. Each class meeting will focus on one or two critical artworks.

*Some of the readings and images discussed in this course will contain images and discussions of graphic sexuality, including sexual violence. Please do not hesitate to contact me at any time if you have concerns about the course material or if you need to miss a class discussion or reading due to its subject matter.*

### **ASSIGNMENTS AND GRADING**

**READINGS:** There is no textbook for this course. Readings (articles and book chapters) are assigned for most class meetings, and will be posted on Carmen. Critical reading and discussion are a primary aspect of this course, so students must arrive in class prepared to discuss and debate the readings. **YOU MUST BRING THE READINGS WITH YOU TO CLASS**, either in digital form or printed out.

**EXAMS:** There will be a midterm and final exam, both of which will be “take home” exams. These exams will test students’ knowledge of the material from

both the readings and class lectures/discussions, and will particularly test students' abilities to critically synthesize and compare the works and ideas we have examined, placing them into a larger dialogue.

**CRITICAL READING RESPONSE ESSAYS:** As part of the focus on critical thinking, reading, and writing, students will write critical response essays (2 pages each – around 500-600 words) about FOUR of the course readings. In these short essays, students will explain and evaluate the author's argument, sources, and methodology. Further instructions will be discussed in class.

**FINAL PAPER/PROJECT:** For the final project, students will have two choices:

**Research Paper:** In a final research paper (1500 words, approximately 6 double spaced pages, not including images and bibliography), students will examine a single work of art in the context of the themes of the course. Full assignment details TBA.

**Online Exhibition:** In a final project, students will organize a digital exhibition of 10 objects around a particular theme relating to the course content. They will write a short overview text of the exhibition's goals (500 words), and then short "wall texts" for each object (100 words each).

<b>GRADING:</b>	Midterm	20%
	Final	20%
	Attendance and Participation	10%
	Critical Response Essays (4)	20%
	Final Paper/Project	30%

### **COURSE POLICIES:**

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

**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/>.

**Students with Disabilities:** 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; [slds.osu.edu](http://slds.osu.edu); 098 Baker Hall, 113 W. 12<sup>th</sup> Avenue.

### **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. No matter where you are engaged in distance learning, 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.

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.

**GENERAL EDUCATION (GE) GOALS:**



<b>Foundations: Race, Ethnic, and Gender Diversity</b>	
<b>Goals</b>	<b>Expected Learning Outcomes</b>
<b>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.</b>	<b>Successful students are able to ...</b>
	<b>1.1</b> Describe and evaluate the social positions and representations of categories including race, gender, and ethnicity, and possibly others.
	<b>1.2</b> 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.
	<b>1.3</b> Analyze how the intersection of categories including race, gender, and ethnicity combine to shape lived experiences.
<b>Goal 2: Successful students will recognize and compare a range of lived experiences of race, gender, and ethnicity.</b>	<b>1.4</b> Evaluate social and ethical implications of studying race, gender, and ethnicity.
	<b>2.1</b> Demonstrate critical self- reflection and critique of their social positions and identities.
	<b>2.2</b> Recognize how perceptions of difference shape one's own attitudes, beliefs, or behaviors.
	<b>2.3</b> Describe how the categories of race, gender, and ethnicity influence the lived experiences of others.

<b>Foundations: Literary, Visual, and Performing Arts</b>	
<b>Goals</b>	<b>Expected Learning Outcomes</b>
<b>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.</b>	<b>Successful students are able to ...</b>
	<b>1.1</b> Analyze and interpret significant works of visual, spatial, literary and/or performing arts and design.
	<b>1.2</b> Describe and explain how cultures identify, evaluate, shape, and value works of literature, art and design.
	<b>1.3</b> Evaluate how artistic ideas influence and shape human beliefs and the interactions between the arts and human perceptions and behavior.
<b>Goal 2: Successful students will experience the arts and reflect on that experience critically and creatively.</b>	<b>1.4</b> Evaluate social and ethical implications in literature, visual and performing arts, and design.
	<b>2.1</b> Engage in informed observation and/or active participation within the visual, spatial, literary, or performing arts and design.
	<b>2.2</b> Critically reflect on and share their own experience of observing or engaging in the visual, spatial, literary, or performing arts and design.

## **COURSE SCHEDULE**

### **UNIT ONE: INTRODUCTION, BACKGROUND, AND THEORY**

## WEEK ONE

### Course Introduction: Intersectional Art History

#### The Art-Historical Canon

-reading: Linda Nochlin, "Why have there been no great women artists?"

-key artwork: Rosa Bonheur's *Horse Fair*

## WEEK TWO

### Background: Contemporary Theories of Gender

-reading: Judith Butler, "Performative Acts and Gender Constitution"

### Background: The Historical Study of Gender and Sex: Changing Conceptions of "Sexuality"

-reading: David Halperin, "Is there a History of Sexuality?"

## WEEK THREE

### Background: What is Critical Race Theory?

-reading: Camara Dia Holloway, "Critical Race Art History"

### Background: East vs. West, then and now

-reading: Edward Said, "Orientalism," excerpts

## UNIT TWO: THE BODY AND THE GAZE

## WEEK FOUR

### The Male Gaze I: The Ancient World

-reading: Nannette Salomon, "Making a World of Difference: Gender, Asymmetry and the Greek Nude"

-key artwork: *The Aphrodite of Knidos*

### The Male Gaze II: Renaissance Nudes

-reading: Rona Goffen, "Titian's *Venus of Urbino*"

-reading: E. Snow, "Theorizing the Male Gaze: Some Problems"

-key artwork: *Titian's Venus of Urbino*

## WEEK FIVE

### The White Gaze I: White Artists, Black Subjects

-reading: *Museum Catalogue: Posing Modernity: The Black Model from Manet and Matisse to Today*

reading: Getty catalogue, "Balthazar: A Black African King in Western Art"

-key artwork: *Manet's Olympia*

**The White Gaze II: Creating “The Other”**

-reading: Linda Nochlin, “The Imaginary Orient”

-key artwork: *Gerome’s Snake Charmer*

**WEEK SIX**

**Portraiture, Gender, and Class**

-reading: Simons, “Women in Frames: The Gaze, the Eye, the Profile in Renaissance Portraiture”

-key artwork: *Ghirlandaio’s Portrait of Giovanna Tornabuoni*

**Visualizing Female Power: Portraits of Queen Elizabeth I**

-reading: Strong, “Gloriana: The Portraits of Elizabeth I”

-key artwork: *Coronation Portrait of Queen Elizabeth I*

**UNIT THREE: CHRISTIANITY, RACE, AND SEXUALITY IN PREMODERN EUROPE**

**WEEK SEVEN**

**Christianity and the Body: Eve and Mary**

-reading: Steven Greenblatt, “How Saint Augustine invented sex”

-key artwork: *Cleveland Museum Panel of Mary and Eve*

**Premodern depictions of Jesus: Ethnicity and Gender Fluidity**

-reading: Easton, “The Wound of Christ, the Mouth of Hell”

-key artwork: *The Psalter of Bonne of Luxembourg*

**WEEK EIGHT**

**Graphic Violence and Martyrdom**

-reading: Easton, “St. Agatha and the Sanctification of Sexual Violence”

-key artwork: *Manuscript Illuminations of the Martyrdom of Saint Agatha*

**Images of “Heroic Rape” in Western Art**

-reading: Carroll, “Rubens and the Mystification of Sexual Violence”

-key artwork: *Poussin, Rape of the Sabinas*

**WEEK NINE**

**Christian Constructions of the “Other”: Depicting Jews and Muslims**

-reading: Bale, “Representing and Misrepresenting Jews in Medieval Culture”

-key artwork: *Medieval Sculptures of Ecclesia and Synagoga*

**European Conceptions of Africa: Reading Race in Medieval Christian Maps of the World**

reading: Asa Mittman, "Are the 'monstrous races' races?"  
-key artwork: *The "Hereford" World Map*

## UNIT FOUR: THE PREMODERN ARTIST: WOMEN AND ARTISTS OF COLOR

### WEEK TEN

#### **"Art" and "Craft"**

-reading: Elizabeth Honig, "The Art of Being Artistic"  
-key artwork: *Early Modern Textiles*

#### **Biography and Identity: The Case of Artemisia Gentileschi**

-reading: Mary Garrard, "Artemisia and Susanna"  
-key artwork: *Artemisia Gentileschi's Judith and Holofernes*

### WEEK ELEVEN

#### **Premodern Artists of Color in Europe**

-reading: TBA

#### **Collecting "Global" Art in Premodern Europe: African Objects in Europe**

-key artwork: *the Early Modern "Curiosity Cabinets"*

## UNIT FIVE: QUEER AND TRANS ART HISTORIES

### WEEK TWELVE

#### **Queer Studies and Queer Theory**

-reading: Eve Sedgwick, "Epistemology of the Closet"  
-reading: Karl Whittington, "Queer"  
-key artwork: *The Belvedere Torso*

#### **How to "Queer" an Artwork**

-reading: Adrian Randolph, "Engaging Symbols"  
-key artwork: *Donatello's David*

### WEEK THIRTEEN

#### **"Outing" Historical Artists**

-reading: Posner, "Caravaggio's Homoerotic Early Works"  
-key artwork: *Caravaggio's early portraits*

#### **Transgender Saints in Early Christian Art**

-reading: Betancourt, "Byzantine Intersectionality: Transgender Lives"  
-key artwork: *Manuscript Illumination of the Life of Mary/Marinos*

## UNIT SIX: FRAMING THE PAST: GENDER, RACE, AND THE MODERN MUSEUM

### WEEK FIFTEEN

#### **Sexuality and Censorship: Robert Mapplethorpe and Jesse Helms**

-reading: Richard Meyer, "The Jesse Helms Theory of Art"

*-key artwork: Robert Mapplethorpe's photographs*

#### **Decolonizing the Museum: Display and Repatriation**

-reading: "What the Nefertiti hack tells us about digital colonialism"

*-key artwork: The Benin Bronzes*

### WEEK SIXTEEN

#### **The Modern Museum and Art Market: Gender and Race**

*-Levin, "Gender, Sexuality, and Museums"*

### FINAL PROJECT

History of Art 3010H: Gender and Sexuality in Western Art  
Spring 2018  
Wednesday/Friday, 12:45-2:05  
271 Campbell Hall

Prof. Karl Whittington  
History of Art, 5058 Smith Lab  
whittington.78@osu.edu  
Office Hours: Thursdays 11:00-12:00

## **COURSE DESCRIPTION**

This course explores the intersecting ideologies of gender and representation in Western art, particularly in Europe from the 13<sup>th</sup>-20<sup>th</sup> centuries. Throughout this period, both the status of art and the definitions of gender and sexuality were in transition, and we will consider ways in which we as historians can understand the intermingling contexts of artistic production, viewership, and gender construction. Topics to be explored include the ways in which historians can study and understand gender construction, the gendered contexts of artistic production, the gendered viewer, the changing status of female artists and patrons, and queer artists and artworks. Particularly, we will consider new manners of depicting men and, especially, women, to understand how pictorial imagery both describes and shapes cultural attitudes towards gender. In this context we will look at the depiction of the nude body, portraits of both ordinary and powerful men and women, art made by and for women, and images of sexual violence. In studying these historical contexts, as well as some modern works, it is hoped that we will also uncover the extent to which many of the same ideologies continue to operate within the methods and objects of both contemporary art historical study and contemporary global visual culture.

*Some of the readings and images discussed in this course will contain images and discussions of graphic sexuality, including sexual violence. Please do not hesitate to contact me at any time if you have concerns about the course material or if you need to miss a class discussion or reading due to its subject matter.*

## **ASSIGNMENTS AND GRADING**

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

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

**CRITICAL READING RESPONSE ESSAYS:** As part of the focus on critical thinking, reading, and writing, students will write critical response essays (2 pages each – around 500 words) about **FOUR** of the course readings (there are

EIGHT readings on the syllabus that you may choose from; these are indicated with a triple-asterisk\*\*\*). In these short essays, students will explain and evaluate the author's argument, sources, and methodology. Further instructions will be discussed in class.

**FINAL PAPER:** In a final research paper (2000 words, approx.. 8 double spaced pages), students will examine a particular work of art in the context of the themes of the course.

<b>GRADING:</b>	Midterm	15%
	Final	15%
	Attendance and Participation	20%
	Critical Response Essays (4)	20%
	Final Paper	30%

### **COURSE POLICIES:**

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

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**Students with Disabilities:** Any student who feels that he or she may need an accommodation based on the impact of a disability should contact me to discuss your specific needs. I rely on the Office of Disability Services to verify the need for accommodation and to help develop accommodation strategies. Students with disabilities who have not previously contacted the Office of Disability Services are encouraged to do so, by looking at their website (<http://www.ods.ohio-state.edu>) and calling them for an appointment.

**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 university services are available to support you in your efforts to meet the course requirements and be successful.**

### **GENERAL EDUCATION (GE) GOALS:**

Visual and Performing Arts (VPA):

Goals: Students evaluate significant works of art in order to develop capacities for aesthetic and historical response and judgment; interpretation and evaluation; critical

listening, reading, seeing, thinking, and writing; and experiencing the arts and reflecting on that experience.

Expected Learning Outcomes:

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

*These learning goals and outcomes will be achieved through close looking and visual analysis, with direct engagement with works of art in each class. In addition to engaging with the works, we will explore primary and secondary scholarly sources related to their interpretation, as well as theoretical texts that can illuminate their significance. Student progress meeting the GE objectives will be assessed through both in-class and formal writing assignments, as well as exams.*

## **COURSE SCHEDULE**

### **UNIT ONE: INTRODUCTION, BACKGROUND, AND THEORY**

#### **WEEK ONE**

January 10    **Course Introduction**



January 12 **Gender and the Art-Historical Canon**  
-reading: Nochlin, "Why have there been no great women artists?" (1971)

## WEEK TWO

January 17 **Background: Contemporary Gender Theory**  
-reading: Butler, "Performative Acts and Gender Constitution" (1988)  
-Discussion: Talking about sexuality in the 21<sup>st</sup> century classroom

January 19 **Background: The Historical Study of Gender and Sex: Changing Conceptions of "Sexuality"**  
-reading: Halperin, "Is there a History of Sexuality?" (1993)

## UNIT TWO: THE BODY AND THE GAZE

### WEEK THREE

January 24 **The Male Gaze and the Art-Historical Canon**  
-reading: Salomon, "Making a World of Difference: Gender, Asymmetry and the Greek Nude" (1997)\*\*\*  
-Close Lookin: Manet's *Olympia* (1863) and Cabanel's *Birth of Venus* (1863)

January 26 **The Male Gaze II: Close Looking: The Rokeby Venus (Velazquez) and the Venus of Urbino (Titian)**  
-reading: Snow, "Theorizing the Male Gaze: Some Problems"

### WEEK FOUR

January 31 **Portraiture, Gender, and Social Status**  
-reading: Simons, "Women in Frames: The Gaze, the Eye, the Profile in Renaissance Portraiture" (1988)\*\*\*  
-begin discussing paper/research assignment

February 2 **Portraits of Powerful Women: Elizabeth I**  
-reading: Belsey, "Icons of Divinity: Portraits of Elizabeth I" (1990)

## UNIT THREE: CHRISTIANITY, SEX, AND THE BODY

### WEEK FIVE

February 7 **Christianity and the Body: Eve and Mary**  
-reading: Williamson, "The Virgin Lactans as Second Eve" (1998)\*\*\*

February 9 **Christianity and the Body: Christ**

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

## WEEK SIX

- February 14 **Graphic Violence and Martyrdom**  
-reading: Easton, "St. Agatha and the Sanctification of Sexual Violence" (1994)\*\*\*
- February 16 **Images of "Heroic Rape" in Western Art**  
-reading: Carroll, "Rubens and the Mystification of Sexual Violence" (1989)

## UNIT FOUR: WOMEN ARTISTS

### WEEK SEVEN

- February 21 **No Class: Take-home Midterm Exam (due by 5:00 PM on 2/21)**
- February 23 **Women Artists I: Women as "Makers" of Medieval Art**  
-reading: Martin, "The margin to act: a framework of investigation for women's (and men's) medieval art-making" (2016)

### WEEK EIGHT

- February 28 **Women Artists II: Female Production in 17<sup>th</sup> Cent. Dutch Art**  
-reading: Honig, "The Art of Being Artistic" (2001)
- March 2 **Women Artists III: Biography and Identity: The Case of Artemisia Gentileschi**  
-reading: Garrard, "Artemisia and Susanna" (1980)\*\*\*  
-Close looking: Susanna and the Elders

### WEEK NINE

- March 7 **Women Artists IV: Female Self-Representation**  
Close Looking: Sofonisba Anguissola's Self Portraits
- March 9 **Women Artists V: Artist Couples and Gendered Collaboration**  
-reading: Wagner, "Lee Krasner as L.K." (1989)\*\*\*

MARCH 14 and 16 – NO CLASS – SPRING BREAK

## UNIT FOUR: QUEER ART HISTORY

### WEEK TEN

- March 21 **Queer Studies and Queer Theory**  
-reading: Whittington, "Queer" (2012)  
-reading: Butler, "Imitation and Gender Insubordination" (1990)

March 23 **Queer Collectors and Scholars: The Queer History of Art History**  
*reading: Camille, "Flandrin's Figure d'Etude" (1994)*

**WEEK ELEVEN**

March 28 NO CLASS: INDIVIDUAL MEETINGS ABOUT RESEARCH

March 30 NO CLASS: INDIVIDUAL MEETINGS ABOUT RESEARCH

**WEEK TWELVE**

April 4 **"Outing" Historical Artists**  
*-reading: Saslow, "Ganymede in the Renaissance" (1986)*  
*OR Posner, "Caravaggio's Homoerotic Early Works" (1975)*

April 6 **Can an artwork be "gay"? Donatello's David**  
*reading: Randolph, "Engaging Symbols" (2002)\*\*\**

**WEEK THIRTEEN**

April 11 **Queering Architecture**  
*-reading: Vogtherr, "Absent Love in Pleasure Houses: Frederick II of Prussia as Art Collector and Patron" (2001)*

April 13 **The Early 20<sup>th</sup> Century: Paul Cadmus**  
*-reading: Meyer, Outlaw Representation (2002)\*\*\**  
*-Close Looking: Cadmus's "The Fleet's In" (1934)*

UNIT FIVE: CONTEMPORARY VISUAL CULTURE (BRIEFLY)

**WEEK FOURTEEN**

April 18 **Art and Censorship II: Robert Mapplethorpe and Jesse Helms**  
*-reading: Meyer, "The Jesse Helms Theory of Art" (2003)*

April 20 **Gender and Race in the Modern Gallery and Art Market**  
*-reading: Fusco, "Two steps forward, one step back?" (2014)*  
*-reading: Miranda, "Art and Race at the Whitney" (2014)*  
*-reading: "The Whitney Biennial for Angry Women" (2014)*

Final papers due in class

**FINAL EXAM:** Take home exam, due to instructor by April 27<sup>th</sup> at 5:00 PM (submit via Carmen/Canvas)



# 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)