

## Term Information

Effective Term Spring 2024

## Course Change Information

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

We are requesting to add an online asynchronous version, HistArt 3010 DL.

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

There is a real need for online asynchronous courses in the REGD foundations category of the new GE; we are hoping this course will fill a gap.

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)?

none

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                | 3010   |
| Course Title                         | Gender and Sexuality in European Art   |
| Transcript Abbreviation              | Gndr Stds Euro 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? | Yes  |
| Is any section of the course offered                                 | 100% at a distance                                 |
| <i>Previous Value</i>  | <i>No</i>  |
| Grading Basis  | Letter Grade                                       |
| Repeatable   | No   |
| Course Components  | Lecture, Recitation                                |
| Grade Roster Component   | Recitation   |
| Credit Available by Exam   | 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, Senior

## **Requirement/Elective Designation**

General Education course:

Visual and Performing Arts; Literary, Visual and Performing Arts; Race, Ethnicity 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

**Sought Concurrence** • Portraiture  
No

**COURSE CHANGE REQUEST**  
3010 - Status: PENDING

Last Updated: Vankeerbergen, Bernadette  
Chantal  
09/11/2023

**Attachments**

- HistArt 3010 DL - Syllabus.pdf: HistArt 3010DL - Syllabus  
*(Syllabus. Owner: Whittington, Karl Peter)*
- ASC Distance Approval Cover Sheet - HistArt 3010DL.pdf: Distance approach cover sheet for HA 3010DL  
*(Other Supporting Documentation. Owner: Whittington, Karl Peter)*
- HistArt 3010 Syllabus - Spring 2023.pdf: HA 3010 Syllabus - In person  
*(Syllabus. Owner: Whittington, Karl Peter)*
- HistArt 3010 DL - Syllabus - Revised Sept 2023.docx: REVISED HA 3010DL Syllabus  
*(Syllabus. Owner: Whittington, Karl Peter)*

**Comments**

- I have made the changes to the syllabus that were requested by the reviewer on the Distance Approval Cover Sheet. I also completed the Guided Course Creation Program with the ASC Office of Distance Education for this course, and have built much of the Carmen shell with their help. I hope this course will fulfill a need for more asynchronous online courses in the REGD category of the new GE.

I have also added the in-person syllabus for comparison.

I made the changes requested on 9/11/23, adding the GEL learning goals, updating disability services language, and adding page numbers and video length to the course schedule. *(by Whittington, Karl Peter on 09/11/2023 01:07 PM)*

- Please see feedback email sent 09-11-2023 RLS *(by Steele, Rachel Lea on 09/11/2023 09:45 AM)*
- The reviewing faculty will also need the in-person syllabus for comparative purposes. See here <https://ascas.osu.edu/curriculum/distance-courses> *(by Vankeerbergen, Bernadette Chantal on 07/11/2023 09:03 AM)*

**Workflow Information**

| Status             | User(s)  | Date/Time           | Step                   |
|--------------------|--|---------------------|------------------------|
| Submitted          | Whittington, Karl Peter  | 06/28/2023 02:51 PM | Submitted for Approval |
| Approved           | Whittington, Karl Peter  | 06/28/2023 02:51 PM | Unit Approval          |
| Revision Requested | Vankeerbergen, Bernadette Chantal  | 07/11/2023 09:03 AM | College Approval       |
| Submitted          | Whittington, Karl Peter  | 07/11/2023 09:06 AM | Submitted for Approval |
| Approved           | Whittington, Karl Peter  | 07/11/2023 09:06 AM | Unit Approval          |
| Approved           | Vankeerbergen, Bernadette Chantal  | 08/21/2023 02:07 PM | College Approval       |
| Revision Requested | Steele, Rachel Lea   | 09/11/2023 09:45 AM | ASCCAO Approval        |
| Submitted          | Whittington, Karl Peter  | 09/11/2023 01:07 PM | Submitted for Approval |
| Approved           | Whittington, Karl Peter  | 09/11/2023 01:07 PM | Unit Approval          |
| Approved           | Vankeerbergen, Bernadette Chantal  | 09/11/2023 01:11 PM | College Approval       |
| Pending Approval   | Jenkins, Mary Ellen Bigler<br>Hanlin, Deborah Kay<br>Hilty, Michael<br>Neff, Jennifer<br>Vankeerbergen, Bernadette Chantal<br>Steele, Rachel Lea | 09/11/2023 01:11 PM | ASCCAO Approval        |



# Syllabus: History of Art 3010 DL

## Gender and Sexuality in European Art

Spring 2024

3 Credit Hours: Online (Asynchronous)

## Course overview

### Instructor

- Dr. Karl Whittington
- [Whittington.78@osu.edu](mailto:Whittington.78@osu.edu)
- Office Hours: INSERT
  - Zoom Link: INSERT

**Note:** My preferred method of contact is email.

## 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. Particularly sensitive subject matter is indicated on the weekly schedule and on the Carmen page.*

## **Course expected learning outcomes**

By the end of this course, students should successfully be able to:

1. Perform a visual analysis of any visual artwork that is attuned to issues of gender, sexuality, race, and ethnicity
2. Describe and evaluate different scholarly methodologies for studying gender, sexuality, race, and ethnicity in works of art
3. Discuss the history of how issues of gender, sexuality, race, and ethnicity have been embodied in images during different historical times and places, and how they have been studied within the discipline of art history
4. Connect the issues raised by texts and images from premodern Europe to contemporary social issues and questions regarding gender, sexuality, race, and ethnicity

## **GE goals and expected learning outcomes**

### **GEL – “Legacy” GE**

History of Art 3010DL fulfills the Visual and Performing Arts requirement in the Arts and Humanities (Breadth) section of the old (GEL) General Education Curriculum. The stated goals and rationales for the categories are as follows:

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

Expected Learning Outcomes are:

1. Students develop abilities to be enlightened observers or participants in the visual, spatial, musical, theatrical, rhetorical, or written arts.



2. Students describe and interpret achievement in the arts and literature.
3. Students explain how works of art and literature express social and cultural issues.

### GEN – “New” GE

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

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

History of Art 3010 addresses all of these objectives in multiple ways. It engages works of art through close analyses of their style, function, subject matter, and meaning as well

as the historical factors—political, social, and cultural—that contributed to their creation. The course is strongly interdisciplinary and intersectional, exploring the range of ways in which identities are constructed, reflected, and embodied through works of visual art. In addition, HA 3010 emphasizes general principles and strategies of visual analysis through which students can appreciate and begin to understand works of art from historical and cultural contexts other than those included in the course itself. Moreover, the course lectures, readings, and other assignments are designed to enhance students' overall critical and analytic abilities.

## How this online course works

### Mode of delivery

This course is 100% online and asynchronous. There are no required sessions when you must be logged in to Carmen at a scheduled time. However, there are regular due dates for assignments and modules throughout the course. The course instructor will send out weekly emails with reminders about what is going on in the course and what due dates are coming up.

### Pace of online activities

This course is organized in 7 modules, each of which should be completed within a two week period, with an additional assignment during the last two weeks of the course. Within each two-week module, students should expect to watch several lecture videos (each around 30-40 minutes long), read several scholarly articles (spending around an hour with each reading), participate in an online discussion, take a knowledge check quiz, and complete one assignment (either a critical response essay on one of the readings, or a visual analysis assignment). All quizzes, assignments, and discussion posts are due by the end of that two-week module (by 5:00 PM on the Friday of the second week – see syllabus for exact due dates), but the workload for each module is significant and should be completed throughout the two week period.

### Credit hours and work expectations

This is a **3-credit-hour course**. According to Ohio State policy ([go.osu.edu/credithours](https://go.osu.edu/credithours)), 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.

### Participation requirements

Because this is an online course, your attendance is based on your online activity and participation. The following is a summary of students' expected participation:



## Participating in online activities

Students are expected to participate in each unit. The primary way of gauging student participation is through monitoring the discussion board for each unit. Specific prompts for discussion will be given.

## Office hours and live sessions (optional)

Any live, scheduled events such as office hours or review sessions are optional.

## Course communication guidelines

### Writing style

In this writing-intensive course we are practicing our skills in professional academic writing and correspondence. Discussion posts should be written using complete sentences, and their tone should be professional. The same goes for email correspondence with the instructors.

### Tone and civility

Everyone is expected to be respectful and thoughtful. It is paramount that we maintain a supportive learning community in which we can share ideas, often about difficult topics. Always treat your peers with courtesy and respect and be aware that different people may hold radically different points of view. We may disagree with one another, but we will always aim to do so amicably and respectfully. Remember that tone (especially sarcasm or jokes) may not come across clearly online.

### Citing your sources

Generally, there are very few instances in this course where outside sources should be consulted; everything you need to succeed in the course is in the course lectures and assigned readings. Specific instructions about citations and consulting outside sources will be given in the assignment prompts on Carmen.

### Protecting and saving your work

I strongly recommend that you write and save your work in a word processing or text editing program before posting to Carmen. This may save you lost time if you have a poor internet connection or other technical difficulty.

## Course materials and technologies

### Textbooks

There is no textbook for this course; all readings will be posted on Carmen.



## Course technology

### Technology support

For help with your password, university email, Carmen, or any other technology issues, questions, or requests, contact the Ohio State IT Service Desk. Standard support hours are available [at it.osu.edu/help](https://it.osu.edu/help), and support for urgent issues is available 24/7.

- Self-Service and Chat support: [it.osu.edu/help](https://it.osu.edu/help)
- Phone: 614-688-4357(HELP)
- Email: [8help@osu.edu](mailto:8help@osu.edu)
- TDD: 614-688-8743

### Technology skills needed for this course

- Basic computer and web-browsing skills
- Navigating Carmen ([go.osu.edu/canvasstudent](https://go.osu.edu/canvasstudent))
- CarmenZoom virtual meetings ([go.osu.edu/zoom-meetings](https://go.osu.edu/zoom-meetings))

### Required Equipment

- Computer: current Mac (MacOs) or PC (Windows 10) with high-speed internet connection
- Other: a mobile device (smartphone or tablet) to use for BuckeyePass authentication

### Required software

- Microsoft Office 365: All Ohio State students are now eligible for free Microsoft Office 365. Full instructions for downloading and installation can be found at [go.osu.edu/office365help](https://go.osu.edu/office365help).

### Carmen Access

You will need to use BuckeyePass ([buckeyepass.osu.edu](https://buckeyepass.osu.edu)) multi-factor authentication to access your courses in Carmen. To ensure that you are able to connect to Carmen at all times, it is recommended that you take the following steps:

- Register multiple devices in case something happens to your primary device. Visit the BuckeyePass
- Request passcodes to keep as a backup authentication option. When you see the Duo login screen on your computer, click **Enter a Passcode** and then click the **Text me new codes** button that appears. This will text you ten passcodes good for 365 days that can each be used once.



- Download the Duo Mobile application to all of your registered devices for the ability to generate one-time codes in the event that you lose cell, data, or Wi-Fi service. If none of these options will meet the needs of your situation, you can contact the IT Service Desk at 614-688-4357(HELP) and IT support staff will work out a solution with you.

## Grading and instructor response

| Assignment Category            | Percentage of Final Grade |
|--------------------------------|---------------------------|
| 7 Knowledge Check Quizzes      | 15%                       |
| 3 Visual Analysis Assignments  | 30%                       |
| 3 Critical Reading Responses   | 30%                       |
| Discussion Board Participation | 10%                       |
| Final Museum Project           | 15%                       |
| <b>Total</b>                   | <b>100%</b>               |

## Description of major course assignments

### Quizzes

- **Knowledge Check Quizzes at the end of each unit**

There will be a “knowledge check” quiz every other week, at the end of each module. These will be short quizzes on Carmen with multiple choice and short answer questions. They will test basic comprehension of the major themes, terms, and artworks discussed in the lectures and readings of that unit. All seven quizzes combined will constitute 15% of the final grade. You can take the quiz anytime during the two-week module; it must be taken by Friday at 5:00 at the end of the two weeks (exact due dates for each quiz are on Carmen).

- **Academic integrity and collaboration guidelines**



Students should complete these knowledge check quizzes on their own. Students are not allowed to use online resources; the quizzes are timed and not “open book.” Each quiz must be completed in 15 minutes.

## Discussion Boards

- **Discussion boards on lectures/readings for each unit**

At the end of each unit there will be a discussion board with guided prompts for that week’s discussion. These questions will engage artworks and themes from the lecture videos and readings for that unit, and will invite reflection on the course material. Each student is required to make one substantive (150-200 words) post responding to one of the prompts, and to actively engage with other students’ posts (at least one substantive reply in addition to your original post)

- **Academic integrity and collaboration guidelines**

You should formulate your initial discussion post on your own, but you are welcome to engage in discussion/collaboration with other classmates as you discuss the course material from that unit.

## Visual Analysis Assignments

- **Visual analysis assignments in Units 2, 3, and 6**

In Units 2, 3, and 6, students will use a program in Carmen called “ThingLink” to complete visual analysis assignments. Each of these three assignments will be worth 10% of your grade, and is due by the end of that Unit. Full instructions for these assignments, and for how to use ThingLink, will be included in the assignments on Carmen. But the idea is that students will use ThingLink to annotate works of art with their own observations, noting key details of the artwork that they think are critical for its meaning.

- **Academic integrity and collaboration guidelines**

Students should complete these visual analysis assignments on their own. No collaboration with other students is necessary, and students should not use online sources, research, or AI to generate observations about the artworks.

## Critical Reading Responses

- **Critical Reading Responses in Units 4, 5, and 7**

In Units 4, 5, and 7, students will write short papers that critically analyze a scholarly article from that unit. Each of these three assignments will be worth 10% of your grade, and is due by the end of that Unit. Full instructions for these assignments will be explained on Carmen, but the idea is that students



will carefully read a scholarly article and then write a 500-word paper in which they summarize the key points from the article and then critically evaluate the author's argument and conclusions.

- **Academic integrity and collaboration guidelines**

Students should complete these critical analysis papers on their own. No collaboration with other students is necessary, and students should not use online sources, research, or AI to generate ideas about the articles.

## Final Project

- **Final museum project at the end of the course**

At the end of the course, students will complete an assignment where they visit an art museum and write a short paper that describes and analyzes a single artwork within the context of the course themes. Full instructions will be given in the assignment page on Carmen, but the goal of the assignment is for students to experience the environment and collection of an art museum, and apply what they have learned in the course to a single artwork.

- **Academic integrity and collaboration guidelines**

Students can visit a museum on their own or in a group, and can discuss the artworks in the museum together, but they should complete the final assignment on their own. No collaboration with other students is necessary, and students should not use online sources, research, or AI to generate observations about the artworks. This is NOT a research paper assignment; your analysis of the artwork will be based on close observation it, not research.

## Late assignments

Late assignments will be accepted for partial credit. Assignments submitted between one day and one week late will be marked down one full letter grade (10 points on a 100-point scale). Assignments submitted more than one week late will be accepted for half credit. Requests for extensions on assignments without a grade penalty must be made *BEFORE* the assignment's due date.

## Grading Scale

- 93-100: A
- 90-92: A-
- 87-89: B+
- 83-86: B
- 80-82: B-
- 77-79: C+
- 73-76: C
- 70-72: C-
- 60-69: D
- Under 60: E

## Instructor feedback and response time

### Grading and feedback

Assignments will generally be graded within one week of submission.

### Preferred contact method

Email is the preferred method of contact. Students can expect a response to emails within 48 hours.

## Academic policies

### Academic integrity policy

See **Descriptions of major course assignments**, above, for my specific guidelines about collaboration and academic integrity in the context of this online class.

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/>.

If I suspect that a student has committed academic misconduct in this course, I am obligated by university rules to report my suspicions to the Committee on Academic Misconduct. If COAM determines that you have violated the university’s Code of Student Conduct (i.e., committed academic misconduct), the sanctions for the misconduct could include a failing grade in this course and suspension or dismissal from the university.

If you have any questions about the above policy or what constitutes academic misconduct in this course, please contact me.

Other sources of information on academic misconduct (integrity) to which you can refer include:

- Committee on Academic Misconduct web page ([go.osu.edu/coam](http://go.osu.edu/coam))
- Ten Suggestions for Preserving Academic Integrity ([go.osu.edu/ten-suggestions](http://go.osu.edu/ten-suggestions))



## Statement on the use of ChatGPT and other AI text-generating software in this course:

As the university has clearly stated, the use of ChatGPT and other AI text-generating software to complete course assignments constitutes academic dishonesty unless the instructor has specifically instructed you to use it. **The use of AI software is not currently permitted in this course.** The entire point of a humanities course like this one is to learn to critically synthesize and analyze information and complex ideas: to discuss, compare, and critically engage with works of art from a range of times and places. Using AI software to complete your course assignments robs you of the ability to learn and practice these skills.

Equally important, though, is that using ChatGPT or other AI text-generating software to write your course assignments for you will undoubtedly lead to you turning in **papers that include false and made-up information.** When asked to compare or discuss works of art (paintings, buildings, sculptures, films) or academic articles and texts, ChatGPT will often get some things right. But more often it will completely fabricate things. It will convincingly argue a point about a scene from a film that does not actually take place. It will discuss a figure in a painting that is not actually there. It thus creates content that is often fundamentally meaningless. These kinds of errors may not be evident to you if you use ChatGPT to generate a paper for you, but your instructors will recognize it easily because we are intimately familiar with the art objects and historical circumstances of this material. **Assignments that have clearly been written with AI text-generating software like ChatGPT will be given a zero.** And assignments that are *suspected* to use AI text-generating software will likely be given lower grades because those assignments will typically include false or incomplete information.

## Copyright for instructional materials

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

## Statement on title IX

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



## Respect for diversity statement

It is our 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 our 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 the course instructors 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 our online classroom. We 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, so please be respectful of others' opinions and be mindful of your own. Please let the instructor know if something said or done in an online discussion or other forum, by either the instructor 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 the course instructors 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 your instructor or TA. They are 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 another student in 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 the instructor 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 the instructor, you are encouraged 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 Greenville and the forced removal of tribes through the Indian Removal Act of 1830. I/We want to honor the resiliency of these





tribal nations and recognize the historical contexts that has and continues to affect the Indigenous peoples of this land.

More information on OSU's land acknowledgement can be found here:

<https://mcc.osu.edu/about-us/land-acknowledgement>

## Your mental health

As a student you may experience a range of issues that can cause barriers to learning, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance or reduce a student's ability to participate in daily activities. The Ohio State University offers services to assist you with addressing these and other concerns you may be experiencing. If you or someone you know are suffering from any of the aforementioned conditions, you can learn more about the broad range of confidential mental health services available on campus via the Office of Student Life's Counseling and Consultation Service (CCS) by visiting [ccs.osu.edu](https://ccs.osu.edu) or calling 614-292-5766. CCS is located on the 4th Floor of the Younk Success Center and 10th Floor of Lincoln Tower. You can reach an on-call counselor when CCS is closed at 614-292-5766 and 24 hour emergency help is also available 24/7 by dialing 988 to reach the Suicide and Crisis Lifeline.

## Accessibility accommodations for students with disabilities

The university strives to maintain a healthy and accessible environment to support student learning in and out of the classroom. 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.

If you are isolating while waiting for a COVID-19 test result, please let me know immediately. Those testing positive for COVID-19 should refer to the **Safe and Healthy Buckeyes site** for resources. Beyond five days of the required COVID-19 isolation period, I may rely on Student Life Disability Services to establish further reasonable accommodations. You can connect with them at [slds@osu.edu](mailto:slds@osu.edu); 614-292-3307; or [slds.osu.edu](https://slds.osu.edu).

## Religious accommodations

Our inclusive environment allows for religious expression. Students requesting accommodations based on faith, religious or a spiritual belief system in regard to





examinations, other academic requirements or absences, are required to provide the instructor with written notice of specific dates for which the student requests alternative accommodations at the earliest possible date. For more information about religious accommodations at Ohio State, visit [odi.osu.edu/religious-accommodations](https://odi.osu.edu/religious-accommodations).



## Course Schedule

- Refer to our Carmen course page for up-to-date assignment due dates.
- ALL LECTURE VIDEOS are approximately 30-45 minutes in length

| MODULE   | Topics, Readings, Assignments  |
|--|--|
| <p>1 :<br/>INTRODUCTION,<br/>BACKGROUND, AND<br/>THEORY<br/>(weeks 1 and 2)</p> <p>Insert specific dates</p> | <p><b>Start Here:</b><br/>-Module 1 – Learning Objectives</p> <p><b>Information and Ideas:</b><br/>-Lecture Video: Gender and the Art Historical Canon<br/>-Lecture Video: Race and Art History<br/>-Lecture Video: Gender and Sexuality in Premodernity<br/>-Reading: Linda Nochlin, “Why have there been no great women artists?” (1975, 25 pages)<br/>-Reading: David Halperin, “Is there a history of sexuality?” (1989, 15 pages)</p> <p><b>Assignments: Practice and Application</b><br/>-Knowledge Check Quiz: Unit 1</p> <p><b>Dialogue and Reflection</b><br/>-Discussion board on readings/lectures for Module 1</p> |
| <p>2:<br/>THE VIEWER AND<br/>THE GAZE I: GENDER<br/>AND SEXUALITY<br/>(weeks 3 and 4)</p>                    | <p><b>Start Here:</b><br/>-Module 2 – Learning Objectives</p> <p><b>Information and Ideas:</b><br/>-Lecture Video: The Male Gaze I: Antiquity</p>  |



| MODULE   | Topics, Readings, Assignments   |
|--|---|
| Insert specific dates  | <p>-Lecture Video: The Male Gaze II: Renaissance Nudes<br/>-Lecture Video: Portraiture and Power<br/>-Lecture Video: Rape in European Art (OPTIONAL – CONTENT WARNING)<br/>-Reading: Pat Simons, “Women in Frames” (1988, 24 pages)</p> <p><b>Assignments: Practice and Application</b><br/>-Visual Analysis Assignment 1: Annotate an image with ThingLink<br/>-Knowledge Check Quiz: Module 2</p> <p><b>Dialogue and Reflection</b><br/>-Discussion board on readings/lectures for Module 2</p> |
| 3:<br>THE VIEWER AND<br>THE GAZE II: RACE<br>AND ETHNICITY<br><br>(weeks 5 and 6)<br><br>Insert specific dates | <p><b>Start Here:</b><br/>-Module 3 – Learning Objectives</p> <p><b>Information and Ideas:</b><br/>-Lecture Video: The White Gaze<br/>-Lecture Video: Manet’s Olympia<br/>-Lecture Video: Orientalism<br/>-Reading: Linda Nochlin, “The Imaginary Orient” (1989, 15 pages)</p> <p><b>Assignments: Practice and Application</b><br/>-Visual Analysis Assignment 2: Annotate an image comparison with ThingLink<br/>-Knowledge Check Quiz: Module 3</p>   |



| MODULE  | Topics, Readings, Assignments  |
|---|--|
|   | <p><b>Dialogue and Reflection</b></p> <ul style="list-style-type: none"> <li>-Discussion board on readings/lectures for Module 3</li> </ul>  |
| <p>4:<br/>RELIGION, ART, AND<br/>THE BODY</p> <p>(weeks 7 and 8)</p> <p>Insert specific dates</p> | <p><b>Start Here:</b></p> <ul style="list-style-type: none"> <li>-Module 4 – Learning Objectives</li> </ul> <p><b>Information and Ideas:</b></p> <ul style="list-style-type: none"> <li>-Lecture Video: Adam and Eve</li> <li>-Lecture Video: Mary and Jesus</li> <li>-Lecture Video: Martyrdom and Violence</li> <li>-Reading: Greenblatt, “How Saint Augustine Invented Sex” (2019, 12 pages)</li> <li>-Reading: Beth Williamson, “The Virgin Lactans” (1998, 30 pages)</li> </ul> <p><b>Assignments: Practice and Application</b></p> <ul style="list-style-type: none"> <li>-Critical Reading Response on Williamson, “The Virgin Lactans”</li> <li>-Knowledge Check Quiz: Module 4</li> </ul> <p><b>Dialogue and Reflection</b></p> <ul style="list-style-type: none"> <li>-Discussion board on readings/lectures for Module 4</li> </ul> |
| <p>5:<br/>DEPICTING “THE<br/>OTHER”</p> <p>(weeks 9 and 10)</p> <p>Insert specific dates</p>      | <p><b>Start Here:</b></p> <ul style="list-style-type: none"> <li>-Module 5 – Learning Objectives</li> </ul> <p><b>Information and Ideas:</b></p> <ul style="list-style-type: none"> <li>-Lecture Video: Race in Medieval Europe: Africans, Maps, and “Monstrous Races”</li> </ul>  |



| MODULE  | Topics, Readings, Assignments   |
|---|---|
|   | <p>-Lecture Video: Christians, Jews, and Muslims in Medieval Europe</p> <p>-Lecture Video: European Depictions of the Americas</p> <p>-Reading: Geraldine Heng, “The Invention of Race in the European Middle Ages” (2011, 15 pages)</p> <p>-Reading: Geraldine Heng, “The Black Saint Maurice and the Enigma of Racial Sanctity” (2014, 25 pages)</p> <p><b>Assignments: Practice and Application</b></p> <p>-Critical reading response: Heng, “The Black Saint Maurice”</p> <p>- Knowledge Check Quiz: Module 5</p> <p><b>Dialogue and Reflection</b></p> <p>Discussion board on readings/lectures for Module 5</p> |
| <p>6:<br/>WOMEN ARTISTS IN<br/>PREMODERN<br/>EUROPE: IDENTITY<br/>AND SELF<br/>REPRESENTATION</p> <p>(weeks 11 and 12)</p> <p>Insert specific dates</p> | <p><b>Start Here:</b></p> <p>-Module 6 – Learning Objectives</p> <p><b>Information and Ideas</b></p> <p>-Lecture Video: Art and Craft</p> <p>-Lecture Video: Artemisia Gentileschi</p> <p>-Lecture Video: Sofonisba Anguissola</p> <p>-Reading: Elizabeth Honig, “The Art of Being Artistic” (2001, 8 pages)</p> <p>-Reading: Mary Garrard, “Artemisia and Susanna” (1982, 25 pages)</p> <p><b>Assignments: Practice and Application</b></p>  |



| MODULE  | Topics, Readings, Assignments  |
|---|--|
|   | <p>-Visual Analysis Assignment 3: Annotate an image with ThingLink, and then use your observations to develop a thesis statement for a short visual analysis paper</p> <p>-Knowledge Check Quiz: Module 6</p> <p><b>Dialogue and Reflection</b></p> <p>-Discussion board on readings/lectures for Module 6</p>   |
| <p>7:<br/>QUEER ART HISTORIES</p> <p>(weeks 13 and 14)</p> <p>Insert specific dates</p> | <p><b>Start Here:</b></p> <p>-Module 7 – Learning Objectives</p> <p><b>Information and Ideas:</b></p> <p>-Lecture Video: Queer Art History</p> <p>-Lecture Video: Michelangelo and Caravaggio</p> <p>-Lecture Video: Donatello’s David</p> <p>-Lecture Video: Transgender Saints</p> <p>-Reading: Karl Whittington, “The Cluny Adam” (2022, 15 pages)</p> <p>-Reading: Roland Betancourt, excerpt from “Byzantine Intersectionality” (2021, 20 pages)</p> <p><b>Assignments: Practice and Application</b></p> <p>-Critical reading response: Betancourt, “Byzantine Intersectionality”</p> <p>-Knowledge Check Quiz: Module 7</p> <p><b>Dialogue and Reflection</b></p> <p>-Discussion board on readings/lectures for Module 7</p> |



| MODULE  | Topics, Readings, Assignments   |
|---|---------------------------------|
| FINAL PROJECT<br>(weeks 15 and 16)<br><br>Insert due date for final project | Work on final museum assignment |

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

3 Credit Hours

GE Foundations: Literary, Visual, and Performing Arts (LVPA) and Race, Ethnicity, and Gender Diversity (REGD)

Prof. Karl Whittington  
History of Art, 201 Pomerene Hall  
[whittington.78@osu.edu](mailto:whittington.78@osu.edu)

TAs: Margaret Wilson (PhD Student, History of Art) [wilson.4170@osu.edu](mailto:wilson.4170@osu.edu)  
Emilela Thomas-Adams (PhD Student, History of Art) [thomas-adams.1@osu.edu](mailto:thomas-adams.1@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. Particularly sensitive subject matter is indicated on the weekly schedule.*



## 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 digitally or printed out.

**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 600 words) about **THREE** of the course “critical readings” (the readings for Thursday class meetings). In these short essays, students will explain and evaluate the author’s argument, sources, and methodology. Further instructions will be discussed in class. Students can choose the three readings that they want to write about.

**QUIZZES:** Each unit will have a short quiz at the end of it (with the exception of units 3 and 4, which will be combined). Quizzes will be multiple choice and short answer, and will test broad themes discussed in the course lectures and readings.

**FINAL PAPER/PROJECT:** For the final project, students will work in assigned groups of three to create a proposal for an exhibition using the collection of the Columbus Museum of Art. Full instructions will be given in class, but the idea is that the three students will visit the CMA together, come up with an idea for a thematic exhibition of five artworks that are currently on view in the museum that relates to the themes of this course. You will jointly write a short (2 page) exhibition proposal that explains the idea behind your exhibition and the reason for your choice of works, and then each student will write an additional 4 page visual analysis paper on one of the artworks in your exhibition.

|                 |                              |     |
|-----------------|------------------------------|-----|
| <b>GRADING:</b> | Quizzes (5)                  | 25% |
|                 | Attendance                   | 10% |
|                 | Critical Response Essays (3) | 30% |
|                 | Final Project                | 35% |

## COURSE POLICIES:

**Attendance:** Students are expected to attend every class meeting; attendance will be taken through a sign-in sheet. Absences are only excused when accompanied by a doctor’s note, or for a special circumstance discussed with the instructor **BEFORE** the absence. The attendance grade will be calculated as follows:

|                               |       |
|-------------------------------|-------|
| 0, 1, or 2 unexcused absences | 10/10 |
| 3 unexcused absences          | 9/10  |
| 4 unexcused absences          | 8/10  |
| 5 unexcused absences          | 6/10  |
| 6 unexcused absences          | 5/10  |
| 7 or more unexcused absences  | 0/10  |

**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.

### **Land Acknowledgment**

We 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.

### **Religious Accommodations**

*Our inclusive environment allows for religious expression. Students requesting accommodations based on faith, religious or a spiritual belief system in regard to examinations, other academic requirements or absences, are required to provide the instructor with written notice of specific dates for which the student requests alternative accommodations at the earliest possible date. For more information about religious accommodations at Ohio State, visit [odi.osu.edu/religious-accommodations](https://odi.osu.edu/religious-accommodations).*

**GENERAL EDUCATION (GE) GOALS:**

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

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

History of Art 3010 addresses all of these objectives in multiple ways. It engages works of art through close analyses of their style, function, subject matter, and meaning as well as the historical factors—political, social, and cultural—that contributed to their creation. The course is strongly interdisciplinary and intersectional, exploring the range of ways in which identities are constructed, reflected, and embodied through works of visual art. In addition, HA 3010 emphasizes general principles and strategies of visual analysis through which students can appreciate and begin to understand works of art from historical and cultural contexts other than those included in the course itself. Moreover, the course lectures, readings, and other assignments are designed to enhance students’ overall critical and analytic abilities.

## UNIT ONE: INTRODUCTION, BACKGROUND, AND THEORY

### WEEK ONE

January 10 **Course Introduction: Intersectional Art History**

January 12 **Gender and the Art-Historical Canon (NO IN-PERSON CLASS; PROF. OUT OF TOWN)**

-watch: Lecture video on Carmen on Gender and the Art-Historical Canon

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

-discussion board on Carmen: discussion of Nochlin's article (participation in discussion board counts as attendance for this day)

### WEEK TWO

January 17 **Race and Art History: Historical Foundations**

January 19 **Contemporary and Historical Theories of Gender and Sexuality**

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

-QUIZ IN CLASS – UNIT 1

## UNIT TWO: THE BODY AND THE GAZE

### WEEK THREE

January 24 **The Male Gaze I: The Ancient World**

-key artwork: *The Aphrodite of Knidos*

January 26 **The Male Gaze II: The Renaissance Nude**

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

-key artwork: *Titian's Venus of Urbino* and *Velazquez's Rokeby Venus*

### WEEK FOUR

January 31 **The White Gaze I: White Artists, Black Subjects**

-explore: website for "Posing Modernity: The Black Model from Manet and Matisse to Today"

-key artwork: *Manet's Olympia*

February 2 **The White Gaze II: Orientalism and the "Other"**

-critical reading: Linda Nochlin, "The Imaginary Orient"

-key artwork: *Gerome's Snake Charmer*

## WEEK FIVE

- February 7 **Visualizing Female Power: Portraits of Queen Elizabeth I**  
-explore: website for “The Tudors: Art and Majesty in Renaissance England”  
-key artwork: [Coronation Portrait of Queen Elizabeth I](#)
- February 9 **Portraiture, Gender, and Class**  
-critical reading: Simons, “Women in Frames: The Gaze, the Eye, the Profile in Renaissance Portraiture”  
-key artwork: [Ghirlandaio’s Portrait of Giovanna Tornabuoni](#)

## WEEK SIX

- February 14 **The Body and Allegory: Images of “Heroic Rape” in Western Art**  
-key artworks: [Poussin, Rape of the Sabines](#) and [Rubens, Rape of the Daughters of Leucippus](#)  
*CONTENT WARNING: Discussion and imagery of sexual violence*
- February 16 **Sexual Violence and Martyrdom in Medieval Art**  
-critical reading: Easton, “St. Agatha and the Sanctification of Sexual Violence”  
-key artwork: [Manuscript Illuminations of the Martyrdom of Saint Agatha](#)  
*CONTENT WARNING: Discussion and imagery of sexual violence*  
-QUIZ IN CLASS: UNIT 2

## UNIT THREE: PREMODERN CHRISTIAN ART: AN INTERSECTIONAL APPROACH

## WEEK SEVEN

- February 21 **Christianity and the Body: Adam, Eve, and Mary**  
-informational reading: Greenblatt, “How Saint Augustine invented sex”  
-key artwork: [Cleveland Museum Panel of Mary and Eve](#), and the [Pisa Statue of Mary Nursing Christ](#)
- February 23 **Jesus’s Gender Fluidity in Medieval Art**  
-critical reading: Bynum, “Woman as Body and as Food”  
-key artwork: [The Psalter of Bonne of Luxembourg](#) and the [Cleveland Christ/John Group](#)

## WEEK EIGHT

- February 28 **Christians and Jews in Medieval Art: Representation and Self-Representation**  
-informational reading: Bale, "Representing and Misrepresenting Jews"  
-key artworks: *Medieval Sculptures of Ecclesia and Synagoga and the Griffins' Head Haggadah*  
*CONTENT WARNING: Anti-Semitic imagery*
- March 2 **European Conceptions of Africa: Reading Race in Medieval Christian Maps of the World**  
-critical reading: Asa Mittman, "Are the 'monstrous races' races?"  
-key artwork: *The "Hereford" World Map*

## UNIT FOUR: COLONIALISM: EUROPEAN ART AND EARLY MODERN GLOBAL SUBJECTS

## WEEK NINE

- March 7 **Collecting "Global" Art in Premodern Europe**  
-key artwork: *the Early Modern "Curiosity Cabinets"*
- March 9 **Encountering "The Other": European Depictions of the Americas**  
-critical reading: Mason, "Portrayal and Betrayal: The Colonial Gaze in Seventeenth-Century Brazil"  
*CONTENT WARNING: Offensive and stereotypical depictions of Indigenous South Americans*  
**QUIZ IN CLASS – UNITS 3 AND 4**

## SPRING BREAK

## UNIT FIVE: WOMEN ARTISTS

## WEEK TEN

- March 21 **"Art" and "Craft": Hierarchies of Production**  
-key artworks: *The Bayeux Embroidery and Early Modern Textiles*
- March 23 **Biography and Identity: The Case of Artemisia Gentileschi**  
-critical reading: Mary Garrard, "Artemisia and Susanna"  
-key artworks: *Artemisia's "Judith and Holofernes" and "Artemisia and Susanna"*  
*CONTENT WARNING: Discussion and imagery of sexual violence*

## WEEK ELEVEN

- March 28      **Self Portraiture: Sofonisba Anguissola**  
-key artworks: *Sofonisba's Self Portraits and The Chess Game*
- March 30      **Artists, Couples, and Collaboration**  
-critical reading: Wagner, "Lee Krasner as L.K."  
**QUIZ IN CLASS – UNIT 5**

## UNIT SIX: QUEER AND TRANS ART HISTORIES

## WEEK TWELVE

- April 4            **OPTIONAL VISIT TO THE COLUMBUS MUSEUM OF ART**  
**TA and Professor will be at CMA from 2:00-5:00**
- April 6            **Introduction to Queer Studies and Queer Theory**

## WEEK THIRTEEN

- April 11          **"Outing" Historical Artists**  
-reading: Posner, "Caravaggio's Homoerotic Early Works"  
*Caravaggio's early portraits and Rosa Bonheur's Horse Fair*
- April 13          **How to "Queer" an Artwork**  
-critical reading: Adrian Randolph, "Engaging Symbols"  
-key artwork: *Donatello's David*

## WEEK FOURTEEN

- April 18          **Transgender Saints in Christian Art**  
-key artwork: *Manuscript Illuminations of the Life of Mary/Marinos and depictions of St. Wilgefortis/Liberata*
- April 20          **Queer Collectors and Scholars: The Queer History of Art History**  
-critical reading: Camille, "For our devotion and pleasure"  
**QUIZ IN CLASS – UNIT 6**

**Final Project due Friday April 21 by 5:00 (submitted via Carmen)**



# Distance Approval Cover Sheet

## For Permanent DL/DH Approval | College of Arts and Sciences

Course Number and Title:

### Carmen Use

When building your course, we recommend using the [ASC Distance Learning Course Template](#) for CarmenCanvas. For more on use of [Carmen: Common Sense Best Practices](#).

A Carmen site will be created for the course, including a syllabus and gradebook at minimum.

If no, why not?

### Syllabus

Proposed syllabus uses the ASC distance learning syllabus template, includes boilerplate language where required, as well as a clear description of the technical and academic support services offered, and how learners can obtain them.

Syllabus is consistent and is easy to understand from the student perspective.

Syllabus includes a schedule with dates and/or a description of what constitutes the beginning and end of a week or module.

If there are required synchronous sessions, the syllabus clearly states when they will happen and how to access them.

Additional comments (optional):

### Instructor Presence

For more on instructor presence: [About Online Instructor Presence](#).

Students should have opportunities for regular and substantive academic interactions with the course instructor. Some ways to achieve this objective:

Regular instructor communications with the class via announcements or weekly check-ins.

Instructional content, such as video, audio, or interactive lessons, that is visibly created or mediated by the instructor.



- Regular participation in class discussion, such as in Carmen discussions or synchronous sessions.
- Regular opportunities for students to receive personal instructor feedback on assignments.

Please comment on this dimension of the proposed course (or select/explain methods above):

## **Delivery Well-Suited to DL/DH Environment**

*Technology questions adapted from the [Quality Matters](#) rubric. For information about Ohio State learning technologies: [Toolsets](#).*

- The tools used in the course support the learning outcomes and competencies.
- Course tools promote learner engagement and active learning.
- Technologies required in the course are current and readily obtainable.
- Links are provided to privacy policies for all external tools required in the course.

Additional technology comments (optional):

Which components of this course are planned for synchronous delivery and which for asynchronous delivery? (For DH, address what is planned for in-person meetings as well.)

If you believe further explanation would be helpful, please comment on how course activities have been adjusted for distance learning (optional):

## Workload Estimation

For more information about calculating online instruction time: [ODEE Credit Hour Estimation](#).

- Course credit hours align with estimated average weekly time to complete the course successfully.
- Course includes direct (equivalent of “in-class”) and indirect (equivalent of “out-of-class”) instruction at a ratio of about 1:2.

Provide a brief outline of a typical course week, categorizing course activities and estimating the approximate time to complete them or participate:

- In the case of course delivery change requests, the course demonstrates comparable rigor in meeting course learning outcomes.

## Accessibility

For more information or a further conversation, contact the [accessibility coordinator](#) for the College of Arts and Sciences. For tools and training on accessibility: [Digital Accessibility Services](#).

- Instructor(s) teaching the course will have taken Digital Accessibility training (starting in 2022) and will ensure all course materials and activities meet requirements for diverse learners, including alternate means of accessing course materials when appropriate.
- Information is provided about the accessibility of all technologies required in the course. All third-party tools (tools without campus-wide license agreements) have their accessibility statements included.

Description of any anticipated accommodation requests and how they have been/will be addressed.

Additional comments (optional):

## Academic Integrity

For more information: [Academic Integrity](#).

- The course syllabus includes online-specific policies about academic integrity, including specific parameters for each major assignment:
- Assignments are designed to deter cheating and plagiarism and/or course technologies such as online proctoring or plagiarism check or other strategies are in place to deter cheating.

Additional comments (optional):

## Frequent, Varied Assignments/Assessments

For more information: [Designing Assessments for Students](#).

Student success in online courses is maximized when there are frequent, varied learning activities. Possible approaches:

- Opportunities for students to receive course information through a variety of different sources, including indirect sources, such as textbooks and lectures, and direct sources, such as scholarly resources and field observation.
- Variety of assignment formats to provide students with multiple means of demonstrating learning.
- Opportunities for students to apply course knowledge and skills to authentic, real-world tasks in assignments.

Comment briefly on the frequency and variety of assignment types and assessment approaches used in this course (or select methods above):

## Community Building

For more information: [Student Interaction Online](#).

Students engage more fully in courses when they have an opportunity to interact with their peers and feel they are part of a community of learners. Possible approaches:

- Opportunities for students to interact academically with classmates through regular class discussion or group assignments.
- Opportunities for students to interact socially with classmates, such as through video conference sessions or a course Q&A forum.
- Attention is paid to other ways to minimize transactional distance (psychological and communicative gaps between students and their peers, instructor, course content, and institution).

Please comment on this dimension of the proposed course (or select methods above):

## Transparency and Metacognitive Explanations

For more information: [Supporting Student Learning](#).

Students have successful, meaningful experiences when they understand how the components of a course connect together, when they have guidance on how to study, and when they are encouraged to take ownership of their learning. Possible approaches:

- Instructor explanations about the learning goals and overall design or organization of the course.
- Context or rationale to explain the purpose and relevance of major tasks and assignments.

- Guidance or resources for ancillary skills necessary to complete assignments, such as conducting library research or using technology tools.
- Opportunities for students to take ownership or leadership in their learning, such as by choosing topics of interest for an assignment or leading a group discussion or meeting.
- Opportunities for students to reflect on their learning process, including their goals, study strategies, and progress.
- Opportunities for students to provide feedback on the course.

Please comment on this dimension of the proposed course (or select methods above):

## **Additional Considerations**

Comment on any other aspects of the online delivery not addressed above (optional):

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Syllabus and cover sheet reviewed by *Jeremie Smith* on

Reviewer Comments: