

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 proposing to submit the course HistArt 4630: American Art for the GE Theme in Citizenship for a Diverse and Just World. This 4000-level course (also taught in 2019, but which we plan to offer more regularly) is a better fit for the more advanced "Themes" level than for the "Foundations" level where it currently sits.

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

This course is a perfect fit for this GE category, exploring how ideas about American identity and citizenship were shaped and disseminated in works of art and visual culture. It focuses on the 19th century, but connects the historical perspectives on American identity and citizenship to issues from the contemporary world.

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	4630
Course Title	American Art
Transcript Abbreviation	American Art
Course Description	A study of architecture, painting, and sculpture in America.
Semester Credit Hours/Units	Fixed: 3

Offering Information

Length Of Course	14 Week, 12 Week, 8 Week
<i>Previous Value</i>	<i>14 Week, 12 Week</i>
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, Senior

Requirement/Elective Designation

General Education course:

Visual and Performing Arts; Citizenship for a Diverse and Just World

The course is an elective (for this or other units) or is a service course for other units

Previous Value

General Education course:

Visual and Performing Arts; Literary, Visual and Performing Arts

The course is an elective (for this or other units) or is a service course for other units

Course Details

Course goals or learning objectives/outcomes

- This course focuses on some of the most notable developments in 19th-century American art. It explores a range of artworks within a framework sensitive to the varying aesthetic, political, and social movements of the period.

Content Topic List

- Colonial Beginnings and British Dissociation/Re-Association
- The New Republic: Art in the Age of Washington and Jefferson
- The Rise of Landscape and Genre Painting in 19th-Century America
- A Nation at Work and at War: Civil War, Reconstruction and the Gilded Age
- The Emergence of Modernism in Skyscrapers and Citylife
- The Emergence of Modernism in Avant-garde Painting and Photography
- American Art Between the Wars
- Post-War American Art
- Pop and Post-Modernism
- American Citizenship and Identity

COURSE CHANGE REQUEST
4630 - Status: PENDING

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

Previous Value

- [Colonial Beginnings and British Dissociation/Re-Association](#)
- [The New Republic: Art in the Age of Washington and Jefferson](#)
- [The Rise of Landscape and Genre Painting in 19th-Century America](#)
- [A Nation at Work and at War: Civil War, Reconstruction and the Gilded Age](#)
- [Architecture and Genius: Frank Lloyd Wright](#)
- [The Emergence of Modernism in Skyscrapers and Citylife](#)
- [The Emergence of Modernism in Avant-garde Painting and Photography](#)
- [American Art Between the Wars](#)
- [Post-War American Art](#)
- [Pop and Post-Modernism](#)

Sought Concurrence

No

Attachments

- HA 4630 - Syllabus.docx: HA 4630 Syllabus
(Syllabus. Owner: Whittington, Karl Peter)
- GE Citizenship Worksheet - HA 4630.pdf: GE Worksheet
(Other Supporting Documentation. Owner: Whittington, Karl Peter)

Comments

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Whittington, Karl Peter	07/13/2023 10:47 AM	Submitted for Approval
Approved	Whittington, Karl Peter	07/13/2023 10:48 AM	Unit Approval
Approved	Vankeerbergen, Bernadette Chantal	09/11/2023 02:29 PM	College Approval
Pending Approval	Jenkins, Mary Ellen Bigler Hanlin, Deborah Kay Hilty, Michael Neff, Jennifer Vankeerbergen, Bernadette Chantal Steele, Rachel Lea	09/11/2023 02:29 PM	ASCCAO Approval

HA 4630



HA 4630: AMERICAN ART – Inventing the Americans

(NB: This is a syllabus from 2019 that has been updated to reflect the new GE category that is being proposed)

Professor Jody Patterson
Office: 214 Pomerene Hall
Office Hours: Thursdays, 2.30pm – 3.30pm, or by appointment
Email: patterson.1187@osu.edu
Class Meetings: Tuesdays/Thursdays, 3.55pm – 5.15pm, 209 Campbell Hall

Course Description

This course focuses on some of the most notable developments in 19th-century American art. It explores a range of artworks — including painting, sculpture, print, and photography — within a framework sensitive to the varying aesthetic, political, and ideological agendas operating at key historical moments in the cultural formation of the newly established nation. Attention is given throughout the course to the role of academies, institutions, and patronage in the production and reception of artworks. Unifying themes include the implications of the geographical and political redefinition of the United States through Westward expansion and imperialism, and of the process of economic modernization that made America the most powerful nation in the world by 1900. We aim to understand and analyze how ideas about “American” citizenship were constituted in and through works of art and visual culture.

Learning Objectives

Students will expand their knowledge of art and culture in the United States during the period 1776 through 1900. They will improve their visual literacy, explore the relationship between art and social context, improve reading and writing abilities, and be encouraged to think critically about the historiography of American art. Regular attendance, active participation, attentiveness, and a commitment to close reading will contribute to your success in this course. In addition, recognizing that the class is a learning community will ensure we are all making the most of our time together.

GENERAL EDUCATION (GE) GOALS: Citizenship for a Diverse and Just World

Goals:

1. Successful students will analyze an important topic or idea at a more advanced and in-depth level than in the Foundations component
2. Successful students will integrate approaches to the theme by making connections to out-of-classroom experiences with academic knowledge or across disciplines and/or to work they have done in previous classes and that they anticipate doing in future.
3. Successful students will explore and analyze a range of perspectives on local, national, or global citizenship and apply the knowledge, skills, and dispositions that constitute citizenship.
4. Successful students will examine notions of justice amid difference and analyze and critique how these interact with historically and socially constructed ideas of citizenship and membership within society, both within the United States and around the world.

Expected Learning Outcomes:

Successful students are able to:

- 1.1. Engage in critical and logical thinking about the topic or idea of the theme.
- 1.2. Engage in advanced, in-depth, scholarly exploration of the topic or idea of the theme.
- 2.1. Identify, describe, and synthesize approaches or experiences as they apply to the theme.
- 2.2. Demonstrate a developing sense of self as a learner through reflection, self-assessment, and creative work, building on prior experiences to respond to new and challenging contexts.
- 3.1. Describe and analyze a range of perspectives on what constitutes citizenship and how it differs across political, cultural, national, global, and/or historical communities.
- 3.2. Identify, reflect on, and apply the knowledge, skills, and dispositions required for intercultural competence as a global citizen.
- 4.1. Examine, critique, and evaluate various expressions and implications of diversity, equity, and inclusion, and explore a variety of lived experiences.
- 4.2. Analyze and critique the intersection of concepts of justice, difference, citizenship, and how these interact with cultural traditions, structures of power, and/or advocacy for social change.

History of Art 4630 addresses these goals in numerous 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 ideas about citizenship, and what constitutes an “American,” were constructed, reflected, and embodied through works of visual art. In addition, HA 4630 emphasizes the principles and strategies of visual analysis through which students can analyze and 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 and to build on research and critical thinking skills gained in previous GE courses.

Assignments

Group Presentation: 20%

Students will work in small groups to design and deliver an in-class Presentation on an assigned topic. The Presentation should be approximately 10 minutes and accompanied by a PowerPoint (please note: keeping to time will be considered as a component of the assessment criteria). The aim is to thoughtfully and succinctly offer an assessment of the text in concert with close visual analysis of the artwork. Your Presentation should place the artist and artwork within their historical context, and you may wish to include comparative images. Students will also be required to submit a two-page outline of the Presentation, including a list of key terms and concepts, along with details for the PowerPoint images, via email no later than 12pm on the day of the Presentation. The task of creating and presenting the PowerPoint may be shared or divided as you wish, but it is essential that you work collectively, and each member of the group will receive the same grade.

Presentations are an important part of your academic training, professional development, and personal growth. They encourage conceptual skills such as the identification of key ideas and synthesis; team work; effective time management; building confidence; and the capacity to articulate ideas in oral form.

Assessment Criteria for Presentations

1. Deliver Presentation within given timeframe (10 mins)
2. Confident oral delivery and eye contact with audience
3. Delegate responsibilities equitably amongst group members
4. Summary of key points presented in assigned Reading
5. Selection and use of relevant materials (text and images)
6. Detailed formal and textual analyses
7. Clear structure and organisation of Presentation
8. Summary of main points
9. Concise and convincing conclusion
10. Ability to respond to questions

Peer-Review Essay Symposium: 20%, November 19th, 21st, and 26th

In preparation for the Peer-Review Essay Symposium, which will take place in class during the weeks from November 19th to 26th, students will pair up with a classmate and exchange drafts of their work-in-progress Essay. The task is to carefully read your partner's Essay, complete the Peer-Review Worksheet (distributed in class and available on CARMEN), and discuss suggestions for revision. Students will then be asked to give a brief 5-minute summary Presentation of their partner's Essay at the in-class Symposium. The Presentation should identify the primary arguments of your partner's Essay and highlight the main points using one visual example of an artwork. The Presentation, which must be concise, should be devoted to a constructive assessment of your partner's Essay with an eye toward clarification of main points, organization of arguments, and ways of opening the paper up or deepening its investigation. Students should pay particular attention to how historical/contextual material is integrated with detailed visual/formal analysis. Students will submit hard-copies of their Peer-Mentoring Worksheets in class at the time of the Presentation.

Essay: 60%, due Tuesday, December 10th, 2019 [electronic submission via email, no later than 12pm]

Students will write a 2,500-word Essay on a topic distributed in class (the word-count does not include notes and bibliography). The topic will engage artworks that must be viewed first-hand and may be chosen from the collection of the Columbus Museum of Fine Art, or from OSU Special Collections (such as the Thompson Library photographic collection). The Essay should include visual and contextual analyses, and should be argument-led rather than strictly descriptive. Sustained attention should be devoted to how research materials are integrated with nuanced formal and stylistic evaluations.

The Essay must include a title page, footnotes or endnotes (please do not use in-text notes), a bibliography, and illustrations of the artwork(s) discussed (i.e. a black and white or color photocopy of each image labelled with the artist, title of the work, medium, date, and collection). A standard referencing format must be used for both the bibliography and the notes. The Essay must be typed, double-spaced, and in 12-point font.

Evaluation of Essays will consider the strength and clarity of the argument(s); the relevance and interest of the textual and visual examples chosen to support the argument(s); and the overall presentation of the essay (including grammar, spelling, referencing, and the use of a standard essay format). I strongly encourage you to have someone proofread your work before you submit it. Any information in the Essay that has been quoted, paraphrased or in any way borrowed from another source must be acknowledged in a footnote or endnote.

*Please note: All assignments must be completed in order to Pass this course. Late assignments will not be accepted unless there has been an emergency or an extension has been granted **before** the due date. Assignments must be handed in on the day they are due. If you feel you cannot meet a deadline or find that you are having difficulty with readings or assignments, please contact me as soon as possible and at least one day before the due date. I will try to accommodate all legitimate and reasonable requests for extension (for illness or personal emergency).*

COURSE POLICIES AND RESOURCES

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; 614-292-3307; slds.osu.edu; 098 Baker Hall, 113 W. 12th 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) 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) or by calling 1-800-273-8255(TALK). The Ohio State Wellness app (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 Greenville 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.

Schedule of Class Meetings, Readings, and Presentations

August 20/22

Introduction & Overview

- Benedict Anderson, "Concepts and Definitions," *Imagined Communities* (New York: Verso, 2006), pp. 5-7.
- John Davis, "Only in America: Exceptionalism, Nationalism, Provincialism," (Chichester: Wiley-Blackwell, 2015) [E-Book available through OSU Thompson Library catalog], pp. 317-335.

August 27/29

Thomas Cole and "Nature's Nation"

- Tim Barringer and Jennifer Raab, "An Inheritance in Print: Thomas Cole and the Aesthetics of Landscape," *Picturesque and Sublime: Thomas Cole's Transatlantic Inheritance*, eds Tim Barringer, et al. (New Haven and London/Catskill, NY: Yale University Press/Thomas Cole National Historic Site, 2018), pp. 1-49.
- [08/29 Presentation] Thomas Cole, *View from Mount Holyoke, Northampton, Massachusetts, After a Thunderstorm – The Oxbow*, 1836
Alan Wallach, "Making a Picture of the View from Mount Holyoke," *American Iconology: New Approaches to Nineteenth-Century American Art and Literature*, ed. David C. Miller (New Haven and London: Yale University Press, 1993), pp. 80-89; 310-316.
- [08/29 Presentation] Thomas Cole, *The Course of Empire*, 1834-1836
Angela Miller, "Thomas Cole and Jacksonian America: *The Course of Empire* as Political Allegory," *Critical Issues in American Art: A Book of Readings*, ed. Mary Ann Calo (Boulder, CO: Westview Press, 1998), pp. 59-76.

September 3/5

The Hudson River School

- Angela Miller, "The National Landscape and the First New York School," *Empire of the Eye: Landscape Representation and American Cultural Politics, 1825-1875* (Ithaca, NY: Cornell University Press, 1993), pp. 65-105.
- Julia B. Rosenbaum, "Frederic Edwin Church in an Era of Expedition," *American Art*, 29.2 (Summer 2015): 26-34.

September 10/12

Westward Expansion and Native Americans

- Nancy K. Anderson, "'The Kiss of Enterprise': The Western Landscape as Symbol and Resource," *Reading American Art*, eds Marianne Doezema and Elizabeth Milroy (New Haven and London: Yale University Press, 1998), pp. 208-231.
- Frances K. Pohl, "Old World, New World: The Encounter of Cultures on the American Frontier," *Nineteenth-Century Art: A Critical History*, Thomas Crow, et al. (London: Thames and Hudson, 2007), pp. 180-198; 466.

- [09/12 Presentation] John Vanderlyn, *Ariadne Asleep on the Isle of Naxos*, 1809-1814
David M. Lubin, "Ariadne and the Indians: Vanderlyn's Neoclassical Princess, Racial Seduction, and the Melodrama of Abandonment," *Critical Issues in American Art*, ed. Mary Ann Calo (Boulder, CO: Westview Press, 1998), pp. 47-58.
- [09/12 Presentation] George Catlin, *Osceola, The Black Drink, a Warrior of Great Distinction*, 1838
Kathryn S. Hight, "'Doomed to Perish': George Catlin's Depictions of the Mandan," *Reading American Art*, eds Marianne Doezema and Elizabeth Milroy (New Haven and London: Yale University Press, 1998), pp. 150-162.

September 17/19

Manifest Destiny and the Frontier

- John L. O'Sullivan, "The Great Nation of Futurity," *United States Magazine and Democratic Review* 6 (November 1839); and "Annexation" *United States Magazine and Democratic Review* 17 (July 1845); reprinted in *American Art to 1900: A Documentary History*, eds Sarah Burns and John Davis (Berkeley: University of California Press, 2009), pp. 424-428.
- Frederick Jackson Turner, "The Significance of the Frontier in American History," July 12, 1893 [A paper read at the meeting of the American Historical Association in Chicago on the occasion of the World Columbian Exposition].
- William H. Treuttner, "Ideology and Image: Justifying Westward Expansion," *The West as America: Reinterpreting Images of the Frontier, 1820-1920* (Washington, DC: National Museum of American Art, 1991), pp. 27-54.
- Alan Trachtenberg, "Contesting the West," *Art in America* (September 1991): 118-23, 152.
- Alan Wallach, "The Battle Over 'The West as America,'" *Exhibiting Contradiction: Essays on Art Museums in the United States* (Amherst: University of Massachusetts Press, 1998), pp. 105-17.

September 24/26

Genre Painting in Antebellum America

- Sarah Burns, "Pantaloon vs. Petticoat: Gender and Artistic Identity in Antebellum America," (Chichester: Wiley-Blackwell, 2015) [E-Book available through OSU Thompson Library catalog], pp. 378-394.
- Elizabeth Johns, "Ordering the Body Politic" and "Inspired from the Higher Classes," *American Genre Painting: The Politics of Everyday Life* (New Haven and London: Yale University Press, 1991), pp. 1-23 and 197-203; 206-211 and 243.
- [09/26 Presentation] Lily Martin Spencer, *Domestic Happiness*, 1848
David M. Lubin, "Lilly Martin Spencer's Domestic Genre Painting in Antebellum America," *American Iconology: New Approaches to Nineteenth-Century American Art and Literature*, ed. David C. Miller (New Haven and London: Yale University Press, 1993), pp. 135-62; 320-324.
- [09/26 Presentation] William Sidney Mount, *The Painter's Triumph*, 1838
William T. Oedel and Todd S. Gernes, "The Painter's Triumph: William Sidney Mount and the Formation of a Middle-Class Art," *Reading American Art*, eds Marianne Doezema and Elizabeth Milroy (New Haven and London: Yale University Press, 1998), pp. 128-149.

- [09/26 Presentation] George Caleb Bingham, *The County Election*, 1851-1852
Gail E. Husch, "George Caleb Bingham's *The County Election*: Whig Tribute to the Will of the People," *Critical Issues in American Art*, ed. Mary Ann Calo (Boulder, CO: Westview Press, 1998), pp. 77-92.

October 1/3

The Historiography of American Art

Field Visit: Columbus Museum of Art

(10/3 meet in the foyer of the Museum at 4.00pm)

- Andrew Hemingway, "American Art Pre-1940 and the Problem of Art History's Object," *Internationalizing the History of American Art*, eds Barbara Groseclose and Jochen Wierich (Pittsburgh: Pennsylvania State University Press, 2009), pp. 61-79.

October 8 Essay Q&A

October 10 Autumn Break (No Class)

October 15/17

Documenting the Civil War

Field Visit: Thompson Library Special Collections

(meet in the foyer of the Library, October 17, 4pm)

- Alan Trachtenberg, "Albums of War: Reading Civil War Photographs," *Critical Issues in American Art*, ed. Mary Ann Calo (Boulder, CO: Westview Press, 1998), pp. 135-154.

October 22/24

Representing African Americans

- Frances K. Pohl, "Black and White in America," *Nineteenth-Century Art: A Critical History*, Thomas Crow, et al. (London: Thames and Hudson, 2007), pp. 199-223; 466-467.
- [10/24 Presentation] Winslow Homer, *Prisoners from the Front*, 1886
Nicolai Cikovsky, Jr., "Winslow Homer's 'Prisoners from the Front,'" *Metropolitan Museum Journal* 12 (1977): 55-172.

October 29/31

The Realism of Modern Life

- Jules D. Prown, "Winslow Homer in His Art," *Reading American Art*, eds Marianne Doezema and Elizabeth Milroy (New Haven and London: Yale University Press, 1998), pp. 262-279.
- [10/31 Presentation] Thomas Eakins, *The Gross Clinic*, 1875
Gordon Hendricks, "Thomas Eakins' *Gross Clinic*," *Art Bulletin* 51 (March 1969): 57-64.

November 5/7

Gilded Age Portraiture

- Sarah Burns, "'The 'Earnest, Untiring Worker' and the Magician of the Brush: Gender Politics in the Criticism of Cecilia Beaux and John Singer Sargent,'" *Critical Issues in American Art*, ed. Mary Ann Calo (Boulder, CO: Westview Press, 1998), pp. 177-198.

- [11/7 Presentation] John Singer Sargent, *The Boit Children, 1882-1883*
David M. Lubin, "The Boit Children," *Act of Portrayal: Eakins, Sargent, James* (New Haven and London: Yale University Press, 1985), pp. 83-122; 166-172.

November 12/14**Internationalism and Dawn of a Modern Century**

- Kathleen Pyne, "Resisting Modernism: American Painting in the Culture of Conflict," *American Icons: Transatlantic Perspectives on Eighteenth- and Nineteenth-Century American Art*, eds Thomas W. Gaehtgens and Heinz Ickstadt (Los Angeles: Getty Research Institute, 1992), pp. 288-317.

November 19/21/26**Peer-Review Essay Symposium****November 28****Thanksgiving Break (No Class)****December 3****Conclusion and Return of Feedback****December 10****Essay Due**

GE Theme course submission worksheet: Citizenship for a Just & Diverse World

Overview

Courses in the GE Themes aim to provide students with opportunities to explore big picture ideas and problems within the specific practice and expertise of a discipline or department. Although many Theme courses serve within disciplinary majors or minors, by requesting inclusion in the General Education, programs are committing to the incorporation of the goals of the focal theme and the success and participation of students from outside of their program.

Each category of the GE has specific learning goals and Expected Learning Outcomes (ELOs) that connect to the big picture goals of the program. ELOs describe the knowledge or skills students should have by the end of the course. Courses in the GE Themes must meet the ELOs common for **all** GE Themes and those specific to the Theme, in addition to any ELOs the instructor has developed specific to that course. All courses in the GE must indicate that they are part of the GE and include the Goals and ELOs of their GE category on their syllabus.

The prompts in this form elicit information about how this course meets the expectations of the GE Themes. The form will be reviewed by a group of content experts (the Theme Advisory) and by a group of curriculum experts (the Theme Panel), with the latter having responsibility for the ELOs and Goals common to all themes (those things that make a course appropriate for the GE Themes) and the former having responsibility for the ELOs and Goals specific to the topic of **this** Theme.

Briefly describe how this course connects to or exemplifies the concept of this Theme (Citizenship)

In a sentence or two, explain how this class “fits’ within the focal Theme. This will help reviewers understand the intended frame of reference for the course-specific activities described below.

(enter text here)

Connect this course to the Goals and ELOs shared by *all* Themes

Below are the Goals and ELOs common to all Themes. In the accompanying table, for each ELO, describe the activities (discussions, readings, lectures, assignments) that provide opportunities for students to achieve those outcomes. The answer should be concise and use language accessible to colleagues outside of the submitting department or discipline. The specifics of the activities matter—listing “readings” without a reference to the topic of those readings will not allow the reviewers to understand how the ELO will be met. However, the panel evaluating the fit of the course to the Theme will review this form in conjunction with the syllabus, so if readings, lecture/discussion topics, or other specifics are provided on the syllabus, it is not necessary to reiterate them within this form. The ELOs are expected to vary in their “coverage” in terms of number of activities or emphasis within the course. Examples from successful courses are shared on the next page.

Goal 1: Successful students will analyze an important topic or idea at a more advanced and in-depth level than the foundations. In this context, “advanced” refers to courses that are e.g., synthetic, rely on research or cutting-edge findings, or deeply engage with the subject matter, among other possibilities.

Goal 2: Successful students will integrate approaches to the theme by making connections to out-of-classroom experiences with academic knowledge or across disciplines and/or to work they have done in previous classes and that they anticipate doing in future.

	Course activities and assignments to meet these ELOs
ELO 1.1 Engage in critical and logical thinking.	
ELO 1.2 Engage in an advanced, in-depth, scholarly exploration of the topic or ideas within this theme.	
ELO 2.1 Identify, describe, and synthesize approaches or experiences.	
ELO 2.2 Demonstrate a developing sense of self as a learner through reflection, self-assessment, and creative work, building on prior experiences to respond to new and challenging contexts.	

Example responses for proposals within “Citizenship” (from Sociology 3200, Comm 2850, French 2803):

ELO 1.1 Engage in critical and logical thinking.	<i>This course will build skills needed to engage in critical and logical thinking about immigration and immigration related policy through: Weekly reading response papers which require the students to synthesize and critically evaluate cutting-edge scholarship on immigration; Engagement in class-based discussion and debates on immigration-related topics using evidence-based logical reasoning to evaluate policy positions; Completion of an assignment which build skills in analyzing empirical data on immigration (Assignment #1)</i>
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	<p>Completion 3 assignments which build skills in connecting individual experiences with broader population-based patterns (Assignments #1, #2, #3)</p> <p>Completion of 3 quizzes in which students demonstrate comprehension of the course readings and materials.</p>
<p>ELO 2.1 Identify, describe, and synthesize approaches or experiences.</p>	<p>Students engage in advanced exploration of each module topic through a combination of lectures, readings, and discussions.</p> <p><u>Lecture</u> Course materials come from a variety of sources to help students engage in the relationship between media and citizenship at an advanced level. Each of the 12 modules has 3-4 lectures that contain information from both peer-reviewed and popular sources. Additionally, each module has at least one guest lecture from an expert in that topic to increase students' access to people with expertise in a variety of areas.</p> <p><u>Reading</u> The textbook for this course provides background information on each topic and corresponds to the lectures. Students also take some control over their own learning by choosing at least one peer-reviewed article and at least one newspaper article from outside the class materials to read and include in their weekly discussion posts.</p> <p><u>Discussions</u> Students do weekly discussions and are given flexibility in their topic choices in order to allow them to take some control over their education. They are also asked to provide information from sources they've found outside the lecture materials. In this way, they are able to explore areas of particular interest to them and practice the skills they will need to gather information about current events, analyze this information, and communicate it with others.</p> <p>Activity Example: Civility impacts citizenship behaviors in many ways. Students are asked to choose a TED talk from a provided list (or choose another speech of their interest) and summarize and evaluate what it says about the relationship between civility and citizenship. Examples of Ted Talks on the list include Steven Petrow on the difference between being polite and being civil, Chimamanda Ngozi Adichie's talk on how a single story can perpetuate stereotypes, and Claire Wardle's talk on how diversity can enhance citizenship.</p>
<p>ELO 2.2 Demonstrate a developing sense of self as a learner through reflection, self-assessment, and creative work, building on prior experiences to respond to new and challenging contexts.</p>	<p>Students will conduct research on a specific event or site in Paris not already discussed in depth in class. Students will submit a 300-word abstract of their topic and a bibliography of at least five reputable academic and mainstream sources. At the end of the semester they will submit a 5-page research paper and present their findings in a 10-minute oral and visual presentation in a small-group setting in Zoom.</p> <p>Some examples of events and sites: The Paris Commune, an 1871 socialist uprising violently squelched by conservative forces</p>

	<p><i>Jazz-Age Montmartre, where a small community of African-Americans—including actress and singer Josephine Baker, who was just inducted into the French Pantheon—settled and worked after World War I.</i></p> <p><i>The Vélodrome d’hiver Roundup, 16-17 July 1942, when 13,000 Jews were rounded up by Paris police before being sent to concentration camps</i></p> <p><i>The Marais, a vibrant Paris neighborhood inhabited over the centuries by aristocrats, then Jews, then the LGBTQ+ community, among other groups.</i></p>
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Goals and ELOs unique to Citizenship for a Just & Diverse World

Below are the Goals and ELOs specific to this Theme. As above, in the accompanying Table, for each ELO, describe the activities (discussions, readings, lectures, assignments) that provide opportunities for students to achieve those outcomes. The answer should be concise and use language accessible to colleagues outside of the submitting department or discipline. The ELOs are expected to vary in their “coverage” in terms of number of activities or emphasis within the course. Examples from successful courses are shared on the next page.

GOAL 3: Successful students will explore and analyze a range of perspectives on local, national, or global citizenship, and apply the knowledge, skills, and dispositions that constitute citizenship.

GOAL 4: Successful students will examine notions of justice amidst difference and analyze and critique how these interact with historically and socially constructed ideas of citizenship and membership within societies, both within the US and/or around the world.

	Course activities and assignments to meet these ELOs
ELO 3.1 Describe and analyze a range of perspectives on what constitutes citizenship <u>and</u> how it differs across political, cultural, national, global, and/or historical communities.	
ELO 3.2 Identify, reflect on, and apply the knowledge, skills and dispositions required for intercultural competence as a global citizen.	
ELO 4.1 Examine, critique, and evaluate various expressions and implications of diversity, equity, inclusion, and explore a variety of lived experiences.	
ELO 4.2 Analyze and critique the intersection of concepts of justice, difference, citizenship, and how these interact with cultural traditions, structures of power and/or advocacy for social change.	

Example responses for proposals within “Citizenship” (Hist/Relig. Studies 3680, Music 3364; Soc 3200):

ELO 3.1 Describe and analyze a range of perspectives on what constitutes citizenship <u>and</u> how it differs across political, cultural,	<i>Citizenship could not be more central to a topic such as immigration/migration. As such, the course content, goals, and expected learning outcomes are all, almost by definition, engaged with a range of perspectives on local, national, and global citizenship.</i>
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<p><i>national, global, and/or historical communities.</i></p>	<p><i>Throughout the class students will be required to engage with questions about what constitutes citizenship and how it differs across contexts.</i></p> <p><i>The course content addresses citizenship questions at the global (see weeks #3 and #15 on refugees and open border debates), national (see weeks #5, 7-#14 on the U.S. case), and the local level (see week #6 on Columbus). Specific activities addressing different perspectives on citizenship include Assignment #1, where students produce a demographic profile of a U.S.-based immigrant group, including a profile of their citizenship statuses using U.S.-based regulatory definitions. In addition, Assignment #3, which has students connect their family origins to broader population-level immigration patterns, necessitates a discussion of citizenship. Finally, the critical reading responses have the students engage the literature on different perspectives of citizenship and reflect on what constitutes citizenship and how it varies across communities.</i></p>
<p>ELO 3.2 <i>Identify, reflect on, and apply the knowledge, skills and dispositions required for intercultural competence as a global citizen.</i></p>	<p><i>This course supports the cultivation of "intercultural competence as a global citizen" through rigorous and sustained study of multiple forms of musical-political agency worldwide, from the grass-roots to the state-sponsored. Students identify varied cultural expressions of "musical citizenship" each week, through their reading and listening assignments, and reflect on them via online and in-class discussion. It is common for us to ask probing and programmatic questions about the musical-political subjects and cultures we study. What are the possibilities and constraints of this particular version of musical citizenship? What might we carry forward in our own lives and labors as musical citizens Further, students are encouraged to apply their emergent intercultural competencies as global, musical citizens in their midterm report and final project, in which weekly course topics inform student-led research and creative projects.</i></p>
<p>ELO 4.1 <i>Examine, critique, and evaluate various expressions and implications of diversity, equity, inclusion, and explore a variety of lived experiences.</i></p>	<p><i>Through the historical and contemporary case studies students examine in HIST/RS 3680, they have numerous opportunities to examine, critique, and evaluate various expressions and implications of diversity, equity, and inclusion, as well as a variety of lived experiences. The cases highlight the challenges of living in religiously diverse societies, examining a range of issues and their implications. They also consider the intersections of religious difference with other categories of difference, including race and gender. For example, during the unit on US religious freedom, students consider how incarcerated Black Americans and Native Americans have experienced questions of freedom and equality in dramatically different ways than white Protestants. In a weekly reflection post, they address this question directly. In the unit on marriage and sexuality, they consider different ways that different social groups have experienced the regulation of marriage in Israel and Malaysia in ways that do not correspond simplistically to gender (e.g. different women's groups with very different perspectives on the issues).</i></p> <p><i>In their weekly reflection posts and other written assignments, students are invited to analyze the implications of different regulatory models for questions of diversity, equity, and inclusion. They do so not in a simplistic sense of assessing which model is</i></p>

	<p><i>"right" or "best" but in considering how different possible outcomes might shape the concrete lived experience of different social groups in different ways. The goal is not to determine which way of doing things is best, but to understand why different societies manage these questions in different ways and how their various expressions might lead to different outcomes in terms of diversity and inclusion. They also consider how the different social and demographic conditions of different societies shape their approaches (e.g. a historic Catholic majority in France committed to laicite confronting a growing Muslim minority, or how pluralism *within* Israeli Judaism led to a fragile and contested status quo arrangement). Again, these goals are met most directly through weekly reflection posts and students' final projects, including one prompt that invites students to consider Israel's status quo arrangement from the perspective of different social groups, including liberal feminists, Orthodox and Reform religious leaders, LGBTQ communities, interfaith couples, and others.</i></p>
<p>ELO 4.2 <i>Analyze and critique the intersection of concepts of justice, difference, citizenship, and how these interact with cultural traditions, structures of power and/or advocacy for social change.</i></p>	<p><i>As students analyze specific case studies in HIST/RS 3680, they assess law's role in and capacity for enacting justice, managing difference, and constructing citizenship. This goal is met through lectures, course readings, discussion, and written assignments. For example, the unit on indigenous sovereignty and sacred space invites students to consider why liberal systems of law have rarely accommodated indigenous land claims and what this says about indigenous citizenship and justice. They also study examples of indigenous activism and resistance around these issues. At the conclusion of the unit, the neighborhood exploration assignment specifically asks students to take note of whether and how indigenous land claims are marked or acknowledged in the spaces they explore and what they learn from this about citizenship, difference, belonging, and power. In the unit on legal pluralism, marriage, and the law, students study the personal law systems in Israel and Malaysia. They consider the structures of power that privilege certain kinds of communities and identities and also encounter groups advocating for social change. In their final projects, students apply the insights they've gained to particular case studies. As they analyze their selected case studies, they are required to discuss how the cases reveal the different ways justice, difference, and citizenship intersect and how they are shaped by cultural traditions and structures of power in particular social contexts. They present their conclusions in an oral group presentation and in an individually written final paper. Finally, in their end of semester letter to professor, they reflect on how they issues might shape their own advocacy for social change in the future.</i></p>