

Term Information

Effective Term Autumn 2024
[Previous Value](#) [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 (last taught in 2019, but which we plan to offer more regularly when it is part of the GE Themes) 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 in Citizenship, 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: Inventing the Americans - The Art of Nationhood, Citizenship, and Democracy, 1776-1900
Previous Value	American Art
Transcript Abbreviation	American Art
Course Description	A study of architecture, painting, and sculpture in America from 1776-1900, with a particular focus on how ideas about nationhood, citizenship, and democracy were negotiated in and through works of art and visual culture.
Previous Value	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, 7 Week
Previous Value	14 Week, 12 Week
Flexibly Scheduled Course	Never
Does any section of this course have a distance education component?	No
Grading Basis	Letter Grade
Repeatable	No
Course Components	Lecture

COURSE CHANGE REQUEST
4630 - Status: PENDING

Last Updated: Vankeerbergen, Bernadette
Chantal
04/21/2024

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 American West
- Art and Slavery
- Art and Citizenship
- Art and Democracy
- American Citizenship and Identity

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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)
- HA 4630 - Cover Letter.docx: HA 4630 Cover Letter
(Cover Letter. Owner: Whittington, Karl Peter)
- REVISED - HA 4630 Syllabus.docx: REVISED Syllabus
(Syllabus. Owner: Whittington, Karl Peter)
- REVISED - HA 4630 GE Worksheet.pdf: REVISED GE Worksheet
(Other Supporting Documentation. Owner: Whittington, Karl Peter)
- GE HA 4630 - REV Syllabus April 2024.docx: SECOND REVISION - Syllabus
(Syllabus. Owner: Whittington, Karl Peter)
- GE Theme Course HA4630 (Patterson) April 2024.docx: SECOND REVISION - Letter
(Cover Letter. Owner: Whittington, Karl Peter)

Comments

- Please see Subcommittee feedback email sent 03/08/2024. *(by Hilty, Michael on 03/08/2024 02:45 PM)*

COURSE CHANGE REQUEST
4630 - Status: PENDING

Last Updated: Vankeerbergen, Bernadette
Chantal
04/21/2024

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
Revision Requested	Hilty, Michael	10/09/2023 05:27 PM	ASCCAO Approval
Submitted	Whittington, Karl Peter	01/31/2024 03:59 PM	Submitted for Approval
Approved	Whittington, Karl Peter	01/31/2024 03:59 PM	Unit Approval
Approved	Vankeerbergen, Bernadette Chantal	02/08/2024 01:23 PM	College Approval
Revision Requested	Hilty, Michael	03/08/2024 02:45 PM	ASCCAO Approval
Submitted	Whittington, Karl Peter	04/21/2024 03:42 PM	Submitted for Approval
Approved	Whittington, Karl Peter	04/21/2024 03:42 PM	Unit Approval
Approved	Vankeerbergen, Bernadette Chantal	04/21/2024 04:35 PM	College Approval
Pending Approval	Jenkins, Mary Ellen Bigler Hanlin, Deborah Kay Hilty, Michael Neff, Jennifer Vankeerbergen, Bernadette Chantal Steele, Rachel Lea	04/21/2024 04:35 PM	ASCCAO Approval



THE OHIO STATE UNIVERSITY

April 15, 2024

Dear Themes 2 Subcommittee of the ASC Curriculum Committee,

Please accept this letter in response to your review of History of Art 4630 "Inventing the Americans: The Art of Citizenship, Nationhood, and Democracy, 1776-1900" for the GEN Theme: Citizenship for a Diverse and Just World.

Following a helpful meeting with Birgitte Soland and Ila Nagar on March 28 to discuss and clarify feedback, I have revised the Syllabus to demonstrate more clearly how the course will successfully engage students with the GEN Theme: Citizenship for a Diverse and Just World and allow students to complete GEN Theme: Citizenship ELOs 3.1, 3.2, 4.1, and 4.2.

I have added questions/prompts to strengthen the connections between course topics and assignments to the GEN Theme: Citizenship for a Diverse and Just World, in order to provide more information on how the artworks studied will relate to citizenship. I have endeavored to make it clear and visible to students how they will successfully engage with the Theme and meet the expectations of the Citizenship ELOs.

All changes to the Syllabus are marked in red.

Many thanks for your consideration,

Dr. Jody Patterson
Director of Graduate Studies
Roy Lichtenstein Foundation Chair in History of Art

HA 4630 AMERICAN ART



Frederic Edwin Church (1826-1900), *Our Banner in the Sky*, 1861

Inventing the Americans: The Art of Citizenship, Nationhood, and Democracy, 1776-1900

Professor Jody Patterson
Office: 214 Pomerene Hall
Office Hours:
Email: patterson.1187@osu.edu
In-Class Lectures:

COURSE DESCRIPTION

This course is concerned with how citizenship, nationhood, and democracy were constituted in and through works of art from the founding of the United States in the late 18th century, through the nation's rise to global dominance by the turn of the 20th century. We will look at a range of artworks — including painting, sculpture, print, and photography — with a view to understanding how the nation, its citizens, and its approaches to democracy were made visible (or rendered invisible) in culture. What do these artworks say about national identity, historical memory, and/or political ideologies? How do they convey a common set of ideals and values that create an overarching sense of unity and identity in American society? Conversely, how and why do different social groups contest certain artworks or visual representations? Unifying themes in this course include the implications of geographical and political redefinition of the United States through Westward expansion and imperialism, processes of economic and social modernization, and the shifting definitions of what it meant to be an “American,” who counted as a “citizen,” and how democracy was pictured for different audiences.

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.

HA 4630 addresses these Goals and Learning Outcomes in numerous ways. The course 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 and display. The course is strongly interdisciplinary and intersectional, exploring the range of ways in which ideas about citizenship, nationhood, democracy, 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. 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.

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 the broader historical context, improve reading and writing abilities, and be encouraged to think critically about the histories of American art and its relations to nationhood, citizenship, and democracy. Regular attendance, active participation, attentiveness, and a commitment to close reading will contribute to success in this course. In addition, recognizing that the class is a supportive and respectful learning community will ensure we are all making the most of our time together.

GRADING & ASSIGNMENTS

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. Please bring the readings with you to class, either in digital form or printed out.

Please use your OSU ID credentials to log on to our course site from the Carmen homepage (<https://carmen.osu.edu>) to access the readings. For 24/7 Carmen Support, or any other technology issue, please contact the IT Service Desk:

Web/Live Chat: <https://go.osu.edu.it>

Email: servicedesk@osu.edu

Phone: 614-688-HELP (4357)

Grading:

Attendance and Participation	10%
Critical Reading Response Papers	20%
Annotated Bibliography	20%
Peer-Review Symposium	20%
Final Paper	30%

Grading Scale:

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

Attendance and Participation: 10%

Attendance, deep thought, reading the material, attentiveness, and interest are vital to your success in class. Active participation enhances the educational experience for everyone. If you must miss class due to participation in athletics, religious observances, or the like, please inform the instructor in advance. If you are ill or experience a documentable family or personal emergency, you are likewise required to contact the instructor as soon as possible. In the event of an unexcused absence, it is the responsibility of the student to determine what he or she has missed from fellow students.

I will be taking attendance. If you have more than two unexcused absences, you will lose the following points from your final grade:

4 classes—4 points

5 classes—5 points

6 classes—6 points, etc.

This course will be highly participatory. You should come to class prepared to discuss the reading in a meaningful way: offer analysis of images, raise questions or answer questions, engage your peers, address interdisciplinary thinking, and make comments related to the issues at hand.

Critical Reading Response Papers: 20%

As part of the focus on critical thinking, reading, and writing, students will write critical response papers (2 pages each – around 500-600 words) about FOUR of the course readings. In these short papers, students will explain and evaluate the author's argument, sources, and methodology.

Response Papers will require students to describe and analyze a range of perspectives on how citizenship has been constituted within American visual culture, and how such perspectives differ across social, political, and historical communities.

Further instructions about individual readings and how they relate to weekly topics will be discussed as a group in class.

Abstract and Annotated Bibliography: 20%

In preparation for the Final Paper (described below), students will submit a one-page Abstract describing

their paper topic, along with a bibliography of five research resources related to the artwork they have selected.

The Abstract should clearly and succinctly state how the Paper will explore the following key questions: what did an American citizen look like in the newly formed United States? do representations "reflect" or "construct" concepts of citizenship? Who was the intended audience for such representations? Do such representations still hold today, or how have they changed? How can we critique and interrogate these representations? What / who is missing? is the visual still an important register of belonging and nationhood?

Each source in the Bibliography must be properly referenced and should include 2-3 sentences describing how it addresses different aspects (social, economic, race, ethnicity, gender) of how citizenship, democracy, and nationhood are made visible (or invisible) in the selected artwork.

Peer-Review Symposium: 20%

In preparation for the Peer-Review Paper Symposium, which will take place in class during the final weeks of the semester, students will pair up with a classmate and exchange drafts of their work-in-progress Final Paper. The task is to carefully read your partner's Paper, 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 Paper at the in-class Symposium.

The Presentation should identify the primary arguments of your partner's Paper and highlight the main points through analysis of their chosen artwork. The Presentation, which must be concise, should be devoted to a constructive assessment of your partner's Paper 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.

The Symposium will enable students to identify and think critically about how citizenship is constituted in and through visual representations. Discussions of student research topics will demonstrate that whether one sees oneself in social/cultural/political imagery is a critical part of identity-formation and, by extension, citizenship. Learning about the ways diverse individuals and groups have been represented in visual culture at key historical moments encourages reflection on the shifting stakes of citizenship for different groups.

Final Paper: 30%

Students will write a Final Paper (5-6 pages, 1,500 words, not including notes and bibliography) on an artwork of their choosing, but not discussed in-depth during the lectures. The purpose of the Paper is to think critically about how your artwork connects to themes explored in the course: citizenship, nationhood, and democracy. Is there anything we might consider "American" about your artwork? Who is the intended audience? How does your artwork visualize the relations between a citizen and national identity? Is the representation of citizenship inclusive, or are certain individuals/groups excluded? What does the artwork tell us about justice, equity, and diversity in the United States? Are there certain customs, biases, dispositions, rules associated with citizenship? Does your artwork suggest certain behaviours that enable participation as a citizen within a democracy? Can your artwork be read as a celebration of citizenship, or a critique, or is there some ambivalence that allows for individual interpretations?

The Paper 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.

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/>.

Disability Services: 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.

Mental Health and Wellbeing: As a student you may experience a range of issues that can cause barriers to learning, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance or reduce a student’s ability to participate in daily activities. The Ohio State University 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 or calling [614-292-5766](tel:614-292-5766). CCS is located on the 4th Floor of the Younkin Success Center and 10th Floor of Lincoln Tower. You can reach an on call counselor when CCS is closed at [614-292-5766](tel:614-292-5766) and 24 hour emergency help is also available 24/7 by dialing 988 to reach the Suicide and Crisis Lifeline.

Respect for Diversity: 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.

Religious Accommodations: It is Ohio State's policy to reasonably accommodate the sincerely held religious beliefs and practices of all students. The policy permits a student to be absent for up to three days each academic semester for reasons of faith or religious or spiritual belief. Students planning to use religious beliefs or practices accommodations for course requirements must inform the instructor in

writing no later than 14 days after the course begins. The instructor is then responsible for scheduling an alternative time and date for the course requirement, which may be before or after the original time and date of the course requirement. These alternative accommodations will remain confidential. It is the student's responsibility to ensure that all course assignments are completed.

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.

Schedule of Class Meetings & Readings

Week 1

Introduction & Overview

The Nation and its Citizens as an “Imagined Community”

Benedict Anderson, “Concepts and Definitions,” *Imagined Communities* (New York: Verso, 2006), pp. 5-7.

Alexis de Tocqueville, [extracts from] “Democracy in America,” (1835-1840).

Key Themes:

What is a nation? What does a nation look like in painting, sculpture, print? What is a citizen? How do artists represent belonging and citizenship? What is democracy? What is the role of a citizen within a democracy? Can we identify what citizenship and democracy look like today?

Week 2

Liberty in America: Symbols and Icons

Adam Greenhalgh, “‘Not a Man but a God’: The Apotheosis of Gilbert Stuart’s Athenaeum Portrait of George Washington,” *Winterthur Portfolio* 41 (Winter 2007): 269-303.

Mia L. Bagneris, et al., “On Edward Savage’s *The Washington Family*: Illuminating the Shadows of ‘Liberty,’” *George Washington and Blackness in American Art*, *American Art* 35.3 (Fall 2021): 2-14.

Key Themes:

What is a symbol? Do we have visual symbols that we use to represent citizenship? What is an icon? Are symbols and icons a shared visual language used by citizens to self-identify as part of a nation? What are the symbols and icons that were used to represent “America” and democracy when the nation was established? What do images of George Washington tell us about citizenship in the United States?

Week 3

Picturing the Nation’s First Citizens

Paul Staiti, “Character and Class: The Portraits of John Singleton Copley,” *Reading American Art*, eds Marianne Doezema and Elizabeth Milroy (New Haven and London: Yale University Press, 1998), pp. 12-37.

Margaretta M. Lovell, "Reading Eighteenth-Century American Family Portraits: Social Images and Self Images," *Critical Issues in American Art: A Book of Readings*, ed. Mary Ann Calo (Boulder, CO: Westview Press, 1998), pp. 35-45.

Key Themes:

How was citizenship within the new nation constituted within portraiture? How are class and character connected with citizenship? How did early Americans self-identify as citizens? How are portraits "social images," and why are they significant for establishing visual signifiers of citizenship? Are these visual signifiers still legible today?

Week 4

Representing Democracy: The U.S. Capitol

Vivien Green Fryd, "Two Sculptures for the Capitol: Horatio Greenough's *Rescue* and Luigi Persico's *Discovery of America*," *Critical Issues in American Art: A Book of Readings*, ed. Mary Ann Calo (Boulder, CO: Westview Press, 1998), pp. 93-108.

Vivien Green Fryd, "Lifting the Veil of Race at the U.S. Capitol: Thomas Crawford's *Statue of Freedom*," *Commonplace* 10.4 (July 2010).

Key Themes:

How is citizenship represented in art commissioned for the US Capitol? Who decides what an "American" looks like, and who is included in historical images the nation? Why do governments and political leaders commission artworks to represent the nation? How is citizenship connected with power, and how is this visualized?

Week 5

"Nature's Nation," Manifest Destiny, and American Empire

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.

Roger Cushing Aikin, "Paintings of Manifest Destiny: Mapping the Nation," *American Art* 14.3 (October 2000): 79-89.

Key Themes:

What is Manifest Destiny and how is it connected to imperialism? Are these concepts still important today? How is Manifest Destiny represented visually? What purpose do images serve within the process of nation-formation? Why was landscape painting the dominant visual form during the early and mid-19th century?

Week 6

First Peoples and the "Vanishing Indian"

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. 208-31.

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. 150-62.

Key Themes:

Where do First Peoples fit within the concept of American citizenship? Why? How have assumptions about territory and power been represented in artworks? How do images of First Peoples differ from images created by First Peoples? Is citizenship inclusive? Where are First Peoples within historical images of the nation? What does this say about democracy?

Week 7**Democracy at the Polls: Citizenship in Antebellum America**

Elizabeth Johns, "Ordering the Body Politic," *American Genre Painting: The Politics of Everyday Life* (New Haven and London: Yale University Press, 1991), pp. 1-23.

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.

Key Themes:

Who was a citizen within the United States? What is representational democracy? Who could vote? What do early images of America and its peoples tell us about democracy and citizenship? How do images contribute to our belief system?

Week 8**At Home in America: Separate Spheres**

Sarah Burns, "Pantaloon vs. Petticoat: Gender and Identity in Antebellum America," (Chichester: Wiley-Blackwell, 2015) [E-Book available through OSU Thompson Library catalog], pp. 378-94.

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; 320-24.

Key Themes:

How are gender and sexuality represented in visual images? What insights can we gain by looking closely at images of public and private spaces? How is citizenship performed in our daily activities, and what spaces do we associate with these activities? How is citizenship constituted through lived experience and cultural tradition?

Week 9**A Nation Divided**

Alan Trachtenberg, "Albums of War: Reading Civil War Photographs," *Critical Issues in American Art*, ed. Mary Ann Calo (Boulder, CO: Westview Press, 1998), pp. 135-54.

Sally Mills, [extracts from] *Winslow Homer: Paintings of the Civil War* (San Francisco: Fine Arts Museum of San Francisco, 1988).

Key Themes:

How did the Civil War impact what it meant to be an American? How do visual representations contribute to conflicting beliefs about nationhood and citizenship? Do images provide facts? Are images objective? Is seeing the same as believing?

Week 10**Monuments of Emancipation**

Michael Hatt, "Sculpting and Lynching: The Making and Unmaking of the Black Citizen in Late Nineteenth-Century America," *Oxford Art Journal* 15.1 (1992): 21-35.

Scott Sandage, "A Marble House Divided: The Lincoln Memorial, the Civil Rights Movement, and the Politics of Memory," *The Journal of American History* 80 (June 1993): 135-67.

Key Themes:

What is freedom within a democracy? Are American citizens free? What does freedom look like? How do you represent emancipation? Do different people picture freedom differently? How is race implicated in citizenship? What does racism look like? What does anti-racism look like? Can different groups represent one another? What is freedom of expression, and why is this important within a democracy? Is freedom of expression a right of citizenship?

Week 11

The Frontier

J. Gray Sweeney, "Racism, Nationalism, and Nostalgia in Cowboy Art," *Oxford Art Journal* 15.1 (1992): 67-80.

Frederick Jackson Turner, "The Significance of the Frontier in American History," July 12, 1893.

Key Themes:

How had images of First Peoples, Manifest Destiny, and imperialism transformed by the end of the 19th century? Had ideas about citizenship changed? Is citizenship a flexible and fluid concept? Is citizenship constituted through actions? Can artworks serve as sources of historical knowledge about nationhood, identity, and democracy? How do images shape our belief system?

Week 12

"It was we, the people; not we, the white male citizens . . . who formed the Union."

Alice Sheppard, "Suffrage Art and Feminism," *Hypatia* 5.2 (Summer 1990): 122-36.

Judy Sund, "Columbus and Columbia: Man of Genius Meets Generic Woman, Chicago, 1893," *Critical Issues in American Art*, ed. Mary Ann Calo (Boulder, CO: Westview Press, 1998), pp. 221-42.

Key Themes:

How do the concepts of justice and citizenship interact with structures of power and/or advocacy for social change? How are equity and inclusivity represented in visual culture? Can images be tools for transformation?

Weeks 13-14

Peer-Review Essay Symposium

Week 15

Conclusion and Return of Feedback

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><i>Completion 3 assignments which build skills in connecting individual experiences with broader population-based patterns (Assignments #1, #2, #3)</i></p> <p><i>Completion of 3 quizzes in which students demonstrate comprehension of the course readings and materials.</i></p>
<p>ELO 2.1 <i>Identify, describe, and synthesize approaches or experiences.</i></p>	<p><i>Students engage in advanced exploration of each module topic through a combination of lectures, readings, and discussions.</i></p> <p><u>Lecture</u> <i>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.</i></p> <p><u>Reading</u> <i>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.</i></p> <p><u>Discussions</u> <i>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.</i></p> <p><i>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.</i></p>
<p>ELO 2.2 <i>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.</i></p>	<p><i>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.</i></p> <p><i>Some examples of events and sites:</i> <i>The Paris Commune, an 1871 socialist uprising violently squelched by conservative forces</i></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> <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> <i>The Marais, a vibrant Paris neighborhood inhabited over the centuries by aristocrats, then Jews, then the LGBTQ+ community, among other groups.</i>
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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>"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.</p>
<p>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.</p>	<p>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.</p>