

Term Information

Effective Term Spring 2024

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 4798.03
Course Title Gothic Art, Architecture, and Ecology in Paris
Transcript Abbreviation Gothic Art Paris
Course Description This course investigates the cathedrals of Gothic Paris and the Ile de France, the most famous monuments of European medieval art. The course explores the history of these buildings in their cultural, political, social, artistic, environmental, and ecological contexts. The course covers medieval buildings but also the sculptures, stained glass, textiles, and precious objects that filled them.
Semester Credit Hours/Units Fixed: 3

Offering Information

Length Of Course 14 Week, 8 Week, 6 Week, 4 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 Seminar
Grade Roster Component Seminar
Credit Available by Exam No
Admission Condition Course No
Off Campus Sometimes
Campus of Offering Columbus, Lima, Mansfield, Marion, Newark, Wooster

Prerequisites and Exclusions

Prerequisites/Corequisites Permission of instructor (education abroad course)
Exclusions
Electronically Enforced Yes

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

Lived Environments

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

- -Understand the development of Gothic architecture in Paris and surrounding cities from the 12th-14th centuries.
- Be able to discuss medieval buildings and their decoration in their cultural, political, ecological, and environmental contexts.

Content Topic List

- Medieval architecture
- Art and Ecology
- Medieval Environmental History
- Medieval cities and urban history
- Medieval sculpture and stained glass

Sought Concurrence

No

Attachments

- Curriculum Map HA4798.03.docx: HA 4798.03 Curriculum Map
(Other Supporting Documentation. Owner: Whittington, Karl Peter)
- GE Lived Environments Worksheet - HistArt 4798.03.pdf: HA 4798.03 GE Worksheet - Lived Environments
(GEC Model Curriculum Compliance Stmt. Owner: Whittington, Karl Peter)
- HA 4798.03 - Credit Hours.docx: HA 4798.03 - Credit Hours
(Other Supporting Documentation. Owner: Whittington, Karl Peter)
- HistArt 4798.03 - Cover Letter.docx: HA 4798.03 - Cover Letter
(Cover Letter. Owner: Whittington, Karl Peter)
- HistArt 4798.03 Syllabus.docx: HA 4798.03 - Syllabus
(Syllabus. Owner: Whittington, Karl Peter)
- HistArt 4798.03 Syllabus - Revised Nov 2023.docx: HA 4798.03 - REVISED Syllabus
(Syllabus. Owner: Whittington, Karl Peter)

Comments

- I have made the changes requested in the email from Michael Hilty on 10/24/2023. The revised syllabus is attached.
(by Whittington, Karl Peter on 11/03/2023 12:01 PM)
- Please see Subcommittee feedback email sent 10/24/2023. *(by Hilty, Michael on 10/24/2023 12:08 PM)*
- - Per OAA, please make sure that this course in the GEN has all the campuses checked off. That doesn't mean that the course in actuality needs to be offered on all campuses. It's just that OAA no longer wants those technical barriers in place (having other campuses not checked off) for courses in the new GE. If you have very, very strong reasons to not want this, please upload short appeal/rationale for OAA.
- The form in curriculum.osu.edu and the credit hour rationale say that this is a 3-credit hour course. However, the syllabus indicates at the top that this will be a 4-credit course. Also, please be aware that if you could turn this into a 4-credit High Impact Practice course, there would likely be interest amongst students (since many students are looking for 4-cr HIP theme courses). This is one that could fit this need (if you are interested).
Let me know if you have any questions. *(by Vankeerbergen, Bernadette Chantal on 06/27/2023 02:10 PM)*

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Whittington, Karl Peter	06/15/2023 03:20 PM	Submitted for Approval
Approved	Whittington, Karl Peter	06/15/2023 03:20 PM	Unit Approval
Revision Requested	Vankeerbergen, Bernadette Chantal	06/27/2023 02:15 PM	College Approval
Submitted	Whittington, Karl Peter	07/01/2023 12:42 PM	Submitted for Approval
Approved	Whittington, Karl Peter	07/01/2023 12:42 PM	Unit Approval
Approved	Vankeerbergen, Bernadette Chantal	10/02/2023 04:39 PM	College Approval
Revision Requested	Hilty, Michael	10/24/2023 12:08 PM	ASCCAO Approval
Submitted	Whittington, Karl Peter	11/03/2023 12:01 PM	Submitted for Approval
Approved	Whittington, Karl Peter	11/03/2023 12:01 PM	Unit Approval
Approved	Vankeerbergen, Bernadette Chantal	11/03/2023 01:24 PM	College Approval
Pending Approval	Jenkins, Mary Ellen Bigler Hanlin, Deborah Kay Hilty, Michael Neff, Jennifer Vankeerbergen, Bernadette Chantal Steele, Rachel Lea	11/03/2023 01:24 PM	ASCCAO Approval

**HistArt 4798.03:
Gothic Art, Architecture, and Ecology in Paris
3 credit hours
GE Themes Course in Lived Environments**

Prof. Karl Whittington
Associate Professor and Department Chair, Department of History of Art
201 Pomerene Hall
whittington.78@osu.edu

Gothic Art, Architecture, and Ecology in Paris

This course investigates the most famous and central monuments in all of medieval art: the cathedrals of Gothic France. These vast buildings have astonished viewers since their construction with their soaring vaults, intricate architectural detail, and vast artistic programs in sculpture and stained glass. This course investigates the history and historiography of these buildings in their cultural, political, social, artistic, environmental, and ecological contexts. We will explore not only the architecture but the works of art that filled these spaces: stained glass, sculpture, textiles, liturgical objects, and more. The focus will not be on a chronological evolution of the Gothic style, but rather on understanding how these buildings reveal the complexities of different patrons and builders, materials and environments, local political contexts, and aesthetic and theological choices. The course will also include a focus on materiality and ecology: the ways in which the materials and facture of works of medieval art and architecture impacted the urban and rural environments of medieval Europe and shaped the experiences of people living in them.

The course is organized around intensive reading and instruction in the first two weeks, followed by two weeks on-site in Paris looking at these medieval buildings, and the objects which originally ornamented them (some still *in situ* and others in museums in Paris such as the Musée du Louvre and the Musée Cluny). We will also take field trips outside of the city to examine major cathedrals in Chartres, Reims, Amiens, and S. Denis. Initially, assignments will focus on giving students adequate background to engage with the works of art in the study-abroad portion of the course. Each student will be responsible for presenting a summary of a scholarly article on one of the monuments we visit on the trip (in the case of the largest and most important buildings, 2-3 students will be assigned to different aspects of the building and its decoration).

Course Assignments, Readings, and Grading

Grading

Quiz on Terminology	10%
Presentation Abroad	30%
Paper Assignment: Close Looking	25%
Attendance and Participation	25%
Notes/Journal	10%

Course Readings

There will be no textbook for the course; instead, all readings will be posted on Carmen.

Quiz on Terminology:

Students will be given a list of art and architectural terms to learn prior to departing for Paris; these will be covered during the first class sessions. Students will then take a short quiz on the last day of class in Columbus to demonstrate mastery of these terms. This will ensure that we can have discussions on-site in Paris that include relevant terminology about medieval art and architecture.

Attendance and Participation:

Students are expected to attend every class meeting, both in Columbus and in Paris. If for any reason a class must be missed, this should be discussed with the instructor beforehand. Both in Columbus and in Paris, participation in all course discussion is expected; this is a course where learning takes place hands-on and in conversation/collaboration with the instructor and with peers. Participation includes reading the relevant articles before class and being ready to discuss them, engaging directly with works of art and architecture and asking questions about them, and engaging with fellow students about course material.

Paper Assignment: Close Looking

Each student will be asked to complete a close looking assignment and paper as part of our time in Paris. Each student will choose a single art object – a painting, sculpture, tapestry, reliquary, etc. – in the Cluny Museum (the National Museum of Medieval Art in France). Students will spend two hours in front of this single work, taking notes about their evolving experience. The assignment follows the model discussed in this article, which students should read before completing the assignment : <http://harvardmagazine.com/2013/11/the-power-of-patience> Further details will be given about the assignment later, but at the end of the term students should submit via email a typed, revised version of the notes that they've taken in front of the paper (at least 1000 words).

Journal/Notes:

Each student will keep a journal while in Paris. This is intended as an academic journal, rather than primarily a personal one. Students are expected to take notes during instructor/student presentations and class discussions, and to use their journals when they are given time on their own to engage with buildings or museum collections, taking notes, sketching buildings or artworks, or otherwise engaging with the material. Instructors will not read every word of these journals, but three times during the course there will be a brief "journal check" where the TA will take a quick look at students' journal to make sure they reflect sustained engagement with course materials.

General Education – LIVED ENVIRONMENTS THEME

The Lived Environments theme is intended to enable students to explore issues related to humans and their lived environments through both objective and subjective lenses

inclusive of physical, biological, cultural and aesthetic space that individuals and groups occupy, and the relationship between humans and these environments.

GOALS OF LIVED ENVIRONMENTS THEME:

1. Successful students will analyze “Lived Environments” at a more advanced and in-depth level than in the Foundations component.
2. Successful students will integrate approaches to understanding lived environments 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 a range of perspectives on the interactions and impacts between humans and one or more types of environment (e.g., agricultural, built, cultural, economic, intellectual, natural) in which humans live.
4. Successful students will analyze a variety of perceptions, representations and/or discourses about environments and humans within them.

EXPECTED LEARNING OUTCOMES (ELOs)

Successful students are able to:

- 1.1 Engage in critical and logical thinking about the topic or idea of lived environments.
- 1.2 Engage in an advanced, in-depth, scholarly exploration of the topic or idea of lived environments.
- 2.1 Identify, describe, and synthesize approaches or experiences as they apply to lived environments.
- 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 Engage with the complexity and uncertainty of human-environment interactions.
- 3.2 Describe examples of human interaction with and impact on environmental change and transformation over time and across space.
- 4.1 Analyze how humans’ interactions with their environments shape or have shaped attitudes, beliefs, values and behaviors.
- 4.2 Describe how humans perceive and represent the environments with which they interact.
- 4.3 Analyze and critique conventions, theories and ideologies that influence discourses around environments.

History of Art 4789.03 addresses the Lived Environments theme in numerous ways. It studies works of art and architecture in Paris as part of a network of urban and rural environments, complex social relationships, and natural and artificial materials. Students will reflect on the ways in which works of art and architecture shaped medieval peoples’ perceptions of their environment, as well as how the actual construction and facture of these monuments and objects left tangible traces on the medieval landscape through resource extraction. We will explore how social, economic, political, and religious rituals and practices shaped the design and experience of medieval Paris.

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.

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

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 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.

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 or the course TA. We are always open to listening to students' experiences, and want to work with students to find acceptable ways to process and address the issue.
- Discuss the situation with 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

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.

COURSE SCHEDULE:

(all readings and assignment descriptions available on Carmen)

COLUMBUS – WEEKS ONE AND TWO (8 class meetings)

Class 1 - Course Introduction

Class 2 - Introduction to the Study of the Middle Ages

-defining terms

-organizing principles: sacred/secular, elite/popular, urban/rural

Class 3 - Introduction to Architecture: How to “Read” a Building

-plans, elevations, environments

-read: *Paulette Singley, “How to read architecture” (2019), p. 1-30*

Class 4 - What is Gothic Architecture?

-From Romanesque to Gothic, terminology of Gothic architecture

-read: *John Ruskin, “The Nature of Gothic” (1853), p. 33-63*

-read: *James Snyder, “The Meaning of Gothic” (2005) p. 343-349*

Class 5 - The idea of “Gothic,” then and now

-Historiography of the field

-Key historical approaches to Gothic architecture

-watch at home: *NOVA Program, “Building the Great Cathedrals”*

<https://vimeo.com/23970658>

Class 6 - Introductory Historical Context: Northern France in the 12th-13th Cent

-read: *Michael Camille, “A Shop on the Street of Illuminators” (1996) p. 10-50*

-read: *John Baldwin, “Paris 1200” (2006), p. 1-17*

-Quiz on Architectural Terminology

Class 7 - Introduction to Art and Ecology

-read: *Tim Ingold, “Making” (2013), 1-10*

-read: *exhibition guide for “The Nature of Things: Medieval Art and Ecology”*. <https://pulitzerarts.org/art/medieval-art-and-ecology/>

-VISIT to Special Collections Library to view medieval manuscripts

Class 8 - Individual Meetings with Instructor

Students should read through their presentation materials by the time of this meeting

LOGISTICS TO DISCUSS IN COLUMBUS:

- eating and ordering in French restaurants
- expectations for student conduct abroad
- travel logistics, health, and safety
- choose topics for student presentations abroad
- what to pack
- compiling some course materials to bring along
- reviewing emergency procedures
- finalizing room assignments
- discuss logistics of getting around the city

PARIS – WEEKS THREE AND FOUR

Day 1 TRAVEL

- Depart Columbus

Day 2 ARRIVAL

- Arrive in Paris
- Check into hotel
- Tour of the neighborhood later in the afternoon

Day 3 MEDIEVAL PARIS: THE CITY

- Walking tour of the medieval city, including visits to medieval city walls, Saint-Germain des Pres, and exterior of Notre Dame (approx. 10:00-3:00)
- student presentation: the Seine river as a conduit for materials
- student presentation: the demographics of medieval Paris
- read: *Yarrow and Jones, "Stone is stone: engagement and detachment in the craft of conservation masonry" (2014), p. 256-275*

Day 4 THE ORIGINS OF GOTHIC: S. DENIS

- Visit to the Basilica of S. Denis (approx. 9:00-2:00)
- student presentation: Abbot Suger and gothic architecture
- student presentation: stained glass windows and exegesis
- read: *excerpts from Abbot Suger's "De Administratione" (primary source - 5 pages)*

Day 5 CHARTRES: GLASS AND STONE

- Day Trip to Chartres Cathedral (approx. 9:00-6:00)
- student presentation: the stonemasons of chartres
- student presentation: the rose window
- read: *Philip Ball, "Universe of Stone" (2008), 1-10*

Day 6 ROYAL PARIS: SAINTE-CHAPPELLE AND VINCENNES

- Visit to the Sainte-Chappelle (approx. 9:00-12:00)
- Visit to the Chateau de Vincennes (approx. 1:00-4:00)
- student presentation: the ecology of stained glass
- student presentation: Louis IX
- read: *Gerald Guest, "The Prodigal's Journey" (2006), 1-30*

- Day 7 **CLUNY MUSEUM: MATERIALS AND MATERIALITY**
-Visit to the Cluny Museum (approx. 10:00-1:00)
-student presentation: the damaged statues from Notre Dame
-student presentation: the ecology of Gothic ivories
- Day 8 **GOTHIC STRUCTURE: AMIENS**
-Day trip to Amiens Cathedral (approx. 9:00-6:00)
-student presentation: structural issues at Amiens
-student presentation: the ethics of reconstructing/repairing medieval buildings
-read: Stephen Murray, *A Gothic Sermon* (2004), p. 1-26
- Day 9 **LOUVRE – SACRED OBJECTS AND PRECIOUS MATERIALS**
-Visit to the Louvre Museum (approx. 10:00-1:00)
-student presentation: relics and reliquaries
-student presentation: how tapestries are made
-read: Cecily Hillsdale, *“The Eleanor Vase”* (2012), p. 1-10
- Day 10 **GOTHIC SCULPTURE - REIMS**
-Day trip to Reims - Reims Cathedral and Saint-Remi (approx. 9:00-6:00)
-student presentation: Marc Chagall at Reims
-student presentation: Gothic naturalism
-reading, excerpt from Jean Givens, *“Gothic Naturalism”* (2007), p. 1-22
- Day 11 **REVIVAL AND RECONSTRUCTION: NOTRE DAME IN PARIS**
-Notre Dame Cathedral, discussion of 19th century Gothic revivals and restorations, 2018 fire and restorations (approx. 10:00-1:00)
-student presentation: gargoyles
-reading: excerpt from Michael Camille, *“Monsters of Modernity: The Gargoyles of Notre Dame”*(2002), 1-25
- Day 12 **DEPARTURE**
-Check out of hotel
-Fly home

COURSE SCHEDULE:

COLUMBUS – WEEKS ONE AND TWO (8 class meetings)

-7 class meetings, 90 minutes each (plus one 30-minute meeting), 11 formal instruction hours total

Class 1 - Course Introduction

Class 2 - Introduction to the Study of the Middle Ages

-defining terms

-organizing principles: sacred/secular, elite/popular, urban/rural

Class 3 - Introduction to Architecture: How to “Read” a Building

-plans, elevations, environments

-read: *Singley, “How to read architecture”*

Class 4 - What is Gothic Architecture?

-From Romanesque to Gothic, terminology of Gothic architecture

-read: *Ruskin, “The Nature of Gothic”*

-read: *Snyder, “The Meaning of Gothic”*

Class 5 - The concept of “Gothic,” then and now

-Historiography of the field

-Key historical approaches to Gothic architecture

-watch at home: NOVA Program, “Building the Great Cathedrals”

<https://vimeo.com/23970658>

Class 6 - Introductory Historical Context: Northern France in the 12th-13th Cent

-read: *Camille, “A Shop on the Street of Illuminators”*

-read: *Baldwin, “Paris 1200” (excerpts)*

-Quiz on Architectural Terminology

Class 7 - Introduction to Art, Materiality, and Ecology

-read: *Ingold, “Making”*

-read: *exhibition guide for “The Nature of Things: Medieval Art and Ecology”*. <https://pulitzerarts.org/art/medieval-art-and-ecology/>

Class 8 - Individual Meetings with Instructor

Students should read through their presentation materials by the time of this meeting

LOGISTICS TO DISCUSS IN COLUMBUS:

-eating and ordering in French restaurants

-expectations for student conduct abroad

-travel logistics, health, and safety

-choose topics for student presentations abroad

-what to pack

-compiling some course materials to bring along

-reviewing emergency procedures

-finalizing room assignments

-discuss logistics of getting around the city

PARIS – WEEKS THREE AND FOUR

-27 total hours of formal instruction

Day 1

-Depart Columbus

Day 2

-Arrive in Paris
-Check into hotel
-Tour of the neighborhood later in the afternoon

Day 3

-Walking tour of the medieval city, including visits to medieval city walls, Saint-Germain des Pres, and exterior of Notre Dame (approx. 10:00-3:00)
-student presentation: the Seine river as a conduit for materials
-student presentation: the demographics of medieval Paris
-read: *Yarrow and Jones, "Stone is stone: engagement and detachment in the craft of conservation masonry"*
-3 hours of formal instruction, 2 hours of informal site visits

Day 4

-Visit to the Basilica of S. Denis (approx. 9:00-2:00)
-student presentation: Abbot Suger and gothic architecture
-student presentation: stained glass windows and exegesis
-read: *excerpts from Abbot Suger's "De Administratione"*
-3 hours of formal instruction, 2 hours of informal site visits

Day 5

-Day Trip to Chartres Cathedral (approx. 9:00-6:00)
-student presentation: the stonemasons of chartres
-student presentation: the rose window
-read: *Gerald Guest, "The Prodigal's Journey"*
-read: *excerpt from Ball, "Universe of Stone"*
-3 hours of formal instruction, 2 hours of informal site visits

Day 6

-Visit to the Sainte-Chappelle (approx. 9:00-12:00)
-Visit to the Chateau de Vincennes (approx. 1:00-4:00)
-student presentation: the ecology of stained glass
-student presentation: Louis IX
-reading, *excerpt from Meredith Cohen's book on the Saint-Chappelle*
-4 hours of formal instruction, 2 hours of informal site visits

Day 7

-Visit to the Cluny Museum (approx. 10:00-2:00)
-student presentation: the damaged statues from Notre Dame
-student presentation: the ecology of Gothic ivories
-read: *article, "The Lady and the Unicorn"*
-2 hours of formal instruction, 2 hours of informal site visits

Day 8

- Day trip to Amiens Cathedral (approx. 9:00-6:00)
- student presentation: structural issues at Amiens
- student presentation: the ethics of reconstructing/repairing medieval buildings
- read: excerpt from Stephen Murray, *A Gothic Sermon*
- 3 hours of formal instruction, 2 hours of informal site visits*

Day 9

- Visit to the Louvre Museum (approx. 10:00-3:00)
- student presentation: relics and reliquaries
- student presentation: how tapestries are made
- read: Cecily Hilsdale, *"The Eleanor Vase"*
- 3 hours of formal instruction, 2 hours of informal site visits*

Day 10

- Day trip to Reims - Reims Cathedral and Saint-Remi (approx. 9:00-6:00)
- student presentation: Marc Chagall at Reims
- student presentation: Gothic naturalism
- reading, excerpt from Jean Givens, *"Gothic Naturalism"*
- 3 hours of formal instruction, 2 hours of informal site visits*

Day 11

- Notre Dame Cathedral, discussion of 19th century Gothic revivals and restorations, 2018 fire and restorations (approx. 10:00-1:00)
- student presentation: gargoyles
- reading: excerpt from Michael Camille, *"Monsters of Modernity: The Gargoyles of Notre Dame"*
- 3 hours of formal instruction*

Day 12

- Check out of hotel
- Fly home

CLASS TOTAL HOURS: 11 formal instructional hours in Columbus and 27 in Paris, 38 Total (37.5 required for 3 credit hours)



June 15, 2023

New Study Abroad Course Request: HA 4798.03

Please see enclosed my materials for a new study abroad course request for History of Art 4798.03: Gothic Art, Architecture, and Ecology in Paris. I have attached a syllabus, credit hour calculation, GE Lived Environments Worksheet, and major curriculum map.

This is a request for the creation of a new course number, but I wanted to articulate that this is NOT a new course. I have taught this study abroad course three times previously, in May 2013, May 2015, and May 2017, under the course number History of Art 4050: The Art of Paris. The course was a great success all three times, and I am excited to teach it again. I am requesting the new course number, History of Art 4798.03, to bring this course in line with other study abroad courses in our department and with the College of Arts and Sciences preferences for numbering study abroad courses.

Please do contact me if you need any further information regarding the course.

Best,

Dr. Karl Whittington
Associate Professor and Department Chair
History of Art
The Ohio State University
Whittington.78@osu.edu

GE Theme course submission worksheet: Lived Environments

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 (Lived Environments)

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 Lived Environments

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 a range of perspectives on the interactions and impacts between humans and one or more types of environment (e.g. agricultural, built, cultural, economic, intellectual, natural) in which humans live.

GOAL 4: Successful students will analyze a variety of perceptions, representations and/or discourses about environments and humans within them.

	Course activities and assignments to meet these ELOs
ELO 3.1 Engage with the complexity and uncertainty of human-environment interactions.	
ELO 3.2 Describe examples of human interaction with and impact on environmental change and transformation over time and across space.	
ELO 4.1 Analyze how humans’ interactions with their environments shape or have shaped attitudes, beliefs, values and behaviors.	
ELO 4.2 Describe how humans perceive and represent the environments with which they interact.	
ELO 4.3 Analyze and critique conventions, theories, and ideologies that influence discourses around environments.	