

---

## Term Information

Effective Term Spring 2025

## 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 2007  
Course Title From Buddha to Bollywood: Art and Architecture of Southern Asia  
Transcript Abbreviation Art South Asia  
Course Description This course is designed to offer students a comprehensive overview of the diverse visual cultures of South Asia. We will delve into a broad range of topics, including architecture, sculpture and painting, performative traditions, and film. In lectures, discussions, and assignments, we will develop a critical vocabulary to better understand and interrogate the rich visual heritage of India.  
Semester Credit Hours/Units Fixed: 3

## Offering Information

Length Of Course 14 Week, 8 Week, 7 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 Lecture  
Grade Roster Component Lecture  
Credit Available by Exam No  
Admission Condition Course No  
Off Campus Never  
Campus of Offering Columbus, Lima, Mansfield, Marion, Newark, Wooster

## Prerequisites and Exclusions

Prerequisites/Corequisites none  
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

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**

- Students will learn about the diverse cultures of visual art, film, and performance in India, from the ancient to contemporary periods, focusing particularly on issues of gender, sexuality, race, ethnicity, and caste.

### **Content Topic List**

- Art in India
- Architecture in India
- Buddhist Art
- Hindu Art
- Islamic Art
- Film and Television in India
- Gender and Sexuality in Indian Art
- Race, Ethnicity, and Caste in India

### **Sought Concurrence**

Yes

## Attachments

- HistArt 2007 - Buddha to Bollywood Syllabus - FINAL.docx: HA2007 Syllabus  
*(Syllabus. Owner: Whittington, Karl Peter)*
- Buddha to Bollywood Worksheet - FINAL.pdf: GE Worksheet  
*(Other Supporting Documentation. Owner: Whittington, Karl Peter)*
- HistArt 2007 - Curriculum Map.docx: Curriculum Map  
*(Other Supporting Documentation. Owner: Whittington, Karl Peter)*
- TFMA Concurrence - From Buddha to Bollywood.pdf: Concurrence from TFMA  
*(Concurrence. Owner: Whittington, Karl Peter)*
- Concurrence from NESA.pdf: Concurrence from NESA  
*(Concurrence. Owner: Whittington, Karl Peter)*
- HistArt 2007 - GE Worksheet Revised.pdf: REVISED - GE Worksheet  
*(Other Supporting Documentation. Owner: Whittington, Karl Peter)*
- HistArt 2007 - Syllabus - Revised.docx: REVISED - Syllabus  
*(Syllabus. Owner: Whittington, Karl Peter)*
- HistArt 2007 - Syllabus - Revised Sept 2024 - LVPA Only.docx: FINAL REVISED SYLLBUAS  
*(Syllabus. Owner: Whittington, Karl Peter)*

**Comments**

- 1/17/2024 - done - concurrence from NESA attached

7/15/24 - revisions complete. we removed the Historical/Cultural studies GE category to try to streamline this, and are sticking just with LVPA and REGD. We hope we have now covered all the bases - we want to offer this new course in SP2025

9/23/24 - Course is resubmitted with all changes made that were requested (contingencies and recommendations). For now, we are removing the REGD request from the curriculum proposal (and have removed the REGD language from the syllabus). Right now we just need to get the course on the books for Spring. Once approved for LVPA and in the system, we will resubmit later a revised syllabus for consideration in the REGD category. *(by Whittington, Karl Peter on 09/23/2024 02:33 PM)*

- Please see feedback email sent to department 09-23-2024 RLS *(by Steele, Rachel Lea on 09/23/2024 12:08 PM)*
- Please see Subcommittee feedback email sent 2/20/24. *(by Neff, Jennifer on 02/20/2024 01:16 PM)*
- - Per OAA, please check off all campuses for courses in the new GE.
  - Please request a concurrence from the Dept of NESA, as they have a South Asia Studies section (which includes a course on Bollywood etc). *(by Vankeerbergen, Bernadette Chantal on 01/12/2024 04:37 PM)*

**Workflow Information**

Status	User(s)	Date/Time	Step
Submitted	Whittington, Karl Peter	01/11/2024 03:16 PM	Submitted for Approval
Approved	Whittington, Karl Peter	01/11/2024 03:17 PM	Unit Approval
Revision Requested	Vankeerbergen, Bernadette Chantal	01/12/2024 04:37 PM	College Approval
Submitted	Whittington, Karl Peter	01/17/2024 04:54 PM	Submitted for Approval
Approved	Whittington, Karl Peter	01/17/2024 04:54 PM	Unit Approval
Approved	Vankeerbergen, Bernadette Chantal	01/17/2024 04:58 PM	College Approval
Revision Requested	Neff, Jennifer	02/20/2024 01:16 PM	ASCCAO Approval
Submitted	Whittington, Karl Peter	07/15/2024 11:34 AM	Submitted for Approval
Approved	Whittington, Karl Peter	07/15/2024 11:34 AM	Unit Approval
Approved	Vankeerbergen, Bernadette Chantal	09/05/2024 04:52 PM	College Approval
Revision Requested	Steele, Rachel Lea	09/23/2024 12:08 PM	ASCCAO Approval
Submitted	Whittington, Karl Peter	09/23/2024 02:35 PM	Submitted for Approval
Approved	Whittington, Karl Peter	09/23/2024 02:35 PM	Unit Approval
Approved	Vankeerbergen, Bernadette Chantal	09/23/2024 02:55 PM	College Approval
Pending Approval	Jenkins, Mary Ellen Bigler Hanlin, Deborah Kay Hilty, Michael Neff, Jennifer Vankeerbergen, Bernadette Chantal Steele, Rachel Lea	09/23/2024 02:55 PM	ASCCAO Approval

## HistArt 2007

### **From Buddha to Bollywood** *Art and Architecture of Southern Asia*

Instructor: Ujaan Ghosh

Email: [Ghosh.301@osu.edu](mailto:Ghosh.301@osu.edu)

Office hours: Wednesday 11:30-12:30 and by appointment

Office Address: 224 Pomerene Hall

Course Number: 2007

**Credit hours and work expectations:** This is a **3-credit-hour course**. According to Ohio State policy, students should expect to spend around 3 hours per week in class, and around 6 hours per week on homework (reading and assignment preparation, for example) to receive a grade of (C) average.

**Course Description:** This course is designed to offer students a comprehensive overview of the diverse visual cultures of South Asia. We will delve into a broad range of topics, including architecture, sculpture and painting, performative traditions, and film. Through lectures, discussions, and assignments, we will develop a critical vocabulary to better understand and interrogate the rich visual heritage of the Indian subcontinent. Our focus will be on exploring the various ways in which visual culture has been utilized as a modality to express political power, gender roles, ethnic and racial identity, diverse religious beliefs, and social aspirations. Further, the course steers attention to questions of gender and identity in the South Asian context as they are expressed through artistic practice. Additionally, we will take a closer look at some of the foundational pedagogical debates and conversations surrounding South Asian Art. By the conclusion of the course, students will have a comprehensive understanding of the diverse artistic traditions as they are practiced in South Asia, and an appreciation for art's intersection with complex issues of race, ethnicity, gender, and politics.

### **GE Requirements**

For students who entered the University in Autumn 2022 or later, this course counts for the **GEN Foundation: Literary, Visual and Performing Arts**. For more details about how this course may apply to your individual degree plan, please see your academic advisor.

### **GE COURSE OBJECTIVES**

The stated Learning Outcomes as they are relevant to the course for these categories are as follows:

## LITERARY, VISUAL AND PERFORMING ARTS:

### Goals:

1. Successful students will analyze, interpret, and evaluate major forms of human thought, cultures, and expression, and demonstrate capacities for aesthetic and culturally informed understanding.
2. Successful students will experience the arts and reflect on that experience critically and creatively.

### Expected Learning Outcomes:

Successful students are able to:

- 1.1. Analyze and interpret significant works of visual, spatial, literary, and/or performing arts and design.
- 1.2. Describe and explain how cultures identify, evaluate, shape, and value works of literature, art, and design.
- 1.3. Evaluate how artistic ideas influence and shape human beliefs and the interactions between the arts and human perceptions and behavior.
- 1.4. Evaluate social and ethical implications in literature, visual and performing arts, and design.
- 2.1. Engage in informed observation and/or active participation within the visual, spatial, literary, or performing arts and design.
- 2.2. Critically reflect on and share their own experience of observing or engaging in the visual, spatial, literary, or performing arts and design.

*Buddha to Bollywood* addresses all these objectives in multiple ways. It engages works of art through close analyses of their style, function, subject matter, and meaning as well as the historical factors—political, social, and cultural—that contributed to their creation. The course lectures, readings, and other assignments are designed to enhance students' overall critical and analytic abilities, and they introduce students to artistic production in a wide range of media across South Asia. In addition, HA 2007 emphasizes general principles and strategies of visual analysis through which students can appreciate and begin to understand works of art from historical and cultural contexts other than those included in the course itself. The assignments, exams, and readings in this course aim to improve students' visual literacy, aiding them on their path towards becoming more effective global citizens.

## **Academic Misconduct**

Please thoroughly review the statement of academic misconduct as found in our University Website:

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/>.

Using Chat GPT and AI for this course will be considered plagiarism and constitutes academic misconduct.

## **Statement about 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 ill and need to miss class, including if you are staying home and away from others while experiencing symptoms of a viral infection or fever, please let me know immediately. In cases where illness interacts with an underlying medical condition, please consult with Student Life Disability Services to request reasonable accommodations. You can connect with them at [slds@osu.edu](mailto:slds@osu.edu); 614-292-3307; or [slds.osu.edu](http://slds.osu.edu).**

## **Diversity Statement**

I am committed to foster a learning environment where each student regardless of their gender identity, disability, sexuality, age, socioeconomic status, race, ethnicity, nationality, religion, and culture, feel welcome. My commitment to equity in education stems from my conviction that

together we can make a prosperous classroom. This is a good place to again re-iterate, please be respectful to your classmates both inside and outside the classroom. Here is also the note of commitment to diversity from the OSU

The Ohio State University affirms the importance and value of diversity in the student body. Our programs and curricula reflect our multicultural society and global economy and seek to provide opportunities for students to learn more about persons who are different from them. We are committed to maintaining a community that recognizes and values the inherent worth and dignity of every person; fosters sensitivity, understanding, and mutual respect among each member of our community; and encourages each individual to strive to reach his or her own potential. Discrimination against any individual based upon protected status, which is defined as age, color, disability, gender identity or expression, national origin, race, religion, sex, sexual orientation, or veteran status, is prohibited.

### **Mental Health and Wellbeing**

Please review this important resource from the OSU's website—

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

### **Religious Accommodation**

Ohio State has had a longstanding practice of making reasonable academic accommodations for students' religious beliefs and practices in accordance with applicable law. In 2023, Ohio State updated its practice to align with new state legislation. Under this new provision, students must be in early communication with their instructors regarding any known accommodation requests for religious beliefs and practices, providing notice of specific dates for which they request alternative accommodations within 14 days after the first instructional day of the course. Instructors in turn shall not question the sincerity of a student's religious or spiritual belief system in reviewing such requests and shall keep requests for accommodations confidential.

With sufficient notice, instructors will provide students with reasonable alternative accommodations with regard to examinations and other academic requirements with respect to students' sincerely held religious beliefs and practices by allowing up to three absences each

semester for the student to attend or participate in religious activities. Examples of religious accommodations can include, but are not limited to, rescheduling an exam, altering the time of a student's presentation, allowing make-up assignments to substitute for missed class work, or flexibility in due dates or research responsibilities. If concerns arise about a requested accommodation, instructors are to consult their tenure initiating unit head for assistance.

A student's request for time off shall be provided if the student's sincerely held religious belief or practice severely affects the student's ability to take an exam or meet an academic requirement and the student has notified their instructor, in writing during the first 14 days after the course begins, of the date of each absence. Although students are required to provide notice within the first 14 days after a course begins, instructors are strongly encouraged to work with the student to provide a reasonable accommodation if a request is made outside the notice period. A student may not be penalized for an absence approved under this policy.

If students have questions or disputes related to academic accommodations, they should contact their course instructor, and then their department or college office. For questions or to report discrimination or harassment based on religion, individuals should contact the [Office of Institutional Equity](#). (Policy: [Religious Holidays, Holy Days and Observances](#))

## Assignments and Grades

### Course Grade Breakdown:

Pop Quizzes	20 %
Midterm	25%
Final Exam	25%
Virtual Monuments Tour OR Creative Project	10%
Critical Reading Response and Critical Film Review	10%
Attendance and Class Participation	10%

### Pop Quizzes 20 %

There are **Three** pop quizzes spread throughout the semester worth 5 points/percent each. These pop quizzes will involve one or more of the following. Pop Quizzes will not take more than 15-20 minutes of your time to finish if you are optimally prepared.

1. Identification of Historic sites, monuments, cities, on Maps.
2. Slide identification. You will be shown a monument or artwork without any information on the slide. You will need to elaborate on key pieces of information relating to the said object (such as its name, related dates, its function etc).
3. Identification of passages from primary texts.



4. Multiple choice/multiple answer questions on lecture content (e.g. Selecting names and dates of buildings of specific architectural sites)
5. Matching of randomized columns where you will be expected to correlate congruent information.
6. Short answers (not more than two sentences) identifying significance of certain important aspects of artworks, buildings, and films.

Pop quizzes can only be made up for serious illness or a pre-approved absence, so make sure you do not miss class during the day of the quiz.

### **Midterm 25%**

One Midterm will focus on key themes, monuments, and films discussed in the class. You will have the opportunity to both demonstrate your ability to critically analyze lecture as well as reading content. There will be some questions that might test your basic ability to recognize visual artefacts and their significance, but the exams are weighted more to test your analytical skills.

The midterm will have two main components.

1. Two short comparative essays: Here, you will be shown a slide of two monuments/art objects, and you will have to compare and contrast the two artifacts. You will need to provide key information about its origin, function, dates, patronage, and significance. (allotted time: 2 X 10 minutes 20 minutes). Your answer could be in bullet points if you wish.
2. Essay type questions. These questions will require you to write three essays. Two of these essays will require you to draw from lecture content to answer them. The third essay will answer questions specifically based on a reading assigned in the course. (Allotted time 3X 20 minutes = 60 minutes)

Remember the exam is not supposed to blindsight you in any shape or form. What you will have in exams will be content that we will go over in class quite thoroughly.

### **Final Exam 25%**

The Final exam mirrors the Midterm in structure and will take place during the college-assigned exam time, after the final day of the class.

Additionally, the Final will have a critical reflection essay (no more than one page). You will be asked to reflect on what you have learned in the course about the Visual histories of South Asia and how they negotiate the variables of race, gender, and ethnicity. Has your opinion about South Asia remained the same since the first day of the class?

### **Virtual Monuments Tour OR Creative Project (10%)**

For this assignment, you will choose a monument that we will discuss in the course (refer to the syllabus and I will also provide you a more comprehensive list of monuments if you require one). This could be a temple, a stupa, a mosque, a church, any built space, that you find compelling. You will prepare a short 5-10 minute power point presentation, guiding us through the building. If you are handier with editing you can use other video editing platforms/software's/add music/effects etc. whatever you like. You can either use a face-cam or a voice over depending on what you are comfortable with.

You will need to do some online research about the said building, do some readings both academic and non-academic (and I am happy to provide you with any reference you might need) and guide your viewers through the building. You should ideally, speak about the buildings date of inception, its material composition, its patronage, the architectural style that it converses with, and the significance of this building.

Given this assignment requires some extra preparation, and may be the first of its kind that you have to prepare, there will be no class meeting before the deadline. You can use the lecture time to hone your presentation.

### **Alternatively (A Creative Project)**

You can produce artwork from a contemporary American scene (could be any subject of your choice) in either the style of Mughal Court Paintings or in the Style of Raja Ravi Verma. We will discuss Mughal court painting and Raja Ravi Verma before the assignment is due. It has to be your own work and should not be AI generated. For example, you can draw a Starbucks Scene as a Mughal painting.

### **Critical Reading Response and Critical Film Review (10%)**

Throughout the Semester, you will have **two** critical responses:

One of them will be to a set of prompts to a group of reading that you respond to and is due before Class #4 and Class #26

The prompt is detailed in the syllabus and will be discussed at greater length in class. For the critical reading response and the Film Review, you will have to engage with the readings assigned for the week.

The responses should be around 400-500 words focusing on an analytical reading of academic articles. They should be in MS word format and uploaded in Carmen by the due date.

### **Attendance and Class Participation 10%**

Class participation and attendance is mandatory and essential for success in the course. You are expected to attend all possible class meetings. You are allowed **Three** unexcused absences but

beyond that, you will need to provide a valid reason and communicate it to me (or if it is an exceptional circumstance, you need to reach out to me before).

More than two unexcused absences will start effecting your grade. For Four unexcused absences, your grade drops to a (B); For Five, your grade drops to a (C); Six takes it to a (D), and more than Six drops it to Zero.

For each class, I will circulate a sign-in sheet at the beginning.

### **Late Work and Extension**

If you need an extension, please reach out to me at least 72 hours before the deadline. If you submit a work later without an approved extension, you will lose the equivalent of a letter grade for each day the work is late.

### **Contesting Grades**

Please hold off all queries about grades after receiving them for 72 hours. If even after the elapsed time you feel your grade does not reflect your work— please write a one-page appeal outlining a) The specific instances where you think you were unfairly graded; b) why you think your paper should be re-graded.

**Required Textbook:** Partha Mitter, *Indian Art*, New York: Oxford University Press, 2001.  
Available at The Ohio State University Bookstore and online retailers.

All other readings are going to be uploaded in Carmen.

## COURSE SCHEDULE

### Week One

#### **Class #1      Understanding, Race, Gender, and Diversity of the Indian Subcontinent**

##### Agenda:

Course Expectations, Do's and Don'ts  
How to Succeed in the Course  
A discussion of Major Events, Periods, and Figures.

Watch Before Class: [How Diverse is India](#) (5:31 mins)

Reading: Tapati Guha Thakurata, "Art History and the Nude: On Art, Obscenity, and Sexuality in Contemporary India," in *Monuments, Objects, Histories: Institutions of Art in Colonial and Post-Colonial India* (New York: Columbia University Press, 2004), 237-267.

News Article: [Dalit boy stabbed for sporting moustache; third attack in a week in Gujarat village](#)

News Article: [Dalit student beaten to death for touching water pot](#)

Discussion Topics: How do we see race/ethnicity and caste in India? How can one reflect on the question of the Dalit student's death on simply touching the water pot? What does the riotous controversy around the nude depiction of a Hindu goddess by a Muslim artist tell us about the intersectionality of race, ethnicity, and gender in India? How does Guha Thakurata demonstrate the dichotomy of the actual condition of women in India who face regular marginalization and

yet an affront to a goddess causes an uproar? What does she suggest this tells us about the status of women in India.

## **Class#2                      Early Buddhist Art: The Stupas of Sanchi and Bahrut**

Listening Before Class: Sunil Khilnani, Incarnations: India in 50 Lives, [Buddha: Waking India Up \(15 mins\)](#)

Reading: *Indian Art*, 13-22; Reading: Susan L. Huntington, "Early Buddhist Art and the Theory of Aniconism," *Art Journal* 49, no. 4 (December 1, 1990): 401–8.

Discussion Question: How do Art Historians recover social, historical, and political attitudes based on visual evidence, in the absence of written records? How did narrative tradition develop in early Buddhist art? How did they survive in later Buddhist art? What changes do you notice between the early and later phases of this artistic tradition?

### Week Two

## **Class # 3                      Narrative motifs and Aniconism in Early Buddhism**

Reading: Vidya Dehejia, "Aniconism and the Multivalence of Emblems," *Ars Orientalis* 21 (1991): 45-66 and Anand Coomaraswamy, [The Origin of the Buddha Image](#), 287-329.

Listening/watching Before Class: Buddhist Jataka Tales: [Mahakapi Jataka](#) (10 mins)

Discussion Question: How did Eurocentrism influence the writings of British historians who suggested the Indian images of Buddha were derived from the Greeks? Reflect on how often, even today, we devalue the artistic achievement of the Global South and marginalized groups as derivative.

### **Critical Reflection #1**

**What Historical and Cultural factors led to the representation of the Buddha from its aniconic to its anthropomorphic phase? Elaborate your answer, drawing from the readings of Huntington, Dehejia, and Coomaraswamy. How did early European perceptions that Buddhist art was derived from Greeks impact the study of Buddhist Art?**

**Due on Carmen before Class.**

## **Class #4                      Mahabharata and the Age of Transition**

Reading: Excerpts of English Translation from the Mahabharata and the Bhagavad Gita (25 Pages).

Optional Podcast: [Arati Dhand Podcast on the Mahabharata](#) Episode 1 (20 mins)

Reading: Romila Thapar, *Early India From Origins to AD 1300*, 98-137.

Discussion Question: How do historians reconstruct social history from sources, usually castigated as parts of legends, ballads, and myths? What tools do historians use to construct the past from mnemonic devices such as the Mahabharata?

### Week Three

Class# 5      **Introducing Hinduism and Hindu Iconography: Religion, Gender, and the Body**

Read: Vidya Dehejia, [Recognizing the Gods](#) And Wendy Doniger, “The Three Human Aims,” *Against Dharma: Dissent in the Ancient Indian Sciences of Sex and Politics*, (New Haven: Yale University Press, 2018), 1-23.

Discussion Question: What are the key elements of Hindu iconography? What are the differences or similarities you notice between Buddhist icons and their Hindu counterparts? What does comparative iconography tell us about the visual culture of South Asia? What does Hindu iconographic tradition tell us when we compare the male figures with their female counterparts?

Class#6      **Can you write Poetry in Stone? The Temples of South India**

Reading: Padma Kaimal, “Playful Ambiguity and Political Authority in the Large Relief at Māmallapuram,” 1–27.

Discussion: How did literature and visual arts intersect in the stone relief of Mamallapuram in telling stories of kingship and political authority? What do these stories tell us about how the Pallava dynasty used artistic patronage to solidify their royal power? How were temples from North India different from the South? What caused this differing style?

### Week Four

Class #7      **Queens, Patronage, and the Hindu Temple**

Reading: Padma Kaimal, “A Man’s World? Gender, Family, and Architectural Patronage, in Medieval India,” *Archives of Asian Art* 53 (2002): 26–53.

Discussion Question: What does Kaimal tell us about the position of Royal queens in the Chola kingdom? How much autonomy did they have in royal households? What does the massive scale of patronage of temples by Sembian Mahadevi tell us about the power held by women in the

Chola Kingdom? Does it reflect in anyway about the condition of ordinary women in the Chola Kingdom?

**In class Pop Quiz # 1. The quiz will include materials discussed in Class as well.**

Class#8 **Queerness, Sexuality, and the Sacred in Hindu Texts and Visual Cultures**

Reading: Indian Art, 63-69 and Vanita, Ruth, and Saleem Kidwai. “Introduction: Ancient Indian Materials.” In *Same-Sex Love in India: Readings from Literature and History*. Edited by Ruth Vanita and Saleem Kidwai, 3–35. New York: Palgrave-Macmillan, 2000.

News Article: [Pre-modern, pre-Section 377 Queer Ramayana shows sages desiring Rama’s body](#)

Primary Source Reading: The King who transforms into a Queen and births Valin and Sugriba, *Valmiki Ramayana: The Book of Answers* (5 pages uploaded in Canvas)

Discussion Question: How are stories of queer desires often get overwritten in canonical Hindu scriptures? How can we as Art historians, recover stories of queer desires from these literary and visual artefacts

### Week Five

Class #9 **A Goddess Goes to Battle: Gender, Caste, and the Killing of the “Buffalo Demon.”**

Reading:

News Article: [University administration tense as Students Celebrates Asura Pride Week](#)

Gary Michael Tartakov and Vidya Dehejia. “Sharing, Intrusion, and Influence: The Mahiṣāsuramardīnī Imagery of the Calukyas and the Pallavas.” *Artibus Asiae* 45, no. 4 (1984): 287–345.

Optional Watching: [This National Geographic Documentary](#) on the Millions (and millions) of people who annually visit Kolkata’s, Durga Puja. It is slightly long and (hence optional), but it is one of the best ways to culturally immerse yourself to the diversity of festivals of India. Total Run time is 41 mins but If you can’t watch the whole documentary, at least watch the first fifteen minutes.

Questions: Has your ideas about caste in India evolved from the first day of class? What is your sense of experiences of caste in India? Can you analyze caste from the perspective of race? How does the question of gender intersect in this intersection of caste and politics in Ancient India.

Class #10      **On the Paths of the Jina: Jaina Iconography and Sacred Space**

Reading: Julia AB Hegewald, "Sacred Place and Structured Space," in *Victorious Ones: Jain Images of Perfection*, 91-109.

Who are the Jains? Are Jains the same as Hindus and Buddhists? How do Jains articulate ideas of sacredness differently from Hindus and Buddhists? What are Jain ideas of sacred space? How does Jain iconography differ from Hindu iconography?

Week Six

Class# 11      **Exam Review**

Class #12      **Midterm**

Week Seven

Class # 13      **Climate Change, Krishna, and the Geo-Aesthetics of Pilgrimage**

Reading: Sugata Ray, *Climate Change and the Art of Devotion Geoaesthetics in the Land of Krishna, 1550-1850* (Seattle: University of Washington Press, 2019), 25-60.

How does Climate change, impact artistic production? In regard to the Ishrada Bhagavata manuscript, how did artists in South Asia respond to the Little Ice Age? How does the ecumenical language of devotion through art become cornerstones of critique of climate change?

Class #14      **Mosques, Mausoleums, and Architecture of Death**

Reading: *Indian Art*, 83-107.

Discussion Question: How did Islamic art interact with existing artistic traditions in the subcontinent? What artistic techniques germinated with the interaction between Indo-Islamic encounters in India? How did Persian, especially Timurid prototypes influence the architectural styles of the Mughals?

Reading: *Indian Art*, 107-143.

Week Eight

Class# 15      **Cross-Cultural Encounters, Baluster Columns, and Mughal Paintings**

Reading: Ebba Koch, *Mughal Art and Imperial Ideology*, 1-38.

Discussion Question: How did the arrival of European merchants and missionaries influence Mughal painting styles? How did Baluster Columns, used as pictorial architectural motif in



Europe, become materialized in Mughal architecture? Why did Mughal Princes, use the Baluster columns in their royal seats? What can we learn about cross-cultural ideas about royal ideology through this use of artistic motif?

Class #16                    **Hindu-Muslim Syncretic Styles and the Temples of Bengal**

Reading: Pika Ghosh, *Temple to Love: Architecture and Devotion in Seventeenth-Century Bengal* (Bloomington: Indiana University Press, 2005), 1-38.

Questions: How did an architectural style that fused Hindu and Muslim elements of worship/devotion interconnect to form a distinctly regional style of temples in Bengal? How

**Pop Quiz # 2**

Week Nine

\_Class#17                    **Race, Colonialism and Crafting the Monstrous: The Devil of Calicut**

Reading: Mitter, Partha. *Much Maligned Monsters: A History of European Reactions to Indian Art* Chicago: University of Chicago Press, 1992, 1-40.

Questions: How did race and colonialism, intersect to create the idea of the monstrous in the depictions of India? What ideas of racial alterity motivated Europeans to imagine Indian gods as the Devil in the European tradition?

Class#18                    **Race, Segregation, and the Colonial City**

Reading: Swati Chattopadhyay, "Blurring Boundaries: The Limits of 'White Town' in Colonial Calcutta," *Journal of the Society of Architectural Historians* 59, no. 2 (2000): 154-79, <https://doi.org/10.2307/991588>.

J.H. Chang and Anthony King: "Towards a genealogy of tropical architecture: Historical fragments of power-knowledge, built environment and climate in the British colonial territories," *Singapore Journal of Tropical Geography*, 32, no. 3 (November 2021) 283-300.

Questions: How did colonial planning policies create racialized geographies in Indian cities? How did these segregations emerge as ways of exercising power in a spatial rhetoric? Were these segregations absolute, or were there moments of hybridity that interjected these colonial visions? How did perceptions of *difference* about the "tropics" created by European medical practitioners influence architecture in India?

Week Ten

Class#19

## Art, Personality and Nationalism in Colonial India

Reading: Christopher Pinney, *Photos of Gods: Printed Image and Pictorial Struggle in India*, London: Reaktion Books, 2004, 41-70.

New Articles: [Cow Vigilantism and Murders in India](#), New York Times, 2017.

Discussion Question: How can you position artists like Raja Ravi Varma and Abanindranath Tagore within the project of Indian Nationalism? How did the coming of photography aid the anti-colonial struggle in India? How did the creation of a “Muslim other” aid the cow protection movement? How did popular print enable this creation of communal disharmony in India?

### Virtual Monuments Tour Or Creative Project Due After Class.

Class #20

## Television and the Ramayana

**Reading:** A.K. Ramanujan, “Three Hundred Ramayanas,” 131- 160.

**Primary Source Reading: Selections from Uttarkanda (The book of answers) of the Ramayana. Excerpts provided in Carmen.**

Philip Lutgendorf. “Ramayan: The Video.” *TDR* 34, no. 2 (1990): 127–76.

News Article: [How a 1980s TV soap did the spadework for Hindu nationalism](#)

Discussion Question: What does the multiplicity of the Ramayana tell you about storytelling ideations of Indian society? How did the Ramayana, through its televised incarnation, aid a homogenization of the epic? How did television serve—through the Ramayana—an apparatus for Hindu Nationalism in India?

### Week Eleven

Thanksgiving Break/Equivalent

### Week Twelve

**All films designed for the course are available on free on YouTube**

Class #21      **Gender, Piety, and The Devotional Film**

**Film to Watch Before Class: *Jai Santoshi Ma* (1975)**

Reading: Rachel Dwyer, *Filming the Gods: Religion and Indian Cinema*, 12—62 and Philip Lutgendorf, [Jai Santoshi Maa and Caste Hierarchy](#)

Discussion Question: How did the question of caste, gender, and devotion intersect in Jai Santoshi Ma? Is there an Indian way of filmmaking? Do you see an interaction between other modes of visual representation we have learned in class with Films? How does the film cater to an urban middle class women in India?

Class# 22                      **Accommodating Religious Diversity and the (Im)possible Nation**

**Film to Watch before Class: *Amar, Akbar, Anthony* (1977)**

**Reading:** Rosie Thomas, “Melodrama and the Negotiation of Morality in Mainstream Hindi Film,” 157-182 and Alison, Novetzke, Rotman, *Amar Akbar Anthony*, 199-208.

Discussion Question: How does Bollywood act as an ideological apparatus for Indian nationalism?

### **Pop Quiz # 3**

#### Week Thirteen

Class #23                      **“The Diaspora Comes Home”**

**Films to Watch Before Class: *Dilwale Dulhania Le Jayenge* (1995)**

**Reading:** Vijay Mishra, *Bollywood Cinema*, Chapter 8, “Bombay Cinema and Diasporic Desire”: 235-269.

Patricia Uberoi, “The Diaspora Comes Home: Disciplining Desire in *DDLJ*,” 305-336.

### **Critical Film Review #2**

**Critically Review DDLJ keeping in conversation with the piece by Patricia Uberoi. How does a film like DDLJ explore feudal ideas about familial love and gender roles in the Indian context?**

Class # 24                      **Bollywood, Caste, and Love**

**Film to watch before class: *Masan* (2013)**

Reading: Megha Anwer and Anupama Arora, "Love, Interrupted: Caste and Couple-Formation in New Bollywood," *Quarterly Review of Film and Video* 39, no. 3 (April 1, 2022): 615–43.

News Article: Aug 2023 [Gurugram Woman, 22, Killed By Parents Over Inter-Caste Marriage](#)

Discussion Questions: How does Bollywood navigate the question of caste and desire in *Masan*? How does this movie help you evaluate the condition of castes in urban and semi-rural India? How do you contextualize the depiction of inter-caste marriage in Bollywood vis-à-vis real life events as seen in the news article?

#### Week Fourteen

Class # 25                    **Sexual Gaze, Black Magic, and Horror in Bollywood**

Films to watch Before Class: **Purana Mandir (1984)**

Reading: Meheli Sen, *Haunting Bollywood: Gender, Genre, and the Supernatural in Hindi Commercial Cinema* (University of Texas Press, 2017), 47-79.

News Article: [Actress Rhea Chakravarty accused of Black Magic on Boyfriend Sushant Singh Rajput's death](#)

Discussion Question: How does Bollywood use horror as a trope for sexualizing the female body? How does the male gaze of sexual violence materialize through the figure of the monster in Bollywood horror? What do you make of how women are still accused of being called witches, and practitioners of Black magic in the 21<sup>st</sup> century? How do you relate what you saw in the film with the news article.

Class # 26            **Final Review**

#### Week Fifteen

**Final Examination**

# GE Foundation Courses

## Overview

Courses that are accepted into the General Education (GE) Foundations provide introductory or foundational coverage of the subject of that category. Additionally, each course must meet a set of Expected Learning Outcomes (ELO). Courses may be accepted into more than one Foundation, but ELOs for each Foundation must be met. It may be helpful to consult your Director of Undergraduate Studies or appropriate support staff person as you develop and submit your course.

This form contains sections outlining the ELOs of each Foundation category. You can navigate between them using the Bookmarks function in Acrobat. Please enter text in the boxes to describe how your class meets the ELOs of the Foundation(s) to which it applies. Because this document will be used in the course review and approval process, you should use language that is clear and concise and that colleagues outside of your discipline will be able to follow. Please be as specific as possible, listing concrete activities, specific theories, names of scholars, titles of textbooks etc. Your answers will be evaluated in conjunction with the syllabus submitted for the course.

## Accessibility

If you have a disability and have trouble accessing this document or need to receive the document in another format, please reach out to Meg Daly at [daly.66@osu.edu](mailto:daly.66@osu.edu) or call 614-247-8412.

## GE Rationale: Foundations: Race, Ethnicity, and Gender Diversity (3 credits)

Requesting a GE category for a course implies that the course fulfills **all** the expected learning outcomes (ELOs) of that GE category. To help the reviewing panel evaluate the appropriateness of your course for the Foundations: Race, Ethnicity, and Gender Diversity, please answer the following questions for each ELO.

### A. Foundations

Please explain in 50-500 words why or how this course is introductory or foundational for the study of Race, Ethnicity and Gender Diversity.

Course Subject & Number: \_\_\_\_\_

**B. Specific Goals of Race, Ethnicity, and Gender Diversity**

GOAL 1: Successful students will engage in a systematic assessment of how historically and socially constructed categories of race, ethnicity, and gender, and possibly others, shape perceptions, individual outcomes, and broader societal, political, economic, and cultural systems.

**Expected Learning Outcome 1.1: Successful students are able to describe and evaluate the social positions and representations of categories including race, gender, and ethnicity, and possibly others.** Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

**Expected Learning Outcome 1.2: Successful students are able to explain how categories including race, gender, and ethnicity continue to function within complex systems of power to impact individual lived experiences and broader societal issues.** Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

Course Subject & Number: \_\_\_\_\_

**Expected Learning Outcome 1.3: Successful students are able to analyze how the intersection of categories including race, gender, and ethnicity combine to shape lived experiences.** Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

**Expected Learning Outcome 1.4: Successful students are able to evaluate social and ethical implications of studying race, gender, and ethnicity.** Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

Course Subject & Number: \_\_\_\_\_

GOAL 2: Successful students will recognize and compare a range of lived experiences of race, gender, and ethnicity.

**Expected Learning Outcome 2.1: Successful students are able to demonstrate critical self- reflection and critique of their social positions and identities.** Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

**Expected Learning Outcome 2.2: Successful students are able to recognize how perceptions of difference shape one’s own attitudes, beliefs, or behaviors.** Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)



Course Subject & Number: \_\_\_\_\_

**Expected Learning Outcome 2.3: Successful students are able to describe how the categories of race, gender, and ethnicity influence the lived experiences of others.** Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met.

**GE Rationale: Foundations: Social and Behavioral Sciences (3 credits)**

Requesting a GE category for a course implies that the course **all** expected learning outcomes (ELOs) of that GE category. To help the reviewing panel evaluate the appropriateness of your course for the Foundations: Social and Behavioral Sciences, please answer the following questions for each ELO.

**A. Foundations**

Please explain in 50-500 words why or how this course is introductory or foundational in the study of Social and Behavioral Sciences.

Course Subject & Number: \_\_\_\_\_

**B. Specific Goals of Social and Behavioral Sciences**

GOAL 1: Successful students will critically analyze and apply theoretical and empirical approaches within the social and behavioral sciences, including modern principles, theories, methods, and modes of inquiry.

**Expected Learning Outcome 1.1: Successful students are able to explain basic facts, principles, theories and methods of social and behavioral science.** Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

**Expected Learning Outcome 1.2: Successful students are able to explain and evaluate differences, similarities, and disparities among institutions, organizations, cultures, societies, and/or individuals using social and behavioral science.** Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

Course Subject & Number: \_\_\_\_\_

GOAL 2: Successful students will recognize the implications of social and behavioral scientific findings and their potential impacts.

**Expected Learning Outcome 2.1: Successful students are able to analyze how political, economic, individual, or social factors and values impact social structures, policies, and/or decisions.** Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

**Expected Learning Outcome 2.2: Successful students are able to evaluate social and ethical implications of social scientific and behavioral research.** Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

Course Subject & Number: \_\_\_\_\_

**Expected Learning Outcome 2.3: Successful students are able to critically evaluate and responsibly use information from the social and behavioral sciences.** Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

**GE Rationale: Foundations: Historical or Cultural Studies (3 credits)**

Requesting a GE category for a course implies that the course fulfills the expected learning outcomes (ELOs) of that GE category. To help the reviewing panel evaluate the appropriateness of your course for the Foundations: Historical and Cultural Studies, please answer the following questions for each ELO. Note that for this Foundation, a course need satisfy either the ELOs for Historical Studies or the ELOs for Cultural Studies.

**A. Foundations**

Please explain in 50-500 words why or how this course is introductory or foundational in the study of History **or** Cultures.

Course Subject & Number: \_\_\_\_\_

**B. Specific Goals of Historical *or* Cultural Studies**

**Historical Studies (A) Goal:** Successful students will critically investigate and analyze historical ideas, events, persons, material culture and artifacts to understand how they shape society and people.

**Expected Learning Outcome 1.1A:** Successful students are able to identify, differentiate, and analyze primary and secondary sources related to historical events, periods, or ideas. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

**Expected Learning Outcome 1.2A:** Successful students are able to use methods and theories of historical inquiry to describe and analyze the origin of at least one selected contemporary issue. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

Course Subject & Number: \_\_\_\_\_

**Expected Learning Outcome 1.3A: Successful students are able to use historical sources and methods to construct an integrated perspective on at least one historical period, event or idea that influences human perceptions, beliefs, and behaviors.** Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

**Expected Learning Outcome 1.4A: Successful students are able to evaluate social and ethical implications in historical studies.** Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

Course Subject & Number: \_\_\_\_\_

Cultural Studies (B) Goal: Successful students will evaluate significant cultural phenomena and ideas to develop capacities for aesthetic and cultural response, judgment, interpretation, and evaluation.

**Expected Learning Outcome 1.1B: Successful students are able to analyze and interpret selected major forms of human thought, culture, ideas or expression.** Please link this ELO to the course goals and topics and identify the *specific* activities/assignments through which it will be met. (50-700 words)

**Expected Learning Outcome 1.2B: Successful students are able to describe and analyze selected cultural phenomena and ideas across time using a diverse range of primary and secondary sources and an explicit focus on different theories and methodologies.** Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

Course Subject & Number: \_\_\_\_\_

**Expected Learning Outcome 1.3B: Successful students are able to use appropriate sources and methods to construct an integrated and comparative perspective of cultural periods, events or ideas that influence human perceptions, beliefs, and behaviors.** Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

**Expected Learning Outcome 1.4B: Successful students are able to evaluate social and ethical implications in cultural studies.** Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met.

### **GE Rationale: Foundations: Writing and Information Literacy (3 credits)**

Requesting a GE category for a course implies that the course fulfills **all** expected learning outcomes (ELOs) of that GE category. To help the reviewing panel evaluate the appropriateness of your course for the Foundations: Writing and Information Literacy, please answer the following questions for each ELO.



Course Subject & Number: \_\_\_\_\_

### A. Foundations

Please explain in 50-500 words why or how this course is introductory or foundational in the study of Writing and Information Literacy.

### B. Specific Goals of Writing and Information Literacy

GOAL 1: Successful students will demonstrate skills in effective reading, and writing, as well as oral, digital, and/or visual communication for a range of purposes, audiences, and context.

**Expected Learning Outcome 1.1: Successful students are able to compose and interpret across a wide range of purposes and audiences using writing, as well as oral, visual, digital and/or other methods appropriate to the context.**

Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. Explain how the course includes opportunities for feedback on writing and revision. Furthermore, please describe how you plan to insure sufficiently low instructor-student ratio to provide efficient instruction and feedback. (50-700 words)

Course Subject & Number: \_\_\_\_\_

**Expected Learning Outcome 1.2: Successful students are able to use textual conventions, including proper attribution of ideas and/or source, as appropriate to the communication situation.** Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. Is an appropriate text, writing manual, or other resource about the pedagogy of effective communication being used in the course? (50-700 words)

**Expected Learning Outcome 1.3: Successful students are able to generate ideas and informed responses incorporating diverse perspectives and information from a range of sources, as appropriate to the communication situation.** Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

Course Subject & Number: \_\_\_\_\_

**Expected Learning Outcome 1.4: Successful students are able to evaluate social and ethical implications in writing and information literacy practices.** Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

GOAL 2: Successful students will develop the knowledge, skills, and habits of mind needed for information literacy.

**Expected Learning Outcome 2.1: Successful students are able to demonstrate responsible, civil, and ethical practices when accessing, using, sharing, or creating information.** Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

Course Subject & Number: \_\_\_\_\_

**Expected Learning Outcome 2.2: Successful students are able to locate, identify and use information through context appropriate search strategies.** Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

**Expected Learning Outcome 2.3: Successful students are able to employ reflective and critical strategies to evaluate and select credible and relevant information sources.** Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

Course Subject & Number: \_\_\_\_\_

### **GE Rationale: Foundations: Literary, Visual, or Performing Arts (3 credits)**

Requesting a GE category for a course implies that the course fulfills **all** expected learning outcomes (ELOs) of that GE category. To help the reviewing panel evaluate the appropriateness of your course for the Foundations: Literary, Visual, and Performing Arts, please answer the following questions for each ELO.

#### **A. Foundations**

Please explain in 50-500 words why or how this course is introductory or foundational in the study of Literary, Visual, or Performing Arts.

#### **B. Specific Goals**

Goal 1: Successful students will analyze, interpret, and evaluate major forms of human thought, cultures, and expression; and demonstrate capacities for aesthetic and culturally informed understanding.

**Expected Learning Outcome 1.1: Successful students are able to analyze and interpret significant works of design or visual, spatial, literary or performing arts.** Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

Course Subject & Number: \_\_\_\_\_

**Expected Learning Outcome 1.2: Successful students are able to describe and explain how cultures identify, evaluate, shape, and value works of literature, visual and performing art, and design.** Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

**Expected Learning Outcome 1.3: Successful students are able to evaluate how artistic ideas influence and shape human beliefs and the interactions between the arts and human perceptions and behavior.** Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

Course Subject & Number: \_\_\_\_\_

**Expected Learning Outcome 1.4: Successful students are able to evaluate social and ethical implications in literature, visual and performing arts, and design.** Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

Goal 2: Successful students will experience the arts and reflect on that experience critically and creatively.

**Expected Learning Outcome 2.1: Successful students are able to engage in informed observation and/or active participation within the visual, spatial, literary, or performing arts and design.** Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

Course Subject & Number: \_\_\_\_\_

**Expected Learning Outcome 2.2: Successful students are able to critically reflect on and share their own experience of observing or engaging in the visual, spatial, literary, or performing arts and design.**

Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

**GE Rationale: Foundations: Natural Science (4 credits)**

Requesting a GE category for a course implies that the course fulfills **all** expected learning outcomes (ELOs) of that GE category. To help the reviewing panel evaluate the appropriateness of your course for the Foundations: Natural Sciences, please answer the following questions for each ELO.

**A. Foundations**

Please explain in 50-500 words why or how this course is introductory or foundational in the study of Natural Science.



Course Subject & Number: \_\_\_\_\_

## B. Specific Goals for Natural Sciences

GOAL 1: Successful students will engage in theoretical and empirical study within the natural sciences, gaining an appreciation of the modern principles, theories, methods, and modes of inquiry used generally across the natural sciences.

**Expected Learning Outcome 1.1: Successful students are able to explain basic facts, principles, theories and methods of modern natural sciences; describe and analyze the process of scientific inquiry.** Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

**Expected Learning Outcome 1.2: Successful students are able to identify how key events in the development of science contribute to the ongoing and changing nature of scientific knowledge and methods.** Please link this ELO to the course goals and topics and indicate specific activities/assignments through which it will be met. (50-700 words)

Course Subject & Number: \_\_\_\_\_

**Expected Learning Outcome 1.3: Successful students are able to employ the processes of science through exploration, discovery, and collaboration to interact directly with the natural world when feasible, using appropriate tools, models, and analysis of data.** Please explain the 1-credit hour equivalent experiential component included in the course: e.g., traditional lab, course-based research experiences, directed observations, or simulations. Please note that students are expected to analyze data and report on outcomes as part of this experiential component. *(50-1000 words)*

Course Subject & Number: \_\_\_\_\_

GOAL 2: Successful students will discern the relationship between the theoretical and applied sciences, while appreciating the implications of scientific discoveries and the potential impacts of science and technology.

**Expected Learning Outcome 2.1: Successful students are able to analyze the inter-dependence and potential impacts of scientific and technological developments.** Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

**Expected Learning Outcome 2.2: Successful students are able to evaluate social and ethical implications of natural scientific discoveries.** Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

Course Subject & Number: \_\_\_\_\_

**Expected Learning Outcome 2.3: Successful students are able to critically evaluate and responsibly use information from the natural sciences.** Please link this ELO to the course goals and topics and indicate *specific* activities/ assignments through which it will be met. (50-700 words)

Course Subject & Number: \_\_\_\_\_

**GE Rationale: Foundations: Mathematical and Quantitative Reasoning (or Data Analysis) (3 credits)**

Requesting a GE category for a course implies that the course fulfills **all** expected learning outcomes (ELOs) of that GE category. To help the reviewing panel evaluate the appropriateness of your course for the Foundations: Mathematical and Quantitative Reasoning (or Data Analysis), please answer the following questions for each ELO.

**A. Foundations**

Please explain in 50-500 words why or how this course is introductory or foundational in the study of Mathematical & Quantitative Reasoning (or Data Analysis).

**B. Specific Goals for Mathematical & Quantitative Reasoning/Data Analysis**

Goal: Successful students will be able to apply quantitative or logical reasoning and/or mathematical/statistical analysis methodologies to understand and solve problems and to communicate results.

**Expected Learning Outcome 1.1: Successful students are able to use logical, mathematical and/or statistical concepts and methods to represent real-world situations.** Please link this ELO to the course goals and topics and indicate *specific* activities/ assignments through which it will be met. (50-700 words)

Course Subject & Number: \_\_\_\_\_

**Expected Learning Outcome 1.2: Successful students are able to use diverse logical, mathematical and/or statistical approaches, technologies, and tools to communicate about data symbolically, visually, numerically, and verbally.** Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

**Expected Learning Outcome 1.3: Successful students are able to draw appropriate inferences from data based on quantitative analysis and/or logical reasoning.** Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

Course Subject & Number: \_\_\_\_\_

**Expected Learning Outcome 1.4: Successful students are able to make and evaluate important assumptions in estimation, modeling, logical argumentation, and/or data analysis.** Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

**Expected Learning Outcome 1.5: Successful students are able to evaluate social and ethical implications in mathematical and quantitative reasoning.** Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

Wednesday, January 10, 2024 at 13:38:03 Eastern Standard Time

---

**Subject:** Re: Concurrence  
**Date:** Wednesday, January 10, 2024 at 12:00:54 PM Eastern Standard Time  
**From:** Levin, Erica  
**To:** Westlake, E.J., Whittington, Karl  
**Attachments:** Outlook-wqvgl5oz.jpg

Hi E.J. and Karl,

I am also happy to support EJ's offer of concurrence. Excited to have Ujaan working on this course. It sounds great.

Warmly,  
Erica

---

**From:** Westlake, E.J. <[westlake.35@osu.edu](mailto:westlake.35@osu.edu)>  
**Sent:** Wednesday, January 10, 2024 11:36 AM  
**To:** Whittington, Karl <[whittington.78@osu.edu](mailto:whittington.78@osu.edu)>; Levin, Erica <[levin.1996@osu.edu](mailto:levin.1996@osu.edu)>  
**Subject:** Re: Concurrence

Hi, Erica.

I concur if you are on board. 😊

**E.J. Westlake**  
(she/her or they/them)  
Professor and Chair  
Department of Theatre, Film, and Media Arts  
Theatre and Film Building  
1932 College Road  
Columbus, OH 43210



---

**From:** Whittington, Karl <[whittington.78@osu.edu](mailto:whittington.78@osu.edu)>  
**Sent:** Wednesday, January 10, 2024 9:37 AM  
**To:** Levin, Erica <[levin.1996@osu.edu](mailto:levin.1996@osu.edu)>; Westlake, E.J. <[westlake.35@osu.edu](mailto:westlake.35@osu.edu)>  
**Subject:** Concurrence

Dear Erica and E.J.,

I am writing to ask if the Film Studies Program and TFMA would be willing to offer concurrence for our proposed new course in History of Art, HistArt 2007: Buddha to Bollywood: The Arts of India. The course is a broad survey, proposed for the new GE Foundations categories in arts, history, and REGD, that looks at art and visual culture in India throughout history. Several weeks at the end of the semester deal with film and television in India, though the course is primarily focused on visual art. We hope to offer the course for the first time next year, with our new faculty member Ujaan Ghosh. Syllabus attached.



All best,  
Karl

Dr. Karl Whittington (he/him)  
Associate Professor and Department Chair  
Department of History of Art  
201B Pomerene Hall  
The Ohio State University  
[whittington.78@osu.edu](mailto:whittington.78@osu.edu)  
<https://history-of-art.osu.edu/people/whittington.78>

Wednesday, January 17, 2024 at 16:49:10 Eastern Standard Time

---

**Subject:** Re: Concurrence

**Date:** Wednesday, January 17, 2024 at 4:43:01 PM Eastern Standard Time

**From:** Liu, Morgan

**To:** Whittington, Karl

Dear Karl,

NESA is pleased to offer concurrence for this course, and we do it with enthusiasm. In fact, we may add it to our South Asia minor after you are approved. And it may be good for Ujaan to meet our department at some point.

Best wishes, Morgan

---

**From:** Liu, Morgan <[liu.737@osu.edu](mailto:liu.737@osu.edu)>

**Date:** Wednesday, January 17, 2024 at 1:52 PM

**To:** Whittington, Karl <[whittington.78@osu.edu](mailto:whittington.78@osu.edu)>

**Subject:** Re: Concurrence

Hi Karl,

I'll send this course to our Undergraduate studies committee, which includes the member who teaches our Bollywood class. Looks like a great class, and I hope we can give concurrence!

Nice to run into you for a moment there today!

Best wishes, Morgan

---

**From:** Whittington, Karl <[whittington.78@osu.edu](mailto:whittington.78@osu.edu)>

**Date:** Wednesday, January 17, 2024 at 1:20 PM

**To:** Liu, Morgan <[liu.737@osu.edu](mailto:liu.737@osu.edu)>

**Subject:** Concurrence

Dear Morgan,

I am writing to ask if NESA would be willing to offer concurrence for our proposed new course in History of Art, HistArt 2007: Buddha to Bollywood: The Arts of India. The course is a broad survey, proposed for the new GE Foundations categories in arts, history, and REGD, that looks at art and visual culture in India throughout history. Several weeks at the end of the semester deal with film and television in India, though the course is primarily focused on visual art. We hope to offer the course for the first time next year, with our new faculty member Ujaan Ghosh. Syllabus attached.

All best,

Karl

Dr. Karl Whittington (he/him)  
Associate Professor and Department Chair  
Department of History of Art  
201B Pomerene Hall  
The Ohio State University  
[whittington.78@osu.edu](mailto:whittington.78@osu.edu)  
<https://history-of-art.osu.edu/people/whittington.78>

## History of Art BA Curricular Map

### Program Learning Goals:

**Goal 1: Students gain a general familiarity with and knowledge of major art historical monuments**

**Goal 2: Students acquire a basic understanding of current approaches in art history as well as an acquaintance with the history of the discipline**

**Goal 3: Students acquire a fundamental knowledge of the materials and techniques of art making and an understanding of the relevance of this knowledge for art historical interpretation**

**Goal 4: Students learn to look, read, and think critically as well as to articulate and support sustained arguments**

**Goal 5: Students acquire the fundamental writing and research skills necessary to produce art historical scholarship**

	Goal 1	Goal 2	Goal 3	Goal 4	Goal 5
<b>Required Courses Offered by Unit</b>					
<b>Group A</b>					
HA 4001	Beginning/ Intermediate	Beginning/ Intermediate	Beginning/ Intermediate	Intermediate	Intermediate
HA 4005 (may be substituted for a studio art course)	Beginning/ Intermediate	Beginning/ Intermediate	Intermediate/ Advanced	Beginning/ Intermediate	Beginning/ Intermediate
HA 4010	Intermediate	Intermediate/ Advanced	Beginning/ Intermediate	Intermediate	Intermediate
HA 4016	Advanced	Advanced	Advanced	Advanced	Advanced
<b>Group B (6 courses)</b>					
2000- and 3000- Level Courses (max of 2)*	Beginning	Beginning	Beginning	Beginning	Beginning
4000-level	Advanced	Intermediate/ Advanced	Intermediate/ Advanced	Intermediate/ Advanced	Intermediate/ Advanced
5000-level	Advanced	Advanced	Advanced	Advanced	Advanced
<b>Group C (2 courses)</b>					
4000-level	Advanced	Intermediate/ Advanced	Intermediate/ Advanced	Intermediate/ Advanced	Intermediate/ Advanced
5000-level	Advanced	Advanced	Advanced	Advanced	Advanced

\* Undergraduates would take HA 2007 as an elective in group B

