
Term Information

Effective Term Autumn 2024

General Information

Course Bulletin Listing/Subject Area Art Education
Fiscal Unit/Academic Org Arts Admin, Education & Policy - D0225
College/Academic Group Arts and Sciences
Level/Career Graduate, Undergraduate
Course Number/Catalog 5681
Course Title Black Art in America: Arts and Cultural Policies from Reconstruction to Afrofuturism
Transcript Abbreviation Blk Art in America
Course Description This course takes a unique approach in how arts management, arts entrepreneurship, cultural production, and cultural organizations are studied. This is done by looking at the decisions made, and practices and policies employed, by Black Americans in the arts throughout the complex, and often problematic, history of the United States.
Semester Credit Hours/Units Fixed: 3

Offering Information

Length Of Course 14 Week, 12 Week, 8 Week, 7 Week, 6 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 Never
Campus of Offering Columbus

Prerequisites and Exclusions

Prerequisites/Corequisites
Exclusions
Electronically Enforced No

Cross-Listings

Cross-Listings

Subject/CIP Code

Subject/CIP Code 13.1302
Subsidy Level Doctoral Course
Intended Rank Junior, Senior, Masters, Doctoral

Requirement/Elective Designation

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

- To understand the principles of entrepreneurship as applied to arts and culture.
- To understand the problems, possibilities, and interventions impacting the contemporary arts and cultural environment.
- To understand the purpose, function, and professional planning and decision making of arts and cultural organizations.
- To understand the professional role and leadership responsibilities of the artist and the cultural worker in society.

Content Topic List

- Citizenship and "Blackness" in America
- Civic Spaces, Reconstruction, and Reparations
- Art, Race, and Activism
- Race, Technology, and Justice
- Vision & Justice Curriculum

Sought Concurrence

Yes

Attachments

- ARTEDUC 5681 Black Art in America Syllabus.pdf
(Syllabus. Owner: Pace, Lauren Kate)
- Arts Management Curriculum Map-edit8322.pdf: Curriculum map
(Other Supporting Documentation. Owner: Pace, Lauren Kate)
- ARTEDUC 5681 AAAS concurrence form.pdf
(Concurrence. Owner: Pace, Lauren Kate)

Comments

- Could you please request concurrence from AAAS? Thanks. *(by Vankeerbergen, Bernadette Chantal on 01/23/2024 10:19 AM)*

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Pace, Lauren Kate	01/19/2024 03:45 PM	Submitted for Approval
Approved	Savage, Shari L	01/19/2024 06:59 PM	Unit Approval
Revision Requested	Vankeerbergen, Bernadette Chantal	01/23/2024 10:24 AM	College Approval
Submitted	Pace, Lauren Kate	01/29/2024 01:41 PM	Submitted for Approval
Approved	Savage, Shari L	01/29/2024 03:52 PM	Unit Approval
Approved	Vankeerbergen, Bernadette Chantal	01/31/2024 11:10 AM	College Approval
Pending Approval	Jenkins, Mary Ellen Bigler Hanlin, Deborah Kay Hilty, Michael Neff, Jennifer Vankeerbergen, Bernadette Chantal Steele, Rachel Lea	01/31/2024 11:10 AM	ASCCAO Approval

"Black Art in America: Arts and Cultural Policies from Reconstruction to Afrofuturism"



Instructor and Course Information

Instructor: Dr. Terron Banner (he/him/his)

Email: Banner.47@osu.edu

Class Meetings:

Communication and feedback:

OSU email is the most effective way to communication with me one-on-one. I will reply to emails within 24 hours on days when class is in session at the university.

When I have an announcement for the entire class, I will post it in the "announcement" section of our Carmen site. Please check your notification preferences (go.osu.edu/canvas-notifications) to ensure you receive these messages.

For assignments submitted on time, I aim to provide feedback and grades within seven days. Assignments submitted after the due date may have reduced feedback, and grades may take longer to be posted.

You should call or email OSU's IT Help Desk any time you have a technical problem (614-688-4357, ServiceDesk@osu.edu).

Office hours: Zoom or in-person appointment by request.

Text and Readings

Main text (selected portions of these texts and additional articles/readings will be provided by the instructor on Carmen for learning, not redistribution, purposes):

Black Art a Cultural History, 3rd edition, (Powell, 2021)

A Black Gaze: Art Changing How We See (Campt, 2021)

Arts Management, Cultural Policy, & the African Diaspora (Cuyler et al, 2022)

Black is a Country: Race and the Unfinished Struggle for Democracy (Singh, 2005)

Stamped From the Beginning: The Definitive History of Racist Ideas in America (Kendi, 2016)

Vision & Justice: A Civic Curriculum (Lewis et al, 2019)

Required media: Paid subscriptions to Netflix, Hulu, Peacock, and Max are a plus, but not required for the course. There will be opportunities to view required media during class time if students do not have subscriptions to those streaming services.

We'll use **APA formatting** in the course. In addition to the required Easy Guide to APA Style, you will likely also find Purdue University's Online Writing Lab helpful:
<https://owl.english.purdue.edu/owl/section/2/10/>.

Privacy Policies for Required Third-Party Resources

Netflix: <https://www.whats-on-netflix.com/privacy-policy/>

Hulu: <https://www.hulu.com/privacy.txt>

Course Description

This course takes a unique approach in how arts management, arts entrepreneurship, cultural production, and cultural organizations are studied. This is done by looking at the decisions made, and practices and policies employed, by Black Americans in the arts throughout the complex, and often problematic, history of the United States. These examples will present important models and learning opportunities for the arts management and cultural policy fields with regard to supporting creative justice.

In this course we will critically examine the creation of Black art by Black artists that centered on Black life and the Black experience in America. More specifically, the principles of arts entrepreneurship, as applied to arts and culture, will be investigated through the creation of a space for Black creativity and expression by Black artists, which emphasized the efforts of oppressed Black Americans and the peculiar Black experience as a result. Arts management and cultural policy will be examined through topics such as Black artistic communities in the 1960's arranging themselves into organizations, including the Black

Arts Midwest, Black Arts West, Black Panther Revolutionary Artists, and Black Arts South; the evolution of the cultural policy emphasis on consumerism in Black economics and cultural autonomy within the Black Panther Party into the cultural policy of Black modernity and the Black Aesthetic in the Black Arts Movement; the rise and fall of the New Negro Arts Movement or Harlem Renaissance as a result of the movements dependency on government funding; and how community collectives such as the Black Arts Repertory Theater/School and Just Above Midtown (JAM) provided platforms for marginalized Black artists and represented some of the first revolutionary arts administration, management, and entrepreneurship practices within the Black community.

Through an understanding of the problems, possibilities, and interventions impacting the contemporary arts and cultural environment at the time, Black art emerged as a liberating act of resistance against White supremacy, racial terrorism, and segregation by reclaiming the agency of Black Americans. By examining this, we will shed light on the impact those artists and movements had, through professional planning and decisions made in the arts administration process, on the art and cultural sectors of the United States, including arts and cultural policies, arts management practices, and the growth and development of infrastructure and economic power within Black communities. This investigation will provide an example of the professional role(s) and leadership responsibilities of the artist and cultural worker in society, particularly a society in which the artist is marginalized, oppressed, and relegated to a second-class citizen. Our focus is on the US today, but with an appreciation of how the racial politics of the here and now is rooted in history and behaviors. There is both a specificity to the Black experience in the United States and a multi-chromatic diversity to today's America, both of which matter.

Course Goals and Objectives

The following are learning objectives of the course. It is the goal of this course to understand each section independent of socioeconomical and political implications. However, the link between Black studies and Black art is clear. Therefore, by focusing on Black art these learning objectives will be focused on through a critical lens, which incorporates various social, cultural, and political considerations.

To understand the principles of entrepreneurship as applied to arts and culture.

1. To practice creative and critical thinking.
2. To recognize trends and opportunity for arts and cultural in various environments.
3. To create social and economic value through innovative art practice.
4. To actively engage the public in arts and cultural activity.

To understand the problems, possibilities, and interventions impacting the contemporary arts and cultural environment.

1. To map the relationships within the creative sector: the artist, the artistic product/service, the industries, and the infrastructure.
2. To appreciate both similarities and differences among different arts fields (e.g., theatre, dance, museums, orchestras, etc.).
3. To interpret the role of social/cultural values, beliefs and attitudes related to audience participation, advocacy, and education in contemporary arts and culture participation.
4. To understand the legal, economic, technological influences shaping the cultural landscape.

To understand the purpose, function, and professional planning and decision making of arts and cultural organizations.

1. To describe the internal structure, cultures and operations of non-profit arts and cultural organizations.
2. To examine issues of organizational governance, leadership, and human resources.
3. To design, implement, and evaluate innovative audience-focused programming.
4. To develop entrepreneurial skills vital in generating and managing revenues and resources.

To understand the professional role and leadership responsibilities of the artist and the cultural worker in society.

1. To reflect on the personal, social, and cultural value of arts and culture.
2. To examine the non-profit, public, commercial, and academic career paths open to artists and those working in cultural fields.
3. To develop entrepreneurial skills for the marketplace of ideas, arts products, and cultural services.
4. To gain practical experience in arts and cultural venues through individual and group research projects, mentorships, internships, and study abroad.

Course structure

This course is organized around reading about, writing about, and discussing the historical and sociopolitical events around race and the Black experience in the United States and how Black Art has reacted to, been informed by, and pushed back against those events. You will display your understanding and comprehension of these topics by writing **two guided critical** and **research-based essays, one self-directed final case study**, and contributing to guiding prompts and **discussion posts**. There will be some lessons/readings on writing skills and theories for performing art and cultural criticism. However, the emphasis in this course is for you to engage with ideas through discussion and the critical inquiries that make up your essays and case study. You'll have the opportunity to wrestle with ideas, philosophical theories, and viewpoints. Because we're dealing with sensitive and sometimes "charged" matter, doing well in the course means that you thoughtfully and professionally communicated your ideas your ideas – not that you present the "correct" answers.

Every week you'll also be assigned articles, PowerPoints, and viewings on specific topics related to the corresponding learning section focus. It's your job to read and watch these, and then write a "blog post" that responds to the Discussion Prompts provided for that week. You'll also respond to your classmates' blog posts. I'll be notified of each new posting and will be monitoring discussions during that period. In addition, I will be posting video lectures, video check-ins and reminders, provide feedback on discussions and postings, and I am always available to Zoom chat by appointment. Please know that I can "see" if you have engaged with the content presented in the course and have access to metrics that quantify the amount of time spent working within the course.

While there is **no differentiation in reading assignments for undergraduate or graduate students**, there **will be differences in assignments for undergraduate and graduate students** in terms of the length and complexity of listed assignments.

Course Technology and Other Support Services

This course will be delivered in-person, with virtual components, through Ohio State University's learning management system, Carmen. You will use your OSU ID credentials to log into the site from [Carmen Home page \(https://carmen.osu.edu\)](https://carmen.osu.edu). Within Carmen you will find and access all online lessons, course materials, and resources. For help with your password, university e-mail, Carmen, or any other technology issues, questions, or requests, contact the OSU IT Service Desk. Standard support hours are available at <https://ocio.osu.edu/help/hours>, and support for urgent issues is available 24x7. Self-Service and Chat support: <http://ocio.osu.edu/selfservice> Carmen support: <https://odee.osu.edu/resourcecenter/carmen> Phone: 614-688-HELP (4357) Email: 8help@osu.edu TDD: 614-688-8743.

Baseline technical skills necessary for online courses:

1. Basic computer and web-browsing skills
2. Navigating Carmen

Technology skills necessary for this specific course:

1. CarmenConnect text, audio, and video chat
2. Collaborating in Carmen Wiki

Necessary equipment:

1. Computer: current Mac (OS X) or PC (Windows 7+) with high-speed internet connection

University Student Services

Student academic services offered on the OSU main campus can be found at <http://advising.osu.edu/welcome.shtml>

Other student services offered on the OSU main campus can be found at <http://ssc.osu.edu> <http://artsandsciences.osu.edu/academics/current-students>

Overview: Assignments and Scoring

Your grade in is based on the number of points earned out of **100 possible points**:

Undergraduate Students

In class participation- **25**
Blog posts and discussions - **15**
Reflection - **15**
Mid-term essay - **20**
Final Case Study Proposal - **5**
Final Case Study – **20**

Graduate Students

In class participation- **25**
Blog posts and discussions - **10**
Reflection - **10**
Mid-term essay - **15**
Final Case Study Proposal - **5**
Final Case Study – **15**
Final Case Study Class Presentation – **20**

Grading scale

A 100-93
A- 92-90
B+ 89-87
B 86-83
B- 82-80
C+ 79-77
C 76-73
C- 72-70
D+ 69-67
D 66-63
E (Fail) 62-0

Assignment Descriptions

Weekly lessons, readings, and viewings:

Every week you'll be assigned research lessons to study, articles to read, and/or art/media to view. Some of the readings are academic articles from journals that use critical lenses to analyze various topics and can be difficult to get through. Our in-class discussions will assist in explaining some of the theories and information you will encounter. Feel free to email me if you need more clarity on an issue or topic. You should aim to "consume" them all before the in-class meeting.

Weekly discussions (AKA: Blog posts and replies):

After reading and viewing all the assigned content for the week and discussing them in class you should craft a blog post. ("Blog posts" are basically short essays.) Post your blog entry by *Monday at noon* in the Discussion section on Carmen. From *noon on Monday until noon on Wednesday* you should comment on your classmates' blog posts, creating the class-wide discussion for the week. Discussion prompts are posted within the Course Calendar on this syllabus and in the discussion section of Carmen. You can directly answer one of the discussion prompts to complete your blog.

"Reconstructing Citizenship" Reflection

With this essay you'll write your first critical reflection on the first learning section of the course. Your understanding, criticality, and positionality is important to this assignment (and the others), in that you bring your own life experiences and perspectives to reflect on the historical facts. This assignment will be shorter and worth less than the other major assignments, so that you can practice this type of writing before being assessed more formally in your midterm and final case study.

Midterm and Final Case Study

The midterm and final case study are your major writing assignments for the semester. They require you to formally engage in the act of research-supported writing. These are the major assignments I'll use to assess your comprehension, writing, and research skills. In other words, these are the assignments through which you're expected to apply specific grammar, research, and composition in accordance with APA standards. The midterm will be your second critical reflection, which will recap the first two learning sections of the course.

Final Essay Proposal

You'll submit a proposal for your final case study, which I'll review, to help ensure you're on the right track.

Final Case Study

The final case study will be self-directed and will allow you to examine an arts-based sociopolitical and/or cultural social movement, that incorporated the perspectives, goals, values, or agenda of Black Americans and to present through research how art/culture was utilized in the movement to further its cause.

Final Case Study Presentation (Graduate Students)

The final case study presentation will be your opportunity as a graduate level student to present your research and findings to the class. The presentation will include a discussion on the topic of the case study, research methodology used, and your overall analysis. The presentation should be informative and interactive – you will be the “course instructor” during your presentation.

Course Policies

Turnitin originality check:

This course uses the Turnitin Originality Check for assignments submitted on Carmen. Turnitin compares how much of the submitted content matches existing written work. Each submission receives an Originality Report Score displayed as a percentage. In this course, student access to Turnitin reporting is enabled. For more information please see: <https://resourcecenter.odee.osu.edu/carmen/turnitin-suite-students>

Late submissions

All assignments are accepted for full credit only if they're submitted before the posted deadline. Assignments that are posted *any time* (no matter how short) after the posted deadline will be considered late. A late submission will result in a deduction of one full letter grade (10 percent) for each day (24-hour period) past the posted deadline. Group-based activities like discussions cannot be made up once they've ended.

Excuses for late work

Technological difficulties will *not* excuse a late submission. Get in the habit of submitting all assignments early enough to deal with an unforeseen computer problem. I will consider excusing late submissions for illness, family emergencies, and other unforeseen issues. Such instances require written documentation to be considered for exemption.

Incomplete grades and final grading

Incomplete grades for the course will not be given without serious cause, to be determined by the instructor. Extra credit will not be offered. Final grades will not be rounded up.

Conduct

Please provide professionalism to all communications for this course (in class dialogue, emails to your instructor, discussion contributions, etc.). This course deals with topics that can be difficult to engage in. We will listen with care, comment with care, and honor our differences, which may be considerable. A diversity of opinions is to be expected, but how we respond is important. We can set up class guidelines as a group and follow our own policies regarding what happens in class.

University Policies & Resources

Accessibility accommodations for students with disabilities — Requesting Accommodations

The university strives to make all learning experiences as accessible as possible. If you anticipate or experience academic barriers based on your disability including mental health, chronic or temporary medical conditions, please let me know immediately so that we can privately discuss options. To establish reasonable accommodations, I may request that you register with Student Life Disability Services. After registration, make arrangements with me as soon as possible to discuss your accommodations so that they may be implemented in a timely fashion. Students seeking to request **accommodations related to the ongoing Covid-19 pandemic** may do so through the university's request process, managed by Student Life Disability Services: <https://safeandhealthy.osu.edu/accommodations>
SLDS contact information: slds@osu.edu; 614-292-3307; 098 Baker Hall, 113 W. 12th Avenue.

Accessibility of course technology

This course requires use of CarmenCanvas (Ohio State's learning management system) and other online communication and multimedia tools. If you need additional services to use these technologies, please request accommodations as early as possible: Carmen Canvas accessibility (go.osu.edu/canvas-accessibility)

Academic integrity policy

Academic integrity is essential to maintaining an environment that fosters excellence in teaching, research, and other educational and scholarly activities. Thus, The Ohio State University and the Committee on Academic Misconduct (COAM) expect that all students have read and understand the university's [Code of Student Conduct](https://studentconduct.osu.edu) (studentconduct.osu.edu), and that all students will complete all academic and scholarly assignments with fairness and honesty.

Students must recognize that failure to follow the rules and guidelines established in the university's *Code of Student Conduct* and this syllabus may constitute "Academic Misconduct."

The Ohio State University's *Code of Student Conduct* (Section 3335-23-04) defines academic misconduct as: "Any activity that tends to compromise the academic integrity of the university or subvert the educational process." Examples of academic misconduct include (but are not limited to) plagiarism, collusion (unauthorized collaboration), copying the work of another student, and possession of unauthorized materials during an examination. Ignorance of the university's *Code of Student Conduct* is never considered an excuse for academic misconduct, so I recommend that you review the *Code of Student Conduct* and, specifically, the sections dealing with academic misconduct.

Formal writing assignments handed in by students should not include AI-generated content (including statements/content paraphrased by AI software). This includes discussion blog posts and all essays.

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

If you have any questions about the above policy or what constitutes academic misconduct in this course, please contact me. I'm here to help. Other sources of information on academic misconduct (integrity) to which you can refer include:

1. Committee on Academic Misconduct (go.osu.edu/coam)
2. Ten Suggestions for Preserving Academic Integrity (go.osu.edu/ten-suggestions)
3. Eight Cardinal Rules of Academic Integrity (go.osu.edu/cardinal-rules)

Your mental health

As a student you may experience a range of issues that can cause barriers to learn, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance or reduce a student's ability to participate in daily activities. No matter where you are engaged in distance learning, The Ohio State University's Student Life Counseling and Consultation Service (CCS) is here to support you. If you find yourself feeling isolated, anxious or overwhelmed, on-demand resources are available at go.osu.edu/ccsondemand. You can reach an on-call counselor when CCS is closed at 614- 292-5766, and 24-hour emergency help is also available through the 24/7 National Prevention Hotline at 1-800-273-TALK or at suicidepreventionlifeline.org. The Ohio State Wellness app is also a great resource available at go.osu.edu/wellnessapp.

Student services and advising:

University Student Services can be accessed through BuckeyeLink. More information is available here: <https://contactbuckeyelink.osu.edu/> Advising resources for undergraduate students are available here: <http://advising.osu.edu>

Writing resources:

I am happy to assist you with assignments and provide feedback to improve your work. The university is also well resourced with the University Writing Center. The Writing Center allows you to make appointments to get assistance from trained writing tutors. Writing is a very significant part of this course and the Writing Center is a valuable resource that can assist students who are new to writing critically. To utilize this service, contact the Writing Center at 614.680.4291 or visit their website at <https://cstw.osu.edu/writing-center>

Title IX:

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

Commitment to a diverse and inclusive learning environment

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. Also, please notify me if you have preferred pronouns I should know.

Creating an environment free from harassment, discrimination, and sexual misconduct

The Ohio State University is committed to building and maintaining a community to reflect diversity and to improve opportunities for all. All Buckeyes have the right to be free from harassment, discrimination, and sexual misconduct. Ohio State does not discriminate on the basis of age, ancestry, color, disability, ethnicity, gender, gender identity or expression, genetic information, HIV/AIDS status, military status, national origin, pregnancy (childbirth, false pregnancy, termination of pregnancy, or recovery therefrom), race, religion, sex, sexual orientation, or protected veteran status, or any other bases under the law, in its activities, academic programs, admission, and employment. Members of the university community also have the right to be free from all forms of sexual misconduct: sexual harassment, sexual assault, relationship violence, stalking, and sexual exploitation. To report harassment, discrimination, sexual misconduct, or retaliation and/or seek confidential and non-confidential resources and supportive measures, contact the Office of Institutional Equity:

1. Online reporting form: equity.osu.edu,
2. Call 614-247-5838 or TTY 614-688-8605,
3. Email: equity@osu.edu

The university is committed to stopping sexual misconduct, preventing its recurrence, eliminating any hostile environment, and remedying its discriminatory effects. All university employees have reporting responsibilities to the Office of Institutional Equity to ensure the university can take appropriate action:

All university employees, except those exempted by legal privilege of confidentiality or expressly identified as a confidential reporter, have an obligation to report incidents of sexual assault immediately.

The following employees have an obligation to report all other forms of sexual misconduct as soon as practicable but at most within five workdays of becoming aware of such information: 1. Any human resource professional (HRP); 2. Anyone who supervises faculty, staff, students, or volunteers; 3. Chair/director; and 4. Faculty member.

Land Acknowledgement

I would like to acknowledge the land that The Ohio State University occupies is the ancestral and contemporary territory of the Shawnee, Potawatomi, Delaware, Miami, Peoria, Seneca, Wyandotte, Ojibwe and Cherokee peoples. Specifically, the university resides on land ceded in the 1795 Treaty of Greenville and the forced removal of tribes through the Indian Removal Act of 1830. I/We want to honor the resiliency of these tribal nations and recognize the historical contexts that has and continues to affect the Indigenous peoples of this land. More information on OSU's land acknowledgement can be found here: <https://mcc.osu.edu/about-us/land-acknowledgement>

Copyright for instructional materials

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

Content choices

Please note that the following schedule is subject to change. If you notice a show I've assigned is no longer streaming, please email me ASAP so I can assign an alternative show. I try to keep current on our assigned viewings and media, but as you are aware, streaming networks add and remove access to series each month. I've assigned an eclectic mix of readings and viewings to make the course as interesting as possible. Some content may not seem relevant, or are older, some have been cancelled, but we can learn much from what has preceded current series offerings. You'll also need to access some of the readings and viewings from various places. If I don't provide a link to the source I'm asking you to read/view on the course calendar itself, you can find it in the Files section of Carmen, on Netflix, or on Hulu. If you can't find something you've been assigned, simply email me.

Course Calendar

Learning Section 1: Citizenship and “Blackness” in America

This learning section will center around the idea of citizenship. The course will take a deeper dive into the subject to investigate what it means in relation to “Blackness” in America. What full citizenship means and looks like for Black Americans has been explored by Black artists, scholars, and political figures from Douglass to Du Bois, Baldwin to Basquiat, and Kinde to Wiley. Here we will try to understand the dynamics between how Black people in America view themselves, how they are viewed, and the anti-Black sentiments that exists, often without being confronted.

Week 1 (01/14/24)

Focus: Building a foundational historical and socio-political understanding of race and Blackness in America and how Black art was inextricably linked to this development.

1. Be ready to discuss the following text and articles (found on Carmen) in class:
 - a. “Racial Formations” (Omi & Winant)
 - b. “Coming to America” / Part 1 Chapter 3 (Kendi)
 - c. “The Negro’s Contribution to American Art and Literature” (Locke)
 - d. “The Dark Center” (Powell)
2. Due by Tuesday (in observance of MLK day) 01/18/24:
 - a. **Discussion board post** and **three responses** (provide your take on the material read and discussed in class)

Week 2 (01/21/24)

Focus: Thinking about what “full citizenship” meant for Black Americans after emancipation and how art played an important role in their activism to achieve it.

1. Be ready to discuss the following text and articles (found on Carmen) in class:
 - a. “Rethinking Race and Nation” / Chapter 1 (Singh)
 - b. “Criteria of Negro Art” (Du Bois)
 - c. “Vision and Justice” / pg 4-9
 - d. “Fredrick Douglass’s Camera Obscura” / *Vision and Justice* pg 11-15
 - e. “Art, Culture, and the Soul of Black Folk” / Chapter 1 (Powell)
2. View the following artwork(s) and be ready to discuss in class:
 - a. Fredrick Douglass portraits - <https://blogs.loc.gov/picturethis/2020/02/frederick-douglass-and-the-power-of-pictures/>
 - b. *1900 Paris Exposition* (Du Bois) - <https://www.loc.gov/pictures/collection/anedub/?loclr=blogpic>
3. Due by Tuesday 01/24/24:
 - a. **Discussion board post** and **three responses** (provide your take on the material read and discussed in class)

Learning Section 2: Civic Spaces, Reconstruction, and Reparations

This learning section investigates how “dismantling racism depends on transforming the built environment.” Here we strive to reframe the built environment as not only a physical space, but also a virtual one, and what that means for a “people determined to be free to build for freedom.” Racism, systemic in construction, must be “unbuilt” and we must understand racism as a built environment both physically and virtually that we all live in. This section will also center the body, more specifically the Black body, in terms of ownership/property, reclamation, intersectionality, and corporeal politics.

Week 3 (01/28/24)

Due Today: “Reconstructing Citizenship” Reflection

Focus: Developing a comprehensive (social, physical, and political) historical perspective on the reconstruction period in the United States and how race was a central component in the design and implementation of structures, geographical mapping, and national policies.

1. Be ready to discuss the following text and articles (found on Carmen) in class:
 - a. “Old Deal” / Part 4 Chapter 27 (Kendi)
 - b. “Reconstructing Democracy” / Chapter 2 (Singh)
 - c. “Reconstruction’s Breadth” (Brown)
 - d. “Enter and Exit the New Negro” / Chapter 2 (Powell)
2. View the following artwork(s) and be ready to discuss in class:
 - a. *Adrienne Brown on the Reconstruction Era*
3. Due by Monday 01/31/24:
 - a. **Discussion board post** and **three responses** (provide your take on the material read and discussed in class)

Week 4 (02/04/24)

Focus: Reconceptualizing “Freedom” and how the idea of equal rights and privilege exists and was/is applied differently to Black Americans and the role that space (physical and virtual) and design plays in its construction.

1. Be ready to discuss the following text and articles (found on Carmen) in class:
 - a. “Internationalizing Freedom” / Chapter 3 (Singh)
 - b. “Freedom Brand” / Part 4 Chapter 25 (Kendi)
 - c. “Truth and Reconciliation” / *Vision and Justice* (pg 36-39)
 - d. “Preface” (Kelly)
 - e. “The Cult and the People” / Chapter 3 (Powell)
2. View the following artwork(s) and be ready to discuss in class:
 - a. TBA

3. Due by Monday 02/07/24:
 - a. **Discussion board post** and **three responses** (provide your take on the material read and discussed in class)

Week 5 (02/11/24)

Focus: Analyzing the different ideologies of Black activist and artists from, Reconstruction to the Harlem Renaissance, and different approaches to challenging White Supremacist culture and how the Black body became a “space” for this struggle.

1. Be ready to discuss the following text and articles (found on Carmen) in class:
 - a. “Media Suasion” / Part 4 Chapter 26 (Kendi)
 - b. “Pride, Assimilation, and Dreams” / Chapter 4 (Powell)
 - c. “The Creative Process” / *Vision and Justice* (pg 16-17)
 - d. “Hilton Als on Giving James Baldwin Back His Body” (C. Krat, 2019) - <https://www.newyorker.com/culture/photo-booth/hilton-als-on-giving-james-baldwin-back-his-body>
2. View the following artwork(s) / videos and be ready to discuss in class:
 - a. *I Am Not Your Negro* (Netflix & Kanopy)
 - b. *The Garbage Man & Victim of the City Streets #2* (John Biggers, 1944/1946) - <https://collection.crystalbridges.org/objects/6369/the-garbage-man?ctx=086e5a4afa41a7ddb3f2fc90c8932be950bdf78e&idx=3>
 - c. *This is Harlem* (Jacob Lawrence, 1943)
3. Due by Monday 02/14/24:
 - a. **Discussion board post** and **three responses** (provide your take on the material read and discussed in class)

Learning Section 3: Art, Race, and Activism

This learning section will deconstruct “Blackness”, now that we have had a chance to better understand it, thinking along the lines of modernism and primitivism. We will consider the discourse and method of analysis surrounding art and more specifically the “master narrative” that permeates art and how to dismantle it, specifically challenging the “white gaze.”

Week 6 (02/18/24) Due: Midterm

Focus: Developing a critical lens to better understand art and history and how the narratives that permeate them often marginalize and exclude diverse perspectives.

1. Be ready to discuss the following text and articles (found on Carmen) in class:
 - a. “Dismantling a Master Narrative: Using Culturally Responsive Pedagogy to Teach the History of Art Education” (Acuff)
 - b. “Thinking Through Theory” (D’Allewa)

- c. "Whiteness: *Unseen Things Seen*" / Chapter 2 (Yancy)
 - d. "Carrie Mae Weems Still Believes in Your Humanity" / *Vision and Justice* (pg 18-19)
 - e. "Alexandra Bell is Disrupting Racism in Journalism" / *Vision and Justice* (pg 25-26)
2. View the following artwork(s) and be ready to discuss in class:
 - a. *From Here I Saw What Happened and I Cried* (Carrie Mae Weems, 1995-1996) - <http://carriemaeweems.net/galleries/from-here.html>
 - b. *Modern Art: The Root of African Savages, Addendum* (Meleko Mokgosi, 2015) - <https://collection.crystalbridges.org/objects/10684/modern-art-the-root-of-african-savages-addendum?ctx=ccc91c800146384321d5afad3f31584cc4d717b1&idx=0>
 - c. *Counternarratives* (Alexandra Bell, 2017) - <http://www.alexandrabell.com/public-work>
 - d. Work from Titus Kaphar - <https://www.kapharstudio.com/work/>
 3. Due by Monday 02/21/24:
 - a. **Discussion board post** and **three responses** (provide your take on the material read and discussed in class)

Week 7 (02/25/24)

Focus: Developing an informed understanding of the ongoing struggle for civil rights and the multiple challenges that Black Americans face, both nationally and internationally, and how Black Art and Architecture was influenced and informed civil rights movements.

1. Be ready to discuss the following text and articles (found on Carmen) in class:
 - a. "The Act of Civil Rights" / Part 5 Chapter 30 (Kendi)
 - b. "Americanizing the Negro" / Chapter 4 (Singh)
 - c. "Black Power" / Part 5 Chapter 31 (Kendi)
 - d. "Black is a Color" / Chapter 5 (Powell)
2. View the following artwork(s) / videos and be ready to discuss in class:
 - a. "Charles Davis on the expansive field of architecture"
 - b. "Kara Walker on 40 Acres of Mules"
 - c. "Walter Hood Black Towers Black Power"
3. Due by Monday 02/28/24:
 - a. **Discussion board post** and **three responses** (provide your take on the material read and discussed in class)

Week 8 (03/04/24)

Focus: Taking a deep dive into American policies of the 1960's and how Black artists and Black artists communities responded with arts and cultural policies that created a sustainable foundation for the advancement of the Black community.

1. Be ready to discuss the following text and articles (found on Carmen) in class:
 - a. "Law and Order" / Part 5 Chapter 22 (Kendi)
 - b. "Black Art, Black Rage, Black Lives Matter" (Banner)

- c. "Linda Goode Bryant, American, Born 1949" - https://www.moma.org/artists/35553?utm_medium=email&utm_source=other&utm_campaign=opencourse.dCTbkl0ZEeumnBIR2ZlAmQ.announcements~opencourse.dCTbkl0ZEeumnBIR2ZlAmQ.mSRhF7gATMKRF2kysSNzjw
 - d. "Can JAM be JAM at MOMA?" - https://www.moma.org/magazine/articles/788?utm_medium=email&utm_source=other&utm_campaign=opencourse.dCTbkl0ZEeumnBIR2ZlAmQ.announcements~opencourse.dCTbkl0ZEeumnBIR2ZlAmQ.mSRhF7gATMKRF2kysSNzjw
 - e. "The Elevator Effect: Black Bodies/White Bodies" / Chapter 1 (Yancy)
2. View the following artwork(s) / videos and be ready to discuss in class:
 - a. *Wives of Shango* (Jeff Donaldson, 1969)
 - b. *Unite (AfriCobra)* (Barbara Jones-Hogu, 1971)
 - c. *Just Above Midtown: Changing Spaces* - <https://www.moma.org/audio/playlist/326>
 - d. *Just Above Midtown: Changing Spaces* - https://www.moma.org/calendar/exhibitions/5078?utm_medium=email&utm_source=other&utm_campaign=opencourse.dCTbkl0ZEeumnBIR2ZlAmQ.announcements%7Eopencourse.dCTbkl0ZEeumnBIR2ZlAmQ.mSRhF7gATMKRF2kysSNzjw&installation_image_index=0
 3. Due by Monday 03/07/24:
 - a. **Discussion board post** and **three responses** (provide your take on the material read and discussed in class)

Week 9 (03/11/24)

Focus: Reviewing the critical time period between the civil rights movement of the 1960's and present day issues in the Black community. Hip-Hop emerges as an art form to give voice to the voiceless and provides an outlet for Black creatives in the spirit of the Black Arts Movement.

1. Be ready to discuss the following text and articles (found on Carmen) in class:
 - a. "Reagan's Drugs" / Part 5 Chapter 33 (Kendi)
 - b. "Children on Cocaine" (Krauthammer)
 - c. "Culture as Currency" / Chapter 6 (Powell)
2. View the following artwork(s) / videos and be ready to discuss in class:
 - a. Rodney King - <https://www.youtube.com/watch?v=1zLA2gzQQ0g>
 - b. LA 92 Documentary - <https://www.youtube.com/watch?v=uaotkHHJwo>
 - c. Tupac on LA Riots - <https://www.youtube.com/watch?v=gLTL8aSEPMk>
 - d. Hip Hop and LA Riots - <https://www.youtube.com/watch?v=0qpUwPUme7E>

3. No Discussion Board

Week 10 Spring Break – No Class

Week 11 (03/25/24)

Due Today: Final Essay Proposal

Focus: Developing a critical understanding of how overt racism evolved into “color-blind racism” and how that ideology seeped into politics of art.

1. Be ready to discuss the following text and articles (found on Carmen) in class:
 - a. “New Democrats” / Part 5 Chapter 34 (Kendi)
 - b. “New Republicans” / Part 5 Chapter 35 (Kendi)
 - c. “Through a Glass Diasporally” / Chapter 7 (Powell)
 - d. “Love is the Message the Message is Death” (Campt)
2. View the following artwork(s) / videos and be ready to discuss in class:
 - a. *Crack* - Netflix
3. Due by Monday 03/28/24:
 - a. **Discussion board post** and **three responses** (provide your take on the material read and discussed in class)

Week 12 (04/01/24)

Focus: Looking back at the presidential campaign and election of President Barack Obama. What this meant for America, what this meant for Black Americans, and how racisms persisted through the process and afterwards.

1. Be ready to discuss the following text and articles (found on Carmen) in class:
 - a. “99.9 Percent the Same” / Part 5 Chapter 36 (Kendi)
 - b. “Race Matters in Obamamerica: The Sweet (but Deadly) Enchantment of Color Blindness in Black Face” / Chapter 10 (Silva)
 - c. “Extraordinary Negro” / Part 5 Chapter 37 (Kendi)
 - d. “Policy Archaeology: A New Policy Studies Methodology” (Scheurich)
2. View the following artwork(s) / videos and be ready to discuss in class:
 - a. TBA
3. Due by Monday 04/04/23:
 - a. **Discussion board post** and **three responses** (provide your take on the material read and discussed in class)

Learning Section 4: Race, Technology, and Justice

This learning section will look at how racism has evolved with technology. How its conventions merge with contemporary mediums and how advances in digital media have been used to counteract the systemic inequities perpetuated by deeply rooted injustice. The imagination is an important tool to envision possibilities, but the imagination of Black and Brown citizens has

been curtailed by a lack of representation. Here we reimagine art and art for Black existence and what it means to be Black in America outside of the dominant racial stereotypes.

Week 13 (04/09/23)

Focus: Tracing the intersections of race and technology to set the stage for how racism and white supremacist culture has evolved with the tools of oppression and resistance. Black Art has always had to deal with technology that was not created with art equity in mind but has always found unique ways to utilize it as a tool for change.

1. Be ready to discuss the following text and articles (found on Carmen) in class:
 - a. "When the Robot Doesn't See Dark Skin" / *Vision and Justice* (pg 50-51)
 - b. "Racial Bias and the Lens" (pg 52-55) / *Vision and Justice*
2. "Black Lives, Silver Screens" (pg 56-57) / *Vision and Justice*
 - a. "Prelude to a Black Gaze" (pg 1-25) / *A Black Gaze*
 - b. "Verso One: The Intimacy of Strangers" (pg 26-41) / *A Black Gaze*
3. View the following artwork(s) / videos and be ready to discuss in class:
 - a. Work by Osborne Macharia - <https://k63.studio>
 - b. Work by Kehinde Wiley - <https://kehindewiley.com/works/>
 - c. "The Black Factory"
 - d. "Deana Lawson on Nation"
 - e. *Make it Home* (Tobe Nwigwe, 2020) - <https://www.youtube.com/watch?v=rt22iT6V4Rk>
4. Due by Monday 04/11/24:
 - a. **Discussion board post** and **three responses** (provide your take on the material read and discussed in class)

Week 14 (04/15/24)

Focus: Continuing the conversation on race, technology, and social justice – we will analyze how technology has allowed for the creation of a virtual social and cultural space, where creativity flourishes and digital activism exist.

1. Be ready to discuss the following text and articles (found on Carmen) in class:
 - a. "The Visualization of Urban Black Men: Racial Discourses in Social Media" (Grant)
 - b. "Afrofuturism: Reimagining Art Curricula for Black Existence" (Acuff)
 - c. "Beyond the Hashtags" (Freelon, Mcilwain, Clark)
 - d. "Black Twitter Asks Rachel: Racial Identity Theft in 'Post-Racial' America" (Stevens and Maurantonio)
2. View the following artwork(s) / videos and be ready to discuss in class:
 - a. Work by Osborne Macharia - <https://k63.studio>
 - b. Work by Kehinde Wiley - <https://kehindewiley.com/works/>
 - c. "The Black Factory"
 - d. "Deana Lawson on Nation"
 - e. *Make it Home* (Tobe Nwigwe, 2020) - <https://www.youtube.com/watch?v=rt22iT6V4Rk>

3. Due by Monday 04/18/24:
 - a. **Discussion board post** and **three responses** (provide your take on the material read and discussed in class)

Learning Section 5 : Vision & Justice Curriculum

The final learning section of the course explores the ever-present connections between art, social and political movements, and justice. It is important to understand the fluidity and the intersectional aspects of identities and to try to understand how each layer is experienced. In the wake of the largest social protests in world history the country continues to reckon with race, meanwhile Black beauty, Black rage, and Black joy are on full display in contemporary art.

Week 15 (04/21/23)

Focus: With all the historical, political, and social components of Black Art in America now discussed, we take a look into the present and future to understand how Black Art can impact education and create a “justice curriculum.”

1. Be ready to discuss the following text and articles (found on Carmen) in class:
 - a. “Verse three: The Visual Frequency of Black Life” / *A Black Gaze* (Camp)
 - b. “Reprise: The Haptic Frequencies of Radical Black Joy” (pg 192-200) / *A Black Gaze*
 - c. “Fin-de-Siecle Blues” / Chapter 8 (Powell)
 - d. “The Price of Blackness” / Chapter 9 (Powell)

2. View the following artwork(s) / videos and be ready to discuss in class:
 - a. Work by Amy Sherald - <http://www.amysherald.com>
 - b. Work by Arcmanora Niles - <http://www.arcmanoro.com>
 - c. Work by Conrad Egyir - <https://conradegyir.com>
 - d. Work by David Leggett - <https://davidleggettart.com/section/35565.html>
 - e. Work by Gerald Lovell - <https://www.instagram.com/geraldlovell/?hl=en>
 - f. Work by Toyin Ojin Odutola - <https://toyinojihodutola.com/Timeline>

3. Case Study Presentation from Graduate Students

Week 16 (04/29/24) Due: Final Case Study

Ohio State Department Course Review Concurrence Form

The purpose of this form is to provide a simple system of obtaining departmental reactions to proposed new courses, group studies, study tours, workshop requests, and course changes. A letter may be substituted for this form.

Academic units initiating a request which requires such a reaction should complete Section A of this form and send a copy of the form, course request, and syllabus to each of the academic units that might have related interests in the course. Initiating units should allow at least two weeks for responses.

Academic units receiving this form should response to Section B and return the form to the initiating unit. Overlap of course content and other problems should be resolved by the academic units before forwarding this form and all other accompanying documentation to the Office of Academic Affairs.

A. Information from academic unit *initiating* the request:

Initiating Academic Unit: Arts Administration, Education and Policy Date: 1/29/2024

Registrar's Listing: ARTEDUC

Course Number: 5681 Level: U P G Credit Hours: 3

Course Title: Black Art in America: Arts and Cultural Policies from Reconstruction to Afrofuturism

Type of Request: New Course Group Studies Workshop Study Tour Course Change

Academic Unit with related interests asked to review the request (use a separate form for each unit while requesting concurrences from multiple units):

Date responses are needed:
1/31/2024

B. Information from academic units *reviewing* the request:

- The academic unit **supports** the proposal
 - The academic unit **does not support** the proposal.
- Please explain:

The academic unit suggests: _____

DocuSigned by:
Cynthia A. Young

Signature of Department Chair

Signature of Graduate Studies Chair (if applicable)

ARTS MANAGEMENT CURRICULUM MAP

ARTS MANAGEMENT	Program Learning Goals			
	Goal #1	Goal #2	Goal #3	Goal #4
Required Courses (offered by the unit)	Students identify the issues, problems and policy interventions impacting contemporary arts and cultural sector	Students analyze the purpose, function, and professional decision making in the arts and cultural organizations	Students understand the professional role and responsibilities of the artist and the cultural worker in society	Students practice the principles of entrepreneurship as applied to the arts
Required CORE Courses (offered inside of the unit)				
2100 Intro to AM	Beginning			
3680 or 3681		Intermediate		
5683 Capstone				Advanced
Applied Learning/ Research 4191/4998				Intermediate/Advanced
ADVANCED LEVEL (Select 18 credits)				
5670: Public Policy and the Arts	Advanced			
5671: Organizational Leadership in the Nonprofit Arts		Advanced		
5672: Managing Cultural Policy Change	Advanced			
5674: The Creative Sector and Creative Cities			Advanced	
5675: International Cultural Relations	Advanced			
5681: Black Art in America				Advanced
5682: Nonprofit Arts Institution Governance and Board Leadership		Advanced		
5683: Developing Arts Careers: Positioning Passion				Advanced
5684: Arts Participation, Cultural Literacy, and Audience Development		Advanced		
5685: Arts/Cultural Organizations: Resource Management & Revenue Streams		Advanced		

ARTS MANAGEMENT CURRICULUM MAP

5686: Cultural Program Design, Implementation, and Evaluation**			Advanced	
5687: The Social World of the Arts			Advanced	
5688: Marketing, Communications & Social Media in Non-profits**				Advanced
Categories of Courses (may be offered inside or outside of unit)				
3690: Arts Entrepreneurship			Intermediate	
5470.01 Contemporary Art Learning		Intermediate		
5470.02 - Public Practice at the Wexner Center for the Arts		Intermediate		
5795: 21 st Century Museum Issues*			Advanced	
5795: Occupations*			Advanced	
5795: Grantsmanship*				Advanced
Pre-Req-Business (12 credits)				
ECON 2001		Beginning		
BUSMHR 2500		Beginning		
MATH 1130 (or higher)	Beginning			
CS&E 1111	Beginning			
BUSINESS CORE COURSES (9 credits)				
ACCTMIS 2000		Intermediate		
BUSFIN 3120		Intermediate		
BUSMHR 3510			Intermediate	
General Education courses				
*special topics courses				
** embedded literacies				