

Term Information

Effective Term Spring 2025

General Information

Course Bulletin Listing/Subject Area Art
Fiscal Unit/Academic Org Art - D0215
College/Academic Group Arts and Sciences
Level/Career Undergraduate
Course Number/Catalog 3204
Course Title The Language of Drawing: Word and Image
Transcript Abbreviation Word&Image
Course Description Examination of the relationship of text and image in contemporary drawing. Through readings and lectures, we will examine how one reads a drawing or work of art via the lenses of history, cultural history, and material culture. This class will examine the technologies historically used in making both text and image--printing press, calligrapher's brush, pencil, photography, computer, etc.
Semester Credit Hours/Units Fixed: 3

Offering Information

Length Of Course 14 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 Laboratory, 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 None
Electronically Enforced Yes

Cross-Listings

Cross-Listings

Subject/CIP Code

Subject/CIP Code 50.0701
Subsidy Level General Studies Course
Intended Rank Freshman, Sophomore, Junior, Senior

Requirement/Elective Designation

Traditions, Cultures, and Transformations

Course Details

Course goals or learning objectives/outcomes

- Theme Goal 1: Students will analyze an important topic at an advanced level. Relying on research or cutting-edge findings or engagement with the subject matter.
- Theme Goal 2: Students will integrate approaches to the theme by making connections to out-of-classroom experiences with academic knowledge or across disciplines and to work they have done or that they anticipate to do in the future.
- Theme Goal 3: Students will engage in a systematic assessment of how cultures and sub-cultures develop and interact, historically or in contemporary society.
- Theme Goal 4: Students will engage in a systematic assessment of differences among societies, institutions, and individuals' experiences within traditions and cultures.
- Additional Course Learning Objectives:
 1. New and open practices in unforeseen direction through critical discussion and creative engagement encouraging risk and promoting rigorous and thoughtful experimentation.
- Additional Course Learning Objectives:
 2. Developed powers of observation, technical and conceptual acuity.
- Additional Course Learning Objectives:
 3. Greater personal and expressive content in drawings.
- Additional Course Learning Objectives:
 4. Experimentation with methods, scale and materials; awareness of the relationship between materials and their effects as to how a work is experienced.
- Additional Course Learning Objectives:
 5. Greater familiarity with art history and its influence on one's own art praxis.
- Additional Course Learning Objectives:
 6. Developed personal artistic language in drawing
- Additional Course Learning Objectives:
 7. Greater understanding of the implications of our creative decisions on and with diversity and environmental equity and inclusion.
- Additional Course Learning Objectives:
 8. Developed work that explores the contexts and conventions of western and non-western art making.
- Additional Course Learning Objectives:
 9. Examined and tested the assumed boundaries of disciplines and contexts for art making.

Content Topic List

- Studio-based assignments, material experimentation, readings, research projects on artists and art movements, discussions, and critiques.

Sought Concurrence

No

Attachments

- submission-traditions The Language of Drawing Word and Image[9].pdf: Themes explanation
(Other Supporting Documentation. Owner: Owens-Morrison, Jenifer Renee)
- new Art Curriculum Map for 2024.pdf: Curricular map
(Other Supporting Documentation. Owner: Owens-Morrison, Jenifer Renee)
- re revised Art 3204 word and image GE syllabus (1).docx
(Syllabus. Owner: Owens-Morrison, Jenifer Renee)

Comments

- updated syllabus as of 9/3/2024 *(by Owens-Morrison, Jenifer Renee on 09/03/2024 03:30 PM)*
- Please see feedback email sent to department 05-24-2024 RLS *(by Steele, Rachel Lea on 05/24/2024 01:04 PM)*
- Please see Subcommittee feedback email sent 03/08/2024. *(by Hilty, Michael on 03/08/2024 02:48 PM)*
- - If this course can count in one of your majors (even as an elective), please upload updated curriculum map.
- Please check off all campuses. This is an OAA request for the new GE. *(by Vankeerbergen, Bernadette Chantal on 10/12/2023 03:17 PM)*

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Owens-Morrison, Jenifer Renee	09/18/2023 04:55 PM	Submitted for Approval
Approved	Lisbon, Laura Nicole	09/20/2023 07:28 PM	Unit Approval
Revision Requested	Vankeerbergen, Bernadette Chantal	10/12/2023 03:17 PM	College Approval
Submitted	Owens-Morrison, Jenifer Renee	02/07/2024 08:42 AM	Submitted for Approval
Approved	Lisbon, Laura Nicole	02/07/2024 09:42 AM	Unit Approval
Approved	Vankeerbergen, Bernadette Chantal	02/19/2024 04:11 PM	College Approval
Revision Requested	Hilty, Michael	03/08/2024 02:48 PM	ASCCAO Approval
Submitted	Owens-Morrison, Jenifer Renee	04/19/2024 09:57 AM	Submitted for Approval
Approved	Osterloh, Gina B	04/23/2024 09:08 AM	Unit Approval
Approved	Vankeerbergen, Bernadette Chantal	04/23/2024 12:35 PM	College Approval
Revision Requested	Steele, Rachel Lea	05/24/2024 01:04 PM	ASCCAO Approval
Submitted	Owens-Morrison, Jenifer Renee	09/06/2024 10:30 AM	Submitted for Approval
Approved	Lisbon, Laura Nicole	09/07/2024 04:44 AM	Unit Approval
Approved	Vankeerbergen, Bernadette Chantal	09/19/2024 11:26 AM	College Approval
Pending Approval	Jenkins, Mary Ellen Bigler Hanlin, Deborah Kay Hilty, Michael Neff, Jennifer Vankeerbergen, Bernadette Chantal Steele, Rachel Lea	09/19/2024 11:26 AM	ASCCAO Approval

ART 3204

Course Information

Instructor: Suzanne Silver

Email: silver.22@osu.edu

Office: Hopkins 475

Office Hours: by appointment

Mode of course Delivery: in-person

Day and Time:

Location:

Course Description

Art 3204, “The Language of Drawing: Word and Image”, is an in-depth examination of the relationship of text and image in contemporary drawing. Through readings and lectures, we will examine how one reads a drawing (or any work of art) via the lenses of history, cultural history, and material culture. We will pay special attention to art that draws upon and subverts linguistic traditions—some artworks we examine will be exclusively word-based, some picture-based, and some a combination. This class will examine the technologies historically associated with both text and image and students will use one or more of the following: calligrapher’s brush and ink, pencil, photography, computer, printing press, etc. to make their artwork. Writing and mark-making, whether in an envelope poem by Emily Dickinson or graffiti on a wall, have aesthetic properties which can be analyzed. Similar criteria will be applied to students’ artmaking in the studio and during critiques following each project. In addition, the position of modern text-based artists will be analyzed and discussed. Lecture topics include papermaking, Chinese calligraphy, typography, Dada and nonsense words, the use of text and image in mass media and political protest. There will be studio based- assignments related to calligraphy, asemic writing, musical notation, the narrative, comics, graphic novels, poetry, codes, and translation. Throughout the course, special attention will be given to the language of drawing itself – including its materials and forms on paper, off paper, and into real space. In their creative work, students will be asked to utilize a range of media and methods and explore a variety of materials in experimental approaches to drawing. Most work for the course is studio based, but there will also be short, assigned research projects and presentations. Critiques will follow the completion of each project.

Course Goals / Rationale

Goals and ELOs common to all Themes

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

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

ELOs related to Goals 1-2	Course activities and assignments to meet these ELOs
<p>ELO 1.1 Engage in critical and logical thinking.</p>	<p>Students will build skills to engage in critical and logical thinking about art and language (word and image) through:</p> <ul style="list-style-type: none"> • weekly studio assignments that require the student to critically analyze formal aesthetic elements of composition, color, balance, and space in conjunction with the concepts and themes of each topic (new studio topics weeks 1,2,4,6,9,10,12) • engagement in class discussion on weekly readings related to studio topics; completion of assignment and critical evaluation of one's own and one's classmates' work via the art critique (readings conversations weeks 3,5,11). The art critique trains students in critical thinking regarding context, process, technique, values, analysis, interpretation, and conclusion based on the 6 previous categories (critiques weeks 3,6,8,11,13,14).
<p>ELO 1.2 Engage in an advanced, in-depth, scholarly exploration of the topic or ideas within this theme.</p>	<p>Students will engage in advanced explorations of each module topic through:</p> <ul style="list-style-type: none"> • a combination of studio assignments, lectures, PowerPoint presentations, readings by curators, critics, and art historians, class discussions, and critiques. • a short research paper (week 4) in addition to 8 substantial studio-based projects (new studio topics weeks 1,2,4,6,9,10,12).

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ELO 2.1 Identify, describe, and synthesize approaches or experiences.

Students will learn to identify, describe, and synthesize through:

- Lectures, presentations (weeks 1,2,4,6,9, 10,12)
- Class visits to the Billy Ireland Cartoon Library and Museum for Narrative assignment which includes comics and the graphic novel (week 2)
- Class visit to the Wexner Center for the Arts for direct experience of works of art (week 10)
- Training in papermaking at west campus facilities (week 5)
- Guest artist lecture (week 5)
- Attendance at two art exhibits or other cultural activity or an artist talk. Students identify and synthesize through a critical written review in which they describe and analyze the work or event and contextualize it (weeks 7, 14).
- Direct somatic experience of manipulating physical (and sometimes digital) material to make art (weeks 1-14).

ELO 2.2 Demonstrate a developing sense of self as a learner through reflection, self-assessment, and creative work, building on prior experiences to respond to new and challenging contexts.

Students will develop observational, technical, and conceptual acuity, and greater self-reflective content in art through:

- experimentation with methods, scale and materials in studio assignments and awareness of the effects of materials as to how a work is experienced (weeks 1-14)
- greater familiarity with art history and cultural history through assigned readings (weeks 1,4,6,9).
- practice, feedback and 1:1 instruction from their professor
- greater understanding of the implications of creative decisions on DEI and environmental equity (PowerPoints with international BIPOC cultural makers (weeks 1,2)
- Explorations of the contexts and conventions of western and non-western art making. Word and image assignments and readings include the study and use of foreign languages, vernacular, argot, and cultural and religious ritual using sound and image (weeks4-6).
- An emphasis on cross-cultural pollination to test assumed boundaries of disciplines and contexts for art making via readings and studio prompts throughout the syllabus.
- Short research projects and presentations (week 4).
- Critiques which follow the completion of each project (weeks 3,6,8,11,13,14). The critique in studio art is a forum for analyzing formal elements (composition color, rhythm, space, etc.), conceptual properties, and cultural relationships within a work of art. The work of art itself is a transformation of this content into physical form.

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GOAL 3: Successful students will engage in a systematic assessment of how cultures and sub-cultures develop and interact, historically or in contemporary society.

GOAL 4: Successful students will engage in a systematic assessment of differences among societies, institutions, and individuals' experience within traditions and cultures.

ELOs related to Goals 3-4	Course activities and assignments to meet these ELOs
<p>ELO 3.1 Describe the influence of an aspect of culture (religious belief, gender roles, institutional organization, technology, epistemology, philosophy, scientific discovery, etc.) on at least one historical or contemporary issue.</p>	<p>This course is about the potential for art to function as a means of expressing and expanding notions of traditions, and cultures.</p> <p>Technology</p> <p>Examples:</p> <ul style="list-style-type: none">• Readings and studio assignments introduce the history of writing and drawing in western and eastern cultures and the tools of mark-making from cuneiform to the printing press to signage, including the art of the protest sign and its related contemporary issues. (Week 1; 4-6)• Through studio work, students directly engage with the evolution of drawing and writing tools by using low tech hand-driven devices (pencil, charcoal, brush) as well as the latest digital technology (Photoshop, CNC machine, laser cutter, etc.). (Week 1-14)

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<p>ELO 3.2 Analyze the impact of a “big” idea or technological advancement in creating a major and long-lasting change in a specific culture.</p>	<p>Studio assignments, lectures, and technical skill-building workshops expose students to artists, writers, and makers of different cultural identities. Work of Xu Bing, Chinese artist who subverts traditional culture, will be introduced.</p> <p>Example:</p> <ul style="list-style-type: none"> • Students read about Gutenberg's invention of the printing press which revolutionized communication in every field (week 1). Possible visit to Columbus Printed Arts Center for viewing of type fonts, printing presses. (week 5) • Students learn about the origins of papermaking and make their own paper (paper-making workshop week 5). We focus on papermaking in China, where paper was invented, and Chinese calligraphy, considered the highest art form and a ritual practice with its own traditions. Rituals of papermaking, the relationship of drawing and writing (characters, pictograms, non-semantic mark-making) overlap with the rituals of the studio and the vital role of process. Paper was lighter and cheaper than previous materials and could be disseminated easily. Traditions endure but industry has revolutionized paper's availability, changing its use from an elite to a common practice.
<p>ELO 3.3 Examine the interactions among dominant and sub-cultures.</p>	<p>Throughout the course, language and drawing and their intersections have been treated as living, evolving things. Studio assignments and artist references for research topics overlap.</p> <p>Example:</p> <p>The use of vernacular and coded language versus traditional or official language is examined in several assignments. One suggested subject of a research paper is Ivorian artist Frédéric Bruly Bouabré who pioneered a syllabary of his Bété ethnic group and codified cultural traditions, folklore, spiritual belief systems, and popular culture through ballpoint pen and crayon drawings on cards. Oral Bété has a complicated history with the region's dominant French colonial history and language. Oral versus written cultures and sound art are part of the curriculum (featured in assignments weeks 4-6)</p>
<p>ELO 3.4 Explore changes and continuities over time within a culture or society.</p>	<p>Art draws upon and subverts linguistic traditions.</p> <p>Example:</p> <ul style="list-style-type: none"> • A project (<i>Language to be Looked at and/or Things to be Read</i>) which features readings and research into slang, coded, and invented languages and their evolution over time. • The studio component encourages students to invent their own system of symbols and marks to communicate aesthetically with or without semantic content (weeks 4-6).

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<p>ELO 4.1 Recognize and explain differences, similarities, and disparities among institutions, organizations, cultures, societies, and/or individuals.</p>	<p>Materials are the driving force of art since they determine form, and to a lesser degree, content. Historically, materials were chosen for longevity over meaning. Students learn and explain about striking differences in their use among different societies and individuals through readings and practicum.</p> <p>Example:</p> <ul style="list-style-type: none"> • Students experiment with materials in every studio project. • Students read “The Language of Materials” by art conservator Christian Scheidemann, who traces the shift to the use of ephemeral and quotidian materials by contemporary artists and the absorption of autobiographical, sociological, and contextual material into the art object (featured in assignments weeks 8-11).
<p>LO 4.2 Explain ways in which categories such as race, ethnicity, and gender and perceptions of difference, impact individual outcomes and broader societal issues</p>	<p>This course uses studio art to engage students visually, intellectually, and affectively with culture, tradition, race, gender, and difference.</p> <p>Examples:</p> <ul style="list-style-type: none"> • In PowerPoint presentations (weeks 1,2) and assigned research projects (week 4) there is an emphasis on BIPOC artists followed by discussion as to how language in an artwork can be used for social change (e.g. Glenn Ligon's text-based series Runaways, a suite of lithographs depicting him as a runaway slave in the style of 19th-century broadsheets circulated to advertise for the return of fugitive slaves; Adam Pendleton's “Black Dada” installations, exploring blackness and institutional critique via text- based art). • The Erasure module investigates drawing and erasure as daily embodied practices in art and society. It explores the relationship of erased image and text through cancelation and illegibility and the erasure of humans at sites of oppression (weeks 8-12). <p>Throughout the course, students actively participate in their own creative artmaking, rooted in the ideas of traditions, cultures, and transformations.</p>

Additional Course Learning Objectives

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The aim of this course is to provide a greater understanding of strategies of the language of drawing and writing in art and society and to impart a flexible range of skills that enable students to contribute to society in meaningful ways across disciplines and communities within and beyond the arts.

At the successful completion of the course the student will demonstrate:

1. New and open practices in unforeseen directions through critical discussion and creative engagement which encourage risk and promote rigorous and thoughtful experimentation.
2. Developed powers of observation, technical and conceptual acuity.
3. Greater personal and expressive content in drawings.
4. Experimentation with methods, scale and materials; awareness of the relationship between materials and their effects as to how a work is experienced.
5. Greater familiarity with art history and its influence on one's own art praxis.
6. Developed personal artistic language in drawing.
7. Greater understanding of the implications of our creative decisions on and with diversity, social and environmental equity, and inclusion.
8. Developed work that explores the contexts and conventions of western and non-western art making.
9. Examined and tested the assumed boundaries of disciplines and contexts for art making.

How this course fulfills the expected learning outcomes:

Expected learning outcomes are fulfilled through studio-based assignments, material experimentation, readings, research projects on artists and art movements, discussions, and critiques (critical evaluation

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and interpretation of artwork). Students will create artworks and learn to evaluate them critically through aesthetic criteria as well as understanding the social and historical contexts that inform them from the origins of the alphabet to the use of text in the art of today. This course promotes greater understanding of the implications of our creative decisions related to diversity, social and environmental equity through the inclusion of western and non-western sources and BIPOC artists in the curriculum.

How this course works

Format

This course is comprised of studio work, lectures, discussions, presentations, assignments, participatory activities and exercises, a research project, individual and group discussions, PowerPoints, demonstrations of materials, readings, and critiques.

Mode of delivery

This course is conducted 100% in-person.

Pace of activities

This course is divided into modules with weekly expectations. The course calendar outlines essential deadlines. Students are expected to keep pace with weekly deadlines and meetings but may schedule their efforts freely within that time frame.

Credit hours and work expectations

Studio course:

This is a 3-credit-hour, 14-week course. According to Ohio State policy, students should expect around 6 hours per week of time spent on direct instruction (instructor content including interaction with studio work in progress, critique of completed work, discussions of new material and readings, and Carmen activities). In addition, there are 3 hours of out of class work such as independent studio work, reading, viewing videos and films, exercises, assignments, writing, and exams or portfolio reviews to receive a grade of (C) average. In total, students should be prepared to commit a minimum of 9 hours per week to this course.

Copyright disclaimer

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 the educational purposes associated with the course. Copyright law must be considered before copying, retaining, or disseminating materials outside of the course.

Participation and Evaluation

The successful completion of this course relies on the completion of studio projects and their accompanying readings, participation in discussions and critiques of these studio projects, readings, and

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related short research and writing assignments. Readings will be posted on Carmen or links given in the schedule below. Links to exhibitions and artists are found on separate project sheets.

Attendance

Attendance, productive class activity and meeting in-progress deadlines are factors in the assessment of your assignments. Tardiness, missing class, lack of participation and poor preparation can, therefore, impact your project/course grades in a detrimental manner.

The Department of Art recognizes that students may on occasion miss class due to extenuating circumstances such as illness, emergency or other important matters. When this occurs, it is your responsibility to request updates and notes from a peer and to review any course material on Carmen that is associated with the class you missed. Please communicate attendance concerns judiciously with your instructor when appropriate.

The Department of Art acknowledges that illness, family obligations, and other conflicts with your classes do occur from time to time and up to three absences are allowed for any reason during the semester without penalty. All absences from class will be counted, however, and in the instance that you miss three class meetings, you are required to meet with your instructor to discuss strategies for avoiding additional absences. Missing class more than 20% of the semester (six class meetings for a course that meets twice a week or three class meetings for courses that meet once per week) may result in an E grade for the course.

Office hours: Office hours are by appointment

Grading

You will be assessed on assignment objectives (proficiencies and initiative), class activities, meeting all deadlines (in-progress and final), creativity, exploration and research initiative/vigor, participation in reviews and discussions, and adaptive learning and will receive a letter grade or complete/incomplete for assignments and/or progress report. There will be a short research paper and two 1-2 page critical reviews of cultural activities (art exhibits, concerts, performance, films) or artist talks that you attend during the semester (due date and details on Carmen Assignments module). There will be a midterm project review and a final project review, the latter scheduled during assigned finals time and/or an earlier date agreed upon with the instructor.

Late assignments

Students who miss deadlines due to valid, extenuating circumstances may submit the required work at a date agreed upon with the instructor. Students should contact the instructor to arrange a discussion within one week of the missed classes and/or work.

NB: If you miss any finished project or studio exercise critiques without prior permission from the instructor or a valid medical excuse, your grade will be affected. First time- 50% loss. Second time+ - 100% loss.

Grading

Making: 70% The artmaking portion of this course will consist of 7 Studio Projects (including final

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project)

1. Notebook 10%
2. Narrative 10%
3. Language to be Looked at and/or Things to be Read 10%
4. "Nothing" 10%
5. Smudging and Dissolve 10%
6. Repair 10%
7. Final 10%

Written: 10% One 3–5-page research presentation (5%) and two critical reviews (5% total)

Participation: 20% Active participation in class critiques, discussions (including those related to readings) and willingness to learn. Participation in discussions and group activities is crucial to the learning process.

Your engagement with the course will be assessed at midterm and at the end of term.

Grading Scale

A (93–100) Work, initiative, and participation of exceptional quality
A- (90–92.9) Work, initiative and participation of very high quality

B+ (87–89.9) Work, initiative and participation of high quality which reflects higher than average abilities

B (83–86.9) Very good work, initiative and participation that satisfies the goals of the course

B- (80–82.9) Slightly above average work, initiative and participation that satisfies the goals of the course

C+ (77–79.9) Average work, initiative and participation which reflects an understanding of course material

C (73–76.9) Adequate work; student has a less than average level of initiative and participation

C- (70–72.9) Passing but below good academic standing; student has a less than average level of work, initiative and participation

D+ (67–69.9) Below average work, initiative and participation

D (60–66.9) Well below average work, initiative and participation

E (59.9–0) Failure; no credit. Unsuccessful completion of work. Limited or no participation. Objectives of the assignment are not met or are met in a significantly limited way.

Course Materials and Tools

Students are required to purchase art supplies for this course. We will discuss and demonstrate many of the materials in class and by request. Traditional and non-traditional drawing materials will be used.

The following is a list of **required materials** to which we may add as the course proceeds

- 18 x 24 inch drawing pad / 18 x 24 inch newsprint pad

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- drawing board and clips (at least 18x24")
- exacto knife
- drawing materials -- pencils / conte crayon / charcoal
- erasers
- ink, pen and nibs and/or brush
- toolbox / portfolio carrying case (for paper / drawing storage)

The following is a list of **suggested materials to which we will add as the course proceeds:**

- Variety of papers: transparent, opaque, rolls, sheets, pads, bought, found, big, small, handmade, tracing paper etc. Paper larger than 30" x 30".
- Variety of drawing materials: opaque and transparent, black and white as well as color, wet and dry; watercolor
- Variety of adhesives
- Variety of cutting tools
- Variety of erasure tools
- Cases to house drawings and drawing materials

Additional materials for this class will be recommended on an individual and per project basis as you explore your ideas.

Blick Art Supplies (614-792-1900), Michael's, Joann Fabrics are possible suppliers. The average cost for recommended materials: \$100-\$125 (there will be student discounts so bring your ID).

Readings

All required readings will be posted to Carmen. For more information on the readings (with descriptions and links), see the schedule below.

Technology skills needed for this course

- Basic computer and web-browsing skills
- Navigating Carmen (go.osu.edu/canvasstudent)

Course technology

Baseline technical skills for online aspect of course

- Basic computer and web-browsing skills
- Navigating Carmen: for questions about specific functionality, see the Canvas Student Guide.

software/technologies for this course

- CarmenZoom virtual meetings (free)
- Required equipment
- Computer: current Mac (OS X) or PC (Windows 7+) with internet connection that can support

CarmenZoom calls Required

- Webcam: built-in or external webcam, fully installed and tested
- Microphone: built-in laptop or tablet mic or external microphone
- Other: a mobile device (smartphone or tablet) or landline to use for BuckeyePass authentication

Carmen access

You will need to use BuckeyePass multi-factor authentication to access your courses in Carmen. To ensure that you are able to connect to Carmen at all times, it is recommended that you take the following steps:

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- Register multiple devices in case something happens to your primary device. Visit the BuckeyePass - Adding a Device help article for step-by-step instructions.
- Request passcodes to keep as a backup authentication option. When you see the Duo login screen on your computer, click Enter a Passcode and then click the Text me new codes button that appears. This will text you ten passcodes good for 365 days that can each be used once.
- Download the Duo Mobile application to all of your registered devices for the ability to generate one-time codes in the event that you lose cell, data, or Wi-Fi service.

For help with your password, university email, Carmen, or any other technology issues, questions, or requests, contact the Ohio State IT Service Desk. Standard support hours are available at ocio.osu.edu/help/hours, and support for urgent issues is available 24/7.

- Self-Service and Chat support: ocio.osu.edu/help
- Phone: 614-688-4357(HELP)
- Email: servicedesk@osu.edu
- TDD: 614-688-8743

Accessibility of course technologies

This online course requires use of Carmen (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 with your instructor.

- CarmenCanvas accessibility
- CarmenZoom accessibility

Communication

Feedback and Response Time

Project grading and feedback can generally be expected within 2 weeks.

You can expect a reply to emails within 24-36 hours Monday–Friday, but there is no guaranteed response between 5pm and 8am.

Carmen

In addition to in-class announcements, Carmen (carmen.osu.edu) may be used for general communication through Announcements. Carmen is where assignment information, sharing ideas and work, collaborative engagement and assignment development, grades and feedback, readings, and general course content components are posted.

Email

Email through Carmen's inbox function or through your BuckeyeMail will be the only source of private and secure digital conversations I will use with you. Secure Information on general concerns, assignments, class inquiries, or other similar topics should be addressed using these sources.

All university correspondence is sent to your BuckeyeMail email address, and all email sent to faculty and staff should be sent from your BuckeyeMail email address.

Ohio State will never ask for your Ohio State username or password. Do not reply to any email asking for your Ohio State username, password, or other personal information. Report such messages to report-phish@osu.edu.

Discussion and communication guidelines

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The following are my expectations for how we should communicate as a class. Above all, please remember to be respectful and thoughtful.

- **Writing style:** While there is no need to participate in class discussions as if you were writing a research paper, you should remember to write using good grammar, spelling, and punctuation.
- **Tone and civility:** Let's maintain a supportive learning community where everyone feels safe and where people can disagree amicably. Remember that sarcasm does not always come across online.
- **Citing your sources:** When we have academic discussions, please cite your sources to back up what you say. (For the textbook or other course materials, list at least the title and page numbers. For online sources, include a link.)
- **Backing up your work:** Consider composing your academic posts in a word processor, where you can save your work, and then copying into the Carmen discussion.

College Policies

Health and safety requirements:

When on campus, the following is required:

“Health and safety requirements: All students, faculty and staff are required to comply with and stay up to date on all university safety and health guidance (<https://safeandhealthy.osu.edu>), which includes following university mask policies.

Academic Misconduct

It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term “academic misconduct” includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-48.7 (B)). For additional information, see the Code of Student Conduct.

The Department of Art adheres to all aspects of this Code of Conduct especially in matters relating to the following: Academic Misconduct, Endangering Health or Safety, Sexual Misconduct, Destruction of Property, and Theft/Unauthorized Use of Property.

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.

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; 614-292-3307; or slds.osu.edu.

Diversity

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 their 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.

Our course is a learning organism, an interrelated system of interaction and exchange, it will flourish to the degree to which everyone participates respectfully. We will strive to uphold one another's safety, belonging, and choice. Art can often challenge our ideas and perspectives, and can lead us into some lively discussion, concepts, and imagery. The exchange of perspectives can be positive, educational, challenging, and provocative. Engage in the exchange of ideas respectfully. We are here to amplify the dynamic role of art practices and support one another's learning and growth. Please talk with your instructors about your individual needs. Professional courtesy and sensitivity are especially important with respect to individuals and topics dealing with differences of race, culture, religion, politics, sexual orientation, gender identity and expression, and nationalities. Class rosters are provided to the instructor and may include the student's legal name unless changed via the University Name Change policy. I will gladly honor your request to address you by another name or gender pronoun. Please advise me of this early in the semester so that I may make appropriate changes to my records and practice.

More resources available to all: Office of Academic Affairs <https://oaa.osu.edu> Office of Diversity and Inclusion <https://odi.osu.edu> The Women's Place <https://womensplace.osu.edu>

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

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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](#))

Land Acknowledgment

Land Acknowledgement: The Ohio State University occupies the ancestral and contemporary lands of the Shawnee, Potawatomi, Delaware, Miami, Peoria, Seneca, Wyandotte, Ojibwe, and Cherokee peoples. The university resides on land ceded in the 1795 Treaty of Greeneville and the forced removal of tribal nations through the Indian Removal Act of 1830.

The Ohio State University acknowledges that its campuses have long served as sites of meeting and exchange for indigenous peoples, including those in historical times known as the Shawnee, Miami, Wyandotte, Delaware, and the people of Fort Ancient, Hopewell, and Adena cultures also known as the earthworks builders, as well as other tribal nations of the region. The Ohio State University honors and respects the diverse indigenous peoples connected to this land in which we gather.

Title IX (sexual misconduct/relationship violence)

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.

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.

As an instructor, one of my responsibilities is to help create a safe learning environment on our campus.

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I also have a mandatory reporting responsibility related to my role as an instructor. It is my goal that you feel able to share information related to your life experiences in classroom discussions, in your written work, and in our one-on-one meetings. I will seek to keep information you share private to the greatest extent possible. However, I am required to share information regarding sexual misconduct or information about a crime that may have occurred on Ohio State's campus with the University. Students may speak to someone confidentially by calling 1-866-294-9350 or through the Ohio State Anonymous Reporting Line.

Student Advocacy. The Student Advocacy Center can assist students with appeals, petitions and other needs when experiencing hardship during a semester. Learn more at <http://advocacy.osu.edu/>.

Mental Health Services

As a student you may experience a range of issues that can cause barriers to learning, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance or reduce a student's ability to participate in daily activities. The Ohio State University offers services to assist you with addressing these and other concerns you may be experiencing. If you or someone you know are suffering from any of the aforementioned conditions, you can learn more about the broad range of confidential mental health services available on campus via the Office of Student Life's Counseling and Consultation Service (CCS) by visiting ccs.osu.edu or calling 614--292-5766. 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.

Trigger Language Warning

Some content of this course may involve media that may be triggering to some students due to descriptions of and/or scenes depicting acts of violence, acts of war, or sexual violence and its aftermath. If needed, please take care of yourself while watching/reading this material (leaving classroom to take a water/bathroom break, debriefing with a friend, contacting a Sexual Violence Support Coordinator at 614-292-1111, or Counseling and Consultation Services at 614-292-5766, and contacting the instructor if needed). Expectations are that we all will be respectful of our classmates while consuming this media and that we will create a safe space for each other. Failure to show respect to each other may result in dismissal from the class.

Class and Studio Policies

- Professional courtesy and sensitivity are especially important with respect to individuals and topics dealing with differences of race, culture, religion, politics, sexual orientation, gender identity and expression, and nationalities. Class rosters are provided to the instructor and may include the student's legal name unless changed via the University Name Change policy. I will gladly honor your request to address you by another name or gender pronoun. Please advise me of this early in the semester so that I may make appropriate changes to my records.
- Tolerance. Required and elective art courses contain content that can include some language, imagery, or dialogue that may be challenging or offend some students. While no student is required to participate in a presentation or discussion of art or design that offends them, it is important to remain open-minded and participate in a cooperative and respectful manner. Art can often challenge our

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ideas and experiences, and can lead us into some lively discussion, concepts and imagery. Differences (in ideas, perspectives, experiences, etc.) can be positive, productive and educational, challenging and provocative, so please, engage in the exchange of ideas respectfully. Please see me with your concerns as soon as possible.

- Please contact me in advance (during the first week of class or as soon as circumstances develop during the term) if you have circumstances that may affect your performance and ability to fulfill your responsibilities in this course.
- Back up your work. Inevitably, computers crash. Sometimes they get stolen. There are measures that you can take to prevent significant loss of data. These include Cloud back-ups, external devices or disc storage.

SOME RULES AND HINTS FOR STUDENTS AND TEACHERS OR ANYBODY ELSE

by John Cage (by way of Sister Corita Kent)

1. Find a place you trust and then, try trusting it for a while.
2. General duties of a student: Pull everything out of your teacher. Pull everything out of your fellow students.
3. General duties of a teacher: Pull everything out of your students.
4. Consider everything as an experiment.
5. Be self-disciplined. This means finding someone wise or smart and choosing to follow them. To be disciplined is to follow in a good way. To be self-disciplined is to follow in a better way.
6. Follow the leader. Nothing is a mistake. There is no win and no fail. There is only make.
7. The only rule is work. If you work it will lead to something. It is the people who do all of the work all the time who eventually catch on to things. You can fool the fans, but not the players.
8. Do not try to create and analyze at the same time. They are different processes.
9. Be happy whenever you can manage it. Enjoy yourself. It is lighter than you think.
10. We are breaking all the rules, even our own rules, and how do we do that? By leaving plenty of room for X qualities.

HELPFUL HINTS : Always be around. Come or go to everything.

Always go to classes. Read everything you can get your hands on. Look at movies carefully and often. Save everything. It may come in handy later.

Schedule

Please note that this schedule is subject to change; you will be notified in advance.

Studio time is the opportunity to work on assigned projects during class. Your professor will visit each student individually to provide feedback and offer artist references and material recommendations.

Each project has a separate assignment sheet on Carmen with details regarding concept, materials, format, and scale as well as a research list of relevant artist, writers, and related practitioners.

Module 1: The Narrative and Anti-Narrative

Week 1:

- a. Course Introduction (syllabus and PowerPoint “Notebooks, Sketchbooks, Notes, Jottings”)

First Assignment (Notebook Project): Collect 5-10 examples of word and image from a diverse range of sources (in your work, the work of others, notebooks, sketchbooks, and at random) and think about why you selected those particular examples. What is it about text, pictures, letter forms, structure on a page or orientation in the environment that attracted/repelled you? You will be asked to informally present

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your findings to the class.

- b. History of the alphabet; invention of moveable type

Readings:

[Bochner Boetti Fontana | Magazzino Italian Art](#); Francine Prose, *Ten Things that Art Can Do* (pdf on Carmen)

Georges Jean, *Writing- The Story of Alphabets and Scripts* (pdf on Carmen, pp.11-23 Humble Beginnings, Tablets for Accounts, Lines and Wedges, Language of the Rebus; The Alphabet Revolution pp. 52-54; pp.93-95 The First Printing Press)

Week 2:

- a. Notebook project due for sharing; intro to Narrative assignment, PowerPoint on Narrative (story, joke, linear and nonlinear narrative, graphic novel)
What is “narrative” in art and language? What are storytelling devices in literature and life that have been appropriated by the art world?
Possible areas of exploration: sequence, serial, flashback, linearity, the non-linear, deconstruction; fact, fiction, the unreliable narrator; the dream; comic strip and its panel construction and use of registers and thought balloons; integration of text with image; the joke; the hero/anti-hero; narrative/anti-narrative; historical narrative; creative non-fiction; poetry
- b. Studio work time; Visit to Billy Ireland Cartoon Library and Museum

Week 3:

- a. Studio work time; discussion of assigned readings and PowerPoint content
- b. Critique on Narrative assignment

Module 2: “*Language to be Looked at and/or Things to be Read*”

What we are doing in this class relates to the fluctuating status of word as visual and verbal entity and to the resultant conundrum of how one reads, whether it is a work of art or a book. This next unit encourages you to examine the distinctions and inflate or deflate them.

Week 4:

- a. “Language to be Looked at and/or Things to be Read”) introduced.

Possible choices:

1. Language games:

- a. Surrealist parlor games, board games, street games,
- b. Wordplay (jokes, puns, palindromes, acrostics, anagrams, etc.)

2. Soundscapes

- a. Oral language, recitation, performance
- b. Sound experiments

3. Issues of translation/interpretation

4. Vernacular language, colloquialisms, slang, dialects

5. Coded language (semaphore, Morse Code, Polari, secret languages and unspoken codes)

6. Other languages (foreign languages, sign languages, Braille, etc.)

7. Instructional drawings (modelled after Sol Lewitt’s conceptual work)

Readings (excerpts on Carmen): Cabinet Magazine (various articles from Invented Languages issue: *Speaking Martian; The Alien Argot of the Avant-garde; absTruCthehGarBagt; Xu Bing; Oyvind Falstrom’s Aviary; Esperanto: still alive and kicking*)
Amanda Gluibizzi, *Portrait of the Artist as a Portrait*

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Barry Schwabsky, Words for Art

Research report (3-5 pages on topics from your choices above or from the list of artists and movements provided; detailed instructions and extended list on Carmen under Assignments; due week 6):

Roman Opalka, Barbara Kruger, Jenny Holzer, Sol LeWitt, Ed Ruscha, Cy Twombly, Christian Marclay, Xu Bing, Mark Lombardi, John Baldessari, Glenn Ligon, Lawrence Weiner, Joseph Kosuth, Marcel Broodthaers, Nancy Spero, Ken Grimes, Alfred Jensen, El Lissitzky, Magritte, Emily Dickinson, Christine Sun Kim, Hannah Darboven, Pierette Bloch, Adrian Piper, Howardina Pindell, Alighiero e Boetti, On Kawara, Frédéric Bruly Bouabré, Xaviera Simmons, Raven Chacon, Sound Art, Surrealism, Conceptual Art, Dadaism

- b. Studio work time

Week 5:

- a. Readings discussed; studio work time; guest artist lecture (tbd) or field trip to CPAC (Columbus Printed Arts Center for guided tour of printing presses, type fonts from the collection (tbd).
- b. Papermaking workshop on west campus to learn the traditional papermaking process. You will learn about Chinese papermaking since paper was invented in China, as well as Chinese calligraphy, considered the highest art form and a ritual practice with its own traditions. Studio work will involve the use of brush, ink, pen, and paper (handmade and industrially produced).

Week 6:

- a. Critique on “Language to be Looked at and/or Things to be Read” projects
- b. Introduction to “Nothing” project; research reports due (oral sharing optional)

The subject of “nothing” has become visibly “something” in exhibitions here and abroad. The idea of “creating something from nothing” is an intriguing artistic challenge which you will explore vis-à-vis drawing. You will first need to define “drawing” and to define “nothing”. Then you may begin. I will provide a series of curatorial approaches to the subject which may contribute to expanded definitions for your project. Consideration of scale is also important, even if investigating the “invisible”. What is the role of light and shadow, dust, dirt, and dissolve in creating drawings on/of nothing? What is nothing’s relationship to language? Can something be entirely visible yet not be seen or understood (and the reverse)? What is the void, the ineffable, nihilism, silence, suppression of language, stillness – and how do you make a drawing that can express such things?

Readings (pdfs on Carmen): Susan Stewart: *On the Threshold of Invisibility*; John Cage, *Lecture on Nothing*

[Writing by Drawing. When Language Seeks Its Other \(English version\) – Centre d’Art Contemporain Genève](#)

References and Related exhibitions: Emily Dickinson, *Gorgeous Nothings*

Apparently Invisible: Selections Spring 2009 The Drawing Center, NYC

http://www.drawingcenter.org/exh_past.cfm?exh=553&do=vexh&t=1

Asemic writing examples

Week 7:

- a. Nothing project studio time
- b. Midterm conferences (N.B. outside critical review #1 of cultural activity or artist talk due at the time of your midterm conference)

Week 8:

- a. Midterm Conferences continued

b. Critique, Nothing project

Module 3: ERASURE & THE EPHEMERAL in word and image

The eraser is a tool of correction and removal but also one that creates new marks through subtraction. This module investigates drawing and erasure as daily embodied practices in both art and society. It explores the relationship of erased image and text through cancelation and illegibility as well as the erasure of human beings at sites of oppression. In addition to investigating the ephemeral in word and image, we will be looking at it from the perspective of temporality and performance. There will be 3 sets of studio assignments and related readings and references for the unit.

Week 9:

- a. Smudging project introduced: The smudge is an effective drawing strategy for the spreading of materials and marks. It is also a coverup and a smear, physically and metaphorically. It can cloud or confuse its underlying content or can be an act of significance in and of itself. Therefore, you may draw an image or text or make marks that are recognizable and then distress or transform

them through a smudging process or the physical act of smudging or moving/displacing the material could be your act of drawing.

Readings:

On Carmen: <https://www.tate.org.uk/tate-etc/issue-8-autumn-2006/revelation-erasure>
The Revelation of Erasure, Brian Dillon (Tate Magazine)

Erasure poems, Mary Ruefle

<https://www.poetryfoundation.org/harriet/2019/10/mary-ruefle-discusses-erasure-her-new-book-dunce-and-more-at-neon-pajamas>

“The Language of Materials”, Christian Scheidemann in *The Lure of the Object* (posted on Carmen) and/or read Christian Scheidemann interview in *Cabinet Magazine*:

<http://www.cabinetmagazine.org/issues/2/latexandliverwurst.php>

Scrivere Disegnando (Hyperallergic article) <https://hyperallergic.com/581047/when-writing-has-no-meaning/>

Exhibition References:

Swept Away: Dust, Ashes, and Dirt in Contemporary Art and Design at the Museum of Arts and Design, NYC

Studio work time

Week 10:

- a. Smudging project work time; field trip to the Wexner Center
- b. Dissolve project: The dissolve implies a blurring, evaporating, melting, or vanishing of image or word though physical, chemical, mechanical, or digital means. Water, light, shadow, heat steam, smoke are means of dissolve as are cinematic and photographic actions.

References: Oscar Munoz (water, the dissolves, evaporation): <https://www.sicardi.com/artists/oscar-munoz>

Song Dong: <https://theallureofmatter.org/artists/song-dong>; Stephanie Syjuco:

<https://stephaniesyjuco.com/projects/block-out-the-sun>

Studio work time

Week 11:

- a. Studio work time; readings discussion

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- b. Critique: Smudging and Dissolve projects

Week 12:

- a. Removal and Repair project:

<https://madmuseum.org/sites/default/files/static/ed/Create%20TRP/Slash%20TRP.pdf>

Using subtractive methods as means of removal, make drawings that include some form of either the cut, scratch, tear, slash, puncture, shred, or pierce or a combination. Other means of subtraction (erasure, burn (but not in class!), covering up, folding back, digital techniques of removal, etc.) may be used – or – using additive (repetition, stacking, layering) methods, remove the body from a figurative work. Remove the figure entirely or partially with traces left so that the omission can be recognized.

Repair:

Removal implies violence or an aggressive response to the subject or support. How can you repair, mend, correct, or reanimate something that has been a victim of removal? What does restitution mean? Repair as Recovery: Redress neglected or suppressed or distorted history with a drawing of your own rectifying historical error.

Additional references: Drawing Center show on artist and photography

<http://www.drawingcenter.org/en/drawingcenter/5/exhibitions/368/drawn-from-photography/>

<https://sitesantafe.org/exhibition/sitelab-10-michael-rakowitz/>

“Repair” through embroidery Ex. Jen Bervin: <http://jenbervin.com/>. Bervin describes The (Emily) Dickinson Composites as being “aligned with mending, restitution, and the deeper gesture that Dickinson’s poems and variant marks make.”

- b. Studio work time

Week 13:

- a. Studio work time; introduction of final project options: choice of “leap drawing” or 1-3 page research paper related to movements or artists from readings or PowerPoints not previously researched).

Leap Drawing: Select a drawing that you have made from any assignment in class this semester and make a new drawing that shows a “leap” or change and progress from the original. What have you learned since making the original drawing that you can apply to a new creation? Can you improve it by changing certain elements? Can you make an entirely new work inspired by some aspect of the original?

- b. Critique Removal and Repair

Week 14:

- a. Leap drawing and research presentations; outside critical review #2 of cultural activity or artist talk due.
- b. Conclusions: You will have the opportunity to share your research and creativity with the class and we will discuss what we have learned this semester (continued during assigned exam time as needed).

GE Theme course submission worksheet: Traditions, Cultures, & Transformations

Overview

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

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

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

Briefly describe how this course connects to or exemplifies the concept of this Theme (Traditions, Cultures, & Transformations)

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

(enter text here)

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

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

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

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

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

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

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

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

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

GOAL 3: Successful students will engage in a systematic assessment of how cultures and sub-cultures develop and interact, historically or in contemporary society.

GOAL 4: Successful students will engage in a systematic assessment of differences among societies, institutions, and individuals’ experience within traditions and cultures.

	Course activities and assignments to meet these ELOs
ELO 3.1 Describe the influence of an aspect of culture (religious belief, gender roles, institutional organization, technology, epistemology, philosophy, scientific discovery, etc.) on at least one historical or contemporary issue.	
ELO 3.2 Analyze the impact of a “big” idea or technological advancement in creating a major and long-lasting change in a specific culture.	
ELO 3.3 Examine the interactions among dominant and sub-cultures.	
ELO 3.4 Explore changes and continuities over time within a culture or society.	
ELO 4.1 Recognize and explain differences, similarities, and disparities among institutions, organizations, cultures, societies, and/or individuals.	
ELO 4.2 Explain ways in which categories such as race, ethnicity, and gender and perceptions of difference, impact individual outcomes and broader societal issues	

Curriculum Map: B.F.A. Art

GOALS: new in bold; old departmental/NASAD goals in plain text

- 1.) **A successful student will address complexity and uncertainty in their art practice to shape possible futures.** *Engaging with Complexity and Uncertainty*
 -Students become familiar with the historical achievements, current major issues, processes, and directions of their field(s). (2)

- 2.) **A successful student will thoughtfully work with materials, images, language, technology, and time to generate artwork.** *Materials, Process, Technology*
 -Students gain functional competence with principles of visual organization, including the ability to work with visual elements in two and three dimensions; color theory and its applications; and drawing. (1)
 -Students acquire advanced knowledge of the materials, methodologies and critical developments and artistic practices related to a particular media or specialization. (6)

- 3.) **A successful student will engage diversity, social and environmental equity, and inclusion in their pursuit of art practices.** *Diversity and Inclusion / Citizenship*

- 4.) **A successful student will understand and communicate the role of creativity and aesthetics in a global society through critical making and thinking through art.** *Critical Thinking and Communicating*
 Students demonstrate skills through the conception, creation and presentation of original works of art. (4)

- 5.) **A successful student will engage with and challenge various contexts and conventions for art making, exhibition and dialogue through rigorous experimentation.** *Challenging Conventions*
 Students present work that demonstrates perceptual acuity, conceptual understanding, and technical facility at a professional entry level in their chosen field(s). (7)

- 6.) **A successful student will demonstrate a flexible range of skills that enable them to contribute to society in meaningful ways across disciplines and communities within and beyond the arts.** *Community and Professional Development*
 -Students are afforded opportunities to exhibit their work and to experience and participate in critiques and discussions of their work and the work of others. (3)
 -Students prepare materials for Graduate Studies and Professional Careers. (5)

	Goal (1)	Goal (2)	Goal (3)	Goal (4)	Goal (5)	Goal (6)	
Core Major Requirements							
ART 2000 Encountering Contemporary Art	Beginning						
ART 2100 Beginning Drawing	Beginning	Beginning	Beginning	Beginning			

ART 2300 Two-dimensional Studies	Beginning	Beginning	Beginning	Beginning			
ART 2400 Three-dimensional Studies	Beginning	Beginning	Beginning	Beginning			
ART 2200 Real and Recorded Time	Beginning	Beginning	Beginning	Beginning			
ART 3000 Digital Imaging	Intermediate	Intermediate	Intermediate	Intermediate			
ART 2990 Portfolio Review	Beginning, Intermediate	Beginning, Intermediate	Beginning, Intermediate	Beginning, Intermediate			
ART 5000 Art and Professional Practices Seminar		Advanced	Advanced		Advanced	Advanced	
ART 4999 Senior Exhibition					Advanced	Advanced	
ART 3191 Internship			Intermediate, Advanced		Intermediate, Advanced		
CHOOSE EITHER ART 3004 OR ART 3017							
ART 3004 Life Studio Drawing I	Intermediate	Intermediate	Intermediate	Intermediate			
ART 3107 Life Sculpture	Beginning, Intermediate	Beginning, Intermediate	Beginning, Intermediate	Beginning, Intermediate			
Core Major Requirements Outside of Art							
HIST OF ART 2001		Beginning					
HIST OF ART 2002		Beginning					
HIST OF ART 3000 level or above		Intermediate, Advanced					
HIST OF ART 3000 level or above		Intermediate, Advanced					
PHILOSOPHY 2450		Beginning					

Studio Emphasis Area Requirements: Art & Technology							
ART 3001 Internet Art		Beginning, Intermediate	Beginning, Intermediate	Beginning, Intermediate			
ART 3101 3D Modeling		Beginning, Intermediate	Beginning, Intermediate	Beginning, Intermediate			
ART 4101 Moving Image Art		Intermediate	Intermediate	Intermediate		Intermediate	Intermediate
ART 4201 New Media Robotics		Intermediate	Intermediate	Intermediate		Intermediate	Intermediate
ART 4401 Computer Animation		Intermediate	Intermediate	Intermediate		Intermediate	Intermediate
ART 4901 Studio Practice – Art and Technology		Advanced	Advanced	Advanced		Advanced	Advanced
ART 5001 or 5101 Aspects of Art & Technology		Advanced	Advanced	Advanced	Advanced	Advanced	Advanced
Studio Emphasis Area Requirements: Ceramics							
ART 3002 Intro to Ceramics High Fire Techniques		Beginning, Intermediate	Beginning, Intermediate	Beginning, Intermediate			
ART 3012 Intro to Ceramics Low Fire Techniques		Beginning, Intermediate	Beginning, Intermediate	Beginning, Intermediate			
ART 4002 Intermediate Ceramics High Fire		Intermediate	Intermediate	Intermediate		Intermediate	Intermediate
ART 4012 Intermediate Ceramics Low Fire		Intermediate	Intermediate	Intermediate		Intermediate	Intermediate
ART 4902 Advanced Studio Ceramics I		Advanced	Advanced	Advanced		Advanced	Advanced
ART 5102 Kiln Building		Advanced	Advanced	Advanced	Advanced	Advanced	Advanced
ART 5202 Mold Making		Advanced	Advanced	Advanced	Advanced	Advanced	Advanced

ART 5302 Materials Science for Artists		Advanced	Advanced	Advanced	Advanced	Advanced	Advanced
ART 5502 Special Projects - Ceramics		Advanced	Advanced	Advanced	Advanced	Advanced	Advanced
Studio Emphasis Area Requirements: Drawing & Painting							
ART 3004 Life Studio Drawing I or Elective	Intermediate	Intermediate	Intermediate	Intermediate			
ART 3014 Visual Studies: Color		Intermediate	Intermediate	Intermediate			
ART 3024 Painting I	Beginning, Intermediate	Beginning, Intermediate	Beginning, Intermediate	Beginning, Intermediate			
ART 3054 Painting II		Intermediate	Intermediate	Intermediate			
ART 3104 Intermediate Drawing		Intermediate	Intermediate	Intermediate			
ART 4004 Special Topics: Drawing		Advanced	Advanced	Advanced		Advanced	Advanced
ART 4254 Special Topics: Painting		Advanced	Advanced	Advanced		Advanced	Advanced
ART 5004 Advanced Drawing		Advanced	Advanced	Advanced	Advanced	Advanced	Advanced
ART 5154 Advanced Painting		Advanced	Advanced	Advanced	Advanced	Advanced	Advanced
Studio Emphasis Area Requirements: Glass							
ART 3003 Introduction to Glass Art	Beginning, Intermediate	Beginning, Intermediate	Beginning, Intermediate	Beginning, Intermediate			
ART 3053 Glass Basics: Blowing & Kiln forming	Beginning, Intermediate	Beginning, Intermediate	Beginning, Intermediate	Beginning, Intermediate			
ART 3503 Intermediate Glass: Methods		Intermediate	Intermediate	Intermediate			
ART 4503 Intermediate Glass: Topics		Intermediate	Intermediate	Intermediate		Intermediate	Intermediate

ART 4903 Studio Practice I: Glass		Advanced	Advanced	Advanced		Advanced	Advanced
ART 5903 Advanced Glass Studio		Advanced	Advanced	Advanced	Advanced	Advanced	Advanced
Studio Emphasis Area Requirements: Photography							
ART 3555 Photo I: Intro to Digital Photography and Contemporary Issues	Beginning, Intermediate	Beginning, Intermediate	Beginning, Intermediate	Beginning, Intermediate			
ART 4005 Photography II: Introduction to Darkroom		Intermediate	Intermediate	Intermediate			
ART 5115 Photography Studio Lighting		Advanced	Advanced	Advanced	Advanced	Advanced	Advanced
ART 5205 Large Format Photography		Advanced	Advanced	Advanced	Advanced	Advanced	Advanced
ART 5215 Social/Documentary Photography		Advanced	Advanced	Advanced	Advanced	Advanced	Advanced
ART 5335 Advanced Digital Photography and Contemporary Issues		Advanced	Advanced	Advanced	Advanced	Advanced	Advanced
ART 5995: Imagemakers' Seminar - Special Topics in Photography		Advanced	Advanced	Advanced	Advanced	Advanced	Advanced
Studio Emphasis Area Requirements: Printmaking							
ART 3006 Intro to Relief & Intaglio		Beginning, Intermediate	Beginning, Intermediate	Beginning, Intermediate			
ART 3056 Intro to Lithography and Silkscreen		Beginning, Intermediate	Beginning, Intermediate	Beginning, Intermediate			
ART 3016 Intermediate Printmaking – Relief		Intermediate	Intermediate	Intermediate			

Art 3011 Art and Science: Learning with Plants	Intermediate	Intermediate	Intermediate	Intermediate	Intermediate	Intermediate	Intermediate
ART 3009 Film/Video I		Intermediate	Intermediate	Intermediate		Intermediate	Intermediate
ART 4009 Film/Video II		Advanced	Advanced	Advanced		Advanced	Advanced
ART 5009 Film/Video III		Advanced	Advanced	Advanced	Advanced	Advanced	Advanced
ART 5109 Film/Video IV		Advanced	Advanced	Advanced	Advanced	Advanced	Advanced
Art 3001 Internet Art	Beginning, Intermediate	Beginning, Intermediate	Beginning, Intermediate	Beginning, Intermediate			
ART 3201 Holography 1		Beginning, Intermediate	Beginning, Intermediate	Beginning, Intermediate			
ART 3201H Holography 1		Beginning, Intermediate	Beginning, Intermediate	Beginning, Intermediate			
ART 4104 Life Drawing Studio II		Advanced	Advanced	Advanced		Advanced	Advanced
ART 5105 Color Photography		Advanced	Advanced	Advanced	Advanced	Advanced	Advanced
ART 5175 History of Photography		Advanced					
Art 5594 Independent Studio: Painting/Drawing		Advanced	Advanced	Advanced	Advanced	Advanced	Advanced
Art 5890 Special Topics in Art		Advanced	Advanced	Advanced	Advanced	Advanced	Advanced
ART 5194.4 Group Studies: Painting		Advanced	Advanced	Advanced	Advanced	Advanced	Advanced
ART 5194.7 Group Studies: Sculpture		Advanced	Advanced	Advanced	Advanced	Advanced	Advanced
Art 5594 Independent Studio: Painting/Drawing		Advanced	Advanced	Advanced	Advanced	Advanced	Advanced
ART 5275 Photo Theory		Advanced					
ART 5445 Alternative Processes in Photography		Advanced	Advanced	Advanced	Advanced	Advanced	Advanced

ART 5595: Independent Studio - Photography		Advanced	Advanced	Advanced	Advanced	Advanced	Advanced
ART 5591 Independent Studio – Art and Technology		Advanced	Advanced	Advanced	Advanced	Advanced	Advanced
ART 5596 Independent Studio - Printmaking		Advanced	Advanced	Advanced	Advanced	Advanced	Advanced
ART 5992 Independent Studio: Ceramics		Advanced	Advanced	Advanced	Advanced	Advanced	Advanced
Art 5593 Independent Studio: Glass		Advanced	Advanced	Advanced	Advanced	Advanced	Advanced
ART 5597 Independent Studio Sculpture		Advanced	Advanced	Advanced	Advanced	Advanced	Advanced