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## Term Information

Effective Term Spring 2025

## General Information

Course Bulletin Listing/Subject Area History of Art  
Fiscal Unit/Academic Org History of Art - D0235  
College/Academic Group Arts and Sciences  
Level/Career Undergraduate  
Course Number/Catalog 4240  
Course Title Arts of the Black Atlantic  
Transcript Abbreviation Art Black Atlantic  
Course Description This class explores the visual and cultural history of the Black Atlantic—a phrase used to define the relationship between dissonant geographical locations that were forged into relationship with each other through the Transatlantic Slave Trade. Of particular focus will be how and why migration and mobility come to be contested terms for Black artists, critics, and activists.  
Semester Credit Hours/Units Fixed: 3

## Offering Information

Length Of Course 14 Week, 12 Week, 8 Week, 7 Week, 6 Week, 4 Week  
Flexibly Scheduled Course Never  
Does any section of this course have a distance education component? No  
Grading Basis Letter Grade  
Repeatable No  
Course Components Lecture  
Grade Roster Component Lecture  
Credit Available by Exam No  
Admission Condition Course No  
Off Campus Never  
Campus of Offering Columbus, Lima, Mansfield, Marion, Newark, Wooster

## Prerequisites and Exclusions

Prerequisites/Corequisites none  
Exclusions  
Electronically Enforced No

## Cross-Listings

Cross-Listings

## Subject/CIP Code

Subject/CIP Code 50.0703  
Subsidy Level Baccalaureate Course  
Intended Rank Freshman, Sophomore, Junior, Senior

## Requirement/Elective Designation

Migration, Mobility, and Immobility

The course is an elective (for this or other units) or is a service course for other units

## Course Details

### **Course goals or learning objectives/outcomes**

- This class explores the visual and cultural history of the Black Atlantic—a phrase used to define the relationship between dissonant geographical locations that were forged into relationship with each other through the Transatlantic Slave Trade.

### **Content Topic List**

- Arts of the Black Atlantic
- Visual Cultures of the Middle Passage
- Art and Migration
- Black Art
- African American Art
- African Diaspora Art
- Visual Culture and Film

### **Sought Concurrence**

No

## Attachments

- HistArt 4240 - Syllabus.docx: HistArt 4240 Syllabus  
*(Syllabus. Owner: Whittington, Karl Peter)*
- HistArt 4240 - Migration Worksheet.pdf: HistArt 4240 GE Worksheet  
*(Other Supporting Documentation. Owner: Whittington, Karl Peter)*
- Curriculum Map HA4240.docx: HistArt 4240 Curriculum Map  
*(Other Supporting Documentation. Owner: Whittington, Karl Peter)*
- Concurrence for HistArt 4240 - AAAS.pdf: Concurrence from AAAS  
*(Concurrence. Owner: Whittington, Karl Peter)*

## Comments

- concurrence letter added from AAAS, as requested *(by Whittington, Karl Peter on 04/22/2024 10:35 AM)*
- Please see A&H2 Subcommittee feedback email sent 4/19/24. *(by Neff, Jennifer on 04/19/2024 04:50 PM)*

**COURSE REQUEST**  
4240 - Status: PENDING

Last Updated: Vankeerbergen, Bernadette  
Chantal  
04/22/2024

**Workflow Information**

Status	User(s)	Date/Time	Step
Submitted	Whittington, Karl Peter	04/03/2024 03:08 PM	Submitted for Approval
Approved	Whittington, Karl Peter	04/03/2024 03:09 PM	Unit Approval
Approved	Vankeerbergen, Bernadette Chantal	04/03/2024 08:15 PM	College Approval
Revision Requested	Neff, Jennifer	04/19/2024 04:50 PM	ASCCAO Approval
Submitted	Whittington, Karl Peter	04/22/2024 10:35 AM	Submitted for Approval
Approved	Whittington, Karl Peter	04/22/2024 10:35 AM	Unit Approval
Approved	Vankeerbergen, Bernadette Chantal	04/22/2024 11:11 AM	College Approval
Pending Approval	Jenkins, Mary Ellen Bigler Hanlin, Deborah Kay Hilty, Michael Neff, Jennifer Vankeerbergen, Bernadette Chantal Steele, Rachel Lea	04/22/2024 11:11 AM	ASCCAO Approval



# Syllabus

## HISTART 4240: Arts of the Black Atlantic

SPRING 2025

3 Credit Hours

Tuesdays, Thursdays, 11:10- 12:30

In person

## Course overview

### Instructor

- Sampada Aranke
- [Aranke.2@osu.edu](mailto:Aranke.2@osu.edu)
- Pomerene Hall, 208
- Wednesdays, 12-1 pm or by appointment

**Note:** My preferred method of contact is email.

### Course description

**Where is the Black Atlantic? What does it look, smell, taste, and feel like? How does it color our world? This class explores the visual and cultural history of the Black Atlantic—a phrase used to define the relationship between dissonant geographical locations that were forged into relationship with each other through the Transatlantic Slave Trade. We will forge an understanding of how vision, texture, touch, sound, and color owe their meanings through the**



**Middle Passage and its production of arts of the Black Atlantic. Questions of justice and freedom are central to this course, and we will consider how artists envision their work as acts of civic service. Of particular focus will be how and why migration and mobility come to be contested terms for Black artists, critics, and activists.**

**Crucial to this class is the artwork of practitioners like Aaron Douglas, Romare Bearden, Josephine Baker, Aubrey Williams, AfriCOBRA, Frank Bowling, Wangechi Mutu, and Renee Green. We will focus primarily on the visual history and cultural impact of the Middle Passage as discussed through the writings of Afro-Caribbean, West African, Black American, and Black British scholars. We will work with concepts like “modern” visual forms, the afterlives of slavery, “the aesthetics of cool”, and the anticolonial imagination.**

### **Course expected learning outcomes**

By the end of this course, students should successfully be able to:

#### *Areas of Knowledge*

- Acquire advanced knowledge of core concepts and theories of modernity, blackness, and aesthetics
- Compare key interpretative visual vocabularies and theories as applied to critical race approaches to blackness and visual culture



- Acquire comparative approaches to visualizing and articulating black experience that spans across the Caribbean, U.S., England, and West Africa
- Experiment with new ideas, and critically interrogate prejudices and inherited worldviews
- Develop an understanding of how artists of the diaspora challenge and expand concepts like mobility, migration, justice, and freedom

### *Skills*

- Explore varying interpretive frameworks for black artistic and other visual cultural productions
- Connect theory with contemporary issues and practices
- Acquire research skills that build on historical, theoretical, aesthetic, and contemporary methods and concepts in art history
- Express in writing a critical position and well-structured logical argument, sustained by examples, figures, and relevant evidence
- Gain public presentation skills based on primary research

### **General education goals and expected learning outcomes**

As part of the MIGRATION, MOBILITY, AND IMMOBILITY category of the General Education curriculum, this course is designed to prepare students to be able to do the following:

### *Goals*

1. Successful students will analyze “Migration, Mobility, and Immobility” at a more advanced and in-depth level than in the Foundations component.
2. Successful students will integrate approaches to understanding the issues involved in migration, mobility, and immobility by making



- connections to out-of-classroom experiences with academic knowledge or across disciplines and/or to work they have done in previous classes and that they anticipate doing in future.
3. Successful students will explore and analyze a range of perspectives on migration, mobility, and immobility, including causes and effects, personal or group experiences, or artistic expression.
  4. Successful students will explain a variety of scholarly or artistic approaches to understanding mobility and immobility, and analyze how texts, perceptions, representations, discourses, or artifacts represent these concerns.

### *Expected Learning Outcomes*

Successful students are able to:

- 1.1 Engage in critical and logical thinking about migration, mobility, and immobility.
- 1.2 Engage in an advanced, in-depth, scholarly exploration of migration, mobility, and immobility.
- 2.1 Identify, describe, and synthesize approaches or experiences as they apply to migration, mobility, and immobility.
- 2.2 Demonstrate a developing sense of self as a learner through reflection, self-assessment and creative work, building on prior experiences to respond to new and challenging contexts.
- 3.1 Explain environmental, political, economic, social, or cultural causes of migration, mobility, and/or immobility.
- 3.2 Describe and analyze diverse experiences or portrayals of migration, mobility, or immobility (e.g. migration, incarceration, disability, or flight) and the complex effects of these phenomena on individuals, societies, institutions, and/or places.



4.1 Discuss how migration, mobility, or immobility have shaped attitudes, beliefs, behaviors, and values of individuals and/or institutions.

4.2 Describe how people (e.g. scholars, artists, scientists, etc.) perceive or represent migration, mobility, or immobility and critique conventions, theories, and/or ideologies that influence such perceptions or representations.

We will implement the GE goals and outcomes through critical engagement with readings from a range of historical contexts, focusing primarily on a diverse range of experiences and frameworks. Lectures and discussions will focus on how art histories of the Black Atlantic connect to the GE goals for the categories MIGRATION AND MOBILITY. Using the readings and artworks as foundations, students will undergo primary research resulting in an annotated bibliography “personal canon” assignment that include a range of materials, including artworks, popular press essays, and peer-reviewed articles. This assignment covers many of the GE expected learning outcomes, including information literacy; the ability to identify, describe, and synthesize approaches or experiences; and, develop sense of self as a learning through reflection, self-assessment and creative work. Students are also responsible for two response papers, both of which focus on the course theme by way of two tailored prompts: 1) “THE AESTHETICS OF MIGRATION” and 2) “MOBILE VISIONS” These papers will require an inter-textual engagement of course materials in a way that encourages students to think across weeks, building connections between authors, historical eras, and artistic practices. These papers are direct contributions to the GE themes of the course.

## **Course communication guidelines**

### **Email Communication**

Please check your email frequently because we will communicate with you via email often. I respond to emails within 48 hours, M-F. This means plan ahead and do not expect me to respond overnight. I recommend





speaking/emailing one another first. Also, I do not read rough drafts over email. If you would like me to read a draft of your work, please bring a copy during office hours.

## **In- class Discussion**

All students are expected to actively participate in course discussion whether in small group activities or all-class conversations. We will uphold a shared commitment to mutual respect and healthy disagreements, emphasizing the kinds of approaches to discussion that aim towards growth and collective learning. I expect you all to export this approach to your written modes of communication as well.

## **Writing style**

Writing should be submitted with the highest degree of editorial review, including spelling, grammar, and voice. Students are encouraged to develop a tone like the articles we read together. This includes developing strong argumentative scaffolding via application of historical and theoretical frameworks, defining key concepts, and citing sources to the fullest degree. I expect this degree of review in email and Canvas correspondence as well.

## **Tone and civility**

Students are expected to communicate with the highest level of respect demonstrated not only when we speak, but also how we listen. We will uphold a shared commitment to mutual respect and healthy disagreements, emphasizing the kinds of approaches to discussion that aim towards growth and collective learning.

## **Citing your sources**

All citations for this course will be in Chicago style format. I recommend you visit both the [Fine Arts Library Guide for History of Art](#) as well as



the [Citing Sources Using Chicago Style](#) for a comprehensive list of resources.

## Protecting and saving your work

I encourage you to compose your work in documents or word processing tools outside of Carmen where you can ensure their work will be saved. This will ensure a backup in case you encounter any issues with browser time-outs, failed submission attempts, or lack of internet connectivity.

## Course materials and technologies

### Textbooks Required

All course readings are available as PDF files on Carmen.

### Technology support

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 it.osu.edu/help](#), and support for urgent issues is available 24/7.

- Self-Service and Chat support: [it.osu.edu/help](#)
- Phone: 614-688-4357(HELP)
- Email: [8help@osu.edu](mailto:8help@osu.edu)
- TDD: 614-688-8743

### Technology skills needed for this course

- Basic computer and web-browsing skills
- Navigating Carmen ([go.osu.edu/canvasstudent](#))
- CarmenZoom virtual meetings ([go.osu.edu/zoom-meetings](#))

### Required Equipment



- Computer: current Mac (MacOs) or PC (Windows 10) with high-speed internet connection
- Other: a mobile device (smartphone or tablet) to use for BuckeyePass authentication

## Required software

- Microsoft Office 365: All Ohio State students are now eligible for free Microsoft Office 365. Full instructions for downloading and installation can be found at [go.osu.edu/office365help](https://go.osu.edu/office365help).

## Carmen Access

You will need to use BuckeyePass ([buckeyepass.osu.edu](https://buckeyepass.osu.edu)) 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:

- Register multiple devices in case something happens to your primary device. Visit the BuckeyePass
- 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

If none of these options will meet the needs of your situation, you can contact the IT Service Desk at 614-688-4357(HELP) and IT support staff will work out a solution with you.

## Grading and instructor response

### How your grade is calculated



<b>Assignment Category</b>	<b>Points and/or Percentage</b>
Participation	25%
Annotated Bibliography / “Personal Canon”	30%
Critical Response 1: The Aesthetics of Migration	20%
Critical Response 2: Mobile Visions	25%
<b>Total</b>	<b>100%</b>

## Description of major course assignments

### Participation: 25%

- Students are required to do all required reading and be able to critically address the texts during lecture. In addition to this, students will do short weekly responses at the end of class that will be counted towards participation. These responses will consist of short questions that assess student reading and engagement with readings and discussions. (15% of category.)
- Many of the qualifications for a passing grade detailed here are executed in lecture and discussion. It is in your best interest to show up to class prepared and ready to



**participate. On this note, perfect attendance with minimal participation does not qualify as “A” level participation. This means you are expected to critically engage in the readings, activities, and discussions we have in class. Students will receive full credit if they actively participate in class discussions weekly and demonstrate engagement with lectures and discussions by grounding contributions in course readings. (10% of category.)**

### **Annotated Bibliography / “Personal Canon”: 30%**

- An annotated bibliography is a resource that is invaluable for your intellectual and artistic practice. An annotated bibliography begins with a Chicago-style formatted complete citation of the text at the top of the page, and includes a critical summary, assessment, and evaluation of each source. Students will choose 15 readings from class, and can choose 5 readings from outside the course offerings that align with topics or themes from the course.
  1. Summarize (3-5 sentences): Summarize the reading: What are the main arguments? What is the point of this book or article? What topics are covered? If someone asked what this article/book is about, what would you say?
  2. Assess (3 sentences): After summarizing a source, evaluate it: What intellectual genealogy is this source is drawing from (hint: who is the author citing? who are they referencing in their writing)? What frameworks or disciplines is the author deploying (ie. philosophy, art history, economics, literary studies, etc.)?
  3. Reflect (5-7 sentences): Once you've summarized and assessed a source, you need to ask how it fits into your research interests: How was this source generative for your interests? What lines of thought, critical vocabularies, or frameworks does this reading open up for



you? How does it help you shape your artistic-scholarship? Has it changed how you think about your topic?

**Students will complete at least 20 entries.** Your annotated bibliography must include all of these phases. Guidelines are available on canvas.

All annotations (especially the summary phase) must have appropriate citations. Annotated bibliographies without citations will be considered plagiarized and are subject to academic dishonesty. [Insert a detailed description of the assignment here.]

### **Critical Responses (2): 45%**

- Each student will complete **2** critical responses to course material during the semester. These responses will be intertextual and demonstrate an ability to build connections between multiple readings. Your critical responses will *not* be a summary of the reading, but will instead respond to the arguments each text provides, how each author argues, and will offer insights and questions in response to the texts
- Each critical response should be **4 full pages**. Review the Critical Response Guidelines (provided on the first day of instruction). Proper Chicago style citations required (see attached guide).
- Paper prompts:
  1. The Aesthetics of Migration: Compare and contrast how Brent Hayes Edwards and Leon Wainwright historicize and theorize how migration impacts Black diasporic artistic practice between the 1919 and 1968. Define and expand Edwards’s notion of the “practice of diaspora” and Wainwright’s notion of “anachronism.” How does time and temporality shape artistic visions of migration and mobility? Grounding your essay in two art objects from the readings, how do wartime efforts and anticolonial movements impact migration and mobility? How would



you describe the “aesthetics of migration” in light of the interventions made by Edwards and Wainwright? (20%)

2. Mobile Visions: Choosing 3 readings from weeks 8-14, define and describe how artists and art historians discuss visions of freedom and justice across various contexts, places, and histories. How have Black artists of the diaspora envisioned shared notions of freedom and justice in their art? How do these practices and definitions of freedom and justice travel across nations and styles? In what ways do artists across various locales turn to diaspora as a shared identity via their art? In this paper, it is your job to choose readings and art objects that convincingly support your argument. (25%)

## Late assignments

Late work will be accepted on a case by case basis and considered for full credit. Students who submit late work can receive up to 75% of the total grade. Assignments will not be considered for credit if submitted after 7 days from the initial due date.

## Grading Scale

<b>93-100: A</b>	<b>87-89: B+</b>	<b>77-79: C+</b>	<b>69-60: D</b>	<b>59-0: E</b>
<b>90-92: A-</b>	<b>84-86: B</b>	<b>71-76: C</b>		
	<b>80-83: B-</b>	<b>70: C-</b>		

## Instructor feedback and response time



I will provide formative feedback on assignments within ten days of submission. Students who want feedback on drafts must make an appointment with me to discuss notes.

### **Grading and feedback**

I will provide grades on assignments within ten days of submission.

### **Preferred contact method**

I respond to emails within 48 hours, M-F. This means plan ahead and do not expect me to respond overnight.

## **Academic policies**

### **Academic integrity policy**

See **Descriptions of major course assignments**, above, for my specific guidelines around academic integrity.

It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term “academic misconduct” includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct: <http://studentlife.osu.edu/csc/>.

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.

Other sources of information on academic misconduct (integrity) to which you can refer include:

- Committee on Academic Misconduct web page ([go.osu.edu/coam](http://go.osu.edu/coam))
- Ten Suggestions for Preserving Academic Integrity ([go.osu.edu/ten-suggestions](http://go.osu.edu/ten-suggestions))

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

## Statement on 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](mailto: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.

## Land acknowledgement

We 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 Greeneville 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>

## Your mental health

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



is also available 24/7 by dialing 988 to reach the Suicide and Crisis Lifeline.

## **Accessibility accommodations for students with disabilities**

### **Requesting accommodations**

The university strives to maintain a healthy and accessible environment to support student learning in and out of the classroom. If you anticipate or experience academic barriers based on your disability (including mental health, chronic, or temporary medical conditions), please let me know immediately so that we can privately discuss options. To establish reasonable accommodations, I may request that you register with Student Life Disability Services. After registration, make arrangements with me as soon as possible to discuss your accommodations so that they may be implemented in a timely fashion.

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

### **Religious accommodations**

#### **The following statement on religious accommodations:**

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



belief system in reviewing such requests and shall keep requests for accommodations confidential.

With sufficient notice, instructors will provide students with reasonable alternative accommodations with regard to examinations and other academic requirements with respect to students' sincerely held religious beliefs and practices by allowing up to three absences each semester for the student to attend or participate in religious activities. Examples of religious accommodations can include, but are not limited to, rescheduling an exam, altering the time of a student's presentation, allowing make-up assignments to substitute for missed class work, or flexibility in due dates or research responsibilities. If concerns arise about a requested accommodation, instructors are to consult their tenure initiating unit head for assistance.

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

If students have questions or disputes related to academic accommodations, they should contact their course instructor, and then their department or college office. For questions or to report discrimination or harassment based on religion, individuals should contact the **Office of Institutional Equity**.

Policy: **Religious Holidays, Holy Days and Observances**



## Course Schedule

Refer to our Carmen course page for up-to-date assignment due dates.

Week	Date	Topics/Readings/Assignments	Assessments Due
1	Session 1	<b>Introduction + Housekeeping</b>  Glissant, Édouard, and Betsy Wing. <i>Poetics of Relation</i> . Ann Arbor: University of Michigan Press, 1997. 5-9.	
	Session 2	Fine Arts Library Orientation	
2		<b>UNIT RESEARCH QUESTION:</b>  <b>How do we understand “migration,” “mobility,” visual, and expressive arts in light of the Transatlantic Slave Trade and the forced migration of African peoples?</b>	
	Session 1	<b>Theories and Topographies of the Black Atlantic</b>  Gilroy, Paul. “The Black Atlantic as a Counterculture of Modernity.” <i>The Black Atlantic: Modernity and Double</i>	



Week	Date	Topics/Readings/Assignments	Assessments Due
		<i>Consciousness</i> . Cambridge, Mass: Harvard University Press, 1993. 1-40.	
	Session 2	Thompson, Robert F. "An Aesthetic of the Cool." <i>African Arts</i> . 7 (1973): 40-43; 64-67; 89-91.	In-class assessment submitted via Canvas
3		<b>UNIT RESEARCH QUESTION:</b>  <b>What tools can we develop in art history to better account for how artistic practices migrate and move in light of the Middle Passage?</b>	
	Session 1	<b>Art Histories of the Black Atlantic</b> Thompson, R F. "An Introduction to Transatlantic Black Art History: Remarks in Anticipation of a Coming Golden Age of Afro-Americana." <i>Journal of Asian and African Studies</i> . 9 (1974): 192-201.	
	Session 2	Thompson, Krista A. "A Sidelong Glance: The Practice of African Diaspora Art History in the United States." <i>Art Journal</i> . 70 (2011): 6-31.	In-class assessment submitted via Canvas



Week	Date	Topics/Readings/Assignments	Assessments Due
4		<b>UNIT RESEARCH QUESTION:</b> <b>How did Black diasporic communities maintain and expand ancestral traditions retained during forced migration when enslaved across the Americas up until the 19<sup>th</sup> century? How do artists in the 20<sup>th</sup> century continue those traditions?</b>	
	Session 1	<b>Slavery's Touch and Circum-atlantic Performance</b>  Copeland, Huey, and Krista Thompson. "Perpetual Returns: New World Slavery and the Matter of the Visual." <i>Representations</i> . 113.1 (2011): 1-15.	
	Session 2	Roach, Joseph R. "Echoes in the Bone." <i>Cities of the Dead: Circum-atlantic Performance</i> . New York: Columbia University Press, 1996. 33-68.	In-class assessment submitted via Canvas
5		<b>UNIT RESEARCH QUESTION:</b> <b>How do artists, scholars, and critics define the Harlem Renaissance as a diasporic practice? How does this</b>	



Week	Date	Topics/Readings/Assignments	Assessments Due
		<b>practice impact the art of the Harlem Renaissance?</b>	
	Session 1	<b>Practicing Diaspora</b>  Du Bois, William Edward Burghardt. "Criteria of Negro Art." <i>Crisis</i> 32.6 (1926): 296. 100-105.  Hughes, Langston. <i>The Negro artist and the racial mountain</i> . 1926. 91-95.	
	Session 2	Edwards, Brent H. <i>The Practice of Diaspora : Literature, Translation, and the Rise of Black Internationalism</i> . Cambridge, Mass: Harvard University Press, 2003. 1-15.	In-class assessment submitted via Canvas
6		<b>UNIT RESEARCH QUESTION:</b>  <b>How did visual artists translate and transform jazz traditions from the U.S., U.K., and Paris into the visual?</b>	
	Session 1	<b>Jazz Paintings: Sounding/Seeing the Harlem Renaissance</b>	





Week	Date	Topics/Readings/Assignments	Assessments Due
		Amy M. Mooney. "Representing Race: Disjunctures in the Work of Archibald J. Motley, Jr." <i>Art Institute of Chicago Museum Studies</i> 24, no. 2 (1999): 163–265.	
	Session 2	O'Meally, Robert G. "The Flat Plane, the Jagged Edge: Aaron Douglas's Musical Art." <i>American Studies</i> . 49.1 (2010): 21-35.	In-class assessment submitted via Canvas
7		<b>UNIT RESEARCH QUESTION:</b> <b>How did the radio transmit anticolonial cultural forms transnationally? What role does voice and resistance play in these shared visions of freedom and justice?</b>	
	Session 1	<b>Black Internationalism and Anticolonial Imagination</b>  Brathwaite, Kamau. "History of the Voice: The Development of Nation Language in Anglophone Caribbean Poetry." <i>Roots</i> . Ann Arbor: Univ. of Michigan Press, 1993. 259-304.	



Week	Date	Topics/Readings/Assignments	Assessments Due
		Fanon, Frantz.. "This is the Voice of Algeria." <i>A Dying Colonialism</i> . New York: Grove, 2003. 69-97.	
	Session 2	Wainwright, Leon. "Aubrey Williams: A Painter in the Aftermath of Painting." <i>Wasafiri : Perspectives on African, Caribbean, Asian and Black British Literature</i> . (2009): 65-79.	Critical Response #1 Due
8		<b>UNIT RESEARCH QUESTION:</b> <b>How does collage visualize the migration and circulation of shared images and media in the 1960s?</b>	
	Session 1	<b>Montage's Edge</b> Ellison, Ralph. "The Art of Romare Bearden." <i>The Massachusetts Review</i> . 18.4 (1977): 673-680.  Bearden, Romare. <i>Rectangular Structure in My Montage Paintings</i> . New York, NY: Pergamon Press, 1969.	
	Session 2	Glazer, Lee. "Signifying Identity: Art and Race in Romare Bearden's Projection." <i>Art Bulletin</i> . 76 (1994): 411-426.	In-class assessment



Week	Date	Topics/Readings/Assignments	Assessments Due
			submitted via Canvas
9		<p><b>UNIT RESEARCH QUESTION:</b></p> <p><b>How does the Black Arts Movement turn to shared visions and understandings of diasporic identity? How did AfriCOBRA attempt to create a shared visual language around diasporic identity?</b></p>	
	<p>Session 1</p>	<p><b>Black Arts Movement: AfriCobra + Art &amp; Soul</b></p> <p>Donaldson, Jeff. "Africobra and Transatlantic Connections." <i>Nka: Journal of Contemporary African Art</i>. (2012): 84-89.</p> <p>Hogu, Barbara J. "Inaugurating Africobra: History, Philosophy, and Aesthetics." <i>Nka: Journal of Contemporary African Art</i>. (2012): 90-97.</p>	
	<p>Session 2</p>	<p>Zorach, Rebecca. "Art &amp; Soul: an Experimental Friendship between the</p>	<p>In-class assessment</p>



Week	Date	Topics/Readings/Assignments	Assessments Due
		Street and a Museum." <i>Art Journal</i> . 70.2 (2014): 66-87.	submitted via Canvas
10		<b>UNIT RESEARCH QUESTION:</b> <b>How does the identifier “Black” shift depending on national context? How do artists account for the way that identifier moves based?</b>	
	Session 1	<b>From BLACK to BLK</b> Bernier, Celeste-Marie. " 'Save Our Shit. Save Our Souls. Save Our Struggle': Politics, Protest and Aesthetic Experimentation In the <i>Blk Art Group</i> exhibition (2011–12)." <i>Slavery &amp; Abolition</i> . 34.3 (2013): 515-523.  Chambers, Eddie. "Through the Wire: Black British People and the Riot." <i>Nka: Journal of Contemporary African Art</i> . (2015): 6-15.	
	Session 2	Fusco, Coco. "Captain Shit and Other Allegories of Black Stardom: The Work of Chris Ofili." <i>Bodies That Were Not Ours: and Other Writings</i> . [2001]: 37- 42.	



Week	Date	Topics/Readings/Assignments	Assessments Due
		Farago, Jason. "Chris Ofili: Day and Night review- an artist speaking proudly for himself." <i>The Guardian</i> . (October 2014).	
11	Session 1	<b>UNIT RESEARCH QUESTION:</b> <b>Why do artists turn to abstract art to demonstrate shared or collective diasporic identity? In what ways does the moving body in performance complicate our understanding of diaspora? Black Abstraction</b>  Jones, Kellie. "In Motion: The Performative Impulse," in <i>South of Pico : African American Artists in Los Angeles in the 1960s and 1970s</i> . Duke University Press, 2017. 185- 263.	
	Session 2	Mercer, Kobena. "Black Atlantic Abstraction: Aubrey Williams and Frank Bowling <i>Discrepant Abstraction</i> . London: Institute of International Visual Arts, 2006. 182-205.	In-class assessment submitted via Canvas
12		<b>UNIT RESEARCH QUESTION:</b>	



Week	Date	Topics/Readings/Assignments	Assessments Due
		<b>How do art historians develop tools to account for icons, images, and practices that appear and disappear across contexts?</b>	
	Session 1	<b>Afrotropes: A Moving Icon</b> <b><u>Screening: Perry Henzell, <i>The Harder They Come</i> (1972)</u></b>	
	Session 2	Copeland, Huey and Krista Thompson. "Afrotropes: A User's Guide," <i>Art Journal</i> 76 (nos 3 &4): February 18. <a href="http://artjournal.collegeart.org/?p=9755">http://artjournal.collegeart.org/?p=9755</a>  Thompson, Krista. " 'I WAS HERE BUT I DISAPEAR': Ivanhoe 'Rhygin' Martin and Photographic Disappearance in Jamaica," <i>Art Journal</i> 77 (no. 2): August 2018. <a href="http://artjournal.collegeart.org/?p=10123">http://artjournal.collegeart.org/?p=10123</a>	In-class assessment submitted via Canvas
13		<b>UNIT RESEARCH QUESTION:</b> <b>How can we return to historic events and archives to read for queer life? How do ideas around queerness and normativity shift and travel?</b>	



Week	Date	Topics/Readings/Assignments	Assessments Due
	Session 1	<b>Queering the Black Atlantic</b> <b><u>Screening: Isaac Julien, <i>Looking for Langston</i> (1989)</u></b>	
	Session 2	Tinsley, Omise'eke Natasha. "Black Atlantic, Queer Atlantic: Queer Imaginings of the Middle Passage." <i>GLQ: A Journal of Lesbian and Gay Studies</i> - Volume 14, Number 2-3 (2008): 191-215.  Muñoz, José E. <i>Disidentifications: Queers of Color and the Performance of Politics</i> . Minneapolis: University of Minnesota Press, 1999. 57-77.	Critical Response #2 Due
14		<b>UNIT RESEARCH QUESTION:</b> <b>To return to where we began, how can we reconceptualize 21<sup>st</sup> Century artists who go back to the Middle Passage as sources for developing their own language of identity? How has migration reshaped their uptake of shared visions of freedom and justice?</b>	
	Session 1	<b>Return of the Sea: Texture, Tools, and Trade</b>	



Week	Date	Topics/Readings/Assignments	Assessments Due
		Copeland, Huey. "Renée Green's Diasporic Imagination." <i>Bound to Appear: Art, Slavery, and the Site of Blackness in Multicultural America.</i> , 2013. 153-197.	
	Session 2	Anatsui, El, and Chika Okeke. "Slashing Wood, Eroding Culture: Conversation with El Anatsui." <i>Nka : Journal of Contemporary African Art.</i> (1994).  Enright, Robert. <i>Resonant Surgeries: The Collaged World of Wangechi Mutu.</i> Winnipeg: Arts Manitoba Publications, 2008.	Annotated Bibliography/ "Personal Canon" due
15	Session 1	Guest Speakers: Artist x Curator of "Black Modernisms"	



# GE Theme course submission worksheet: Migration, Mobility, & Immobility

## Overview

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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 (Migration, Mobility, & Immobility)

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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

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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
<b>ELO 1.1</b> Engage in critical and logical thinking.	
<b>ELO 1.2</b> Engage in an advanced, in-depth, scholarly exploration of the <b>topic</b> or ideas within this theme.	
<b>ELO 2.1</b> Identify, describe, and synthesize approaches or experiences.	
<b>ELO 2.2</b> 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):*

<b>ELO 1.1</b> 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><b>ELO 2.1</b> 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><b>ELO 2.2</b> 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 Migration, Mobility, & Immobility

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

**GOAL 3:** Successful students will explore and analyze a range of perspectives on migration, mobility, and immobility, including causes and effects, personal or group experiences, or artistic expression.

**GOAL 4:** Successful students will explain a variety of scholarly or artistic approaches to understanding mobility and immobility, and analyze how texts, perceptions, representations, discourses, or artifacts represent these concerns.

	Course activities and assignments to meet these ELOs
<b>ELO 3.1</b> Explain environmental, political, economic, social, or cultural causes of migration, mobility, and/or immobility.	
<b>ELO 3.2</b> Describe and analyze diverse experiences or portrayals of migration, mobility, or immobility (e.g. migration, incarceration, disability, or flight) and the complex effects of these phenomena on individuals, societies, institutions, and/or places.	
<b>ELO 4.1</b> Discuss how migration, mobility, or immobility have shaped attitudes, beliefs, behaviors, and values of individuals and/or institutions.	
<b>ELO 4.2</b> Describe how people (e.g. scholars, artists, scientists, etc.) perceive or represent migration, mobility, or immobility and critique conventions, theories, and/or ideologies that influence such perceptions or representations	

## History of Art BA Curricular Map

### Program Learning Goals:

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

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

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

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

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

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

\* Undergraduates would take HA 4240 in Group B of the major, as an elective



Monday, April 22, 2024 at 10:34:14 Eastern Daylight Time

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**Subject:** Re: Concurrence for new course  
**Date:** Monday, April 22, 2024 at 10:24:06 AM Eastern Daylight Time  
**From:** Skinner, Ryan  
**To:** Whittington, Karl P., Young, Cynthia  
**Attachments:** image001.png

This looks like a wonderful course!

I am not aware of any comparable course in the College.

As Cynthia, has already expressed her support for concurrence, I add my voice in support as well. I believe a copy of this email thread will suffice for purposes of documentation.

Regarding the 2000-level course you mentioned, that also would also seem to be a welcome (re)addition to the Black Arts curriculum.

Best,

Ryan

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**From:** Whittington, Karl P. <[whittington.78@osu.edu](mailto:whittington.78@osu.edu)>  
**Date:** Monday, April 22, 2024 at 10:03 AM  
**To:** Skinner, Ryan <[skinner.176@osu.edu](mailto:skinner.176@osu.edu)>, Young, Cynthia <[young.3600@osu.edu](mailto:young.3600@osu.edu)>  
**Subject:** Re: Concurrence for new course

Hi Ryan,

Sure, here's the syllabus. That's good news about the AAEP course, as long as it's focused on policy. We'll still be proposing a full slate of black art history courses in our department, though – we have two new hires in this area. Next week we'll be submitting a 2000-level "Introduction to African American Art" that Sam has put together (this course used to exist, but was removed because it hadn't been taught in so long). AAEP didn't ask us for concurrence on that "Black Art in America" course...

Karl

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

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**From:** Skinner, Ryan <[skinner.176@osu.edu](mailto:skinner.176@osu.edu)>  
**Date:** Monday, April 22, 2024 at 9:59 AM

**To:** Young, Cynthia <[young.3600@osu.edu](mailto:young.3600@osu.edu)>, Whittington, Karl P. <[whittington.78@osu.edu](mailto:whittington.78@osu.edu)>

**Subject:** Re: Concurrence for new course

Karl and Cynthia,

Would it be possible for me to see a syllabus?

It might be a good idea to check in with AAEP (Re: concurrence) as well, if you haven't done so already. Terron Banner developed this 5000-level course recently, which has been cross-listed with AAAS:

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

The AAEP course is U.S.-focused, with an emphasis on cultural policy.

Based on the "Black Atlantic" framing of the proposed course, I am assuming it takes a diasporic perspective, which would be a nice complement to existing course offerings.

As appropriate, we may also want to discuss cross-listing, to incentive AAAS student enrollment.

Best,

Ryan

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**From:** Young, Cynthia <[young.3600@osu.edu](mailto:young.3600@osu.edu)>

**Date:** Saturday, April 20, 2024 at 1:57 PM

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

**Cc:** Skinner, Ryan <[skinner.176@osu.edu](mailto:skinner.176@osu.edu)>

**Subject:** Re: Concurrence for new course

The answer from me is a "yes," but I'm cc'ing the AAAS DUS so he can chime in. I'm also not sure what is required bureaucratically speaking for concurrence, but he'll know that and can guide me.

It was lovely to see you at Sam's talk the other day. I enjoyed hearing her work. So many resonances with my own!



**Cynthia Young**

Chair of African American and African Studies

The Ohio State University

470 University Hall

230 North Oval Mall



Columbus, OH 43210

Zoom Room Link: <https://osu.zoom.us/my/cayaaaszoomroom?pwd=aXpjdU1TM0FZRC9pVkJ3N25sYW1KUT09>

For general inquiries email [afamast@osu.edu](mailto:afamast@osu.edu) or call 614-292-3700

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

**Date:** Friday, April 19, 2024 at 4:53 PM

**To:** Young, Cynthia <[young.3600@osu.edu](mailto:young.3600@osu.edu)>

**Subject:** Concurrence for new course

Dear Cynthia,

I wanted to ask if AAAS would be willing to offer concurrence for Sam Aranke's new proposed course, HistArt 4240: Arts of the Black Atlantic. I've attached the syllabus here. As you'll see, we're submitting it in the GE's "Migration" Theme.

Thanks!

Karl

Dr. Karl Whittington (he/him)

Associate Professor and Department Chair

Department of History of Art

201B Pomerene Hall

The Ohio State University

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<https://history-of-art.osu.edu/people/whittington.78>