
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 2009
Course Title Introduction to African American Art
Transcript Abbreviation African Am Art
Course Description This course introduces students to the topic of African American Art, juxtaposing conventional approaches to art (painting, sculpting, line drawing, installation) with innovative approaches to visual culture (found objects, everyday materials, contemporary performance). We will study how race, ethnicity, and gender diversity are formative to African American art and its histories.
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
Exclusions Not open to students with credit for AFAMAST 2009
Electronically Enforced No

Cross-Listings

Cross-Listings Cross-listed in AFAMAST

Subject/CIP Code

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

Requirement/Elective Designation

Literary, Visual and Performing Arts; Race, Ethnicity and Gender Diversity

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 course introduces students to the topic of African American Art, juxtaposing conventional approaches to art (painting, sculpting, drawing) with innovative approaches to visual culture (found objects, everyday materials, performance).

Content Topic List

- African American Art
- American Art
- Black Studies
- African American History

Sought Concurrence

Yes

Attachments

- Aranke- REGD + Literary, Visual, Performing Arts GE Worksheet- Intro to AfAmArt.pdf: HistArt 2009 - GE Worksheet
(Other Supporting Documentation. Owner: Whittington, Karl Peter)
- HistArt 2009 - Syllabus.docx: HistArt 2009 - Syllabus
(Syllabus. Owner: Whittington, Karl Peter)
- HistArt 2009 Concurrence.pdf: HistArt 2009 - AAAS Concurrence
(Concurrence. Owner: Whittington, Karl Peter)
- Curriculum Map HA2009.docx: HistArt 2009 - Curriculum Map
(Other Supporting Documentation. Owner: Whittington, Karl Peter)
- Aranke- HISTART 2009 - REVISED SEPT 5 2024.docx: REVISED SYLLABUS
(Syllabus. Owner: Whittington, Karl Peter)

Comments

- We used to have a course called "Survey of African American Art" – it was HistArt 3631 and it was formally withdrawn in 2017. We are reviving this course, at the 2000 level, now that we have two new faculty members who can teach it

Sept 5 2024 - Revised syllabus uploaded, addressing concerns from the feedback email sent 9/4/24 *(by Whittington, Karl Peter on 09/05/2024 09:13 AM)*

- Please see feedback email sent to department 09-04-2024 RLS *(by Steele, Rachel Lea on 09/04/2024 11:20 AM)*
- Please upload updated curriculum map if this course can count in your major. *(by Vankeerbergen, Bernadette Chantal on 05/21/2024 03:55 PM)*

COURSE REQUEST
2009 - Status: PENDING

Last Updated: Vankeerbergen, Bernadette
Chantal
09/07/2024

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Whittington, Karl Peter	05/07/2024 08:57 AM	Submitted for Approval
Approved	Whittington, Karl Peter	05/07/2024 08:59 AM	Unit Approval
Revision Requested	Vankeerbergen, Bernadette Chantal	05/21/2024 03:55 PM	College Approval
Submitted	Whittington, Karl Peter	05/22/2024 07:59 AM	Submitted for Approval
Approved	Whittington, Karl Peter	05/22/2024 07:59 AM	Unit Approval
Approved	Vankeerbergen, Bernadette Chantal	08/07/2024 11:17 AM	College Approval
Revision Requested	Steele, Rachel Lea	09/04/2024 11:20 AM	ASCCAO Approval
Submitted	Whittington, Karl Peter	09/05/2024 09:13 AM	Submitted for Approval
Approved	Whittington, Karl Peter	09/05/2024 09:13 AM	Unit Approval
Approved	Vankeerbergen, Bernadette Chantal	09/07/2024 03:29 PM	College Approval
Pending Approval	Jenkins, Mary Ellen Bigler Hanlin, Deborah Kay Hilty, Michael Neff, Jennifer Vankeerbergen, Bernadette Chantal Steele, Rachel Lea	09/07/2024 03:29 PM	ASCCAO Approval



Syllabus

HISTART 2009

Introduction to African American Art

FALL 2025

3 Credit Hours

Tuesdays, Thursdays, 11:10- 12:30

In person

Course overview

Instructor

- Sampada Aranke
- Aranke.2@osu.edu
- Pomerene Hall, 208
- Wednesdays, 12-1 pm or by appointment

Note: My preferred method of contact is email.

Course description

This class argues that the history of African American Art offers us, in practice and theory, histories of “high” and “low” art, everyday objects, and ways of seeing. By conducting a chronological approach to African American Art, we will trace moments of historical continuity as well as emerging practices in order to better understand how the methods, materials, and meanings bracketed under the category of African American Art have been a site of innovation, experimentation, and avant-garde practice. We will spend this semester juxtaposing conventional approaches to art (painting, sculpting, line drawing, installation) with innovative approaches to visual culture (found objects, everyday materials, contemporary performance). Central to our approach is the role of visual, performing, and expressive arts as cultural objects that help us study how race, ethnicity, and gender diversity are formative to African American art and its histories.

Course expected learning outcomes

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

1. Students will analyze primary sources (objects, images, texts) relating to art history.



- Develop skills of visual and textual interpretation
 - Contextualize works in relation to global art histories and other relevant (cultural, social, political) histories
2. Students will use tools developed by art historians.
 - Write research papers using and citing sources appropriately
 - Give effective oral presentations of research-based arguments
 - Use museum and library resources effectively
 - Situate their own inquiries in relation to art historiography
 3. Students will develop arguments about art history
 - Build original ideas and demonstrate their originality by relating them to existing scholarly literature
 - Make claims persuasive by grounding them in interpretation of sources
 4. Students will undertake the intersectional study of race, ethnicity and gender as it applies to art objects, artist biographies, and art histories

This course is a part of the New General Education (GEN) curriculum.

General education goals and expected learning outcomes

As part of the LITERARY, VISUAL, AND PERFORMING ARTS 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, interpret, and evaluate major forms of human thought, cultures, and expression, and demonstrate capacities for aesthetic and culturally informed understanding.
2. Successful students will experience the arts and reflect on that experience critically and creatively.

Expected Learning Outcomes:

Successful students are able to:

- 1.1. Analyze and interpret significant works of visual, spatial, literary, and/or performing arts and design.
- 1.2. Describe and explain how cultures identify, evaluate, shape, and value works of literature, art, and design.
- 1.3. Evaluate how artistic ideas influence and shape human beliefs and the interactions between the arts and human perceptions and behavior.



1.4. Evaluate social and ethical implications in literature, visual and performing arts, and design.

2.1. Engage in informed observation and/or active participation within the visual, spatial, literary, or performing arts and design.

2.2. Critically reflect on and share their own experience of observing or engaging in the visual, spatial, literary, or performing arts and design.

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As part of the RACE, ETHNICITY, AND GENDER DIVERSITY 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 engage in a systematic assessment of how historically and socially constructed categories of race, ethnicity and gender, and possibly others, shape perceptions, individual outcomes and broader societal, political, economic and cultural systems.
2. Successful students will recognize and compare a range of lived experiences of race, gender and ethnicity.

Expected Learning Outcomes

Successful students are able to:

1.1 Describe and evaluate the social positions and representations of categories including race, gender and ethnicity, and possibly others.

1.2 Explain how categories including race, gender and ethnicity continue to function within complex systems of power to impact individual lived experiences and broader societal issues.

1.3 Analyze how the intersection of categories including race, gender and ethnicity combine to shape lived experiences.

1.4 Evaluate social and ethical implications of studying race, gender and ethnicity.

2.1 Demonstrate critical self-reflection and critique of their social positions and identities.

2.2 Recognize how perceptions of difference shape one's own attitudes, beliefs or behaviors.



2.3 Describe how the categories of race, gender and ethnicity influence the lived experiences of others.

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 African American art and art histories connect to the GE goals for the categories LITERARY, VISUAL, AND PERFORMING ARTS as well as the RACE, ETHNICITY, AND GENDER DIVERSITY foundation.

Using the readings and artworks as foundations, students will demonstrate command of course materials resulting in an annotated bibliography assignment that include a range of materials, including artworks, primary sources, archival ephemera, popular press essays, and peer-reviewed articles drawn from class. This assignment covers many of the GE expected learning outcomes, including (but not limited to) the ability to define and describe art objects and their relationship to the complex formations of power that impact race, ethnicity, and gender diversity; evaluate how artistic ideas influence and shape human beliefs and the interactions between the arts and human perceptions and behavior; and demonstrate critically reflect on and share an experience of observing or engaging in the visual, spatial, literary, or performing arts and design; and critical self-reflection and critique of their social positions and identities.

Weekly in-class worksheets track student comprehension by asking 2 focused questions specific to course reading materials. Students will also be asked the following question every week: *Choose one art object discussed in the readings and comment on how the formal qualities of this work help us think expansively and critically on race, gender, and gender formation.* The final exam will be an assessment on the skills we have been building throughout the class—the development of key terms from readings and lectures; visual description and analysis skills for art objects; the ability to critically evaluate the relationship between art to race, ethnicity, and gender diversity and formation in the U.S.

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](https://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
- 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.

Carmen Access

You will need to use BuckeyePass (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

Assignment Category	Points and/or Percentage
Attendance	10%
In-Class Participation Assignment	20%
Museum Visit + Formal Analysis	15% (5% worksheet; 10% formal analysis)
Annotated Bibliography	30% (Part I: 15%; Part II: 15%)
Final Examination	25%
Total	100%

Description of major course assignments

Attendance (10%)

- **Students are required to do all required reading and be able to critically address the texts during lecture. 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.**
- **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.

In-Class Assignments (20%)

- The readings are the foundation of this course. Each week's readings foreground race, ethnicity, and gender diversity as constitutive elements in the history of Black American Art. These worksheets are open-book and will assess your reading comprehension. You will be asked to speak to how the author addresses race and ethnicity in their writing. These worksheets will be guides for the rest of the week and for course exams. You must answer all parts of each question to receive full credit.

Museum Visit + Formal Analysis (15%)

- Students will visit the Columbus Museum of Art to view a key work by a Black American artist. For this site visit, you are required to complete the "In The Field" worksheet posted on Canvas. Students are required to submit this worksheet with a selfie in front of the artwork of their choosing.
- Students will complete a 500-750 word analysis. Formal analysis is an explanation of visual structure of how certain visual elements have been arranged and function within a composition. You will discuss the formal qualities of a work in relation to how these formal qualities impact the object's meaning more broadly. Assignment guidelines and resource worksheet are available on Carmen.
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Annotated Bibliography (30%)



- Part I Due: Week 7 (15% of total assignment grade) and Part II: Week 14 (15% of total assignment grade)
- 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 20 readings from course materials.
 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? How does the author take up race, ethnicity, and gender diversity in their analysis?
 2. Assess (3 sentences): After summarizing a source, evaluate it: What intellectual genealogy is this source 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 write a total of 30 annotated bibliography entries. Choose 12 readings from Weeks 1-7 and 18 from weeks 7-13. 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.

Final Examination (25%)



- Your final exam will be a cumulative examination of all course materials. The final exam will take place on the final day of class. The study guide is uploaded onto Carmen.
- Format
 - 30 Slide Identifications: Identify the artist, title, and date of the work presented. You will have 1.5 minutes per slide.
 - 10 Key Concept Definitions: Match each term with the corresponding definition.
 - 2 Short Answer Comparative Slide Questions: Students will respond to two intertextual prompts using images given to you from across multiple weeks. You will be required to respond in 2-3 paragraph answers.

Late assignments

Late work will be accepted on a case by case basis. Students with permission to 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

93-100: A	87-89: B+	77-79: C+	67-69: D+	0-59: E
90-92: A-	83-86: B	73-76: C	63-66: D	
	80-82: B-	70-72: C-	60-62: D-	

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)
- Ten Suggestions for Preserving Academic Integrity (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

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 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 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.

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 Week 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.

Some reading citations have been abbreviated for concision. Full citations should be listed as:

Bernier, Celeste-Marie. *African American Visual Arts: From Slavery to the Present*. Chapel Hill: University of North Carolina Press, 2008.

Farrington, Lisa. *African-American Art: A Visual and Cultural History*. New York: Oxford University Press, 2017.

Patton, Sharon F. *African-American Art*. New York: Oxford University Press, 1998.

Reading Schedule + Weekly Themes	
NEW WORLD ORDER	
Week 1 Session 1	Clint Smith, "Middle Passage" in <i>1619 Project</i> , <i>New York Times Magazine</i> , August, 2019. "Ethnicity," "Gender," and "Race," <i>Keywords for American Cultural Studies</i> , Bruce Burgett, and Glenn Hendler, eds. <i>Keywords for American cultural studies</i> . Vol. 11. NYU Press, 2020.
Session 2	Cheryl Finley, "Idea: Image and Text," <i>Committed to Memory: The Art of the Slave Ship Icon</i> (Princeton: Princeton University Press, 2018): 19-42.
SLAVERY AND ARTISTIC PRODUCTION	
Week 2 Session 1	Patton, "Plantation slave artists and craftsmen," "Textiles and patchwork quilts," "Folk art"
Session 2	Farrington, "Fine arts in the age of slavery," "Ceramics," "Dave the Potter (Dave Drake)," "Metalwork," "Peter Bentzon," "Textile and Clothing Design," "Early Quilt Making and Makers," Harriet Powers," "Elizabeth Hobbs Keckley"
ROAD TO FREEDOM	



<p>Week 3 Session 1</p>	<p>Frederick Douglass, <i>Narrative in the Life of Frederick Douglass</i> (Boston: Anti-slavery Office, 1845): 1-6.</p> <p>Harriet Jacobs, “Loophole of Retreat” and “Still in Prison,” <i>Incidents in the Life of a Slave Girl</i>, (New York: Barnes & Noble Classics, 2005): 127-130; 134-137</p>
<p>Session 2</p>	<p>Patton, “The anti-slavery movement,” Free black and slave artisans,” “Fine artists,” Abolitionist patronage,” “Graphic arts”</p> <p>Harvey Young, “Still Standing” in <i>Embodying Black Experience</i> (Ann Arbor: University of Michigan, 2010): 26-50.</p>
<p>PICTURING HUMANISM</p>	
<p>Week 4 Session 1 In The Field Worksheet Due</p>	<p>Farrington, “19th-Century Neoclassicism, Sculpture,” “Edmonia Lewis,” “Romanticism to Impressionism in the 19th Century, The Landscape Tradition,” “Robert S. Duncanson,” Grafton Tyler Brown,” Edward Mitchell Bannister,” “Henry O. Tanner,” “Annie E. Anderson Walker”</p> <p>Kristan Buick, “The Ideal Works of Edmonia Lewis: Invoking and Inverting Autobiography,” <i>American Art Volume 9, Number 2</i> (Summer, 1995): 4-19.</p>
<p>Session 2</p>	<p>Cassandra Jackson, “Early Photography and the Cultural Work of Wounds,” in <i>Violence, Visual Culture, and the Black Male Body</i> (New York: Routledge, 2011): 12-29.</p>
<p>PHOTOGRAPHIC PROMISE</p>	
<p>Week 5 Session 1</p>	<p>Farrington, “Photography,” “James Presley Ball, Sr.,” “Augustus Washington,” Glenalvin, Wallace, and William Goodridge,”</p>
<p>Session 2</p>	<p>W.E.B. Du Bois, “The American Negro at Paris,” <i>American Monthly Review of Reviews</i> 22:5;(November 1900): 575-577.</p> <p>Maurice O. Wallace and Shawn Michelle Smith, “Introduction: Pictures and Progress,” <i>Pictures and Progress: Early Photography and the Making of African American Identity</i> (Durham: Duke University Press, 2012): 1-9.</p>
<p>ANOTHER KIND OF RENAISSANCE</p>	



<p>Week 6</p> <p>Session 1</p>	<p>Bernier, “Establishing an Art Era’ in the Harlem Renaissance: Aaron Douglass—Archibald J. Motley, Jr.—Charles Alston”</p> <p>Alain Locke, “The New Negro,” in <i>The Portable Harlem Renaissance Reader</i>, edited by David Levering Lewis, (New York: Penguin Press, 1994): 47-51</p>
<p>Session 2</p>	<p>W.E.B Du Bois, “Criteria of Negro Art,” in <i>The Portable Harlem Renaissance Reader</i>, edited by David Levering Lewis, (New York: Penguin Press, 1994): 100-105.</p> <p>Langston Hughes, “The Negro Artist and the Racial Mountain,” in <i>The Portable Harlem Renaissance Reader</i>, edited by David Levering Lewis, (New York: Penguin Press, 1994): 91-95</p>
<p>FINDING NEW FORMS</p>	
<p>Week 7</p> <p>Session 1</p> <p>Annotated Bibliography Part 1 Due</p>	<p>Bernier, “Struggle, Survival, and Early Abstraction: William Edmonson— Horace Pippin— Jacob Lawrence”</p> <p>Richard Powell, “Jacob Lawrence: Keep on Movin’,” <i>American Art</i> Volume 15, No.1 (Spring 2001): 90-93.</p>
<p>Session 2</p>	<p>Morgan, Sumrell, "Hale Woodruff: the Harlem Renaissance in Atlanta," <i>Afro-Americans in New York Life and History</i> 37, no. 2 (2013): 115-148.</p> <p>John Ott, “Hale Woodruff’s Antiprimitivist History of Abstract Art,” <i>Art Bulletin</i> 100:1 (April 2018):124-145</p>
<p>FOR AND BY THE PEOPLE</p>	
<p>Week 8</p> <p>Session 1</p> <p>Formal Analysis Due</p>	<p>Elizabeth Catlett, “The Role of the Black Artist,” <i>The Black Scholar</i>, 42:2, (June 1975): 41-45.</p> <p>Kellie Jones, “Charles White: Feminist at Midcentury,” <i>Charles White: A Retrospective</i> (New Haven: Yale University Press, 2017): 69-83.</p>



Session 2	<p>James Baldwin, "On the Painter Beauford Delaney," <i>Transition</i>, Number 75/76, <i>The Anniversary Issue: Selections from Transition, 1961-1976</i> (1997): 88-89.</p> <p>Eloise Johnson, "Out of the Ashes: Cultural Identity and Marginalization in the Art of Beauford Delaney," <i>Notes in the History of Art</i>, Volume 24, Number 4 (Summer 2005): 46-55.</p>
ART IN THE ERA OF SOCIAL UPHEAVAL	
Week 9 Session 1	<p>Victoria Valentine, "Romare Bearden, Spiral Group, and the March Toward Artistic Identity," <i>Culture Type</i> (28 Aug. 2013), www.culturetype.com/2013/08/28/romare-bearden-spiral-group-and-the-march-toward-artistic-identity/.</p> <p>Romare Bearden, "Rectangular Structure in My Montage Paintings," <i>Leonardo</i>, Volume 2, Number 1 (January 1969): 11-19.</p> <p>Sharon Patton, "Melvin Edwards: Sculptor of the African-American Ethos," <i>The Black Scholar</i>, Volume 24, Number 1 (Winter 1994): 51-55</p>
Session 2	<p>Teju Cole, "A True Picture of Black Skin," <i>New York Times</i> (February 18, 2015): 1-8.</p> <p>Kellie Jones, "Civil/Rights/Act," <i>Witness: Art and Civil Rights in the Sixties</i> (New York: Monacelli Press, 2014): 11-55.</p>
ALL BLACK EVERYTHING	
Week 10 Session 1	<p>Romare Bearden, et al, "The Black Artist in America: A Symposium," (New York: Metropolitan Museum of Art, 1969) 245-261.</p> <p>Jackson Browne, "Sam Gilliam," <i>Callaloo</i>, Volume 40, Number 5 (2017): 59-68.</p> <p>Author Unknown, "Alma W. Thomas." <i>Callaloo</i> 39, no. 5 (2016): 1043-1132.</p> <p>James R. Mellow, "The Black Artist, the Black Community, the White Art World," <i>New York Times</i> (June 20, 1969).</p>



Session 2	<p>Daniel Widener, “Studios in the Street” in <i>Black Arts West: Culture and Struggle in Postwar Los Angeles</i> (Durham, NC: Duke University Press, 2010): 153-186.</p> <p>Ellen Tani, “Keeping Time in the Hands of Betye Saar: <i>Betye Saar: Still Tickin’</i>,” <i>American Quarterly</i>, Volume 68, Number 4 (December 2016): 1081-1109.</p>
ABSTRACT BODIES ON AN EXPLODED PICTURE PLANE	
<p>Week 11</p> <p>Session 1</p>	<p>Kellie Jones, “Interview with David Hammons (1986),” in <i>Eyeminded: Living and Writing Contemporary Art</i> (Durham: Duke University Press, 2006): 247-259.</p> <p>Robert Storr, “Jack Whitten,” <i>Interviews on Art</i> (New York: Henri Publishing, 2017): 876-905.</p>
Session 2	<p>Naomi Beckwith, “Body Optics, or Howardena Pindell’s Ways of Seeing,” in <i>Howardena Pindell: What Remains To Be Seen</i> (New York: Museum of Contemporary Art, Chicago and DelMonico Books+Presetel, 2018): 87-108.</p> <p>Suzette Spencer, “On Her Own Terms: An Interview with Barbara Chase-Riboud,” <i>Callaloo</i>, Volume 32, Number 3 (Summer 2009): 736-757.</p>
SLAVERY’S AFTERLIVES IN THE 1980s & 1990s	
<p>Week 12</p> <p>Session 1</p>	<p>Raymond, Claire, “The Crucible of Witnessing: Projects of Identity in Carrie Mae Weems’s <i>From Here I Saw What Happened and I Cried</i>,” <i>Meridians: Feminism, Race, Transnationalism</i>, Volume 13(1) (Spring 2015): 26-52.</p> <p>Fred Wilson and Mark Graham, “An Interview with Artist Fred Wilson,” <i>The Journal of Museum Education</i>, Volume 32, Number 3 (Fall 2007): 211-219.</p> <p>Kara Walker and Matthea Harvey, “Interview,” <i>BOMB Magazine</i>, (June 2007): 74-82.</p>
Session 2	<p>Huey Copeland, “Glenn Ligon and the Matter of Fugitivity” and “Renée Green’s Diaspora Imagination,” in <i>Bound To Appear: Art, Slavery, and the Site of Blackness in Multicultural America</i> (Chicago: University of Chicago Press, 2014).</p>
<p>Week 13</p> <p>Session 1</p>	<p>In-Class Final Exam Review JEOPARDY!</p>



Session 2	Fall Break
ARTIST AS HISTORIAN	
Week 14 Session 1 Annotated Bibliography Part 2 Due	<p>Arthur Jafa, “My Black Death,” in <i>Everything But the Burden: What White People Are Taking From Black Culture</i>, edited by Greg Tate (New York: Broadway Books, 2003): 244-257.</p> <p>Shelly Jarenski, “‘Who Are the Other Potters? What Are Their Names?’: Dave the Potter, Theaster Gates, and the Aesthetics of Power in African American Art and Craft,” in <i>Where Is All My Relation?: The Poetics of Dave the Potter</i> (Oxford: Oxford Scholarship Online, 2018)</p>
	<p>Sara Jane Cervanek, “Un/Sent Stream: a review of Torkwase Dyson’s recent exhibition, <i>Dear Henry</i>; Davidson Gallery; March 15-May 5, 2018,” <i>Women & Performance: a journal of feminist theory</i>, Volume 28, Number 3 (October 2018): 287-293.</p> <p>Sampada Aranke, “Material Matters: Black Radical Aesthetics and the Limits of Visibility,” <i>e-flux #79</i> (February 2017): 1-10.</p>
FINAL EXAMINATION	
Week 15 12/10	Final Examination

GE Foundation Courses

Overview

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

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

Accessibility

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

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

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

A. Foundations

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

Course Subject & Number: _____

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

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

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

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

Course Subject & Number: _____

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

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

Course Subject & Number: _____

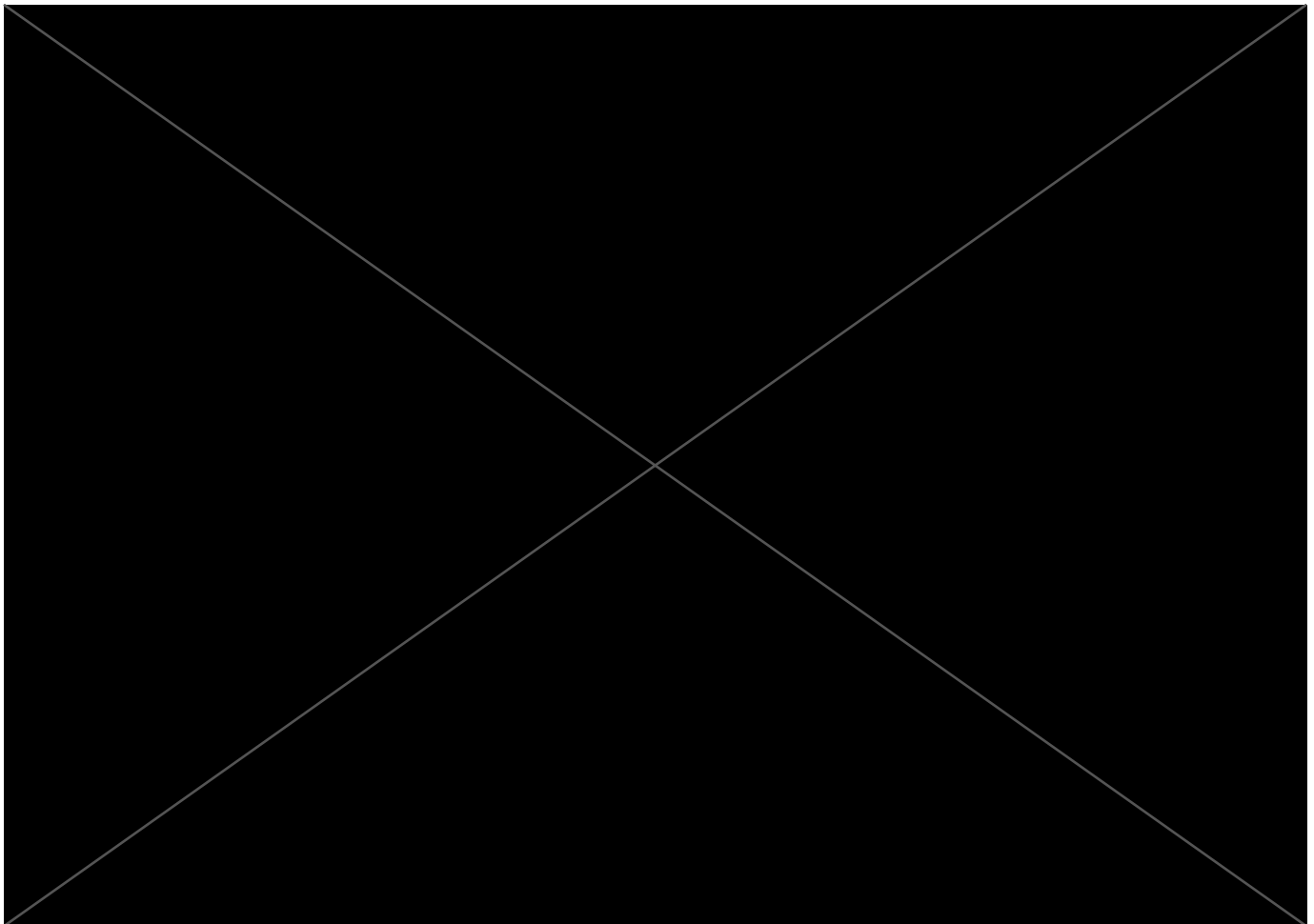
GOAL 2: Successful students will recognize and compare a range of lived experiences of race, gender, and ethnicity.

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

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

Course Subject & Number: _____

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



Course Subject & Number: _____

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

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

A. Foundations

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

B. Specific Goals

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

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

Course Subject & Number: _____

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

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

Course Subject & Number: _____

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

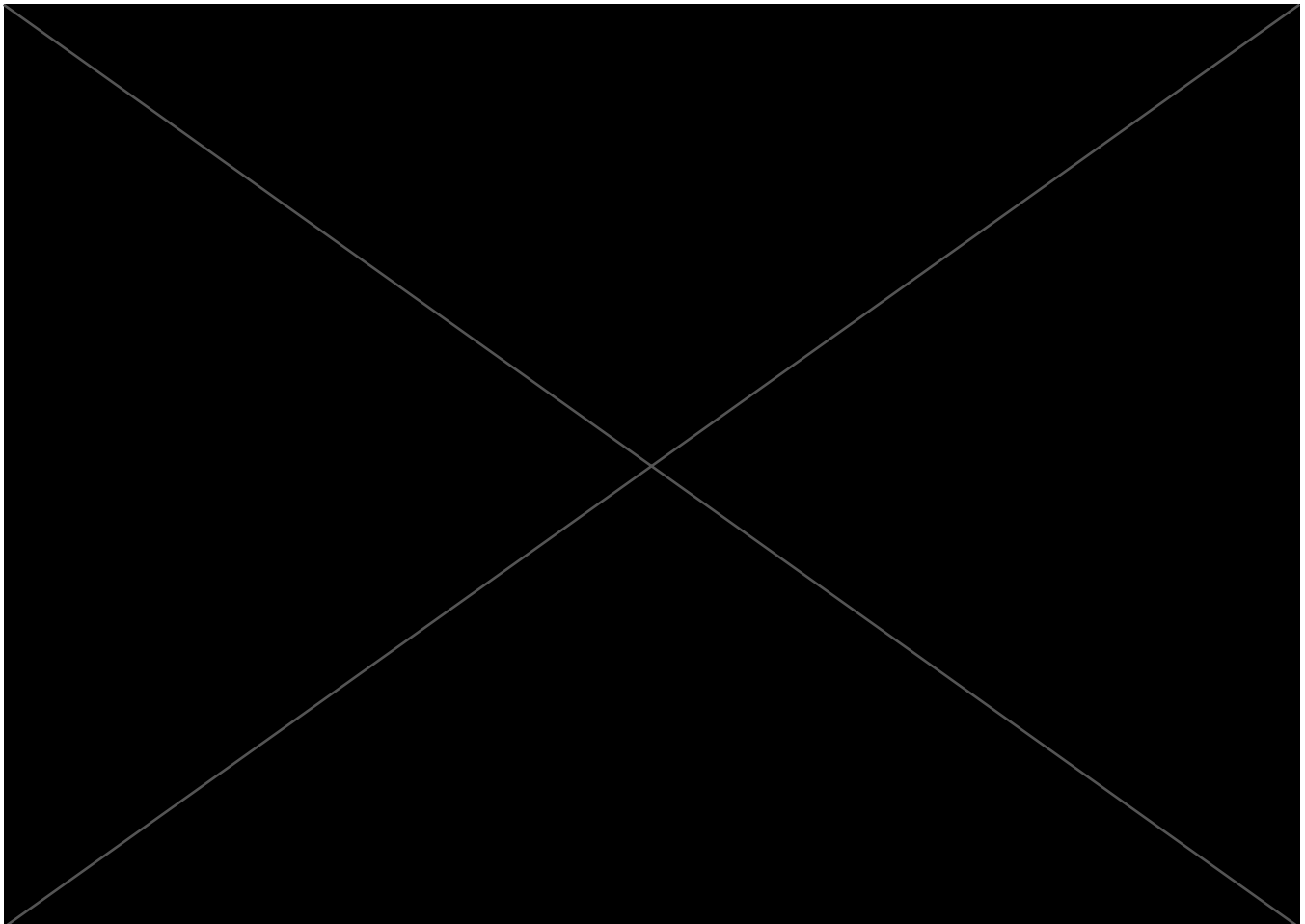
Goal 2: Successful students will experience the arts and reflect on that experience critically and creatively.

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

Course Subject & Number: _____

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

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



Tuesday, May 7, 2024 at 08:53:45 Eastern Daylight Time

Subject: Re: Another course...
Date: Saturday, May 4, 2024 at 11:44:27 AM Eastern Daylight Time
From: Young, Cynthia
To: Skinner, Ryan, Whittington, Karl P.
Attachments: image001.png, image002.png

Ditto! It's a go from me.

Best,
Cynthia



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 or call 614-292-3700

From: Skinner, Ryan <skinner.176@osu.edu>
Date: Saturday, May 4, 2024 at 11:07 AM
To: Whittington, Karl P. <whittington.78@osu.edu>, Young, Cynthia <young.3600@osu.edu>
Subject: Re: Another course...

Karl,

Sorry for the delay in responding.

Speaking as DUGS in AAAS, I am happy to endorse concurrence for this course. I would also support cross-listing the class. The proposed course number works on our end. More generally, I am thrilled to see this crucial Black Studies curriculum development in History of Art. Kudos to you, Sam, and Ben.

I'll let Cynthia weigh in as well.

Best,

Ryan



[Ryan Skinner](#)

Associate Professor

School of Music

African American and African Studies (AAAS)

Area Coordinator of [Musicology](#) (School of Music)

Director of [Undergraduate Studies](#) (AAAS)

Author of:

[Afro-Sweden: Becoming Black in a Colorblind Country](#) (Minnesota, 2022)

[Bamako Sounds: The Afropolitan Ethics of Malian Music](#) (Minnesota, 2015)

From: Whittington, Karl P. <whittington.78@osu.edu>

Date: Wednesday, April 24, 2024 at 3:29 PM

To: Young, Cynthia <young.3600@osu.edu>, Skinner, Ryan <skinner.176@osu.edu>

Subject: Another course...

Dear Cynthia and Ryan,

I'm writing to request concurrence from AAAS for *another* new course in History of Art, HistArt 2009: Introduction to African American Art. As I mentioned in a previous email, this is a course that used to be on the books (it was HistArt 3631) but dropped off because it wasn't taught for over a decade.

Sam Aranke has developed a new syllabus, and we've chosen the provisional course number. Sam is proposing it in the GE foundations for the LVPA and REGD categories. While Sam wrote the syllabus, it is envisioned that it is a course that both she and Ben Jones (currently provost's fellow, assistant professor beginning in AU25) will teach relatively regularly; we hope to offer it about once a year.

Sam was also wondering if AAAS might like to cross list this course; she is eager to have students from your department taking it. Would you be interested in cross listing?

Syllabus and GE worksheet are attached. Please don't hesitate to ask any questions you have

about this,

All best,
Karl

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

History of Art BA Curricular Map

Program Learning Goals:

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

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

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

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

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

	Goal 1	Goal 2	Goal 3	Goal 4	Goal 5
Required Courses Offered by Unit					
Group A					
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
Group B (6 courses) *					
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
Group C (2 courses)					
4000-level	Advanced	Intermediate/ Advanced	Intermediate/ Advanced	Intermediate/ Advanced	Intermediate/ Advanced
5000-level	Advanced	Advanced	Advanced	Advanced	Advanced

* Undergraduates would take HA 2009 in Group B of the major, as an elective

