

Term Information

Effective Term Summer 2026

General Information

Course Bulletin Listing/Subject Area Art
Fiscal Unit/Academic Org Art - D0215
College/Academic Group Arts and Sciences
Level/Career Undergraduate
Course Number/Catalog 4799
Course Title Landscape Stories: Art & Ecology in Siena
Transcript Abbreviation Art Ecology Siena
Course Description This program provides students opportunities to refine artistic, sustainable, and intercultural skills in exploring the cityscapes and cultural heritage narratives of innovation in Siena. Students have access to museums, churches, collections, and archives with the Siena Art Institute. Creative practice is supported by the study of socio-ecological efforts in agrosustainability and land heritage
Semester Credit Hours/Units Fixed: 3

Offering Information

Length Of Course 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 Field Experience
Grade Roster Component Field Experience
Credit Available by Exam No
Admission Condition Course No
Off Campus Always
Campus of Offering Columbus, Lima, Mansfield, Marion, Newark, Wooster

Prerequisites and Exclusions

Prerequisites/Corequisites None
Exclusions Not open to students with credit for Italian 4799
Electronically Enforced Yes

Cross-Listings

Cross-Listings Cross-listed in Italian

Subject/CIP Code

Subject/CIP Code 50.0701
Subsidy Level Baccalaureate Course
Intended Rank Junior, Senior

Requirement/Elective Designation

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

Course Details

Course goals or learning objectives/outcomes

- Students will be able to understand core concepts related to the making, critical evaluation, and interpretation of artwork as well as the social, historical, and environmental contexts
- Students will be able to comprehend the nuanced characteristics of the city of Siena in its traditions, rituals, symbols, and social and ecological practices
- Students will be able to develop cultural self-awareness and examine their beliefs, values and assumptions regarding cultural differences
- Students will be able to recognize and understand social practices and sustainability efforts to promote cultural preservation and artistic expression
- Students will be able to understand the relationship between art, human expressivity, and ecological citizenship
- Students will be able to develop artistic and presentational skills by engaging in collaboration with international peers
- Students will be able to engage in new and open practices in unforeseen directions through critical discussion and creative engagement which encourage risk and promote rigorous and thoughtful experimentation
- Students will be able to develop powers of observation, technical and conceptual acuity through reflections on cultural and historical dynamics
- Students will be able to advance personal and expressive content in artwork
- Students will be able to experiment with methods and materials, with awareness of the relationship between materials and their effects as to how a work is experienced
- Students will be able to acquire familiarity with art history and its influence on one's own art praxis.
- Students will be able to understand the implications of our creative decisions on and with diversity, social and environmental equity
- Students will be able to examine and test the assumed boundaries of disciplines and contexts for art making

Content Topic List

- Walking essays (excerpts from Sílvia das Fadas, Rachel Adams (Wanderlust – actions, traces, journeys 1967-2017)
- Calvino, Italo, Invisible Cities 1972
- Arminio, Franco. On Places and Looking. Italy and the Environmental Humanities
- Patrick Barron. An ecology of voices : the soundscapes of Tuscany's Lunigiana Italy and the Environmental Humanities
- De Certeau, Michel. Walking in the City 1980
- Horodner, Stuart, Walkways, Independent Curators International (ICI) Catalogue
- Montgomery, Harper. Francis Alys The Modern Procession (video), Public Art Fund
- Settis, Salvatore. The Besieged City. Siena, Venice, and the 'Beautiful Country'
<https://electramagazine.fundacaoedp.pt/en/editions/issue-2/salvatore-settis-besieged-city>
UNESCO webpage on the protection of the city of Siena since 1995

Sought Concurrence

No

Attachments

- new Art Curriculum Map (1).pdf
(Other Supporting Documentation. Owner: Owens-Morrison,Jenifer Renee)
- ART ITALIAN 4799 credit allocation.docx
(Other Supporting Documentation. Owner: Owens-Morrison,Jenifer Renee)
- Artltalian 4799 Siena SU26.docx
(Syllabus. Owner: Owens-Morrison,Jenifer Renee)
- ASC Landscapes Stories Art and Ecology in Siena SU26.pdf
(Other Supporting Documentation. Owner: Owens-Morrison,Jenifer Renee)

Comments

- This is a cross-listed course with Italian. *(by Owens-Morrison,Jenifer Renee on 05/27/2025 09:18 AM)*

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Owens-Morrison,Jenifer Renee	05/27/2025 10:40 AM	Submitted for Approval
Approved	Shelton,Andrew C	05/27/2025 10:50 AM	Unit Approval
Approved	Vankeerbergen,Bernadette Chantal	08/11/2025 10:34 AM	College Approval
Pending Approval	Jenkins,Mary Ellen Bigler Hilty,Michael Neff,Jennifer Vankeerbergen,Bernadette Chantal Steele,Rachel Lea	08/11/2025 10:34 AM	ASCCAO Approval

ART/ITALIAN 4799

Landscape Stories: Art and Ecology in Siena

Study Abroad Program Summer Term 1

(3 credits, taught in English)

May 12 to June 6, SU 2026 -- in Siena, Italy



Figura 1 Particolare del ciclo di affreschi "Allegoria ed effetti del Buono e del Cattivo Governo" di Ambrogio Lorenzetti (1338-1339), Palazzo Pubblico a Siena. Fonte: Visit Tuscany

"Allegory and Effects of Good and Bad Government"

Ambrogio Lorenzetti 1338

RD & Instructors:

Prof. Suzanne Silver

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Department of Art

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1775 College Rd S #200

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Classroom Location:

Siena Art Institute

Via Enea Silvio Piccolomini, 2 - 53100

Siena

Director: Miriam Grottanelli de Santi

Tel.: (+39) 0577 573086, CF:

92055650524,

Email: office@sienaart.org

Student lodging: Casa Alfredo, at Porta Camollia, Siena

Course Description

This course provides students opportunities to refine artistic, sustainable, and intercultural skills in exploring the cityscapes and cultural heritage narratives of innovation in Siena. A Tuscan hill town that flourished during the Middle Ages, Siena is home to the Sienese School of Painting (Duccio, Lorenzetti, et al) and medieval traditions of performances, cultural diversity, and rituals that constantly redefine local landscapes, such as the Palio, a horse race still run each year. Students have access to a variety of museums, churches, collections, and archives through **partnering with the Siena Art Institute (SART)** which offers studio art spaces for collaborative and immersive technical and conceptual training.

The creative process of artworks is supported by the study of Siena's socio-ecological efforts in promoting agro-sustainability and land heritage through eco-artistic discourses. Students actively engage in the life of the city through walking, mapping, cultivating (as a cultural act and in the garden) and experiencing the relations between human development, art, and nature in Siena. The course will focus on aesthetic and conceptual approaches to walks and processions (of which there are many in Siena). Students will produce a series of short exercises and projects.

The course should provide a framework for engaging with Siena, its history and traditions. Siena is a tiered and walled city with an historical center. The city was on a pilgrimage route or *francigena* during the Middle Ages and has a walking tradition. The walking projects will enable ideas of drawing as line, performance, mapping, and collecting, and draw upon the connection of ancient art, architecture, and ritual to contemporary forms of expression.

Expected learning outcomes are fulfilled through studio-based assignments, material experimentation, readings, research projects on artists and art movements, sustainability efforts, discussions, and critiques (critical evaluation and interpretation of artwork).

Course Goals

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

- a. understand core concepts related to the making, critical evaluation, and interpretation of artwork as well as the social, historical, and environmental contexts
- b. comprehend the nuanced characteristics of the city of Siena in its traditions, rituals, symbols, and social and ecological practices
- c. develop cultural self-awareness and examine your beliefs, values and assumptions regarding cultural differences
- d. recognize and understand social practices and sustainability efforts to promote cultural preservation and artistic expression
- e. understand the relationship between art, human expressivity, and ecological citizenship

- f. develop artistic and presentational skills by engaging in collaboration with international peers
- g. engage in new and open practices in unforeseen directions through critical discussion and creative engagement which encourage risk and promote rigorous and thoughtful experimentation
- h. develop powers of observation, technical and conceptual acuity through reflections on cultural and historical dynamics
- i. advance personal and expressive content in artwork
- j. experiment with methods and materials, with awareness of the relationship between materials and their effects as to how a work is experienced
- k. acquire familiarity with art history and its influence on one's own art praxis.
- l. understand the implications of our creative decisions on and with diversity, social and environmental equity
- m. examine and test the assumed boundaries of disciplines and contexts for art making

Course Policies

Diversity and Equality

The Ohio State University affirms the importance and value of diversity of people and ideas. We believe in creating equitable research opportunities for all students and to providing programs and curricula that allow our students to understand critical societal challenges from diverse perspectives and aspire to use research to promote sustainable solutions for all. We are committed to maintaining an inclusive community that recognizes and values the inherent worth and dignity of every person; fosters sensitivity, understanding, and mutual respect among all members; and encourages each individual to strive to reach their own potential. The Ohio State University does not discriminate on the basis of age, ancestry, color, disability, gender identity or expression, genetic information, HIV/AIDS status, military status, national origin, race, religion, sex, gender, sexual orientation, pregnancy, protected veteran status, or any other bases under the law, in its activities, academic programs, admission, and employment.

Our course is a learning organism, an interrelated system of interaction and exchange, it will flourish to the degree to which everyone participates respectfully. We will strive to uphold one another's safety, belonging, and choice. **Art can often challenge our ideas and perspectives, and can lead us into some lively discussion, concepts, and imagery. The exchange of perspectives can be positive, educational, challenging, and provocative. Engage in the exchange of ideas respectfully.** We are here to amplify the dynamic role of art practices and support one another's learning and growth. Please talk with your instructors about your individual needs. Professional courtesy and sensitivity are especially important

with respect to individuals and topics dealing with differences of race, culture, religion, politics, sexual orientation, gender identity and expression, and nationalities.

More resources available to all: Office of Academic Affairs <https://oaa.osu.edu>

Office of Diversity and Inclusion <https://odi.osu.edu> The Women's Place <https://womensplace.osu.edu>

Land Acknowledgment

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

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

Academic Misconduct:

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

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

If we suspect that a student has committed academic misconduct in this course, we are 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 us.



Use of Artificial Intelligence:

Given that the learning goals of this class are to use your own senses and observations to analyze, interpret, and evaluate works of art or the environment that surrounds you, and to use writing to effectively communicate those thoughts, the use of generative artificial intelligence (GenAI) tools such as Copilot or ChatGPT are not permitted in this course. Any use of GenAI tools for work in this class may therefore be considered a violation of Ohio State's [Academic Integrity](#) policy and [Code of Student Conduct](#) because the work is not your own. The use of unauthorized GenAI tools will result in referral to the [Committee on Academic Misconduct](#). If we suspect that you have used GenAI on an assignment for this course, we will ask you to communicate with us to explain your process for completing the assignment in question. If you have any other questions regarding this course policy, please contact us.

Disability Services:

The university strives to maintain a healthy and accessible environment to support student learning in and out of the classroom. If you anticipate or experience academic barriers based on your disability (including mental health, chronic, or temporary medical conditions), please let me know immediately so that we can privately discuss options. To establish reasonable accommodations, we 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 us 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:

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 **Civil Rights Compliance Office**. (Policy: **Religious Holidays, Holy Days and Observances**)

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 Younklin 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.**

Sexual misconduct/relationship violence

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

Trigger Language Warning

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

General Class and Studio Policies

- Professional courtesy and sensitivity are especially important with respect to individuals and topics dealing with differences of race, culture, religion, politics, sexual orientation, gender identity and expression, and nationalities.
- Tolerance. Required and elective art courses contain content that can include some language, imagery, or dialogue that may be challenging or offend some students. While no student is required to participate in a presentation or discussion of art or design that offends them, it is important to remain open-minded and participate in a cooperative and respectful manner. Art can often challenge our ideas and experiences, and can lead us into some lively discussion, concepts and imagery. Differences (in ideas, perspectives, experiences, etc.) can be positive,

productive and educational, challenging and provocative, so please, engage in the exchange of ideas respectfully. Please see us with your concerns as soon as possible.

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

Instructional Modes and Schedule

The class will meet in the studios of the Siena Art Institute 2-3x/week and meet outside of the studio for visits and excursions in Siena and the surrounding area 2-3x/wk. In addition, there will be assigned readings and occasions for discussion and critique. Students may also participate in Visiting Artist lectures and programs sponsored by SART.

Monday – Thursday: The structure of the class alternates between class meetings (two days a week) and excursions around Siena (two days a week).

During class meetings we will prepare for the upcoming project through PowerPoint presentations, readings, and discussions and/or work in the studios using information and materials gathered during excursions. On occasion visiting artists will present their work. At the completion of each project there will be a critique. Friday (and possibly one Saturday morning) will feature more visits to Siena's cultural resources or additional time in the studio or independent travel.

The excursions around the city will include visits to museums, galleries, collections, agro-ecology farms, eco-art groups, slow food centers, neighborhoods, architectural landmarks, churches, and historical sites. The ancient and the modern, sacred and secular will be constantly juxtaposed and evaluated as pathways of influence. **These comparisons should offer additional ideas and strategies for the work that you will be making.**

Allocation/Rationale for credit hours

The proposed syllabus contains approximately 30 hours of formalized instruction, in addition to approximately 30 hours of structured educational experiences. Per the Arts & Sciences Curriculum guidelines equating 12 ½ hours of formalized instruction and/or 25 hours of structured educational

experiences per credit hour (or 37 ½ hours of formalized instruction per 3 credit hour course), **the Departments of Art and FRIT request that ART&ITALIAN 4799 be valued at 3 total credit hours.**

Course Requirements Course Materials on CarmenCanvas

The Siena Art Institute will have some basic materials such as rolls of paper which are included in the course fee. Other materials can be purchased at art supply stores in Siena, and the nearby city of Florence has an even wider range of art supply shops. However, you will be collecting local material of all sorts that will become the various mediums of your project.

All readings (excerpts from reading list) will be available online through Carmen.

Walking essays (excerpts from Silvia das Fadas, Rachel Adams (Wanderlust – actions, traces, journeys 1967-2017))

Calvino, Italo, Invisible Cities 1972

Arminio, Franco. On Places and Looking. Italy and the Environmental Humanities

Patrick Barron. An ecology of voices : the soundscapes of Tuscany's Lunigiana Italy and the Environmental Humanities

De Certeau, Michel. Walking in the City 1980

Horodner, Stuart, Walkways, Independent Curators International (ICI) Catalogue

Montgomery, Harper. Francis Alys The Modern Procession (video), Public Art Fund

Settis, Salvatore. The Besieged City. Siena, Venice, and the 'Beautiful Country'

<https://electramagazine.fundacaoedp.pt/en/editions/issue-2/salvatore-settis-besieged-city>

[UNESCO](#) webpage on the protection of the city of Siena since 1995

A **USB hard drive** is also recommended for backing up materials and work. We also recommend using Microsoft **Office -OneDrive** to store and share materials.

All course materials—the syllabus, texts, class assignments, posts from the instructors, presentations, links to websites and audio and video, etc. – will be available on the course's **CarmenCanvas** website. (See daily class schedule for assigned texts and course materials). These resources will start our conversations on our lands, symbols, and identity and inform our reflections of modes of communication and expression through art and perception of nature/culture discourses.

Recommended Texts (NOT REQUIRED):

Here are other helpful contextual readings and short articles to walk us through the stories of Italian landscape and the unique case of Siena as the first awarded cityscape in 2023 for eco-artistic innovations by Global Tourism Council (GSTC). On several occasions in the studios in SART and through other cultural organizations, we will enhance our critical study of how art, rituals, historical landmarks, paintings, social

expression, urban and natural spaces, and sustainability and consider in depth new opportunities to look at the relationship between human and nonhuman worlds.

Available through Carmen. Pdfs and Word documents.

Armiero, M., and Hall, M. (eds) *Nature and History in Modern Italy*, (2010) (scholarly volume). Intro.

Aloi, Giovanni. Italian Architecture: Building Sustainable Futures. Chicago Art Institute

Capatti and Montanari, *Italian Cuisine*, 2003. (excerpts)

Marcy, Ilaria T. Slow Food and Terra Madre: A Conversation with Carlo Petrini on Ecologies, Rural Traditions, and New Food Cultures

Slow Food Foundation <https://www.slowfood.com/>

Solnit, Rebecca : Wanderlust: A History of Walking OR Solnit, Rebecca: A Field Guide to Getting Lost

Grading, and Expectations

Courses and Credits

Class participation includes productive comments and questions that keep the discussion flowing. Your involvement with our various excursions during the course of the program will also count toward your participation grade.

Final grades will be determined according to the guidelines:

A=outstanding work, understanding and effort; marked improvement over the term; consistent contributions to class discussions; original ideas; professional presentation

B=above average work; frequent class participation; good presentation; improvement

C=average work, average presentation, some class participation; improvement

D=inferior work, no improvement, little class participation, unprofessional presentation

E= insufficient effort, presentation, participation

Components

Attendance/Participation in class and excursions (journal)	20%
Pre-Trip Assignment	10%
Project 1 prep, discussion, and delivery	25%
Project 2 prep, discussion, and delivery	25%
Final Project and presentation	20%

Knowledge of Italian is not required for this program. If interested, you may want to enroll in a 1-unit online course designed by Prof. April Weintritt, “Italian on the Ground”, Italian 1198.71 which, through video lessons and exercises, will provide basic but immensely useful Italian skills that will enrich their trip.

SART provides a lesson with basics including art vocabulary in Italian. For an additional fee, interested students may be able to take Italian lessons with qualified SART staff during the program in May.

Description of Assignments

Attendance and Participation policy	(20% of your course grade)
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Students are expected to attend, contribute actively, and engage respectfully and with a spirit of curiosity and collaboration in every class meeting, both in Siena and in other nearby locations. If for any reason a class must be missed, this should be discussed with the instructor beforehand (for religious accommodation or other issues, for example) or as soon as possible (if an emergent situation such as an illness).

This is a course where learning takes place in many forms: hands-on projects, creative works, excursions, walking tours, and in conversation and cooperation with the instructor and with peers. Participation includes reading the relevant articles before class and being ready to discuss them, engaging directly with the projects and SART initiatives and asking questions.

Ohio State’s Shared Values initiative calls on each of us – faculty, student, and staff – to strive for the highest standards of excellence, inclusion, care, compassion, respect, and accountability in our interactions. In any situation, we will work hard to create a thriving class community in which we understand each other better through open and curious learning and communication, appreciate our cultural backgrounds and experiences and share in meaningful success. Our participation and accountability to this community and growth is crucial to our study. We invite you to practice the qualities, attitudes, and skills of intercultural competence by being honest with yourself and trying to imagine how others, such as your instructor, view your performance.

Land Journal entries (10% of attendance)

You will self-assess your engagement by completing an “investment log” once a week. Instructions and due dates on how to complete this activity will be posted on Carmen. These will only be graded “satisfactory” or “unsatisfactory,” but submission is mandatory. Excessively brief or blank entries will result in losing part (or all) of the 5% allotted to them in the overall grade.

The goal of this self-paced journaling is to track your observations and interactions in your engagement with Siena, its traditions and cultures, and languages of art. It will grant you a space for personal reflection on how these new connections, socio-ecologically and emotionally, are giving you unique ways to become a more culturally minded global citizen and acquiring critical skills in your abroad education that you will bring home with you.

Each entry with a word count of 400-450 words (= at least 1600 words in total). Entries will be due **on a Sunday at 8 p.m.** Include images or a short film or a sound file of a recording you created.

Pre-Trip Assignment

(Eco-Autobiography or Walking Experience) (10%)

Before the Trip

Four to six weeks before the beginning of the program, we may reserve some hours to meet with each of the students individually and help them navigate any pre-departure questions, curiosity, or concerns. In collaboration with OIA staff, we will answer any travel-related questions, and any interest students would like to share.

Approximately, one week before departure or depending on OIA schedule, we will meet as a group to address any issues or questions you may have and we will review travel logistics, course expectations, Siena’s key sites and useful information to live in the city. Students will also have received a booklet from SART with relevant maps, addresses, emergency information, and much more.

First Assignment (in Columbus, OH, pre-trip):

This exercise is a self-reflective activity to consider the artistic/ecological/ritual/city experiences where you live or have grown up, describe your access to habitats, surroundings, and interests in art and ecology.

Choose **ONE** of the following options and share it with a link or through an image in Carmen:

- A. Take a **60/70-minute walk** anywhere in Columbus or wherever you are and reflect on your own surroundings as a 'cultural being' in those places. Think about time and space as you walk and document your impression. In what ways are these markers, sounds, images, or stories interesting to you? How do they speak to you? (You can map it in some way by taking notes, making a drawing, taking photographs, recording sounds, collecting things, etc..).
- B. Craft a short infographic by sharing your **"land story"**. A personal reflection on how landscapes and geographies shaped your identity, your understanding of art forms, and the human-nature-object relationships (places you lived and grew up, cities and natural areas you visited or encountered in your life so far, an emotional connection to a place, a symbol, or a ritual in which you find comfort and affection)

Share your materials via Carmen Assignment. We will use, adapt, and expand our cultural sensitivities on land, spaces, identity, and art during our discussions on site. You may bring the original drawing, object, or photos, but remember - pack light! Link to Siena Art Institute Handbook will be provided.

Due date: Monday, May 11 / Tuesday, May 12 (to be uploaded online or to be brought to Siena)

Projects in Siena	(to be introduced in Siena)
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- **Project #1 in Siena (weeks 1-2) (25% of the course grade)**
Due Date: Critique Day – Monday, May 25

Walking and mapping the rhythm of our impressions in a new cultural land

"Drawing is taking a line for a walk." – Paul Klee

"Taking a Line for a Walk" (Walk Ways exhibition; "Walking, one of the most basic of human activities, has long been both the inspiration and subject of exploration for artists. Walking is a way of measuring, a way of encompassing a territory; its pace and rhythm creates a frame in time and space which is delegated by the person walking." (Walkways on Hamish Fulton)

We will walk through Siena up and down the tiered city, inside and outside of its walls. In your first assignment, record or document such walks through sketching, sound, video, photography, lists, scans, GPS devices, walk apps, diagrams, reflective writing, and the gathering of data and collecting of

artifact-souvenirs along the route. The connection of the walk to the parade (cultural traditions of the contrade and the Palio) as well as to mapping will be examined.

#1: Make a map and/or “specialized walk” that reflects your exploration of the **city on FOOT**. Your map can be on paper or another support, digital, analog, or performative. It can be factual or based on pure imagination without recourse to accuracy or exactitude. It can capture either the historical or the everyday present. You can set out solo or in small groups or pairs for “specialized walks - silent walks, listening walks, speed walks, and performance encounter walks (students might create short performances to be encountered by each other along the walks).

Other types of walks: the urban or nature wander, the Francigena pilgrimage, the morning/evening promenade, the protest march, the sustainable food route.

*Materials and size are at your own discretion. Questions to ask of your work: How does getting lost, **the language of walking**, translation problems, interactions with locals affect your work? Refer to readings and discussion from de Certeau, Solnit, Barron, Arminio, and Calvino.*

Whether you are already taking Italian as a language or this is your first exposure to it in Siena, we encourage you to reflect on how unfamiliar spaces affect, emotionally and sensorially, the ways in which we consider ourselves and our identities. **Watch these two short video-interviews** by award-winning Pulitzer Prize, British American writer, Jhumpa Lahiri,

<https://www.mheducation.com/highered/blog/2024/05/jhumpa-lahiri-reading-in-italian.html>

<https://www.mheducation.com/highered/blog/2024/05/jhumpa-lahiri-on-how-learning-a-new-language-transforms-identity.html>

- **Project #2, Weeks 3-4 “Reinventing Rituals and Future Natures” (25% of the course grade)**
Due Date: Critique Day **Monday, June 1**

Visits to museums, churches, shrines, collections, archives, sustainability projects, agro-ecology events, and neighborhoods over the past two weeks have contributed to an understanding of the past and how it influences the present. How and why have these older practices have given rise to new aesthetics and ways of looking at nature, art, and cultural traditions. How has the influence of religious practices

affected the making of art? Contemporary artists incorporate or subvert these traditions and have invented new aesthetic forms, resiliency projects, and structures that discover new ideas on time, space, and the ephemeral, the resonance of materials, and the work's relationship to the political, the ecological, and the social are included.

#2 Create a work (in any medium) that uses secular or sacred ritual, nature wonders, and sustainable practices, or social projects towards SGDs that you noticed in your daily experiences. These can range from your ritual morning cappuccino to the rituals associated with the Palio, urban greenways, agro-ecology, or eco-routines that are shaping quality of life and artistic expression.

#3 Final Project: free choice through project proposal submissions in coordination with your professors

Due Date for proposal: May 28 by 6 p.m.: Final Critique date June 5

N.B.: Several events will be SART-sponsored and announced closer to the departure time. We will dedicate a specific day of the week, usually on Tuesdays at 6pm during the month of May (details to follow) **Studio instruction by Suzanne Silver throughout the term; Ecology and Sustainability components as well as language support guided by Giuliano Migliori**



Figura 39 Estratto della mappa interattiva del verde urbano nel Comune di Siena

Interactive Green Areas in the city of Siena

<https://siena.ldpgis.it/verde/pub/index.php?viewer=ldp&sid=>

SCHEDULE of CLASSES, STUDIO TIME, AND ACTIVITIES

BEFORE COMING TO SIENA (Pre-Trip Assignments)

Due date: Monday, May 11 / Tuesday, May 12 (online or brought in-person)

- Pre-Trip Assignment
- Walking essays (excerpts from Sílvia das Fadas, Rachel Adams ([Wanderlust – actions, traces, journeys 1967-2017](#)))
- Calvino, Italo, [Invisible Cities 1972](#)
- Arminio, Franco. [On Places and Looking. Italy and the Environmental Humanities](#)
- De Certeau, Michel. [Walking in the City 1980](#)
- [UNESCO](#) webpage on the protection of the city of Siena since 1995

TRAVEL to Siena

Monday, May 11: Students' departure arriving in Siena on Tuesday, May 12th.

Arrival in Siena

Tuesday, May 12: Students' arrival in Siena

12 p.m.-4p.m.	4 pm: Students are asked to arrive at Siena's Train station (entrance lobby) to meet SART staff and OSU Co-Resident Directors (Suzanne Silver, Giuliano Migliori) and be taken to their lodgings to settle in.
7 p.m.	Introductory Dinner, Siena Art Institute (SART)

WEEK 1

TENTATIVE SCHEDULE

Wednesday May 13

10:30 a.m.	Meeting in Piazza del Campo by Fonte Gaia. Orientation walk through city center , exploring local art shops and useful points of interest
12:00-1:00 p.m.	Lunch on your own

1.15 p.m.	Meet back in Piazza del Campo. Visit to SART, introduction to the space, At SART Presentation Room : SART paperwork (image release form, etc.) and orientation info such as listing of art supply shops, useful vocabulary, etc. SART staff
3:00 p.m	Intro to Syllabus goals and materials; PowerPoint on walking in art; On Line: “drawing through the 20th century”, MoMA http://www.moma.org/explore/multimedia/videos/131); “Heritage, Art, and Preservation since 1975” https://www.youtube.com/watch?v=zWn9vSPjF6M FAI or “Ecosystems and Coffee” https://www.youtube.com/watch?v=3yMlsw83wl4 discussion of First Assignment (in Columbus, OH, pre-trip) (Suzanne/Giuliano)

Thursday May 14

10:30 a.m.	Excursion: S. Maria della Scala , founded by a religious order as a hospital to care for indigent patients and orphans, now a museum and library. Meet at Museum main entrance (in Piazza Duomo)
12:00-1:00 p.m.	Lunch on your own
3:00 p.m	Meet back at the Museum main entrance. Afternoon visit to the Library SART staff

Friday May 15

10:30 a.m.	What is the PALIO? History, Traditions. Presentation & watching a film about the Palio race at SART
12:00-1:00 p.m.	Lunch on your own
3:00 p.m	3pm meeting in Piazza del Campo, Contrada Museum (how the contrade from centuries are an example of active civic engagement and sustainable solidarity, neighborhood collections of banners, drums, and costumes related to the Palio (horse race); Walk in old and accessibility-friendly city. SART staff <u>Late afternoon: Studio time</u>

Saturday May 16

11:15 a.m.	Meet at Fonte Gaia in Piazza del Campo. Visit the Archivio di Stato di Siena, archive of historic maps and other materials. How has the city also ecologically transformed, nature/urban co-existence in maps?
12:00-1:00 p.m.	Lunch on your own
3:00 p.m.	Walk in old and accessibility-friendly city. Re-mapping the new Siena <u>Optional Studio Time</u>

Sunday May 17: free day

Blog Entry #1 is due! 8pm

WEEK 2

TENTATIVE SCHEDULE

Monday, May 18

10:30 a.m.	Meet at Fonte Gaia in Piazza del Campo. Pinacoteca , housing many masterpieces of Sienese art from ancient medieval through the 17th century. Alternatively, meet at Palazzo Pubblico
12:00-1:00 p.m.	Lunch on your own
2:00 p.m.	<u>Afternoon: Studio time</u>

Tuesday May 19

10:30 a.m.	Meet at Fonte Gaia in Piazza del Campo 5-minute walk to visit Siena's Natural History Museum, the Museo di Storia Naturale dell'Accademia dei Fisiocritici , a multi-layered collection filled with cabinets of curiosities. Project Siena BiodiverCity. Laboratory of Urban biodiversity practices
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12:00-1:00 p.m.	Lunch on your own
1:30 p.m.	Meet in front of the Fisiocritici museum for walk in city center with Bernardo Giorgi, local artist, About Us Deafal ONG
4 p.m.	<u>late afternoon: studio time</u>

Wednesday May 20

10:00 a.m.	Presentation on social practice projects at the Siena Art Institute, discussing projects connecting to local marginalized communities such as prisoners, elderly people, people with disabilities, migrants, etc.).
12:00-1:00 p.m.	Lunch on your own
3:00 p.m.	Visit to the Orto Botanico! <i>Slow Food Eco-tour</i> . Excursion - Walk to Parco de' Pecci , Co-op "La proposta" Mapping equality and social sustainability.
5:00 p.m.	Optional dinner at "La proposta"

Thursday May 21

10:00 a.m.	Presentation on Italian Cuisine and Slow Food movement (short discussion on readings Alberto Capatti & Massimo Montanari, <i>Italian Cuisine</i> , 2003).
12:00-1:00 p.m.	Lunch on your own
1:30 p.m.	Presentation on Permaculture sustainability practices at the Siena Art Institute with local experts and SART faculty Bernardo Giorgi.
4:00 p.m.	Eco-tour and natural trails in Siena. Transportation, Agro-Ecology, and Sustainable Art https://www.carbonneutralsiena.it/en/the-balance/

Friday, May 22

10:00 a.m.	Watch and discuss <i>Slow Food Nation</i> Discussion on food identities, rituals, and agro-ecology. Marcyan, Ilaria Tabusso. "Slow Food and Terra Madre: A Conversation with Carlo Petrini on Ecologies, Rural Traditions, and New Food Cultures". In <i>Landscapes, Ecologies. Environmental Humanities</i> , pp. 150-162 (Free on OSU libraries)
12:00-1:00 p.m.	Lunch on your own
Afternoon	<u>Studio time</u>
Evening	Dinner options to experience slow food practices

Saturday May 23 OPEN- studio time Agro-ecology and Art
Sunday, May 24 Free day
<u>Blog Entry #2 is due! 8pm</u>

WEEK 3	TENTATIVE SCHEDULE
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Monday May 25

10:00 a.m.	Critique Day mapping assignment
12:00-1:00 p.m.	Lunch on your own
2:30 p.m.	Introduction of new assignment; Rituals and Nature Projection of Francis Alys <i>The Modern Procession</i> ; Readings assigned (<i>Situationist writings on La Dérive</i> or excerpts from <i>Wanderlust: A History of Walking</i> or <i>A Field Guide to Getting Lost</i>)

Tuesday May 26

10:30 a.m.	Meet at front steps of the cathedral. Duomo di Siena (Cathedral) - a tour of the exterior and interior of the cathedral; also visiting the "crypt."
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12:00-1:00 p.m.	Lunch on your own
2:30 p.m.	Visiting Museo del Duomo , and baptistry
5:00 p.m.	Slow paths and the collective pilgrimage in Siena. The story of the Via Francigena

Wednesday May 27

10:00 a.m.	Visit to the Sanctuary of Saint Catherine of Siena and the Basilica of San Domenico where the relics of the saint are visible (discussion of mysticism and connection between past and present in the history of the catholic church)
12:00-1:00 p.m.	Lunch on your own
3:00 p.m.	Visit to the Synagogue of Siena , nestled into the heart of the historic city center, a fascinating space to explore the history of this religious minority community in Siena and how the architecture connects to the rituals of the Jewish tradition
5:00 p.m.	<u>late afternoon: studio time</u>

Thursday May 28

10:30 a.m.	Group viewing of Bottini video, and explanation of upcoming visits to Siena's underground aqueducts. (total time 1 hr). Clean water, promoting the Agenda 2030. Siena by the numbers. https://sdg-portal.it/en/siena
11:30-1:00 p.m.	Studio time / lunch break
1:30 p.m.	Studio instruction ; discussion of readings
3:30 p.m./4:30	<p>SART: Excursion: Group 1 Visits to the bottini, Siena's system of underground aqueducts (12th -15th centuries): barrel- vaulted tunnels run underneath Siena, supplying water to the town's fountains and wells (only 8 people per group, dark and narrow passageways; visit is optional) <i>SART Staff with the group</i></p> <p>4:30 pm SART: Excursion: Group 2 Visits to the bottini, (only 8 people per group, visit optional) SART Staff</p> <p><u>Final Project Proposal is due by 6 p.m. (submitted via Carmen)</u></p>

Friday: May 29 GOING TO FLORENCE

8:55 a.m.	Excursion: trip to Florence Meet at Piazza Gramsci at 8:55 am, bus leaves at 9:10 For return buses there are many options, more than one per hour. SART staff
10:30-1:30 p.m.	Options include: Visit Santissima Annunziata, the Duomo, Orsa Michele, centro storico and Brunelleschi's Santo Spirito; Uffizi Galleries , one of the world's oldest and greatest collections of art)
1:30 p.m. / 2:30	Lunch on your own. Suggestions will be provided.
3:30 p.m./4:30	Food Hub, Le Murate (Library, social sustainable practices), Habitat in Via Filarete (first urban show-room of 'forests'), Orti Dipinti.
8:00 p.m.	Return to Siena on your own. Train tickets necessary.

Saturday May 30 OPEN- studio time
Sunday, May 31 Free day
<u>Blog Entry #3 is due! 8pm</u>

WEEK 4	TENTATIVE SCHEDULE
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Monday, June 1

10:00 a.m.	Critique #2 (ritual and nature assignment)
11:30 a.m -1:00 p.m.	Discussion of the readings. Project planning for last assignments.
1:30 p.m. - 2:30	Lunch on your own.
3:00 p.m	Visit the Santa Chiara Interdisciplinary Lab in the city. Option is to remain at SART and continue planning projects at the Orto Green Sustainability Point

Tuesday, June 2

10:00 a.m.	Morning: studio time
12:30-2:00	Lunch on your own
3:00 p.m	Afternoon: Set up for Open Studio event
6 p.m.	Open Studio of OSU students' work at SART, part of the weekly series of events stARTers, <i>assaggi d'arte</i> .

Wednesday June 3

9:00 a.m.	Meet at Piazza Gramsci
11:30 a.m -1:00 p.m.	Excursion: San Gimignano day trip: medieval town with fortified watchtowers (medieval skyline in an Italian hill town), Installation and Exhibitions at Sant'Agostino, fonte medievale, Fortezza, Galleria Continua (contemporary art gallery) exhibition; gallery hours – 10am-1pm/2pm-7pm)
1:30 p.m. - 3:00	Lunch on your own. Suggestions will be provided on slow food options and artisan local gastronomy traditions.
5:00 p.m	Return bus to Siena

Thursday June 4	
OPEN- studio time to prepare for Final Critique	
Friday, June 5	
10 am Final Critique at SART	
SART: Final dinner details TBA	

Saturday, June 6

Departure day, students are asked to vacate their apartments by 11 am

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Recommended Visits

- Circuito museale dell'Opera Metropolitana di Siena (Opera della Metropolitana, Libreria Piccolomini)

- I Luoghi dell'acqua (La Diana, Museo dell'Acqua)
 - S.I.M.U.S. (Archivio e percorso storico, CUTVAP, Collezione di Fisica, Collezione di preistoria archeologia classica e medioevale, Museo anatomico, Museo Botanico, Museo Nazionale dell'Antartide, Museo di scienze della Terra)
 - Museo della Società Esecutori Pie Disposizioni
 - Museo Bologna - Buonsignori
 - Oratorio di San Bernardino
 - Biblioteca degli Intronati
- Chiesa Sant'Agostino
- Torre del Mangia
 - Rocca Salimbeni (Collezione d'Arte Banca Monte dei Paschi di Siena)
 - Archivio Storico Comunale
 - Le stanze della Memoria
 - Teatro dei Rinnovati
 - Teatro dei Rozzi
 - Teatro del Costone

ART/ITALIAN 4799: Landscape Stories: Art and Ecology in Siena

Credit allocation for 3-credit hours.

	Week 1	Week 2	Week 3	Week 4	Total
Formalized instruction+ Intercultural competence discussion sessions	7.5 hrs	7.5 hrs	7.5 hrs	7.5 hrs	30 hrs
Structured and guided educational experiences	6.0 hrs	9.0 hrs	9.0 hrs	6.0 hrs	30 hrs

Allocation

The proposed syllabus contains approximately 30 hours of formalized instruction, in addition to approximately 30 hours of structured educational experiences. Per the Arts & Sciences Curriculum guidelines equating 12 ½ hours of formalized instruction and/or 25 hours of structured educational experiences per credit hour (or 37 ½ hours of formalized instruction per 3 credit hour course), the Department of Art requests that Art 4799 be valued at 3 total credit hours.

FACULTY-LED PROGRAM PROPOSAL FORM

The Office of International Affairs (OIA) serves as a university-wide resource for the comprehensive access, administration and implementation of university global education programming. The program proposal process, completed in shared responsibility between OIA and each college/department, is designed to maintain the integrity of global education at Ohio State.

The purpose of the program proposal process is:

- to allow sufficient time to work through complex itineraries, logistics and budgets to build accessible and affordable programming and to provide enough time to recruit and successfully fill programs
- to provide each college the opportunity to reflect upon its own global education strategies and curricular relevance of existing and prospective programs
- to allow OIA to plan realistically for the upcoming academic year in terms of program planning and global education portfolio assignments

Please review the [roles and responsibilities of a resident director](#) and additional information regarding [planning a program](#) to understand the time commitment, features and characteristics of faculty-led programs before making the decision to propose a program.

Once you have reviewed the above resources, please return this completed form including all required signatures to the Associate Director of Global Education, Kyle Sturges (sturges.31@osu.edu).

Please note that OIA reviews proposals for risk, feasibility and other aspects of implementation only. OIA approval is always contingent upon appropriate curricular and fiscal approval(s) in the sponsoring college(s), International Travel Policy Committee

(ITPC) review and Office of Risk Management (ORM) review.

I. PROGRAM INFORMATION

Please complete this section based on who is submitting the proposal and/or who is the primary contact for program related questions and planning.

Name: Suzanne Silver; Giuliano Migliori

College: Arts and Sciences Department: ART; FRIT

Title: Associate Professor; Assistant Professor of Teaching

Email: silver.22@osu.edu; migliori.2@osu.edu

Title of Program*: Landscape Stories. Art and Ecology in Siena

**You may wish to consider concise, descriptive program names that provide students with a clear overview of program theme and location (e.g., Genocide and its Aftermath in Rwanda, The European Model of Sport).*

Location(s): Siena, Italy

Program term:

- ☐ Autumn Session (winter break travel)
- ☐ Spring Session (spring break travel)
- ☒ Summer Session (Month of May or later summer travel)
- ☐ Summer Session travel with Spring course enrollment*
- ☐ Other (Please describe):

**Note that per federal guidelines, travel that extends into multiple terms must bear credits for each term.*

- ☒ Yes, this program will be offered in the *upcoming* academic year, 2026
- ☐ No, this program will not be offered in the *upcoming* academic year, but will be offered in a *future* academic year 20 **Select year** - 20 **Select year**

Program dates*: **May 11, 2026** to **June 4, 2026***

**Upon establishing program dates, any requests to deviate must be requested at that time. Not all deviation requests will be feasible.*

Program date notes (if applicable): Dates are approximate, as they will need to be coordinated with the Siena Art Institute's programming. Deviation would be minor - a day or two added or subtracted at either side.

Number of students (*requirements vary by college*):

Minimum: **15 students** Maximum: **20 students**

Program description and synopsis (approximately 150 words):

This program provides students opportunities to refine artistic, sustainable, and intercultural skills in exploring the cityscapes and cultural heritage narratives of innovation in Siena. A Tuscan hill town that flourished during the Middle Ages, Siena is home to the Sienese School of Painting and medieval traditions of performances, cultural diversity, and rituals that constantly redefine local landscapes, such as the Palio, a horse race still run each year. Students have access to a variety of museums, churches, collections, and archives through partnering with the Siena Art Institute (SART) which offers studio art spaces for collaborative and immersive technical and conceptual training. The creative process of artworks is supported by the study of Siena's socio-ecological efforts in promoting agro-sustainability and land heritage through eco-artistic discourses. Students actively engage in the life of the city through walking, mapping, cultivating (as a cultural act and in the garden) and experiencing the relations between human development, art, and nature in Siena. The strengths of this

program are numerous as we guide students in the acquisition of invaluable soft skills and practical knowledge of Siena's versatile artistic and environmental history.

Describe the curricular and/or geographic need this proposed program fills in your college/department's global education program offerings. How does it complement existing programs? (approximately 150 words)

The program is uniquely designed to deliver a four-week intercultural stage for our students and it is the only one of its kind in both the Department of Art and the Department of French and Italian. It represents a cross-disciplinary podium in art history, studio art, Italian cultural history of land, and sustainability discourses, taking the city of Siena as a case study, recently recognized for eco-innovation in sustainable tourism. Students will partake in the lifestyle and cultural dynamism of the city (with a few side trips to reflect on medieval, Renaissance, and contemporary art as well as land heritage, ecological practices, following the UN 2030 SDGs goals); there are a robust studio practicum and a permaculture horticultural eco-space, both provided by SART as well as several community-driven affiliates NGOs with a strong focus on the impact of visual studies, artistic venues, and ecological innovations and practices in the arts (Santa Chiara Interdisciplinary Lab and Siena Liberal Arts College).

II. RESIDENT DIRECTORS

The role of a resident director extends beyond the traditional classroom. By submitting this proposal, colleges, departments and resident directors understand and agree to their [roles and responsibilities](#).

Resident Director 1 (RD1) Name: Suzanne Silver

College: Arts and Sciences

Department: Art

Title: Associate Professor

Email: silver.22@osu.edu

☒ Exempt ☐ Non-exempt (eligible for overtime per [Fair Labor Standards Act](#))

Has RD1 led a global education program before? ☒ Yes ☐ No

If yes, when? **2016, 2018, 2023**

If no, does the new RD1 have experience with study abroad and/or the location/region?

☒ Yes ☐ No

Please briefly outline RD1's experience teaching the proposed course(s) or similar courses, any experience teaching students in an international setting or other analogous international teaching experience in the location/region:

Suzanne Silver taught a related program, (ART 5797) Pathways: Walking Through Art and History in Siena on three occasions, partnering with the Siena Art Institute (SART). This new proposal addresses the increased importance of ecology, sustainability, and the garden in programming at the Siena Art Institute - and in the world. Offering the course with Giuliano Migliori, who specializes in these areas, will provide a welcome and rich complement to the art, walking, and mapping components of the original offering.

Does RD1 have any commitments that would take them off campus for more than three weeks during the academic year prior to the program?

☐ Yes ☒ No

If yes, please explain:

All global education programs require two Ohio State-affiliated resident directors. Provide the information of your second resident director if known at the time of proposal.

Resident Director 2 (RD2) Name: Giuliano Migliori

College: Arts and Sciences

Department: French and Italian

Title: Assistant Professor of Teaching.

Email: migliori.2@osu.edu

☒ Exempt ☐ Non-exempt (eligible for overtime per [Fair Labor Standards Act](#))

Has RD2 led a global education program before? ☐ Yes ☒ No

If yes, when?

If no, does the new RD2 have experience with study abroad and/or the location/region?

☒ Yes ☐ No

Please briefly outline RD2's experience teaching the proposed course(s) or similar courses, any experience teaching students in an international setting or other analogous international teaching experience in the location/region:

Giuliano Migliori has extensively worked in the GE platform when arriving at OSU in 2018 and collaborated in a variety of projects designed to further student cross-cultural and diverse learning opportunities, meaningful inquiry practices, and promote global learning. He is a contributor to the Drake Institute Sustainability Learning Pedagogy community aimed at designing high-impact strategies for teaching sustainability concepts and a collaborator of the *International Greening Modern Languages* initiative. He has completed several training courses and became a certified IDI, Intercultural Administrator and a partner in OSU programs to further student opportunities in cross-cultural learning through COIL. He has been a mentor for Italian study abroad candidates (for the Siena Italian program, Sorrento Institute, Bocconi School of Economy and Finance in Milan and for ESL teaching interns at public institutions) for years working alongside colleagues in FRIT to adequately support student growth and cultural adaptation. These experiences and first-hand international exposure in navigating cultural ambiguities and communication styles, will best serve our students in these unique transformative praxes and collective growth.

Does RD2 have any commitments that would take them off campus for more than three weeks during the academic year prior to the program?

☐ Yes ☒ No

If yes, please explain: [Click or tap here to enter text.](#)

All global education programs require the identification of robust contingency planning should anything prevent a Resident Director from traveling with the group or should a Resident Director need to depart the program at any time. Please provide the information of a backup resident director if known at the time of reauthorization.

Back-up Resident Director Name: [Gina Osterloh](#)

College: [Arts and Sciences](#)

Department: [Art](#)

Title: Associate Professor

Email: osterloh.2@osu.edu

☒ Exempt

☐ Non-exempt (eligible for overtime per [Fair Labor Standards Act](#))

III. ACADEMICS

Course Information

Course title(s): **Landscape Stories. Art and Ecology in Siena**

Instructor(s): Profs. Suzanne Silver and Giuliano Migliori

Course number(s): **ART 5797- ITA 5XXX (cross-listed)** | Credit hour(s): **3**

Requirements met (please check all that apply)

Major required course: ☐ Yes ☒ No Major elective:
☐ Yes ☒ No

Minor required course: ☐ Yes ☒ No Minor elective:
☐ Yes ☒ No

Open to undergraduates? ☒ Yes ☐ No

Open to graduates? ☒ Yes ☐ No

Course pre-requisite(s)?: ☐ Yes ☒ No

If yes, please provide relevant course information: [Click or tap here to enter text.](#)

General Education*: ☐ Yes ☒ No

If yes, please provide relevant general education information: [Click or tap here to enter text.](#)

Other? [Click or tap here to enter text.](#)

**Colleges are encouraged to consider how this course fits into the new general education structure*

Pre-departure Course Information (if applicable)

Course title(s): [Click or tap here to enter text.](#)

Instructor(s): [Click or tap here to enter text.](#)

Course number(s): [Click or tap here to enter text.](#)

Credit hour(s): [Click or tap here to enter text.](#)

Requirements met (please check all that apply)

Major required course: ☐ Yes ☐ No Major elective:
☐ Yes ☐ No

Minor required course: ☐ Yes ☐ No Minor elective:
☐ Yes ☐ No

Open to undergraduates? ☐ Yes ☐ No Open to graduates?
☐ Yes ☐ No

Course pre-requisite(s)?: ☐ Yes ☐ No

If yes, please provide relevant course information: [Click or tap here to enter text.](#)

General Education*?: ☐ Yes ☐ No

If yes, please provide relevant general education information: [Click or tap here to enter text.](#)

Other? [Click or tap here to enter text.](#)

**Colleges are encouraged to consider how this course fits into the new general education structure*

Pre-existing Cross-listed Course Information (if applicable)

Course title(s): [Click or tap here to enter text.](#)

Instructor(s): [Click or tap here to enter text.](#)

Course number(s): [Click or tap here to enter text.](#) Credit hour(s): [Click or tap here to enter text.](#)

Requirements met (please check all that apply)

Major required course: ☐ Yes ☐ No Major elective:
☐ Yes ☐ No

Minor required course: ☐ Yes ☐ No Minor elective:
☐ Yes ☐ No

Open to undergraduates? ☐ Yes ☐ No Open to graduates?
☐ Yes ☐ No

Course pre-requisite(s)?: ☐ Yes ☐ No

If yes, please provide relevant course information: [Click or tap here to enter text.](#)

General Education*?: ☐ Yes ☐ No

If yes, please provide relevant general education information: [Click or tap here to enter text.](#)

Other? [Click or tap here to enter text.](#)

**Colleges are encouraged to consider how this course fits into the new general education structure*

Academic Contingency Planning

Should the program not be able to travel for any reason after students have committed, will you offer an alternative instructional method for students to earn credit? ☐ Yes ☒ No

Please explain: **No, an alternative instructional method to an in-person on-site program will not be offered because the course learning outcomes and objectives could not be achieved.**

For program travel attached to a semester course (e.g., Winter Break/Spring Break), should travel not be possible, will the course still be offered during the term?

☐ Yes ☒ No

Please explain: **No. In the event of travel not being permitted, the course will not be offered.**

For programs where the course is conducted onsite, should travel not be possible, will you offer the course as a standard, non-global education course? ☐ Yes ☒ No

Please explain: **No. In the event of travel not being permitted, the course will not be offered.**

Program eligibility requirements

Cumulative GPA: **No minimum GPA required, but if performance is below 3.0 the Resident Director will interview the candidates to ascertain the preparation.**

Subject-specific GPA:

Rank: all Major/Minor: all

Other: Click or tap here to enter text.

IV. LOGISTICS

Please note that changes may need to be made to the information indicated below based on assessment provided by OIA and ORM.

If known, please describe the organization that is providing in-country services (host institution, international education provider, travel agent, etc.). Describe the process used to select this organization and whether they have hosted other faculty-led global education programs.

The Siena Art Institute (SART) has hosted an earlier version of this program in the past and is enthusiastic about the prospective new proposal. All supporting materials and references should already be on file for (ART 5797) Pathways: Walking Through Art and History in Siena.

Note: OIA increasingly uses program providers, rather than host institutions, for ease of arrangements and for risk management purposes. OIA can advise on vendors/providers to secure in-country services if one is not identified.

Can the organization provide references from other universities or organizations for which they have facilitated programs? ☒ Yes ☐ No

Siena Art Institute has been collaborating with Brandeis University and SAIC - School of the Art Institute of Chicago Art. Any contact information can be supplied if not already on file from previous iterations of the program.

University/Organization: Click or tap here to enter text.

Contact: Click or tap here to enter text.

Email: Click or tap here to enter text.

Phone: Click or tap here to enter text.

University/Organization: Click or tap here to enter text.

Contact: Click or tap here to enter text.

Email: Click or tap here to enter text.

Phone: Click or tap here to enter text.

Will the host provide/arrange all services (housing, meals, lectures, transportation, excursions, etc.)? ☐ Yes ☒ No (not all of them)

Housing and transportation are provided

If known, provide information on accommodations, meals and transportation for all program participants:

We would most likely use Casalfredo at Porta Camollia for lodging; meals are not included

If known, what are the program accommodations*:

- | | |
|--|---|
| <input type="checkbox"/> Dormitory | <input type="checkbox"/> Site owned by local organization |
| <input type="checkbox"/> Hotel/hostel | <input type="checkbox"/> Local house or apartment |
| <input type="checkbox"/> Shared accommodations (e.g., Airbnb) | <input type="checkbox"/> Homestay with local family |
| <input checked="" type="checkbox"/> TBD/Other (please explain): We would most likely use Casalfredo at Porta Camollia for lodging | |

If intended accommodations are already identified, please provide the name, address and contact information for the accommodations in each location.

[Click or tap here to enter text.](#)

**In most cases, at least one resident director will be required to reside in the same accommodation location as arranged for the students. Exceptions include if students are residing in homestays or student-only housing.*

Will meals be included at the preferred accommodation? ☐ Yes ☒ No ☐ TBD

What forms of transportation will program participants utilize? (Check all that apply)

- ☒ Private transportation arranged by local organization

- ☒ Public transportation (e.g., buses, train, subway)
- ☐ Taxis
- ☐ Additional flights on local airlines not booked by university travel partner
- ☐ Watercraft (e.g., boats, ferries)
- ☐ Other (please explain): Click or tap here to enter text.

V. SAFETY AND SECURITY

Many risks can be mitigated through strategies of thoughtful program design, pre-departure awareness and identification of appropriate resources.

Ohio State utilizes Crisis24/Drum Cussac's Country Risk Ratings criteria (updated monthly) to inform its preliminary review of proposed travel destinations. Countries with an Overall Risk Rating meeting or exceeding 3.5 are elevated for additional review by the ITPC. Reviews are generally conducted on a monthly basis. Countries with risk ratings meeting or exceeding 4.5 in the categories of Security, Infrastructural, Political, Environmental or Medical will also be elevated to the ITPC for review and approval. More information can be found on [OIA's Global Risk & Safety](#) website.

The capacity to administer Ohio State programs or support individual travel for global education is dependent on several factors. When considering program viability, the ITPC considers criteria related to the capacity for Buckeyes to safely enter their location(s), complete their academic experience with minimal disruption and to reliably access a robust health and safety infrastructure. The basis for assessment is objective criteria from government (U.S. and host nation) and professional commercial aviation, medical, security and insurance resources. The ITPC may consider additional subjective factors that may adversely impact academic and financial continuity. The assessment protocols and decisions for global education are designed to mitigate risk and maintain the health, safety and welfare of Ohio State's students, faculty and staff.

VI. REQUIRED SIGNATURES

It is recommended that, once completed, this form be routed through DocuSign to obtain the respective signatures. Ink signatures are also acceptable if you would like to print the completed form and route hard copies. Please submit the final form with all respective signatures as a PDF to Kyle Sturges, sturges.31@osu.edu.

Title of Program: Landscape Stories. Art and Ecology in Siena

Resident Director Review

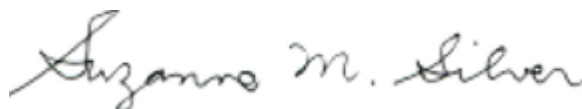
The role of a resident director extends beyond the traditional classroom. By submitting this proposal or reauthorization, all resident directors understand and agree to their [roles and responsibilities](#).

Resident Director 1

Name: Suzanne Silver

Email: silver.22@osu.edu

Signature:

A handwritten signature in cursive script that reads "Suzanne M. Silver". The signature is written in dark ink and is positioned above a horizontal line.

Date: Jan.17,

2025

Resident Director 2

Name: Giuliano Migliori

Email: migliori.2@osu.edu

Signature:



Date: Jan.17,

2025

College Review

Your signature below indicates that you have read this agreement in its entirety and agree to:

- Support the program through promotional activities, including academic advising, informational sessions and other recruitment efforts
- Coordinate course scheduling, and verification of participant registration in program courses
- Compensate the resident director(s) appropriately in accordance with their appointment(s) at the college level

Department Chair (ART)

☒ I approve ☐ I do not approve

☐ I approve with the following conditions: Click or tap here to enter text.

Name: **Andrew Shelton**

Email: shelton.85@osu.edu

Signature:

DocuSigned by:
Andrew C. Shelton
CF4E0C7E6241460...

Date:

01/23/2025

Department Chair (FRIT)

☒ I approve ☐ I do not approve

☐ I approve with the following conditions: Click or tap here to enter text.

Name: **Sarah-Grace Heller**

Email: heller.64@osu.edu

Signature:



Date:

1/21/2025

Dean (or Designee) and Global Education Liaison (or Designee) Review

Your signature below indicates that you have read this agreement in its entirety and acknowledge that:

- This opportunity will meet the college's internationalization goals
- The college is committed to making programming accessible and affordable
- OIA units will provide [these services](#)

Dean (or Designee)

☒ I approve ☐ I do not approve

☐ I approve with the following conditions: Click or tap here to enter text.

Name: **Lindsey Chamberlain**

Email: chamberlain.55@osu.edu

Signature:

DocuSigned by:

30BB4843D58F4DA...

Date:

01/24/2025

Global Education Liaison (or Designee)

☒ I approve ☐ I do not approve

☐ I approve with the following conditions: Click or tap here to enter text.

Name: Charles Joseph Gbur Click or tap here to enter text.

Email: gbur.9@osu.edu Click or tap here to enter text.

Signature:

DocuSigned by:
Charles Joseph Gbur
0EAF97801F41456...

Date:

01/24/2025

College Fiscal Officer Review

Your signature below indicates that you have read this agreement in its entirety and acknowledge that:

- The college will determine if subsidizing this program (and other programs sponsored by the college) is possible
- The college is committed to making programming accessible and affordable
- The college agrees to accept any deficit or surplus resulting from standard program operation

College Fiscal Officer

☒ I approve ☐ I do not approve

☐ I approve with the following conditions: Click or tap here to enter text.

Name: Rachel K Schrock Click or tap here to enter text.

Email: rschrock.73@osu.edu Click or tap here to enter text.

Signature:

DocuSigned by:
Rachel K Schrock
DFFEC9C8ABE74E8

Date:

01/24/2025



Certificate Of Completion

Envelope Id: 7019CC04-1E48-4DAB-AF5F-D52395CDBDEE		Status: Completed
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Source Envelope:		
Document Pages: 19	Signatures: 1	Envelope Originator:
Certificate Pages: 1	Initials: 0	Kara Campbell
AutoNav: Enabled		1050 Carmack Rd
Envelopeld Stamping: Enabled		Columbus, OH 43210
Time Zone: (UTC-05:00) Eastern Time (US & Canada)		campbell.1644@osu.edu
		IP Address: 99.92.61.202

Record Tracking

Status: Original	Holder: Kara Campbell	Location: DocuSign
1/23/2025 1:20:55 PM	campbell.1644@osu.edu	

Signer Events	Signature	Timestamp
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Andrew C. Shelton shelton.85@osu.edu Professor The Ohio State University Security Level: Email, Account Authentication (None)	<div><div>DocuSigned by:</div><div>Andrew C. Shelton</div><div>CF4E0C7E6241460...</div></div> <div>Signature Adoption: Pre-selected Style Using IP Address: 108.82.237.120</div>	Sent: 1/23/2025 1:22:00 PM
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		Signed: 1/23/2025 1:56:40 PM

Electronic Record and Signature Disclosure:
Not Offered via DocuSign

In Person Signer Events	Signature	Timestamp
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Editor Delivery Events	Status	Timestamp
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Agent Delivery Events	Status	Timestamp
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Intermediary Delivery Events	Status	Timestamp
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Certified Delivery Events	Status	Timestamp
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Carbon Copy Events	Status	Timestamp
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Suzanne Maura Silver silver.22@osu.edu The Ohio State University Security Level: Email, Account Authentication (None)	<div>COPIED</div>	Sent: 1/23/2025 1:22:01 PM
		Viewed: 1/23/2025 1:22:54 PM

Electronic Record and Signature Disclosure:
Not Offered via DocuSign

Witness Events	Signature	Timestamp
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Notary Events	Signature	Timestamp
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Payment Events	Status	Timestamps
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Subject: Complete with Docusign: Complete_with_Docusign_FACULTY-LED_PROGRAM_P.pdf

Source Envelope:

Document Pages: 20

Signatures: 3

Envelope Originator:

Certificate Pages: 2

Initials: 0

Charles Joseph Gbur

AutoNav: Enabled

1050 Carmack Rd

Envelopeld Stamping: Enabled

Columbus, OH 43210

Time Zone: (UTC-05:00) Eastern Time (US & Canada)

gbur.9@osu.edu

IP Address: 45.24.226.225

Record Tracking

Status: Original

Holder: Charles Joseph Gbur

Location: DocuSign

1/24/2025 9:55:30 AM

gbur.9@osu.edu

Signer Events

Lindsey Chamberlain

chamberlain.55@osu.edu

The Ohio State University

Security Level: Email, Account Authentication (None)

Signature

DocuSigned by:
Lindsey Chamberlain
30BB4843D5BF4DA...

Signature Adoption: Pre-selected Style

Using IP Address: 174.207.41.100

Signed using mobile

Timestamp

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Signed: 1/24/2025 10:07:41 AM

Electronic Record and Signature Disclosure:

Not Offered via DocuSign

Charles Joseph Gbur

gbur.9@osu.edu

Global Education Manager

The Ohio State University

Security Level: Email, Account Authentication (None)

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Charles Joseph Gbur
0EAF97801F41456...

Signature Adoption: Pre-selected Style

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Viewed: 1/24/2025 10:11:43 AM

Signed: 1/24/2025 10:12:02 AM

Electronic Record and Signature Disclosure:

Not Offered via DocuSign

Rachel K Schrock

schrock.73@osu.edu

Finance Manager

The Ohio State University

Security Level: Email, Account Authentication (None)

DocuSigned by:
Rachel K Schrock
DFEFC9C8ABF74E8...

Signature Adoption: Pre-selected Style

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Electronic Record and Signature Disclosure:

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In Person Signer Events

Signature

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Editor Delivery Events

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Agent Delivery Events

Status

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Intermediary Delivery Events

Status

Timestamp

Certified Delivery Events

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Carbon Copy Events

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Carbon Copy Events	Status	Timestamp
Kyle Sturges sturges.31@osu.edu Security Level: Email, Account Authentication (None) Electronic Record and Signature Disclosure: Not Offered via DocuSign	<div>COPIED</div>	Sent: 1/24/2025 3:36:35 PM Viewed: 2/4/2025 4:42:15 PM

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Notary Events	Signature	Timestamp
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Payment Events	Status	Timestamps
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Curriculum Map: B.F.A. Art

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

- 1.) **A successful student will address complexity and uncertainty in their art practice to shape possible futures.** *Engaging with Complexity and Uncertainty*
-Students become familiar with the historical achievements, current major issues, processes, and directions of their field(s). (2)
- 2.) **A successful student will thoughtfully work with materials, images, language, technology, and time to generate artwork.** *Materials, Process, Technology*
-Students gain functional competence with principles of visual organization, including the ability to work with visual elements in two and three dimensions; color theory and its applications; and drawing. (1)
-Students acquire advanced knowledge of the materials, methodologies and critical developments and artistic practices related to a particular media or specialization. (6)
- 3.) **A successful student will engage diversity, social and environmental equity, and inclusion in their pursuit of art practices.** *Diversity and Inclusion / Citizenship*
- 4.) **A successful student will understand and communicate the role of creativity and aesthetics in a global society through critical making and thinking through art.** *Critical Thinking and Communicating*
Students demonstrate skills through the conception, creation and presentation of original works of art. (4)
- 5.) **A successful student will engage with and challenge various contexts and conventions for art making, exhibition and dialogue through rigorous experimentation.** *Challenging Conventions*
Students present work that demonstrates perceptual acuity, conceptual understanding, and technical facility at a professional entry level in their chosen field(s). (7)
- 6.) **A successful student will demonstrate a flexible range of skills that enable them to contribute to society in meaningful ways across disciplines and communities within and beyond the arts.** *Community and Professional Development*
-Students are afforded opportunities to exhibit their work and to experience and participate in critiques and discussions of their work and the work of others. (3)
-Students prepare materials for Graduate Studies and Professional Careers. (5)

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

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

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

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

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

[illegible]

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

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