

Term Information

Effective Term Autumn 2026

General Information

Course Bulletin Listing/Subject Area Art Education
Fiscal Unit/Academic Org Arts Admin, Education & Policy - D0225
College/Academic Group Arts and Sciences
Level/Career Undergraduate
Course Number/Catalog 2800
Course Title Nature in Mind: Visual Responses to the Living World
Transcript Abbreviation Nature in Mind
Course Description This course explores how artists and communities creatively engage with environmental issues through visual culture, storytelling, and ecological imagination. Grounded in contemporary eco-art practices, this course introduces students to major themes in environmental justice, land use, biodiversity, climate, waste, and sustainability.
Semester Credit Hours/Units Fixed: 4

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? Yes
Is any section of the course offered 100% at a distance
Grading Basis Letter Grade
Repeatable No
Course Components Seminar
Grade Roster Component Seminar
Credit Available by Exam No
Admission Condition Course No
Off Campus Never
Campus of Offering Columbus, Lima, Mansfield, Marion, Newark, Wooster

Prerequisites and Exclusions

Prerequisites/Corequisites
Exclusions
Electronically Enforced No

Cross-Listings

Cross-Listings

Subject/CIP Code

Subject/CIP Code 13.1302
Subsidy Level Baccalaureate Course
Intended Rank Freshman, Sophomore, Junior, Senior

Requirement/Elective Designation

Sustainability; Research Seminar

Course Details

Course goals or learning objectives/outcomes

- Analyze how contemporary environmental art movements engage with issues of climate, sustainability, and ecological systems, while considering how these topics can be explored in art education and creative practice.
- Evaluate the role of interdisciplinary collaboration between artists, scientists, and community members in addressing environmental challenges, and explore how these approaches can support creative thinking, problem-solving, and social engagement.
- Develop an original, research-based project that integrates ecological, social, and sustainability-focused approaches, creating a hands-on and reflective learning experience that builds skills in observation, analysis, and creative expression.
- Examine the role of public art, green spaces, and urban interventions in shaping environmental awareness and community participation, while considering how creative work can support civic engagement and stewardship.
- Synthesize ideas from visual culture, ecological studies, and environmental humanities to construct well-supported arguments about the role of art in fostering ecological understanding and thoughtful responses to environmental change
- Successful students will critically examine elements of sustainability and explore responses across time and space.
- Successful students will integrate knowledge and methods across disciplines to explore sustainability.
- Successful students will analyze sustainability as a complex, systemic issue.
- Successful students will combine scholarly research with original inquiry to create and share new knowledge or creative work

Content Topic List

- Eco-Art foundations
- Climate and atmosphere
- Energy, data, and extraction
- Seeds, commons, and sovereignty
- Food systems, labor, and ritual
- Kin-making
- Land regeneration and reciprocity
- Water as life: systems and stewardship
- Environmental justice: culture and power
- Sustainable cities and shared spaces
- Circularity and material afterlives
- Transformation, rewilding, collective action

Sought Concurrence

No

Attachments

- Research Creative Inquiry Course Inventory (1)[34].pdf: Research creative inquiry sheet
(Other Supporting Documentation. Owner: Pace, Lauren Kate)
- ASC Distance Approval Cover Sheet 2800.pdf: ASC distance approval cover sheet
(Other Supporting Documentation. Owner: Pace, Lauren Kate)
- EcoArt. Sustainability[41].pdf: Themes sustainability
(Other Supporting Documentation. Owner: Pace, Lauren Kate)
- GEAS.NatureInMind.Syllabus[87].pdf
(Syllabus. Owner: Pace, Lauren Kate)
- Engingeering concurrence.pdf: Engineering
(Concurrence. Owner: Pace, Lauren Kate)
- 2800 Law concurrence.pdf: College of Law
(Concurrence. Owner: Pace, Lauren Kate)
- CFAES concurrence.pdf: CFAES
(Concurrence. Owner: Pace, Lauren Kate)
- Earth Scienes concurrence.pdf: Earth Sciences
(Concurrence. Owner: Pace, Lauren Kate)
- Sociology concurrence.pdf: Sociology
(Concurrence. Owner: Pace, Lauren Kate)
- EEOB concurrence.pdf: EEOB
(Concurrence. Owner: Pace, Lauren Kate)
- English concurrence.pdf: English
(Concurrence. Owner: Pace, Lauren Kate)
- 2800 Business Concurrence.pdf: Business
(Concurrence. Owner: Pace, Lauren Kate)
- Geography concurrence.pdf: Geography
(Concurrence. Owner: Pace, Lauren Kate)
- Life Sciences concurrence.pdf: Life Sciences
(Concurrence. Owner: Pace, Lauren Kate)
- Philosophy concurrence.pdf: Philosophy
(Concurrence. Owner: Pace, Lauren Kate)
- Public Health.pdf: Public Health - no response
(Other Supporting Documentation. Owner: Pace, Lauren Kate)
- History concurrence.pdf: History
(Concurrence. Owner: Pace, Lauren Kate)

Comments

- I reached out to Public Health twice, once on 11/26/25 and again on 1/5/2026, but did not receive a reply. (by Pace, Lauren Kate on 01/14/2026 11:39 AM)
- - Per OAA policy, courses that deal with the environment should request concurrences from the following units: CFAES, Engineering, Public Health, Law, Fisher, divisions of SBS and NMS in our college.
https://admin.resources.osu.edu/student-information-system-sis/sis-curriculum-program-course-request/new-course-sought-concurrence?check_logged_in=1
- Given the existence of the Environmental Arts and Humanities minor, please consider whether arts or humanities units may need to be contacted for concurrence <https://artsandsciences.osu.edu/sites/default/files/2022-12/minor-enviro-art-hum.pdf> (by Vankeerbergen, Bernadette Chantal on 11/24/2025 05:33 PM)

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Pace, Lauren Kate	11/14/2025 02:12 PM	Submitted for Approval
Approved	wilson, gloria jannette	11/14/2025 02:43 PM	Unit Approval
Revision Requested	Vankeerbergen, Bernadette Chantal	11/24/2025 05:34 PM	College Approval
Submitted	Pace, Lauren Kate	01/16/2026 02:17 PM	Submitted for Approval
Approved	wilson, gloria jannette	01/16/2026 02:48 PM	Unit Approval
Approved	Vankeerbergen, Bernadette Chantal	01/19/2026 06:33 PM	College Approval
Pending Approval	Jenkins, Mary Ellen Bigler Neff, Jennifer Vankeerbergen, Bernadette Chantal Wade, Macy Joy Steele, Rachel Lea	01/19/2026 06:33 PM	ASCCAO Approval



NATURE IN MIND: VISUAL RESPONSES TO THE LIVING WORLD

Art Education 2800

Asynchronous Online Course

INSTRUCTOR:

Semester, Year

WELCOME!

Class Info

Asynchronous Online Course

Contact Information:
Email:

Office Hours: By
Appointment, In-Person or
via Zoom

Zoom Link:

Nature in Mind: Visual Responses to the Living World explores how artists and communities creatively engage with environmental issues through visual culture, storytelling, and ecological imagination. Grounded in contemporary eco-art practices, this course introduces students to major themes in environmental justice, land use, biodiversity, climate, waste, and sustainability. Students will analyze how artists visualize complex environmental systems and contribute to public discourse through visual metaphors, collaborative projects, and site-responsive work.

In addition to critical readings and discussion, students will complete weekly creative assignments- ranging from zine drafts and food ritual reflections to soil storyboards and climate memory collages- that deepen their understanding through personal, hands-on engagement. Mid-semester, students develop an independent project proposal, which they will refine into a final research-based creative work by the end of the term. Project formats vary widely, from illustrated storybooks and art installations to speculative design proposals and environmental games, all scaffolded through check-ins, peer feedback, and guided studio time. The course emphasizes interdisciplinary exploration, personal reflection, and public-facing creative inquiry as tools for environmental insight and action.

COURSE GOALS

In this course, learners will:

1. **Analyze** how contemporary environmental art movements engage with issues of climate, sustainability, and ecological systems, while considering how these topics can be explored in art education and creative practice.
2. **Evaluate** the role of interdisciplinary collaboration between artists, scientists, and community members in addressing environmental challenges, and explore how these approaches can support creative thinking, problem-solving, and social engagement.
3. **Develop** an original, research-based project that integrates ecological, social, and sustainability-focused approaches, creating a hands-on and reflective learning experience that builds skills in observation, analysis, and creative expression.

4. **Examine** the role of public art, green spaces, and urban interventions in shaping environmental awareness and community participation, while considering how creative work can support civic engagement and stewardship.
 5. **Synthesize** ideas from visual culture, ecological studies, and environmental humanities to construct well-supported arguments about the role of art in fostering ecological understanding and thoughtful responses to environmental change, while designing creative work that engages audiences and communicates environmental ideas.
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GENERAL EDUCATION & INTEGRATIVE PRACTICE in RESEARCH and CREATIVE INQUIRY

This course fulfills requirements in Themes: Sustainability of the Ohio State's General Education (GE) program.

GE Theme: Sustainability | Students engage with sustainability as both a cultural and ecological framework by analyzing human dependence on, and impacts within, Earth systems. Course modules address climate, biodiversity, food, water, and waste, highlighting both scientific and artistic responses. Weekly assignments, such as the Climate Memory Collage or Species Spotlight, help students analyze ecological systems while connecting personal experience to global challenges. Students critique extractivism, consumer culture, and greenwashing while exploring alternatives through Indigenous knowledge, circular design, and restorative practices. In their final projects, students devise informed creative responses, such as sustainability proposals, future artifacts, or eco-games, that demonstrate values-driven solutions to real-world ecological challenges.

Goal 1: Successful students will critically examine elements of sustainability and explore responses across time and space.

- **ELO 1.1:** Engage in critical and logical thinking about the topic or idea of the theme.
- **ELO 1.2:** Engage in an advanced, in-depth, scholarly exploration of the topic or idea of the theme.

Goal 2: Successful students will integrate knowledge and methods across disciplines to explore sustainability.

- **ELO 2.1:** Identify, describe, and synthesize approaches or experiences as they apply to the theme.
- **ELO 2.2:** Demonstrate a developing sense of self as a learner through reflection, self-assessment, and creative work, building on prior experiences to respond to new and challenging contexts.

Goal 3: Successful students will analyze sustainability as a complex, systemic issue.

- **ELO 3.1:** Describe elements of the fundamental dependence of humans on Earth and environmental systems, and on the resilience of these systems.
- **ELO 3.2:** Describe, analyze, and critique the roles and impacts of human activity and technology on both human society and the natural world, in the past, present, and future.

- **ELO 3.3:** Devise informed and meaningful responses to problems and arguments in the area of sustainability based on the interpretation of appropriate evidence and an explicit statement of values.
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GE Research and Creative Inquiry Designation | This 4-credit course is structured around original, student-led research and creative inquiry. Students develop independent projects that combine scholarly sources, ecological data, and creative experimentation (e.g., Eco-Aesthetic Atlas, Art x Science Micro-Study). Weekly assignments build inquiry skills, while midterm proposals, peer critiques, and process logs provide scaffolding and mentorship. Final projects culminate in a public presentation and an artist statement that explains both research findings and creative decisions. Through this process, students reflect on their inquiry journey, articulate challenges and insights, and demonstrate how creative research can generate new knowledge and perspectives on ecological issues.

Goal 1: Successful students will combine scholarly research with original inquiry to create and share new knowledge or creative work.

- **ELO 1.1:** Successful students are able to conduct a sustained, in-depth inquiry by engaging with open-ended questions.
- **ELO 1.2:** Successful students are able to synthesize and apply knowledge from different sources and perspectives to generate new insights.
- **ELO 1.3:** Successful students are able to communicate the process and results of inquiry in ways appropriate to the intended audience.
- **ELO 1.4:** Successful students are able to reflect on their inquiry process, including successes, challenges, and shifts in understanding.

In the field of environmental and socially engaged art, original research often takes the form of creative inquiry. This involves exploring ideas through materials, concepts, and context in order to create something new. Rather than only writing about a topic, artists in this field ask questions and express ideas through visual, spatial, or participatory projects. This discipline values work that is rooted in place, informed by ecological systems thinking, and often shaped by collaboration or community engagement. New understanding is developed through a mix of theoretical exploration, hands-on creative work, and critical reflection.

Creative projects are not simply used to represent environmental issues. Instead, they are viewed as tools that can engage with, challenge, or reframe ecological and social concerns. In this context, making art becomes both a method of inquiry and a form of communication.

MODE OF DELIVERY

This course is 100% online. There are three required live sessions (Weeks 6, 10, and 16) when you must be logged in to Carmen at a scheduled time. In each online session, you'll meet in small groups with the instructor via Zoom to present your proposal/progress/final project, exchange peer feedback, and confirm next steps.

Multiple time blocks will be posted; if none fit, contact the instructor promptly to arrange a one-on-one alternative.

Expectations for Online Meetings:

- Come prepared with brief slides and working links,
- Sessions run 60–75 minutes for groups of 5-6 students, with about 8 minutes to present and 5 for Q&A and comments.
- Cameras are required for the entirety of the meeting for all students.
- You will be completing feedback forms for others in your group, and you should be ready to comment verbally as well.
- More details, sign ups, and grading rubrics are on Canvas.

CREDIT HOURS & PACE OF ONLINE ACTIVITIES

This is a 4-credit-hour course. According to Ohio State policy (go.osu.edu/credithours), students should expect around 12 hours of engagement with the class each week to receive a grade of (C) average. Actual hours spent will vary by student learning habits and the assignments each week.

A good rhythm is:

- Mon–Tue: Complete the module overview video + readings (~4 hrs)
- Wed–Thu: Complete Reading Response draft + post (~2.5 hrs)
- Fri–Sun: Make, document, and upload your Visual Thought Assignment (~3 hrs), plus 15–30 min to respond to peers.
- Throughout the Week: Continue research and work on the Creative Inquiry Project and Process Log (~2 hrs)

Build in time to photograph/scan your work and check that files open in Canvas before the deadline.

COURSE MATERIALS & SUGGESTED READINGS

All required readings, viewings, and course materials will be provided through CarmenCanvas. However, students are encouraged to explore additional materials independently to enrich class discussions. Examples and recommendations will be offered with each module to guide deeper inquiry. The titles below represent a selection of sources drawn upon throughout the course. These readings are not required for purchase, and many are available through the OSU Library system.

Sample Texts Referenced in the Course:

- **140 Artists' Ideas for Planet Earth** edited by Hans Ulrich Obrist & Kostas Stasinopoulos (2021)
A highly visual anthology of global artists proposing creative responses to the climate crisis, including practical, poetic, and speculative art prompts.
- **Art and Climate Change** by Maja Fowkes and Reuben Fowkes (2022)
A compact, richly illustrated survey of how contemporary artists engage with climate change, organized by themes such as time, space, matter, and energy.

- **Art & Ecology Now** by Andrew Brown (2014)
Contemporary examples of ecological art across media, with global representation and interdisciplinary approaches.
- **Braiding Sweetgrass: Indigenous Wisdom, Scientific Knowledge, and the Teachings of Plants** by Robin Wall Kimmerer (2013)
An interweaving of Indigenous ecological knowledge, plant science, and personal reflection, emphasizing relational ways of knowing.
- **To Life! Eco Art in Pursuit of a Sustainable Planet** by Linda Weintraub (2012)
Profiles key eco-artists and movements; highly visual and accessible, with a focus on sustainability, activism, and site-specific work.
- **The Routledge Companion to Contemporary Art, Visual Culture, and Climate Change** edited by T. J. Demos, Emily Eliza Scott, and Subhankar Banerjee (2021)
A comprehensive collection of essays examining how contemporary visual culture addresses ecological and climate crises.

Weekly Visual Thought Assignment Materials: Throughout the semester, you will complete a series of weekly creative and reflective assignments, including sketches, storyboards, and mixed-media pieces. To complete these, students should plan to have access to basic paper (sketch or drawing paper recommended) and a small selection of art-making materials of their choice- such as pens, markers, collage supplies, watercolors, colored pencils, or other preferred media.

Flexibility and creativity are encouraged and materials do not need to be expensive or specialized. Assignments may be completed on loose sheets or in a folder or sketchpad, depending on your preference.

Further guidance on suggested materials and assignment formats will be shared during the first week of class on Canvas.

COURSE ASSESSMENTS (100 Total Points)

Assignment	100 Points
Reading Reflection Discussion Boards	10 Points
Weekly Visual Thought Responses	15 Points
Midterm Project: Proposal & Planning	25 Points
Final Project: Creative Ecologies Project	35 Points
Process Log & Portfolio (Multiple Check-Points)	15 Points

Reading Reflections Discussion Board

Each week, you'll complete a reading response to contribute to class discussion and connect the reading to your own ideas. Initial reading responses are due to the Discussion Board on Canvas on **Thursdays at 11:59PM.**

Initial Response

Include responses to the following from the weekly Reading & Lecture materials (400 Words):

- **Coffee Shop Summary:** What's the main idea of each reading in your own words? How do they connect to course lecture materials? Imagine explaining it casually to a friend.
- **Something That Stuck With You:** Name one insight, moment, or example from each reading that stood out- and say why.
- **Key Term or Concept:** Discuss new words, terms or phrases, and/ or ideas from the readings and lecture, and explain them in your own words.
- **Meaningful Quote:** Share a meaningful or interesting quote from each reading and say why you picked it.
- **A Question You're Still Thinking About:** Ask your peers an open-ended question about something you found confusing, deep, or worth talking more about.

Include 2 to 3 of the following (your choice each week) in response to the Artist Exploration (150 Words):

- **Coffee Shop Summary:** What's the main idea of the artist's work in your own words? Imagine describing them casually to a friend.
- **Something That Stuck With You:** Name one insight, moment, or example from viewing the artist's work that stood out- and say why.
- **Vocabulary in Action:** Apply two course terms to this artist's work and define them in your own words.
- **Artwork Description:** Describe one piece of the artist's work in as much detail as you can.
- **Ethics & Questions:** Identify one ethical question the work raises about land, water, species, or community, and how the artist answers it (if they do).
- **Exploring Further:** Add one reference to the artist's website, a press release, or an exhibition catalog you found. What extra context did it give you?

These responses are meant to help you think, not be perfect, and will be graded for completion. Turn-ins should include specifics, including direct quotes and citations, from all readings assigned.

Peer Responses | 100 Words Each

By **Sunday at 11:59PM**, you should respond to three of your peer's posts. Each peer response should (1) answer a question the OP asked, (2) add an insight from your own reading notes, and (3) connect an artist/work you explored to their claim and share a visual (150 Words).

- **Answer:** Quote or paraphrase the OP's question, then give a concrete answer grounded in the reading (add a page # or timestamp).
- **Add:** Bring one new piece of text-bound evidence (short quote with page/time) or a figure detail (image/timecode) and explain how it shifts, deepens, or challenges the OP's point.
- **Connect:** Link to one artist/work you explored this week: 1–2 sentences on how material, method, or context supports/complicates the OP. Include credit + link and 1–2 sentence alt text.

Directions on how to upload an image and add alt text on Canvas can be found here: <https://community.canvaslms.com/t5/Student-Guide/How-do-I-embed-an-image-in-a-discussion-reply-as-a-student/ta-p/313>

Weekly Visual Thought Assignments

Each week, you will complete one creative assignment that helps you engage with the week's themes in a hands-on or personal way. These assignments are separate from the weekly reading response and offer multiple formats to explore ideas through writing, sketching, research, and/or visual storytelling. Visual Thought Assignments are due **Sundays at 11:59PM**.

Each week, you'll choose one assignment from 3 to 5 options provided. Instructions will be posted on CarmenCanvas and discussed in class.

Examples include:

- Zine Layout Draft: Sketch a rough layout for a zine page based on the week's topic (e.g., food systems). Include key quotes, symbols, or images that stood out to you.
- Food Ritual Reflection: Write a short reflection on a personal or family food ritual, connecting it to ideas of cultural memory, place, or resilience.
- Soil Storyboard: Create a simple 3-panel comic that tells the story of land change, erosion, or renewal- drawing from the reading or artist examples.
- Species Spotlight Profile: Research and design a one-page visual profile of a species you're interested in. Include ecological threats, cultural symbolism, and artistic representation.
- Climate Memory Collage: Create a visual or digital collage that reflects your personal memory of weather or place, layered with text or found images.

Assignments may be visual, written, or hybrid formats depending on the prompt. You'll scan or take an image of your work, then turn it in via CarmenCanvas. You may use Weekly Visual Thought Assignments as portions of your Process Log.

Midterms: Creative Ecologies Project

Midterm A: Project Invitation and Feasibility for Creative Ecologies Project

What this is: We pause new readings so you can present a clear plan for your final project. You will explain what you want to make, why it matters, who it is for, and how you will do it in a way that is ethical, feasible, and aligned with course ideas.

Deliverables include:

- Independent Project Proposal. One to two pages that state scope, aims, methods, timeline, and ethics alignment.
- Process Log v1. Early "living" documentation of research and making. Include notes, sources, sketches or tests, and how course concepts are informing your plan.

- Community Review and Feasibility Check. A short presentation that invites feedback on purpose, audience, materials, permissions, risks, and next steps. These are completed with small groups and the instructor via Zoom.
- Peer Feedback Forms for assigned classmates.

Additional guidance and templates will be shared in class and on CarmenCanvas. Each project type has specific check-in tips on the Project Menu.

How this feeds your Portfolio:

- Proposal into Project Intent: Your Independent Project Proposal becomes the Project Intent section of your Research Portfolio (v1). Keep it updated as your intent evolves.
- Archive feedback you receive: Save the Peer Feedback Forms you receive (not just the ones you give). Pull 1–2 key quotes into Portfolio v2 (Week 10) to show how you responded.

Midterm B: Progress Check and Preliminary Findings for Creative Ecologies Project

What this is: You report what you tried, what you learned, and what you will change. Show evidence from trials, playtests, drafts, or fieldwork, and connect your choices to the ideas covered since Midterm A.

Deliverables include:

- Progress Check presentation. What changed since Week 6, preliminary findings, partner or materials status, risks and limits, and concrete next steps. These are completed with small groups and the instructor via Zoom.
- Process Log v2. Updated documentation with new sources, experiments, stakeholder notes, access or consent updates, and installation thinking.
- Peer Feedback Forms for assigned classmates.

How this feeds your Portfolio:

- Update Project Intent: Revise the Portfolio's Project Intent section to reflect changes since Week 6 (what shifted and why).
- Cite feedback & adjustments: Include brief excerpts from peer/partner feedback (W6–W10) and note the specific adjustments you made in response.

Final Project: Creative Ecologies Project

What this is: A self-directed, research-based creative project that explores an ecological question, theme, or relationship of your choice. Formats can include zines, storybooks, place proposals, installations, performances, games, interactives, visual essays, soundworks, or similar.

All projects include three core components:

- **Research** (engagement with artists, readings, or ecological sources)
- **Creative Expression** (visual, material, or multimodal form)

- **Public Sharing** (in-class presentation, critique, or exhibition)

You will choose your format from a “Project Menu” and complete checkpoints along the way to guide your process. A detailed menu will be shared in class, but a quick overview is available at the end of this syllabus.

Finals Week 1: Public Share and Critique Round 1 (Week 15)

Deliverables Include:

- Public Share: Install or Delivery. Your project is presented for audience encounter, then shared with small groups and the instructor via Zoom.
- Artist Statement draft (500–800 words). Concept, process, sources, and connections to course themes and vocabulary.
- Research Portfolio preflight. Organized documentation to date: methods and ethics, stakeholder notes, materials and logistics, accessibility, evidence and captions.
- Peer Critique Sheets Round 1. Structured feedback you give to assigned peers.

How this feeds your Portfolio:

- Collect response data: Save the Peer Critique Sheets you receive and any public/audience responses (comment cards, QR form answers, emails). These will feed your Public/Peer Response Synthesis & Critique Reflection (Week 16).
- Artist Statement draft into final: Your Artist Statement (draft) lives in the Portfolio; you'll revise and submit the final in Week 16.

Finals Week 2: Critique Round 2, Response, and Final Portfolio (Week 16)

Deliverables Include:

- Final Creative Project. Completed and consistent with the approved plan.
- Artist Statement final (500–800 words). Revised and polished.
- Research Portfolio final. Complete documentation of process, methods and ethics, public share evidence, captions, references and credits, and accessibility notes.
 - Public or Peer Response Synthesis and Critique Reflection (1–2 pages). What you heard in Weeks 15–16 and how you would iterate next.
 - Final Reflection and Self-Assessment. Concise reflection on learning, impact, and next steps using course lenses.

How this feeds your Portfolio:

- Project Intent (final): evolved from your Week 6 Proposal.
- Artist Statement (draft + final): include both versions.
- Peer Feedback (given & received): forms you wrote and forms you received (appendix).
- Public/Peer Response Synthesis & Critique Reflection (1–2 pages): what you heard in Weeks 15–16 and how you would iterate next.
- Final Reflection & Self-Assessment: concise reflection on learning, impact, and next steps using course lenses.

- (These items are graded as part of the Portfolio; see Canvas rubric.)

Collaboration is allowed with instructor approval. Detailed prompts and rubrics are on Canvas. Each project type includes specific check-in recommendations on the Project Menu.

Process Checks, Logs, and Final Portfolio

What is it: The Process Log is your Research Portfolio in progress. You will build one living document across the term and submit updated versions at each checkpoint.

PARTICIPATION POLICIES

Because this is an online course, your attendance is based on your online activity and participation.

Participating in Online Activities:

- Weekly cadence: Reading Response is due Thursday by 11:59 pm ET. Thought Assignment and two peer replies are due Sunday by 11:59 pm ET.
- What counts as participation: On-time submissions, thoughtful discussion posts with evidence from readings or artworks, two peer replies that extend the conversation.
- Quality standards: Clear claim, specific evidence with page or timestamp, proper image credits and alt text, and files that open.
- Professional conduct: Be respectful, cite sources, use clear subject lines, and ask for help early if a problem may affect your work.

Live Sessions: There are three required live sessions in Weeks 6, 10, and 16. You will meet in a small group on Zoom to present your proposal, progress, or final work and give structured peer feedback. Multiple time blocks will be posted. If none fit, contact the instructor as soon as possible to arrange an approved one-on-one alternative.

Online ‘Attendance’: There is no seat-time attendance for this course. Instead, your presence is recorded through on-time online activity: posting your Reading Response, uploading the weekly Thought Assignment, completing two peer replies, and attending the three required live sessions or their approved alternatives. Missing a required live session without arranging the posted alternatives counts as non-participation for that milestone.

Late Assignments: Weekly deadlines are Thursday and Sunday at 11:59 pm ET. Late work is reduced by 10% per calendar day past the due time unless an approved emergency accommodation is in place. Milestones tied to live sessions require attendance at a posted group slot or an approved one-on-one Zoom with the instructor scheduled during the check-in week. Missing a required live session without prior arrangement or documented emergency will receive a zero for that milestone.

Emergencies & Communication: Emergency situations will be met with respect and flexibility, but you must contact the instructor as early as possible so we can determine an equivalent make-up. Non-emergency travel or personal plans do not excuse missed work. Students who anticipate participation-related accommodations should reach out early in the term.

GENERAL POLICIES

Course Communication: In this course, Canvas announcements and email will serve as a means of communication with students. Email will be sent to the student's OSU email accounts, and class-wide updates will be sent using Canvas' 'announcement' feature. It is his/her/their responsibility to check it regularly. All assignment outlines and discussion readings will be posted to Canvas throughout the semester. It is the student's responsibility to check Canvas and their email regularly for class announcements.

Student Writing & Communication Expectations:

- **Writing style.** In discussions and messages, write in a collegiate but conversational voice: make a clear claim, cite readings or artworks, be specific, and keep a constructive tone that engages ideas rather than people. Add alt text for any images you share, use clear subject lines, and proofread before posting.
- **Tone and civility.** Engage ideas, not people. Name specific course concepts when agreeing or disagreeing; assume good faith; avoid sarcasm in text. If a thread becomes heated, pause and return with citations or images that clarify your point.
- **Citing your sources.** When referencing readings, artworks, or outside sources, include author/artist, title, year, and page/time stamp (for video). Use any consistent style (APA) for longer references; link when possible. Image credits: artist, title, year, source link.
- **Protecting and saving your work.** You are encouraged to compose your work in documents or word processing tools outside of Carmen, where you can ensure your work will be saved. This gives you a backup in case you encounter any issues with browser time-outs, failed submission attempts, or lack of internet connectivity.

Grading: It is my goal to grade and return all assignments within two weeks of their submission date. Grading may take longer depending on the assignment. Please check Canvas regularly. If you have questions about your grades, or would like to discuss an assignment, please schedule a time to meet with me. Occasionally I will leave a 'Comment' on an assignment on Canvas asking for students to delve deeper into a subject before I grade- please read comments carefully. Extra credit opportunities may arise but are not guaranteed.

Required Equipment/Software:

- Computer with stable broadband; webcam and microphone for Zoom and recording.
- Smartphone (BuckeyePass).
- Microsoft Office 365 (free to OSU students at go.osu.edu/office365help)
- Scanning ability via various phone applications or physical scanner.

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 website for more information: <https://buckeyepass.osu.edu/>
- 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.

Technology Support (OSU): For Carmen, Zoom, password, or general tech help, contact the IT Service Desk and Chat at it.osu.edu/help. Phone: 614-688-HELP (4357) • Email: 8help@osu.edu

ACADEMIC VALUES & CONDUCT

Statement from the Department of Arts Administration, Education and Policy on Teaching: In line with [OSU's Shared Values](#), the [Department of Art Administration, Education & Policy](#) (AAEP) understands that diversity, equity, inclusion, and accessibility are essential foundations of humanity and our excellence as a university community. A core goal of AAEP is to empower students to function as critically engaged citizens with and through the arts, in ways that improve the well-being of our local, state, national, and global communities. We also strive to foster social change and uphold equal rights through innovative teaching and learning in the arts and the creative economy. The Department has an important role to play in finding concrete ways to intervene and help to create the conditions for acts of social justice that confront varying oppressive systems. We commit to creating a brave and welcoming environment for all students, faculty, and staff. We dedicate ourselves to opening up sustained dialogue about social injustices, inequity, and power, which expands student perspectives, develops empathy and critical thinking, and supports resilience. We expect students to thoughtfully and respectfully engage in the course materials and ideas presented therein.

Academic Misconduct | Academic integrity is essential to maintaining an environment that fosters excellence in teaching, research, and other educational and scholarly activities. Thus, The Ohio State University and the Committee on Academic Misconduct (COAM) expect that all students have read and understand the University's Code of Student Conduct, and that all students will complete all academic and scholarly assignments with fairness and honesty. Students must recognize that failure to follow the rules and guidelines established in the University's Code of Student Conduct and this syllabus may constitute Academic Misconduct.

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

If an instructor suspects that a student has committed academic misconduct in this course, the instructor is obligated by University Rules to report those suspicions to the Committee on Academic Misconduct. If COAM determines that a student violated the University's Code of

Student Conduct (i.e., committed academic misconduct), the sanctions for the misconduct could include a failing grade in the course and suspension or dismissal from the University.

If students have questions about the above policy or what constitutes academic misconduct in this course, they should contact the instructor. If you need further information, please see the Code of Student Conduct at <http://studentaffairs.osu.edu/csc>

Use of Artificial Intelligence & Academic Integrity | There has been a significant increase in the popularity and availability of a variety of generative artificial intelligence (AI) tools, including ChatGPT, Sudowrite, and others. These tools will help shape the future of work, research and technology, but when used in the wrong way, they can stand in conflict with academic integrity at Ohio State.

All students have important obligations under the Code of Student Conduct to complete all academic and scholarly activities with fairness and honesty. Our professional students also have the responsibility to uphold the professional and ethical standards found in their respective academic honor codes. Specifically, students are not to use unauthorized assistance in the laboratory, on field work, in scholarship, or on a course assignment unless such assistance has been authorized specifically by the course instructor. In addition, students are not to submit their work without acknowledging any word-for-word use and/or paraphrasing of writing, ideas or other work that is not your own. These requirements apply to all students undergraduate, graduate, and professional.

To maintain a culture of integrity and respect, these generative AI tools should not be used in the completion of course assignments unless an instructor for a given course specifically authorizes their use. Some instructors may approve of using generative AI tools in the academic setting for specific goals. However, these tools should be used only with the explicit and clear permission of each individual instructor, and then only in the ways allowed by the instructor.

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 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 at equity@osu.edu.

Policy: [Religious Holidays, Holy Days and Observances](#)

Intellectual Diversity | Ohio State is committed to fostering a culture of open inquiry and intellectual diversity within the classroom. This course will cover a range of information and may include discussions or debates about controversial issues, beliefs, or policies. Any such discussions and debates are intended to support understanding of the approved curriculum and relevant course objectives rather than promote any specific point of view. Students will be assessed on principles applicable to the field of study and the content covered in the course. Preparing students for citizenship includes helping them develop critical thinking skills that will allow them to reach their own conclusions regarding complex or controversial matters.

Grievances & Solving Problems | According to University Policies, if you have a problem with this class, you should seek to resolve the grievance concerning a grade or academic practice by speaking first with the instructor or professor. Then, if necessary, take your case to the department chairperson, college dean or associate dean, and to the provost, in that order. Specific procedures are outlined in Faculty Rule 3335-8-23. Grievances against graduate, research, and teaching assistants should be submitted first to the supervising instructor, then to the chairperson of the assistant's department.

Creating an Environment Free from Harassment, Discrimination, and Sexual Misconduct | The Ohio State University is committed to building and maintaining a welcoming community. All Buckeyes have the right to be free from harassment, discrimination, and sexual misconduct. Ohio State does not discriminate on the basis of age, ancestry, color, disability, ethnicity, gender, gender identity or expression, genetic information, HIV/AIDS status, military status, national origin, pregnancy (childbirth, false pregnancy, termination of pregnancy, or recovery therefrom), race, religion, sex, sexual orientation, or protected veteran status, or any other bases under the law, in its activities, academic programs, admission, and employment. Members of the university community also have the right to be free from all forms of sexual misconduct: sexual harassment, sexual assault, relationship violence, stalking, and sexual exploitation.

To report harassment, discrimination, sexual misconduct, or retaliation and/or seek confidential and non-confidential resources and supportive measures, contact the Civil Rights Compliance Office (CRCO):

Online reporting form: <http://civilrights.osu.edu/> or call 614-247-5838 or TTY 614-688-8605

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

- All university employees, except those exempted by legal privilege of confidentiality or expressly identified as a confidential reporter, have an obligation to report incidents of sexual assault immediately.
 - The following employees have an obligation to report all other forms of sexual misconduct as soon as practicable but at most within five workdays of becoming aware of such information: 1. Any human resource professional (HRP); 2. Anyone who supervises faculty, staff, students, or volunteers; 3. Chair/director; and 4. Faculty member.
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STUDENT RESOURCES

Student Accommodations & Disability: The university strives to maintain a healthy and accessible environment to support student learning in and out of the classroom. If students anticipate or experience academic barriers based on a disability (including mental health and medical conditions, whether chronic or temporary), they should let their instructor know immediately so that they can privately discuss options. Students do not need to disclose specific information about a disability to faculty. To establish reasonable accommodations, students may be asked to register with Student Life Disability Services (see below for campus-specific contact information). After registration, students should make arrangements with their instructors as soon as possible to discuss your accommodations so that accommodations may be implemented in a timely fashion.

If students are ill and need to miss class, including if they are staying home and away from others while experiencing symptoms of viral infection or fever, they should let their instructor know immediately. In cases where illness interacts with an underlying medical condition, please consult with Student Life Disability Services to request reasonable accommodations.

SLDS contact information: slds@osu.edu; 614-292-3307; slds.osu.edu; 098 Baker Hall, 113 W. 12th Avenue.

Mental Health Statement | 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 through the 24/7 by dialing 988 to reach the Suicide and Crisis Lifeline.

OSU Writing Center: The OSU Writing Center is a free service that provides professional consultation and/or tutoring for students at any stage of the writing process. You may set up an appointment by calling 614-688-4291 or meet with a writing consultant at the Younkin Success Center. Visit <http://cstw.osu.edu/writingcenter>

CALENDAR of TOPICS



Week 1 | Orientation: Eco-Art Foundations

Module Overview: This week sets the course frame: what eco-art is (and isn't), how reciprocity and responsibility guide our practice, and how creative work counts as research. We establish shared vocabulary, expectations for inquiry, and the ethics that will scaffold the rest of the term.

Focus Topics

- Ecological background: what ecology means; systems and feedbacks; more-than-human relations; evidence and inference in arts-based research.
- Visual knowledge-building: ethics of reciprocity and consent; what counts as eco-art; aesthetics + ethics + impact as a three-part lens.
- Artistic thinking: art as research; form communicates values; making as a way of knowing.

Readings Due

- Linda Weintraub (2012). "Eco Art Is" and "Eco Art Is Not." In *To Life! Eco Art in Pursuit of a Sustainable Planet*. University of California Press, pp. 5–8 and pp. 9–18.
- Robin Wall Kimmerer (2013). "Skywoman Falling." In *Braiding Sweetgrass: Indigenous Wisdom, Scientific Knowledge, and the Teachings of Plants*. Milkweed Editions, pp. 3–10.
- Artist Exploration Options: Lily Yeh (Barefoot Artists murals), Tomas Saraceno (Aerocene), Ana Mendieta (Silueta Series), Andy Goldsworthy (Rain Shadow), Jenny Kendler (Milkweed Dispersal Ball Gown), Agnes Denes (Tree Mountain – A Living Time Capsule), Otobong Nkanga (Carved to Flow), Basia Irland (Ice Books), Marina Zurkow (Mesocosm)

Vocabulary

reciprocity; gift; gratitude; more-than-human; indigenous knowledge; eco art; sustainability; conservation; deep ecology; restoration ecology; ecocentric; anthropocentric



Week 2 | Climate and Atmosphere: Making the Invisible Visible

Module Overview: We tackle climate as a problem of scale and perception: how to render slow, invisible processes legible and felt without slipping into doom. Atmosphere is treated as material; something to sense, measure, and work with ethically.

Focus Topics

- Ecological background: greenhouse effect; carbon budget; scales and temporalities; aerosols and particulate matter.
 - Visual knowledge-building: making the invisible visible; pitfalls of climate visualization; atmosphere as material.
 - Artistic thinking: sensing air and time; aesthetics of urgency.
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Readings Due

- Lucy R. Lippard (2021). "Describing the Indescribable: Art and the Climate Crisis." In T. J. Demos, Emily Eliza Scott & Subhankar Banerjee (Eds.), *The Routledge Companion to Contemporary Art, Visual Culture, and Climate Change*. Routledge, pp. 45–53.
- Greta Thunberg (2019). "Our House Is on Fire." In *No One Is Too Small to Make a Difference*. Penguin Books, pp. 43–48.
- Artist Exploration Options: David Buckland (Cape Farewell), Tomas Saraceno (Aerocene), HeHe (Champs d'Ozone), United Visual Artists (High Arctic), Natalie Jeremijenko (OOZ), Olafur Eliasson (The Weather Project), Berndnaut Smilde (Nimbus), Ursula Biemann (Acoustic Ocean)

Vocabulary

climate crisis; representation; visualization; scale; temporalities; carbon budget; tipping points; feedback loops; climate justice; cathedral thinking; "our house is on fire"



Week 3 | Energy, Data, and Extraction

Module Overview: Focus on how energy is produced, moved, and used—from the electrical grid to "the cloud." We connect eco-visualization and behavior change to AI's electricity/water demands and the extractive systems behind coal and computing.

Focus Topics

- Ecological background: energy units (kW vs kWh); grid and load; embodied energy; data

centers and water-for-cooling; training vs inference in AI.

- Visual knowledge-building: life-cycle assessment; rebound effects; extraction to waste chains.
- Artistic thinking: eco-visualization as behavior feedback; critical data aesthetics.

Readings Due

- Tiffany G. Holmes (2007). "Eco-visualization: Combining Art and Technology to Reduce Energy Consumption." In Proceedings of the 6th ACM SIGCHI Conference on Creativity & Cognition (C&C '07), pp. 153–162.
- Adam Zewe (2025). "Explained: Generative AI's Environmental Impact." MIT News, Jan 17, 2025.
- Beehive Design Collective (2010). The True Cost of Coal — Narrative Reading Order. (interactive PDF).
- Artist Exploration Options: Tue Greenfort (Medusa), Matt Costello (Hidden), Amy Franceschini (Victory Gardens 2007+), Superflex (Supergas), Klaus Weber (Public Fountain LSD Hall), Andrea Zittel (Wagon Station Encampment), Otobong Nkanga (Contained Measures of a Kolanut)

Vocabulary

eco-visualization; feedback loop; energy consumption; building automation systems; data centers; power density; inference; embodied energy; terawatt-hours; water-for-cooling; supply chain; just transition; mountaintop removal



Week 4 | Seeds, Commons, and Sovereignty

Module Overview: Seeds are treated as biological and cultural commons under pressure from enclosure and patents. We link Indigenous agricultural science and polyculture to questions of sovereignty, care, and community control.

Focus Topics

- Ecological background: genetic diversity; landraces; seed banks vs in-situ stewardship.
- Visual knowledge-building: enclosure and patents; seed commons and sovereignty; biocultural heritage.
- Artistic thinking: storying seeds; custodianship and community archives.

Readings Due

- Ashley Dawson (2021). "Decolonizing the Seed Commons." In Demos, Scott & Banerjee (Eds.), *The Routledge Companion to Contemporary Art, Visual Culture, and Climate Change*. Routledge, pp. 322–331.
- "Seed Stories" and Coda. In *Myth and Environmentalism: Arts of Resistance in a Planet in Crisis*. Routledge, pp. 238–242.
- Robin Wall Kimmerer (2013). "The Three Sisters." In *Braiding Sweetgrass*. Milkweed Editions, pp. 128–140.
- Artist Exploration Options: Fernando García-Dory (INLAND), Jumana Manna (Wild Relatives), Claire Pentecost (Soil-Erg), Marwa Arsanios (Who is Afraid of Ideology?), Maria Thereza Alves (Seeds of Change), Otobong Nkanga (Carved to Flow), Diana Scherer (Interwoven), Patricia Johanson (Endangered Garden)

Vocabulary

seed commons; seed sovereignty; enclosure; intellectual property; biopiracy; germplasm; landrace; heirloom; agroecology; polyculture; mutualism; food sovereignty



Week 5 | Food Systems, Labor, and Ritual

Module Overview: We map the food system from field to waste, foregrounding logistics and labor that often remain unseen. Ethical protocols of taking, thanking, and sharing are positioned as everyday practice.

Focus Topics

- Ecological background: components of the food system; supply chains and logistics; labor and externalized costs; food apartheid vs access.
- Visual knowledge-building: resilience capacities in food systems; metrics that matter and their limits.
- Artistic thinking: public interventions that reveal flows; meal and ritual as social practice.

Readings Due

- Ekaterina Gladkova & Naoko Matsuda (2025). "What is visible... and what isn't": A public art intervention for re-imagining the food system." *Area*, 57(3), e70010, 11 pp (highly visual).
- Robin Wall Kimmerer (2013). "The Honorable Harvest." In *Braiding Sweetgrass*. Milkweed Editions, pp. 175–204.
- Artist Exploration Options: Amy Franceschini (Lunchbox Laboratory), Tattfoo Tan (S.O.S. Mobile Gardens), Mary Mattingly (Swale), Pedro Reyes (Tlalli), Nicole Fournier (Compost Quilt), Bonnie Ora Sherk (Crossroads Community – The Farm), Marjetica Potrč (The Soweto Project), Theaster

Gates (Soul Food Pavilion)

Vocabulary

food system; visibility; public art intervention; augmented reality; walking workshop; research-creation; non-representational theory; contested agency; honorable harvest; take only what you need; reciprocity; seasonality



Week 6 | Midterm A: Proposal, Process, and Community Review

Module Overview: Proposals are finalized early so students can secure permissions, materials, and stakeholders. The emphasis is on feasibility, clarity of aims, and alignment with course ethics and research methods.

Deliverables Due:

- Independent Project Proposal (written): including scope, aims, methods, timeline, ethics alignment.
- Process Log (living document), v1: including notes, sources, sketches/tests.
- Community Review & Feasibility Check (slides presented in class).
 - Peer Feedback Forms (for assigned peers).

Reminder: Project-specific turn-ins for each midterm and final project check-point are listed on Project Overview and Directions sheets; refer to these or the instructor if you have questions on what is due.



Week 7 | Kin-Making with More-than-Human

Module Overview: We shift from “about nature” to relationships with other beings, attending to care, grief, and ethical attention. The week equips students with conceptual tools for multispecies thinking before applied system work continues.

Focus Topics

- Ecological background: biodiversity at gene/species/ecosystem levels; drivers of loss; keystone species; relational values vs ecosystem services.
- Visual knowledge-building: grief and mourning frameworks; ethical attention and care.
- Artistic thinking: attunement, field notes, and multispecies storytelling.

Readings Due

- Ron Broglio (2021). "Multispecies Futures through Art." In Demos, Scott & Banerjee (Eds.), *The Routledge Companion to Contemporary Art, Visual Culture, and Climate Change*. Routledge, pp. 342–352.
- Beatrice Wharldall (2024). "Toward Multispecies Mourning: Imagining an Art Therapy for Ecological Grief." *Art Therapy: Journal of the American Art Therapy Association*, 41(3), pp. 128–134.
- Robin Wall Kimmerer (2013). "Old-Growth Children." In *Braiding Sweetgrass*. Milkweed Editions, pp. 277–292.
- Artist Exploration Options: Brandon Ballengée (Malamp: The Occurrence of Deformities in Amphibians), Terike Haapoja (Museum of Nonhumanity), Eva Jospin (Petit Forêt 8), Helen & Newton Harrison (Lagoon Cycle), Lily Yeh (Rwanda Healing Project), Mata Aho Collective (Kiko Moana), Ernesto Neto (Leviathan Thot)

Vocabulary

multispecies; kinship; more-than-human; mutual flourishing; ecological grief; mourning; ritual; witnessing; succession; canopy; old-growth; refugia



Week 8 | Land Regeneration and Reciprocity

Module Overview: Land repair is framed as scientific and cultural work that must navigate memory, consent, and harm. We examine what “restoration” means on damaged sites and how to communicate repair responsibly.

Focus Topics

- Ecological background: disturbance, succession, baseline; remediation strategies (phyto, bio, capping); toxicity and risk.
- Visual knowledge-building: consent, memory, and accountability in place-based work; when

non-intervention is care.

- Artistic thinking: eco-cultural restoration; communicating repair without glamorizing harm.

Readings Due

- Lillian Ball with Tim Collins, Reiko Goto & Betsy Damon (2011). "Environmental Art as Eco-cultural Restoration." In Dave Egan, Evan E. Hjerpe & Jesse Abrams (Eds.), *Human Dimensions of Ecological Restoration: Integrating Science, Nature, and Culture*. Island Press, pp. 299–312.
- Robin Wall Kimmerer (2013). "Putting Down Roots." In *Braiding Sweetgrass*. Milkweed Editions, pp. 254–267.
- Robin Wall Kimmerer (2013). "The Sacred and the Superfund." In *Braiding Sweetgrass*. Milkweed Editions, pp. 310–340.
- Artist Exploration Options: Alan Sonfist (Time Landscape), Mel Chin (Revival Field), Maya Lin (What Is Missing?), The Harrisons (Survival Piece VI), Marjetica Potrc (Dry Toilet), Nancy Holt (Sun Tunnels), Andy Goldsworthy (Rowan Leaves and Hole), Agnes Denes (Wheatfield – A Confrontation), Joseph Beuys (7000 Oaks)

Vocabulary

ecological restoration; eco-cultural restoration; watershed; baseline; disturbance; adaptive management; bioremediation; stewardship; superfund; remediation; consent; ceremony



Week 9 | Water as Life: Systems and Stewardship

Module Overview: We approach water as infrastructure and relation: hydrologic cycles, wetlands' functions, stormwater systems, and justice. The lens is attention- learning to see flows we usually ignore.

Focus Topics

- Ecological background: hydrologic cycle; wetlands functions; stormwater and combined sewer overflow; water quality indicators.
- Visual knowledge-building: watershed thinking; upstream–downstream responsibility; water rights and justice.
- Artistic thinking: attention as method; infrastructural art that makes care visible.

Readings Due

- Elaine Gan (2021). “Doing Difference Differently as Wetlands Disappear (A California Story).” In Demos, Scott & Banerjee (Eds.), *The Routledge Companion to Contemporary Art, Visual Culture, and Climate Change*. Routledge, pp. 301–310.
- Robin Wall Kimmerer (2013). “Witness to the Rain.” In *Braiding Sweetgrass*. Milkweed Editions, pp. 293–302.
- Artist Exploration Options: Bright Ugochukwu Eke (Acid Rain), Maya Lin (What Is Missing?), Betsy Damon (Keepers of the Waters), Lara Baladi (Oum el Dounia), Eve Mosher (HighWaterLine), Cecilia Vicuña (Balsa Snake Raft), Roni Horn (Vatnasafn – Library of Water), Amy Sharrocks (Museum of Water), *Inhabitants* (Online Video Series on Water Politics)

Vocabulary

reciprocity; wetlands; hydrology; attenuation; flow; stormwater; salinity; permeability; attention; kinship; watershed; cycles



Week 10 | Midterm B: Progress Check & Preliminary Findings

Module Overview: Students report on progress with methods, partnerships, and material choices after integrating kin, water, and justice lenses. Emphasis is on clarity of evidence, ethical alignment, and next steps toward public sharing.

Deliverables Due:

- Updated Process Log (living document), v2 (new sources, experiments, stakeholder notes, access/consent, install thinking, etc.).
- Progress Check (slides) presented in class.
 - Peer Feedback Forms (for assigned peers).

Reminder: Project-specific turn-ins for each midterm and final project check-point are listed on Project Overview and Directions sheets; refer to these or the instructor if you have questions on what is due.



Week 11 | Environmental Justice: Culture and Power

Module Overview: We center who benefits, who bears risk, and who decides. Cultural strategies, such as satire, storytelling, counter-mapping, are positioned alongside policy terms to understand how power moves through environmental issues.

Focus Topics

- Ecological background: EJ history and principles; cumulative burden and sacrifice zones; procedural vs distributive justice.
- Visual knowledge-building: policy tools and data literacy; counter-mapping and testimony.
- Artistic thinking: representation, satire, and co-authorship ethics.

Readings Due

- Julie Sze (2021). "Climate Justice, Satire, and Hothouse Earth." In Demos, Scott & Banerjee (Eds.), *The Routledge Companion to Contemporary Art, Visual Culture, and Climate Change*. Routledge, pp. 173–181.
- Robin Wall Kimmerer (2013). "Defeating Windigo." In *Braiding Sweetgrass*. Milkweed Editions, pp. 374–379.
- Artist Exploration Options: Betye Saar (*The Liberation of Aunt Jemima*), Pedro Reyes (*Palas por Pistolas*), Mierle Laderman Ukeles (*Touch Sanitation*), Reverend Billy Talen (*What Would Jesus Buy?*), Bright Eke (*Acid Rain*), Rebecca Belmore (*Fountain*), Patrisse Cullors (*FREEDOM Portal*)

Vocabulary

environmental justice; satire; counter-narrative; frontline communities; representation; extractivism; consumption; restraint; generosity; community care



Week 12 | Sustainable Cities and Shared Spaces

Module Overview: Urban nature is approached as a socio-ecological system maintained by networks of care. We explore how artists, scientists, and land managers co-produce stewardship and how gratitude can be a civic practice.

Focus Topics

- Ecological background: urban socio-ecological systems; green infrastructure; urban heat island; stewardship networks.
- Visual knowledge-building: co-production among artists, scientists, and land managers; governance and equity in access to nature.
- Artistic thinking: participatory design for maintenance and long-term care.

Readings Due

- Lindsay K. Campbell, Chris Fremantle, David Maddox, Erika S. Svendsen, Sarah Hines, Mary Mattingly, Matthew López-Jensen, Nikki Lindt, Liza Paqueo & Michelle Johnson (2024). “Transdisciplinary and arts-centred approaches to stewardship and sustainability of urban nature.” *Landscape Research*, 1–18.
- Robin Wall Kimmerer (2013). “Allegiance to Gratitude.” In *Braiding Sweetgrass*. Milkweed Editions, pp. 103–107.
- Artist Exploration Options: Bonnie Ora Sherk (Crossroads Community – The Farm), Marjetica Potrč (Dry Toilet), Natalie Jeremijenko (Environmental Health Clinic), Heather & Ivan Morison (The Land of Cockaigne), Agnes Denes (Tree Mountain), Reverend Billy Talen (Stop Shopping Gospel Choir), Postcommodity (Repellent Fence)

Vocabulary

stewardship; transdisciplinarity; co-production; urban nature; social-ecological systems; living lab; relational aesthetics; ethics of care; civic stewardship; network governance; gratitude



Week 13 | Circularity and Material Afterlives

Module Overview: We examine how materials move through economies and ecologies, and what “circularity” can and cannot solve. Artistic practice is positioned as repair, maintenance, and critique of waste systems.

Focus Topics

- Ecological background: material flow analysis; recycling vs reuse vs reduction; circular economy promises and limits; global waste streams.
- Visual knowledge-building: extended producer responsibility; slow violence of waste ecologies.
- Artistic thinking: waste as material vocabulary; maintenance and repair as aesthetics.

Readings Due

- Carol Farbotko & Taufiq Kitara (2021). "The Political Ecology and Visual Culture of the Pacific Climate Warriors." In Demos, Scott & Banerjee (Eds.), *The Routledge Companion to Contemporary Art, Visual Culture, and Climate Change*. Routledge, pp. 399–408.
- George C. Odoh, Nneka S. Odoh & Ekene A. Anikpe (2014). "Waste and Found Objects as Potent Creative Resources: A Review of the Art-Is-Everywhere Project." *International Journal of Humanities and Social Sciences (IASSET: IJHSS)*, 3(6), pp. 1–14.
- Robin Wall Kimmerer (2013). "Windigo Footprints." In *Braiding Sweetgrass*. Milkweed Editions, pp. 303–309.
- Artist Exploration Options: Mierle Laderman Ukeles (Touch Sanitation), Simon Draper (Habitat for Artists), Mel Chin (Revival Field), Svetlana Ostapovici (Recycling Documentary Photography), Andy Gracie (Autoinducer_ph-1), Tattfoo Tan (Nature Matching System), Andrea Zittel (Independence Day Island), Nils-Udo (The Nest)

Vocabulary

political ecology; climate justice; frontline sovereignty; found object; reuse; recycling; upcycling; circular economy; waste-to-art; environmental degradation; windigo; restraint



Week 14 | Transformation, Rewilding, Collective Action

Module Overview: We close content with transformation: composting as method for materials and ideas; rewilding as a contested vision for multispecies futures; and collective action as the engine of public work. Students clarify theories of change before final share.

Focus Topics

- Ecological background: futures methods (scenarios, backcasting); rewilding frameworks; baseline shift; social movement basics.
- Visual knowledge-building: theory of change; evaluating impact without flattening to metrics.
- Artistic thinking: speculative design; composting as method for materials and ideas.

Readings Due

- Joy G. Bertling (2021). "(Com)postmodernity: Artists Cultivating a Lust for Mortality." *Art Education*, 74(4), pp. 51–57.
- Jens-Christian Svenning (2017). "Future Megafaunas: A Historical Perspective on the Potential for a Wilder Anthropocene." In Anna Lowenhaupt Tsing, Heather Swanson, Elaine Gan & Nils Bubandt (Eds.), *Arts of Living on a Damaged Planet: Ghosts and Monsters of the Anthropocene*. University of Minnesota Press, pp. g67–g81.
- Greta Thunberg (2019). "Together We Are Making a Difference." In *No One Is Too Small to Make a Difference*. Penguin Books, pp. 63–65.
- Artist Exploration Options: Joseph Beuys (7000 Oaks), Helen & Newton Harrison (Future Garden), Futurefarmers (This is Not a Drill), Natalie Jeremijenko (Feral Robotic Dogs), Superflex (Free Beer), Maya Lin (What Is Missing?), Lily Yeh (Barefoot Artists), Otobong Nkanga (Carved to Flow), Ursula Biemann (Deep Weather)

Vocabulary

compost; decomposition; regeneration; (com)postmodernity; rewilding; megafauna; baseline shift; anthropocene; collective action; responsibility



Week 15 | Finals Week 1 | Public Share Install/Delivery & Critique Round 1

Module Overview: Work is brought into public view and critiqued against course lenses: ethics, reciprocity, systems literacy, and public communication. Feedback focuses on clarity of claims, evidence, and care for audiences and stakeholders. (Each project type has specific check-in recommendations- see the Project Menu.)

Deliverables Due:

- Public Share: Install/Delivery: Project placed, installed, or otherwise delivered for audience encounter.
- Research Portfolio (preflight): Organized, in-progress documentation of process and outcomes to date (methods & ethics, stakeholder notes, materials/logistics, accessibility, evidence/captions).
 - Artist Statement (draft, 500–800 words): Research basis, key sources, methods/ethics,

and creative decisions articulated; connect to course themes and vocabulary.

- Peer Critique Sheets | Round 1: Structured feedback you give to assigned peers this week.

Reminder: Project-specific turn-ins for each midterm and final project check-point are listed on Project Overview and Directions sheets; refer to these or the instructor if you have questions on what is due.

Week 16 | Finals Week 2 | Critique Round 2, Reflection & Portfolio Submission

Module Overview: Final critiques emphasize synthesis and reflection: what changed, what evidence supports impact, and how the work can live on responsibly. Portfolios are finalized to document research, process, outcomes, and next steps. (Each project type has specific check-in recommendations- see the Project Menu.)

Deliverables Due:

- Final Creative Project (completed): Finished work per the approved proposal.
- Portfolio (final submission): Complete documentation of process, research, and results, including;
 - Artist Statement (final, 500-800 words): Revised and polished.
 - Final Reflection & Self- Assessment: Concise reflection on learning, impact, and next steps (use course vocabulary and lenses)
 - Public/Peer Response Synthesis + Critique Reflection (1–2 pages): What you heard from peers/audiences/partners in Weeks 15–16 and how you would iterate post-course

Reminder: Project-specific turn-ins for each midterm and final project check-point are listed on Project Overview and Directions sheets; refer to these or the instructor if you have questions on what is due.

Final Project: Creative Ecologies Inquiry Menu

Students will choose one project that fits their interests and creative style. Each includes research, a visual component, and a public share. All formats are scaffolded with checkpoints across the semester. Ideas or expansions for projects outside of this 'menu' are welcome, but should be presented and discussed with the instructor prior to the midterm proposal.

1. Eco-Aesthetic Atlas

Map an environmental memory, system, or journey using visual layers of image, story, and data.

This project invites you to reflect on place, memory, and movement through artistic mapping and personal geography.

May appeal to students in: Environmental Studies, Geography, Art, Anthropology, History, Public Health, International Studies

2. Creative Climate Lab

Build a prototype, poster, or installation that communicates climate research in creative ways. Use visuals, storytelling, or space to translate climate data into something your audience can feel and understand.

May appeal to students in: Environmental Science, Engineering, Communication, Biology, Design

3. Environmental Testimony

Create a visual memoir, documentary piece, or narrative about an ecological moment in your life.

You'll connect personal experience to larger systems by telling a true story through image, voice, or memory.

May appeal to students in: English, Film, Journalism, Social Work, Education, Women's and Gender Studies, Psychology, Sociology, Cultural Studies (including African American, Indigenous, Latinx & Asian American), International Studies

4. Art x Science Micro-Study

Combine artistic process with ecological data, pattern, or system to create something new. This is a chance to experiment with materials or processes rooted in scientific observation or systems thinking.

May appeal to students in: Biology, Data Analytics, Psychology, Art, Environmental Science

5. Sustainable Design Proposal

Pitch a sustainability-focused innovation that addresses a real-world need or local issue. Design a solution (practical, imaginative, or radical) and show how your creative idea can make change.

May appeal to students in: Business, Urban Planning, Architecture, Public Policy, Engineering, Environmental Policy, Natural Resources, International Studies

6. Visual Manifesto or Zine

Make a bold illustrated publication or poster series that expresses your ecological perspective. You'll mix image, text, and collage to voice a stance on an issue you care deeply about. May appeal to students in: Art, English, Journalism, Cultural Studies, Design, Sociology, Cultural Studies (including African American, Indigenous, Latinx & Asian American)

7. Material Transformation Project

Construct a visual work using found or discarded materials to reflect on waste and transformation.

Explore the stories, textures, and ethics of your materials while asking what it means to reuse and reimagine.

May appeal to students in: Sculpture, Sustainability, Architecture, Sociology, Environmental Science

8. Curriculum or Exhibit Plan

Design a learning or museum experience that helps others engage with an environmental idea.

You'll act as a teacher or curator, crafting accessible and creative entry points for your chosen audience.

May appeal to students in: Education, Museum Studies, Public History, Art Education, Environmental Humanities

9. Eco-Branding or Systems Campaign

Design a campaign or fake brand to critique or reimagine how sustainability is communicated.

Use humor, irony, or persuasion to reveal how systems are shaped- and how they might be seen differently.

May appeal to students in: Business, Marketing, Communication, Design, Political Science, Environmental Policy, Natural Resources

10. Multispecies Storybook or Illustrated Essay

Tell a story from the viewpoint of a plant, animal, or ecosystem through visuals and narrative. You'll use creative empathy to imagine the voice, needs, and perspective of another living being.

May appeal to students in: Veterinary Science, English, Psychology, Education, Art, Creative Writing

11. Restorative Site Proposal or "Lost Place" Archive

Honor or reimagine a site of ecological harm or memory through a creative proposal or archive.

This is a chance to reflect on what has been lost- and envision care, renewal, or remembrance through art.

May appeal to students in: Landscape Architecture, History, Urban Planning, Art, Cultural Studies, Environmental Policy, Natural Resources, Cultural Studies (including African American, Indigenous, Latinx & Asian American)

12. Sound or Audio-Environmental Piece

Record a podcast, soundwalk, or audio essay that explores ecological themes through listening.

You'll use sound to guide, immerse, or challenge your audience, focusing on what we hear- and what we ignore.

May appeal to students in: Music, Media Studies, Communication, English, Journalism, Psychology

13. Ecological Game or Interactive Experience

Design a game or tool that teaches others about systems, ethics, or ecological choices.

Create something people can play, explore, or question- where learning happens through interaction.

May appeal to students in: Game Design, Computer Science, Psychology, Education, Sociology

14. Future Artifact

Imagine and build an object from a possible ecological future, telling a story through design.

Invent a world, then give it shape through an object that reveals the values, struggles, or hopes of that future.

May appeal to students in: Design, Political Science, Philosophy, Art, Futures Studies, Anthropology

GE Theme course submission worksheet: Sustainability

Overview

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

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

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

Briefly describe how this course connects to or exemplifies the concept of this Theme (Sustainability)

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

This course explores sustainability through the lens of contemporary environmental art, focusing on human relationships with ecological systems such as land, water, food, and waste. Through creative research and interdisciplinary practice, students analyze how art can illuminate, critique, and reimagine sustainable futures.

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

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

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

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

	Course activities and assignments to meet these ELOs
ELO 1.1 Engage in critical and logical thinking about the topic or idea of the theme.	Students develop critical and logical thinking skills through weekly reading responses that ask them to interpret key environmental concepts, evaluate tensions or contradictions, and apply ideas to their own creative and analytical work.. For example, in Module 4 on land and landscape, students reflect on Robin Wall Kimmerer's chapter "The Honorable Harvest" and analyze how ethical relationships to land contrast with extractive systems. These reflections are supported by class discussion and critique, where students must articulate and defend their perspectives using evidence from the readings and artist case studies.
ELO 1.2 Engage in an advanced, in-depth, scholarly exploration of the topic or idea of the theme.	Students engage in sustained inquiry into ecological issues through interdisciplinary readings, visual analysis, and a final research-based creative project. Visual analysis includes examining environmental artworks for symbolic content, material choices, and aesthetic strategies used to address sustainability. Course texts such as <i>The Routledge Companion to Contemporary Art, Visual Culture, and Climate Change</i> and <i>Braiding Sweetgrass</i> introduce students to scholarly perspectives on climate justice, biodiversity, and visual culture. Throughout the course, students analyze artist case studies that model how sustainability is explored through public art, speculative design, and systems-based approaches. The midterm proposal and final project require students to synthesize these perspectives and apply them to a chosen sustainability topic.

<p>ELO 2.1 Identify, describe, and synthesize approaches or experiences as they apply to the theme.</p>	<p>Students engage in advanced exploration of each module topic through a combination of lectures, readings, and discussions.</p> <p>Lecture Course materials come from a variety of sources to help students engage in the relationship between sustainability and visual culture at an advanced level. Each module includes case studies of artists working with ecological topics such as waste, land use, biodiversity, or climate. Modules integrate perspectives from Indigenous knowledge, environmental humanities, and socially engaged art. Guest artist talks and videos are occasionally incorporated to offer real-world insights.</p> <p>Reading Course texts such as <i>Braiding Sweetgrass</i> and <i>Art and Climate Change</i> provide scholarly and personal perspectives that correspond with each module. Students are encouraged to expand their understanding by integrating outside resources or artist examples into their assignments. Supplemental readings are provided on Carmen for those who wish to explore further.</p> <p>Discussions Students complete weekly reading responses where they analyze texts, define key terms, connect material to their final projects, and reflect on personal experiences. This structure allows them to explore areas of interest and practice the interdisciplinary thinking needed to work across environmental and creative contexts.</p> <p>Activity Example: In the biodiversity and ecological kinship module, students create a <i>Species Spotlight Profile</i>, combining research on ecological threat, cultural symbolism, and artistic representation. This activity helps students synthesize approaches from art, environmental science, and cultural studies into a cohesive one-page response.</p>
<p>ELO 2.2 Demonstrate a developing sense of self as a learner through reflection, self-assessment, and creative work, building on prior experiences to respond to new and challenging contexts.</p>	<p>Reflection is embedded throughout the course in weekly assignments, discussions, and project planning. Students track their evolving understanding of sustainability through creative and written work, such as the <i>Food Ritual Reflection</i> or <i>Climate Memory Collage</i>. At midterm, they submit a project proposal that includes a written reflection, concept sketches, and peer feedback. These materials help students assess what is working, clarify their values, and prepare for the final project. This reflective arc helps students build confidence and clarity as they transition from ideation to a fully realized final project. The final artist statement and post-presentation reflection explicitly ask students to evaluate their process, articulate insights, and consider how their ideas changed across the term.</p>

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

<p>ELO 1.1 Engage in critical and logical thinking.</p>	<p><i>This course will build skills needed to engage in critical and logical thinking about immigration and immigration related policy through:</i> <i>Weekly reading response papers which require the students to synthesize and critically evaluate cutting-edge scholarship on immigration;</i> <i>Engagement in class-based discussion and debates on immigration-related topics using evidence-based logical reasoning to evaluate policy positions;</i> <i>Completion of an assignment which build skills in analyzing empirical data on immigration (Assignment #1)</i></p>
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<p>ELO 2.1 Identify, describe, and synthesize approaches or experiences.</p>	<p>Students engage in advanced exploration of each module topic through a combination of lectures, readings, and discussions.</p> <p><u>Lecture</u> Course materials come from a variety of sources to help students engage in the relationship between media and citizenship at an advanced level. Each of the 12 modules has 3-4 lectures that contain information from both peer-reviewed and popular sources. Additionally, each module has at least one guest lecture from an expert in that topic to increase students' access to people with expertise in a variety of areas.</p> <p><u>Reading</u> The textbook for this course provides background information on each topic and corresponds to the lectures. Students also take some control over their own learning by choosing at least one peer-reviewed article and at least one newspaper article from outside the class materials to read and include in their weekly discussion posts.</p> <p><u>Discussions</u> Students do weekly discussions and are given flexibility in their topic choices in order to allow them to take some control over their education. They are also asked to provide information from sources they've found outside the lecture materials. In this way, they are able to explore areas of particular interest to them and practice the skills they will need to gather information about current events, analyze this information, and communicate it with others.</p> <p>Activity Example: Civility impacts citizenship behaviors in many ways. Students are asked to choose a TED talk from a provided list (or choose another speech of their interest) and summarize and evaluate what it says about the relationship between civility and citizenship. Examples of Ted Talks on the list include Steven Petrow on the difference between being polite and being civil, Chimamanda Ngozi Adichie's talk on how a single story can perpetuate stereotypes, and Claire Wardle's talk on how diversity can enhance citizenship.</p>
<p>ELO 2.2 Demonstrate a developing sense of self as a learner through reflection, self-assessment, and creative work, building on prior experiences to respond to new and challenging contexts.</p>	<p>Students will conduct research on a specific event or site in Paris not already discussed in depth in class. Students will submit a 300-word abstract of their topic and a bibliography of at least five reputable academic and mainstream sources. At the end of the semester they will submit a 5-page research paper and present their findings in a 10-minute oral and visual presentation in a small-group setting in Zoom.</p> <p>Some examples of events and sites: The Paris Commune, an 1871 socialist uprising violently squelched by conservative forces</p>
	<p>Jazz-Age Montmartre, where a small community of African-Americans—including actress and singer Josephine Baker, who was just inducted into the French Pantheon—settled and worked after World War I. The Vélodrome d'hiver Roundup, 16-17 July 1942, when 13,000 Jews were rounded up by Paris police before being sent to concentration camps The Marais, a vibrant Paris neighborhood inhabited over the centuries by aristocrats, then Jews, then the LGBTQ+ community, among other groups.</p>

Goals and ELOs unique to Sustainability

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

GOAL 3: Students analyze and explain how social and natural systems function, interact, and evolve over time; how human wellbeing depends on these interactions; how actions have impacts on subsequent generations and societies globally; and how human values, behaviors, and institutions impact multi-faceted, potential solutions across time.

	Course activities and assignments to meet these ELOs
ELO 3.1 Describe elements of the fundamental dependence of humans on Earth and environmental systems, and on the resilience of these systems.	Throughout the course, students examine ecological systems that support human life, including food, water, land, and biodiversity. In Module 5, readings and assignments focus on water systems and their cultural and ecological roles. Students read “Climate Justice is Water Justice” and study artists like Betsy Damon who use art to promote stewardship and access. The <i>Water Soundwalk</i> assignment encourages students to explore human-water relationships through listening and interpretation. These activities highlight the dependence of human wellbeing on natural systems and emphasize the importance of ecological resilience.
ELO 3.2 Describe, analyze, and critique the roles and impacts of human activity and technology on both human society and the natural world, in the past, present, and future.	Modules such as <i>Transforming Energy and Resource Use</i> and <i>Circular Systems and Creative Waste Solutions</i> examine the social and ecological effects of extractive industry, energy infrastructure, and waste. Students read “Extractivism” and “Waste Aesthetics,” then engage in assignments like the <i>Material Transformation Project</i> , where they create an artwork from discarded materials and write about its origin and meaning. This encourages critical thinking about consumption and sustainability, as students consider historical systems, current impacts, and possible futures.
ELO 3.3 Devise informed and meaningful responses to problems and arguments in the area of sustainability based on the interpretation of appropriate evidence and an explicit statement of values.	The final <i>Creative Ecologies Inquiry Project</i> asks students to identify a sustainability issue and respond through a research-based creative project. Students must integrate visual or spatial work with research sources, ecological analysis, and a clearly articulated ethical or values-based stance. For example, a student designing an <i>Eco-Branding Campaign</i> critiques corporate greenwashing by using satire and design theory to challenge misleading sustainability messages. The required artist statement explains their sources, concept, and ethical reasoning.

Research and Creative Inquiry Course Inventory

Overview

The GE allows students to take a single, 4+ credit course to satisfy a particular GE Theme requirement if that course includes key practices that are recognized as integrative and high impact. Courses seeking one of these designations need to provide a completed Integrative Practices Inventory at the time of course submission. This will be evaluated with the rest of the course materials (syllabus, Theme Course submission document, etc). Approved Integrative Practices courses will need to participate in assessment both for their Theme category and for their integrative practice.

Please enter text in the boxes below to describe how your class will meet the expectations of Research and Creative Inquiry courses. It may be helpful to consult with the OSU Office of Undergraduate Research and Creative Inquiry. You may also want to consult your Director of Undergraduate Studies or appropriate support staff person as you complete this Inventory and submit your course.

Please use language that is clear and concise and that colleagues outside of your discipline will be able to follow. You are encouraged to refer specifically to the syllabus submitted for the course, since the reviewers will also have that document. Because this document will be used in the course review and approval process, you should be as specific as possible, listing concrete activities, specific theories, names of scholars, titles of textbooks etc.

Accessibility

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

Pedagogical Practices for Research and Creative Inquiry Courses

Course subject & number

Undergraduate research is defined by the Council on Undergraduate Research (CUR) as an inquiry or investigation conducted by an undergraduate student that makes an *original* intellectual or *creative* contribution to the discipline. Undergraduate creative activity is the parallel to research, engaging in a rigorous creative process using (inter)disciplinary methods to produce new work.

In the context of the 4-credit GEN Theme High Impact Practice (which, by definition, is a more robust course than a non-HIP 3-credit Theme course—since student will take one 4-credit course instead of taking two 3-credit courses), research or creative inquiry requires a level of rigor and engagement that goes beyond what is routinely already included in a 3-credit Theme course in that discipline. It will generally mean that students are either (1) instructed in and engage in original research and the production and/or analysis of new understanding or data used in the preparation of a final paper, report, or project characteristic of the discipline, *or* (2) they are instructed in and engage in the primary production and performance or display of new creative work characteristic of the discipline.

Further comments and clarifications:

- The Creative Inquiry or Research component should be integrated throughout a *substantial* portion of the course (not just at the very end, for example).
- The Creative Inquiry or Research component should connect to the Theme and to the subject/content of the course. If the course at hand is requesting two Themes, then the research component or creative work should fully pertain to both Themes.

1. Disciplinary expectations and norms: Different disciplines at the university define original research and creative inquiry differently. Please explain what the expectations/norms of your discipline are for original research or creative inquiry. How is new understanding developed in your field? How does the creative process amplify knowledge in the field? (This information should also be readily visible on the syllabus.)

In the field of environmental and socially engaged art, original research is defined as creative inquiry. This involves generating new understanding through the combination of conceptual development, material exploration, and critical reflection. Rather than culminating solely in written work, research in this discipline often results in visual, spatial, or participatory artworks that examine ecological questions through context-specific and embodied approaches.

Knowledge in this field is developed through integrating theory with artistic practice and systems thinking. Students investigate the relationships between humans and environments by using tools such as visual culture analysis, site observation, creative mapping, and speculative storytelling. The creative process contributes to disciplinary knowledge by reframing environmental issues like climate change, biodiversity, or waste in ways that are visual, metaphorical, and relational.

In this course, students learn to see artistic production as both a form of research and a mode of public communication. Their final projects are expected to demonstrate original inquiry, connect to at least one ecological theme, and apply methods introduced throughout the semester. This approach is visible in the syllabus and supported through the Creative Ecologies Inquiry Project Menu, which provides research-based creative options for students across disciplines.

2. Teaching methods and practices: Which class activities and materials will be used to teach students the research methodology and/or research practices or the methods and practices of creative inquiry typical or relevant in your discipline? How will the potential ethical implications for research or creative inquiry in the field be addressed in the course? (This information should also be readily visible on the syllabus.)

Students are introduced to creative inquiry methods through weekly readings, artist case studies, classroom activities, and scaffolded assignments. The course is grounded in interdisciplinary texts that model this approach, including:

- *To Life! Eco Art in Pursuit of a Sustainable Planet* by Linda Weintraub
- *Braiding Sweetgrass* by Robin Wall Kimmerer
- *The Routledge Companion to Contemporary Art, Visual Culture, and Climate Change*, edited by Demos, Scott, and Banerjee

These texts are connected directly to course modules such as "Rethinking Climate and Atmosphere," "Circular Systems and Creative Waste Solutions," and "Urban Ecology and Cultural Renewal." Through these, students are introduced to research practices like ecological observation, participatory design, restoration aesthetics, speculative visual thinking, and systems mapping.

Ethical dimensions of research are integrated into course discussions, especially when addressing climate justice, land use, and community representation. In Module 9, for example, students are asked to consider whose stories are centered or excluded in environmental narratives, and how their own perspective shapes the work they produce.

3. Implementing: Through which class activities and materials will the students be given opportunities to practice disciplinary research or creative inquiry techniques, methods, and skills to create new knowledge or advance praxis? (This information should also be readily visible on the syllabus.)

Students apply creative inquiry methods through a range of hands-on assignments. Each week, they choose one creative or reflective prompt connected to the module's topic. These assignments may include:

- Designing a zine layout inspired by food systems (Module 3)
- Creating a three-panel storyboard about soil erosion or land change (Module 4)
- Building a species profile that explores ecological threat and cultural symbolism (Module 7)
- Making a collage or sound sketch to reflect on memory, weather, or place (Modules 5 and 10)

The final project serves as the central focus of the course and is designed to integrate original research, creative inquiry, and ecological thinking. From the start of the semester, students begin developing ideas through weekly thought assignments, reading responses, and module-based explorations of topics such as climate systems, land and water stewardship, waste, food, and biodiversity. These smaller assignments build foundational skills and help students identify themes, materials, and methods aligned with their interests.

Midway through the semester, students submit a Midterm Proposal to formally outline their project direction. This proposal includes a concept overview, sketches or notes, a materials list, an initial set of research sources, peer feedback notes, and a planning timeline. The midterm functions as a major checkpoint, giving students the opportunity to receive structured feedback, clarify their ecological question, and refine their creative approach. It ensures students are supported and prepared to move confidently into the final phase of the course, where they complete and publicly share their Creative Ecologies Inquiry Project.

4. Demonstration of competence: Disciplines develop and share new knowledge or creative work in different ways. Through which activity or activities will students first be taught and then be involved in a demonstration of competence in an appropriate format for the discipline (e.g., a significant public communication of research, display of creative work, or community scholarship celebration)? The form and standard should approximate those used professionally in the field. (This information should also be readily visible on the syllabus.)

The final project, called the Creative Ecologies Inquiry, is the primary demonstration of student learning. It requires students to develop an original creative work that explores an ecological question, theme, or system. Students select from a project menu with options such as:

- A speculative object from a possible ecological future
- A visual memoir or documentary
- An artist-curated exhibit, zine, or climate data installation
- An educational tool, game, or design prototype

All projects must include a visual or multimodal component, a written artist statement that explains the research process and concept, and a public sharing element. Public sharing may include in-class critique, artist talks, gallery-style displays, or peer showcases. These opportunities reflect professional practices in contemporary art, design, and environmental storytelling.

Competency is evaluated based on the clarity of research integration, creative execution, and engagement with ecological topics introduced throughout the semester.

5. Scaffolding and mentoring: Explain how the creative inquiry or research project will be scaffolded across multiple assignments or one large project broken up across the course (e.g., specific explanations about reviewing literature, developing methods, collecting data, interpreting or developing a concept or idea into a full-fledged production or artistic work). Each pertinent assignment should help students build and demonstrate skills contributing to the larger project. Meaningful feedback and mentoring should be provided by the instructor at regular intervals to inform next steps in the process. (This information should also be readily visible on the syllabus.)

The research and creative process is scaffolded across the full semester. Students complete weekly responses and thought assignments that introduce methods like speculative design, mapping, storytelling, and reuse. These smaller tasks prepare students for more complex work later in the course.

Key checkpoints include:

- A Midterm Proposal with sketches or notes, initial research sources, a materials list, and planning sheet
- A Peer Workshop during Midterm Week for exchanging feedback and refining direction
- Project Check-Ins where students reflect on progress and raise questions for support throughout the second half of the semester

Mentoring is built into the course through instructor feedback on weekly submissions, in-class discussion, peer critiques, and scheduled check-ins. This structure ensures students receive guidance as they develop technical, conceptual, and reflective skills.

6. Reflection: Explain how the course offers students opportunities for reflection on their own developing skills and their status as learners and as researchers or creatives. (This information should also be readily visible on the syllabus.)

Reflection is a central component of both the course structure and individual assignments. Students engage in weekly reflections through reading responses and creative prompts that ask them to connect course content to personal experience and emerging ideas.

During the Midterm Proposal, students complete a written reflection on what is working, what is challenging, and what questions they have. The Final Project includes a 500 to 800-word artist statement and a public-facing presentation. These pieces allow students to articulate how their thinking has evolved, what they have learned, and how they might continue their inquiry beyond the course.

By emphasizing reflection throughout the course, students are encouraged to see themselves not just as learners but as emerging creative researchers whose work has both personal and public meaning.

Distance Approval Cover Sheet

For Permanent DL/DH Approval | College of Arts and Sciences
(Updated 2-1-24)

Course Number and Title:

Carmen Use

When building your course, we recommend using the [ASC Distance Learning Course Template](#) for CarmenCanvas. See [Carmen: Common Sense Best Practices](#) and [Carmen Fast Facts for Instructors](#) for more on using CarmenCanvas

☐ A Carmen site will be created for the course, including a syllabus and gradebook at minimum.

If no, why not?

Syllabus

☐ Proposed syllabus uses the ASC distance learning syllabus template, includes boilerplate language where required, as well as a clear description of the technical and academic support services offered, and how learners can obtain them.

☐ Syllabus is consistent and is easy to understand from the student perspective.

☐ Syllabus includes a schedule with dates and/or a description of what constitutes the beginning and end of a week or module.

☐ If there are required synchronous sessions, the syllabus clearly states when they will happen and how to access them.

Additional comments (optional).



Instructor Presence

For more on instructor presence: [About Online Instructor Presence](#).

For more on Regular and Substantive Interaction: [Regular Substantive Interaction \(RSI\) Guidance](#)

Students should have opportunities for regular and substantive academic interactions with the course instructor. Some ways to achieve this objective:

- ☐ Instructor monitors and engages with student learning experiences on a regular and substantive cadence.

Explain your plan for understanding student experiences of the course and how the instructor will be responsive to those experiences (**required**).

- ☐ Regular instructor communications with the class via announcements or weekly check-ins.
- ☐ Instructional content, such as video, audio, or interactive lessons, that is visibly created or mediated by the instructor.
- ☐ Regular participation in class discussion, such as in Carmen discussions or synchronous sessions.
- ☐ Regular opportunities for students to receive personal instructor feedback on assignments.

Please comment on this dimension of the proposed course (or select/explain methods above).

Delivery Well-Suited to DL/DH Environment

Technology questions adapted from the [Quality Matters](#) rubric. For information about Ohio State learning technologies: [Toolsets](#).

- ☐ The tools used in the course support the learning outcomes and competencies.
- ☐ Course tools promote learner engagement and active learning.
- ☐ Technologies required in the course have been vetted for accessibility, security, privacy and legality by the appropriate offices and are readily and reasonably obtainable.
- ☐ Links are provided to privacy policies for all external tools required in the course.

Additional technology comments:

Which components of this course are planned for synchronous delivery and which for asynchronous delivery (**required**)? (For DH, address what is planned for in-person meetings as well)

If you believe further explanation would be helpful, please comment on how course activities have been adjusted for distance learning:



Workload Estimation

For more information about estimating student workload, see [Workload Estimation](#).

- ☐ Course credit hours align with estimated average weekly time to complete the course successfully.
- ☐ Course includes regular substantive interaction well-suited to the learning environment at a frequency and engagement level appropriate to the course.

Provide a brief outline of a typical course week, categorizing course activities and estimating the approximate time to complete them or participate (**required**):

- ☐ In the case of course delivery change requests, the course demonstrates comparable rigor in meeting course learning outcomes.

Accessibility

See [Creating an Accessible Course](#) for more information. For tools and training on accessibility: [Digital Accessibility Services](#).

- ☐ Instructor(s) teaching the course will have taken Digital Accessibility training (starting in 2022) and will ensure all course materials and activities meet requirements for diverse learners, including alternate means of accessing course materials when appropriate.
- ☐ Information is provided about the accessibility of all technologies required in the course. All third-party tools (tools without campus-wide license agreements) have their accessibility statements included.

Description of any anticipated accommodation requests and how they have been/will be addressed.



Additional comments (optional):

Academic Integrity

For more information: [*Promoting Academic Integrity*](#).

- ☐ The course syllabus includes online-specific policies about academic integrity, including specific parameters for each major assignment:
- ☐ Assignments are designed to deter cheating and plagiarism and/or course technologies such as online proctoring or plagiarism check or other strategies are in place to deter cheating.

Additional comments (optional):

Frequent, Varied Assignments/Assessments

For more information: [*Designing Assessments for Students*](#).

Student success in online courses is maximized when there are frequent, varied learning activities. Possible approaches:

- ☐ Opportunities for students to receive course information through a variety of different sources, including indirect sources, such as textbooks and lectures, and direct sources, such as scholarly resources and field observation.
- ☐ Variety of assignment formats to provide students with multiple means of demonstrating learning.
- ☐ Opportunities for students to apply course knowledge and skills to authentic, real-world tasks in assignments.

Comment briefly on the frequency and variety of assignment types and assessment approaches used in this course or select methods above (**required**):

Community Building

For more information: [Student Interaction Online](#) and [Creating Community on Your Online Course](#)

Students engage more fully in courses when they have an opportunity to interact with their peers and feel they are part of a community of learners. Possible approaches:

- ☐ Opportunities for students to interact academically with classmates through regular class discussion or group assignments.
- ☐ Opportunities for students to interact socially with classmates, such as through video conference sessions or a course Q&A forum.
- ☐ Attention is paid to other ways to minimize transactional distance (psychological and communicative gaps between students and their peers, instructor, course content, and institution).

Please comment on this dimension of the proposed course (or select methods above)

Transparency and Metacognitive Explanations

For more information: [Increasing Transparency and Metacognition](#)

Students have successful, meaningful experiences when they understand how the components of a course connect together, when they have guidance on how to study, and when they are encouraged to take ownership of their learning. Possible approaches:

- ☐ Instructor explanations about the learning goals and overall design or organization of the course.
- ☐ Context or rationale to explain the purpose and relevance of major tasks and assignments.

- ☐ Guidance or resources for ancillary skills necessary to complete assignments, such as conducting library research or using technology tools.
- ☐ Opportunities for students to take ownership or leadership in their learning, such as by choosing topics of interest for an assignment or leading a group discussion or meeting.
- ☐ Opportunities for students to reflect on their learning process, including their goals, study strategies, and progress.
- ☐ Opportunities for students to provide feedback on the course.

Please comment on this dimension of the proposed course (or select methods above):

Additional Considerations

Comment on any other aspects of the online delivery not addressed above (optional):

Syllabus and cover sheet reviewed by *Bob Mick* on *10/30/25*

Reviewer Comments:

Additional resources and examples can be found on [ASC's Office of Distance Education](#) website.



Attachment from ODE/Bob Mick

Art Education 2800 – Nature in Mind: Visual Responses to the Living World

I am returning the signed Distance Approval Cover Sheet after completing the review of the distance learning syllabus and cover sheet. Below are my comments regarding the syllabus.

1. Instructor Presence and Regular Substantiative Interaction (RSI):

Regular and substantiative interaction will exist on a regular weekly basis in the course between the instructor and students that includes:

- Direct instruction (recorded lectures each week, 3 live synchronous sessions with small groups)
- Instructor assessing and providing feedback on all student's course work, assignments, discussion board posts and reading responses on a regular basis and during synchronous sessions
- Facilitating group discussion (required participation in discussion board posts for reading responses and required responses to other students with instructor monitoring and providing feedback and grading)
- Facilitating group projects (midterm and final project presentations and review by other students with feedback)
- Instructor providing opportunities to ask questions on content of course through email, discussion boards, and live class sessions or office hours

2. How this Online Course Works

This section provides clear direction for the students so they are aware of what they will be expected to complete each week and how they will interact with the instructor in this online course.

3. Credit hours and work expectations

The information in the syllabus and cover sheet states the total amount of time to be spent on this course with direct and indirect instruction is an average of 12 hours minimum per week. This is correct for a 4 cr hr, 14-week course.

4. Description of Major Assignments

All major assignments are clearly explained.

Subject: RE: Seeking concurrence
Date: Sunday, January 4, 2026 at 2:45:16 PM Eastern Standard Time
From: Freudenstein, John
To: Pace, Lauren
Attachments: image002.png, image003.png

Dear Lauren:

After going through the syllabus of ARTEDUC 2800, I am happy to report that EEOB gives concurrence to the course and wishes you success with it.

Best wishes,

John



John V. Freudenstein, PhD

Professor
Vice Chair for Undergraduate Studies
Director of the Herbarium (OS)
Dept. of Evolution, Ecology and Organismal Biology
1315 Kinnear Road
Columbus, OH 43212
614-688-0363
freudenstein.1@osu.edu eeob.osu.edu

From: Pace, Lauren <pace.162@osu.edu>
Sent: Friday, January 2, 2026 8:21 AM
To: Freudenstein, John <freudenstein.1@osu.edu>; Kubatko, Laura <lkubatko@stat.osu.edu>
Cc: wilson, Gloria <wilson.5325@osu.edu>
Subject: Re: Seeking concurrence

Thank you!



Lauren Pace, MA

Academic Program Specialist & Lecturer
Arts Administration, Education and Policy
231 Sullivant Hall
1813 North High Street
Columbus, OH 43210

(614) 292-4123 Office
pace.162@osu.edu

From: Freudenstein, John <freudenstein.1@osu.edu>
Date: Sunday, December 28, 2025 at 12:23 PM
To: Kubatko, Laura <lkubatko@stat.osu.edu>, Pace, Lauren <pace.162@osu.edu>
Cc: wilson, Gloria <wilson.5325@osu.edu>
Subject: RE: Seeking concurrence

Everyone:

I will handle this request this week.

Best holiday wishes,

John

From: Kubatko, Laura <lkubatko@stat.osu.edu>
Sent: Saturday, December 27, 2025 3:15 PM
To: Pace, Lauren <pace.162@osu.edu>
Cc: wilson, Gloria <wilson.5325@osu.edu>; Freudenstein, John <freudenstein.1@osu.edu>; Kubatko, Laura <lkubatko@stat.osu.edu>
Subject: Re: Seeking concurrence

Hi Lauren,

Our Undergrad Studies Chair is John Freudenstein(.1), who I've copied on this message.

Thanks,
Laura

From: "Pace, Lauren" <pace.162@osu.edu>
Date: Tuesday, December 23, 2025 at 9:09 AM
To: "Kubatko, Laura" <lkubatko@stat.osu.edu>
Cc: "wilson, Gloria" <wilson.5325@osu.edu>
Subject: Seeking concurrence

Dear Dr. Kubatko,

My name is Lauren Pace and I'm the Academic Program Specialist in the Department of Arts Administration, Education and Policy in the College of Arts and Sciences.

We are in the process of submitting a new GE course called ARTEDUC 2800: Nature in Mind: Visual Responses to the Living World and since the course deals with the environment, we are

seeking concurrence from several ASC departments per request from the ASC Curriculum Committee.

I am unsure of what the Undergraduate Studies Chair is in the Department of Evolution, Ecology, and Organismal Biology so I am sharing our syllabus and corresponding GE documents. Could you share who I should be communicating with in EEOB's department? I've also copied my Undergraduate Studies Chair, Dr. gloria wilson.

I know we are about to start the academic recess so if you would be able to let me know at the start of the spring semester, we would be appreciative.

Thank you!
Lauren



Lauren Pace, MA

Academic Program Specialist & Lecturer
Arts Administration, Education and Policy
231 Sullivant Hall
1813 North High Street
Columbus, OH 43210
(614) 292-4123 Office
pace.162@osu.edu

Subject: Re: Seeking concurrence
Date: Monday, December 29, 2025 at 9:35:49 AM Eastern Standard Time
From: Nzitatira, Hollie
To: Pace, Lauren
CC: wilson, Gloria
Attachments: image001[49].png

Hi Lauren,

I'm happy to grant concurrence! Thank you!

Hollie

From: Pace, Lauren <pace.162@osu.edu>
Sent: Tuesday, December 23, 2025 9:29:39 AM
To: Nzitatira, Hollie <nzitatira.1@osu.edu>
Cc: wilson, Gloria <wilson.5325@osu.edu>
Subject: Seeking concurrence

Dear Dr. Nzitatira,

My name is Lauren Pace and I'm the Academic Program Specialist in the Department of Arts Administration, Education and Policy in the College of Arts and Sciences.

We are in the process of submitting a new GE course called ARTEDUC 2800: Nature in Mind: Visual Responses to the Living World and since the course deals with the environment, we are seeking concurrence from several ASC departments per request from the ASC Curriculum Committee.

Because Sociology is part of the Environmental Arts and Humanities Minor, I am reaching out to you as the Director of Undergraduate Studies and am sending along our syllabus and corresponding GE documents for your review. I've also copied my Undergraduate Studies Chair, Dr. gloria wilson.

I know we are about to start the academic recess so if you would be able to review the course at the start of the spring semester, we would be appreciative.

Thank you!
Lauren



Lauren Pace, MA
Academic Program Specialist & Lecturer
Arts Administration, Education and Policy
231 Sullivant Hall
1813 North High Street

Columbus, OH 43210
(614) 292-4123 Office
pace.162@osu.edu

Subject: RE: Seeking concurrence
Date: Tuesday, December 23, 2025 at 1:27:31 PM Eastern Standard Time
From: Griffith, W. Ashley
To: Pace, Lauren, Cook, Ann, wilson, Gloria
Attachments: image001.png

Hi Lauren – We can grant concurrence before the holidays. This looks like super cool class. Good luck!

Sincerely,
Ashley

W. Ashley Griffith, PhD
Professor
Associate Director for Administration
School of Earth Sciences
The Ohio State University
275 Mendenhall Laboratory, 125 South Oval Mall, Columbus, OH 43210-1308
Office Location: ML 381
Cell: 330-285-4650
Webpage: <http://u.osu.edu/griffith.233/>

From: Pace, Lauren <pace.162@osu.edu>
Sent: Tuesday, December 23, 2025 1:19 PM
To: Cook, Ann <cook.1129@osu.edu>; Griffith, W. Ashley <griffith.233@osu.edu>; wilson, Gloria <wilson.5325@osu.edu>
Subject: Re: Seeking concurrence

Thank you!



Lauren Pace, MA
Academic Program Specialist & Lecturer
Arts Administration, Education and Policy
231 Sullivant Hall
1813 North High Street
Columbus, OH 43210
(614) 292-4123 Office
pace.162@osu.edu

From: Cook, Ann <cook.1129@osu.edu>
Date: Tuesday, December 23, 2025 at 10:41 AM
To: Pace, Lauren <pace.162@osu.edu>, Griffith, W. Ashley <griffith.233@osu.edu>, wilson, Gloria <wilson.5325@osu.edu>

Subject: FW: Seeking concurrence

Hi Lauren - Ashley Griffith (included here) handles Earth Science concurrence. Thanks,
Ann

From: Pace, Lauren <pace.162@osu.edu>
Date: Tuesday, December 23, 2025 at 9:03 AM
To: Cook, Ann <cook.1129@osu.edu>
Cc: wilson, Gloria <wilson.5325@osu.edu>
Subject: Seeking concurrence

Dear Dr. Cook,

My name is Lauren Pace and I'm the Academic Program Specialist in the Department of Arts Administration, Education and Policy in the College of Arts and Sciences.

We are in the process of submitting a new GE course called ARTEDUC 2800: Nature in Mind: Visual Responses to the Living World and since the course deals with the environment, we are seeking concurrence from several ASC departments per request from the ASC Curriculum Committee.

I found your name on the on the School of Earth Sciences website as the Director of Undergraduate Studies and am sending along our syllabus and corresponding GE documents for your review. I've also copied my Undergraduate Studies Chair, Dr. gloria wilson.

I know we are about to start the academic recess so if you would be able to review the course at the start of the spring semester, we would be appreciative.

Thank you!
Lauren



Lauren Pace, MA
Academic Program Specialist & Lecturer
Arts Administration, Education and Policy
231 Sullivant Hall
1813 North High Street
Columbus, OH 43210
(614) 292-4123 Office
pace.162@osu.edu

Subject: FW: Seeking contact for concurrence request
Date: Wednesday, November 26, 2025 at 2:12:13 PM Eastern Standard Time
From: Matyas, Cory
To: Pace, Lauren, wilson, Gloria
Attachments: image001.png, image003.png

Hi Lauren,
Dr. Andy May is our College Committee on Academic Affairs representative from Environmental Engineering. Please see his concurrence below.

Have a great long weekend!
Cory



Corinne Matyas
Assistant Dean of Curriculum and Assessment
College of Engineering
Hitchcock Hall | 2070 Neil Ave. | Columbus, OH 43210
614-292-2154 | matyas.3@osu.edu

From: May, Andy <may.561@osu.edu>
Date: Wednesday, November 26, 2025 at 11:21 AM
To: Matyas, Cory <matyas.3@osu.edu>
Subject: RE: Seeking contact for concurrence request

Hi Cory,

I'm fine with providing concurrence for this course. While ENVENG students will cover many of the topics within the syllabus, the overlap only fits into the ecological background for each topic, which appears to be the context for the topics that directly address the course goals/learning outcomes.

Andy

From: Matyas, Cory <matyas.3@osu.edu>
Sent: Wednesday, November 26, 2025 11:00 AM
To: May, Andy <may.561@osu.edu>
Subject: FW: Seeking contact for concurrence request

Hi Andy,
We received this concurrence request from ASC. I thought ENVENG should weigh in. If you think anyone else should take a look, let me know! They usually want concurrence within 2 weeks - which would be Dec 10.

Happy Thanksgiving!!
Cory



Corinne Matyas

Assistant Dean of Curriculum and Assessment

College of Engineering

Hitchcock Hall | 2070 Neil Ave. | Columbus, OH 43210

614-292-2154 | matyas.3@osu.edu

From: Pace, Lauren <pace.162@osu.edu>
Date: Wednesday, November 26, 2025 at 10:46 AM
To: Matyas, Cory <matyas.3@osu.edu>
Cc: wilson, Gloria <wilson.5325@osu.edu>
Subject: Seeking contact for concurrence request

Good morning, Dr. Matyas,

My name is Lauren Pace and I'm the Academic Program Specialist in the Department of Arts Administration, Education and Policy in the College of Arts and Sciences.

We are in the process of submitting a new GE course called ARTEDUC 2800: Nature in Mind: Visual Responses to the Living World and since the course deals with the environment, we are seeking concurrence from several colleges.

I found your name on the College of Engineering's website and see that you are the Assistant Dean for Curriculum & Assessment. I don't know if you are the correct contact but wondered if you know who may be, given the size of the College of Engineering. Any guidance you can provide is appreciated.

Thank you!
Lauren



Lauren Pace, MA

Academic Program Specialist & Lecturer

Arts Administration, Education and Policy

231 Sullivant Hall

1813 North High Street

Columbus, OH 43210

(614) 292-4123 Office

pace.162@osu.edu

Subject: Re: Seeking contact for concurrence request
Date: Monday, December 1, 2025 at 1:13:48 PM Eastern Standard Time
From: Ralph, Anne
To: Pace, Lauren
CC: wilson, Gloria
Attachments: image001[65].png, image001.png

Hi, Lauren,

Thanks for your email. I handle all the concurrence requests for the College of Law, so I took a look at this. This looks like a wonderful course! Law is pleased to grant concurrence.

Please let me know if there is anything else I can do to support this course.

Best,
Anne



Anne E. Ralph

Morgan E. Shipman Professor in Law
Associate Dean for Academic Affairs & Strategic Initiatives
Michael E. Moritz College of Law
55 West 12th Avenue | Columbus, OH 43210
614-247-4797 Office | ralph.52@osu.edu
Pronouns: she/her/hers

From: Pace, Lauren <pace.162@osu.edu>
Date: Wednesday, November 26, 2025 at 12:23 PM
To: Ralph, Anne <ralph.52@osu.edu>
Cc: wilson, Gloria <wilson.5325@osu.edu>
Subject: Seeking contact for concurrence request

Dear Anne,

My name is Lauren Pace and I'm the Academic Program Specialist in the Department of Arts Administration, Education and Policy in the College of Arts and Sciences. I actually met with you when Rachel Skaggs proposed the art and law course being created.

We are in the process of submitting a new GE course called ARTEDUC 2800: Nature in Mind: Visual Responses to the Living World and since the course deals with the environment, we are seeking concurrence from several colleges.

I am trying to track down the appropriate contact for a concurrence request and since you are

the Associate Dean for Academic Affairs, I wondered if you might be able to point me in the right direction. I tried finding someone affiliated with environmental law and only one name popped up. Any guidance you can provide is appreciated.

Attached you will find our syllabus and corresponding GE documents. I've also copied my Undergraduate Studies Chair, Dr. gloria wilson. Please let me know if you have any questions and we look forward to hearing from you.

Thank you!
Lauren



Lauren Pace, MA
Academic Program Specialist & Lecturer
Arts Administration, Education and Policy
231 Sullivant Hall
1813 North High Street
Columbus, OH 43210
(614) 292-4123 Office
pace.162@osu.edu

Tuesday, December 23, 2025 at 9:30:16 AM Eastern Standard Time

Subject: Concurrence: ARTEDUC 2800: Nature in Mind: Visual Responses to the Living World
Date: Tuesday, December 23, 2025 at 8:51:37 AM Eastern Standard Time
From: Osborne, Jeanne
To: Pace, Lauren
CC: Vankeerbergen, Bernadette
Attachments: image001.png, image002.png

Dear Lauren,

I apologize for the delay in responding – last week was full of preparation for commencement!

On behalf of the College of Food, Agricultural, and Environmental Sciences, please accept concurrence for the proposal for a new undergraduate course, ARTEDUC 2800, 'Nature in Mind: Visual Responses to the Living World'. This proposal has been reviewed by the Department of Agricultural Communication, Education, and Leadership and the School of Environment and Natural Resources in the CFAES, which have responded with concurrence.

The CFAES supports this proposal and appreciates the opportunity to review the new course proposal.

Please let me know if you have any questions or need additional information.

Sincerely,

Jeanne



Jeanne M. Osborne

Assistant Dean for Academic Affairs
College of Food, Agricultural, and Environmental Sciences
100E Agricultural Administration, 2120 Fyffe Rd.
Columbus, OH 43210
Tel: 614-292-1734
Fax: 614-292-1218
e-mail: Osborne.2@osu.edu

'Unexpected kindness is the most powerful, least costly, and most underrated agent of human change' (Bob Kerrey)

From: Pace, Lauren <pace.162@osu.edu>
Sent: Wednesday, November 26, 2025 11:18 AM

Subject: History grants concurrence for ArtEduc 2800
Date: Friday, January 16, 2026 at 12:26:33 PM Eastern Standard Time
From: Reed, Christopher
To: Pace, Lauren, Irwin, Raymond
CC: wilson, Gloria
Attachments: image001[9].png

Hi Lauren,

The History department confirms concurrence for your new GE course called ARTEDUC 2800: Nature in Mind: Visual Responses to the Living World.

Thank you,

Chris Reed

Christopher A. Reed
Chair, Undergraduate Teaching Committee, 2024-26
Assoc Prof of Modern Chinese & East Asian History
Department of History
The Ohio State University
Columbus, Ohio 43210
reed.434@osu.edu

On 12/23/25, 11:51 AM, "Pace, Lauren" <pace.162@osu.edu> wrote:

That works for us, thank you!

Have a great winter break.
Lauren



Lauren Pace, MA
Academic Program Specialist & Lecturer
Arts Administration, Education and Policy
231 Sullivant Hall
1813 North High Street
Columbus, OH 43210
(614) 292-4123 Office
pace.162@osu.edu

From: Reed, Christopher <reed.434@osu.edu>
Date: Tuesday, December 23, 2025 at 11:45 AM
To: Pace, Lauren <pace.162@osu.edu>, Irwin, Raymond <irwin.8@osu.edu>
Cc: wilson, Gloria <wilson.5325@osu.edu>, Reed, Christopher <reed.434@osu.edu>
Subject: Re: Seeking concurrence

Hi Lauren,

Thanks for your email and request of concurrence from History.

As you point out, the Winter Break is about to start (maybe today). For this reason, if I circulate your dox now, I doubt we'll get a complete or even adequate response from the History faculty.

Spring semester starts Jan 12 so I think it makes sense to circulate the dox then with a short deadline. If you disagree, please write back.

Happy Holidays,

Chris

Christopher A. Reed
Chair, Undergraduate Teaching Committee, 2024-26
Assoc Prof of Modern Chinese & East Asian History
The Ohio State University
Columbus, Ohio 43210
reed.434@osu.edu

On 12/23/25, 9:27 AM, "Pace, Lauren" <pace.162@osu.edu> wrote:

Dear Dr. Reed and Ray,

My name is Lauren Pace and I'm the Academic Program Specialist in the Department of Arts Administration, Education and Policy in the College of Arts and Sciences.

We are in the process of submitting a new GE course called ARTEDUC 2800: Nature in Mind: Visual Responses to the Living World and since the course deals with the environment, we are seeking concurrence from several ASC departments per request from the ASC Curriculum Committee.

Because History is part of the Environmental Arts and Humanities Minor, I am reaching out to you both to seek concurrence and am sending along our syllabus and corresponding GE documents for your review. I've also copied my Undergraduate Studies Chair, Dr. gloria wilson.

I know we are about to start the academic recess so if you would be able to review the course at the start of the spring semester, we would be appreciative.

Thank you!

Lauren



Lauren Pace, MA

Academic Program Specialist & Lecturer

Arts Administration, Education and Policy

231 Sullivant Hall

1813 North High Street

Columbus, OH 43210

(614) 292-4123 Office

pace.162@osu.edu

Subject: FW: Seeking Concurrence Contact
Date: Monday, December 1, 2025 at 3:30:53 PM Eastern Standard Time
From: Cooper, Tiffany
To: Pace, Lauren
Attachments: image001[30].png, image002.png, image.png

Hi Lauren,

Please see below for Dr. Hill's approval. Is the email approval sufficient?

Thank you,
Tiffany



Tiffany Cooper
Academic Program Coordinator
Operations and Business Analytics
600B Fisher Hall, 2100 Neil Avenue, Columbus, OH 43210
614-247-6094 Office / 614-292-1272 Fax
cooper.1930@osu.edu

From: Hill, James <hill.249@osu.edu>
Sent: Monday, December 1, 2025 3:28 PM
To: Cooper, Tiffany <cooper.1930@osu.edu>
Subject: Re: Seeking Concurrence Contact

Hi Tiffany,

I give my concurrence for the Department of Arts Administration, Education and Policy to offer a new course titled ARTEDUC 2800: Nature in Mind: Visual Responses to the Living World.

Regards,
James



J A Hill, PhD
Chair, Operations and Business Analytics
Professor of Operations Management
Fisher College of Business
The Ohio State University
614-247-8965

From: Cooper, Tiffany <cooper.1930@osu.edu>
Sent: Monday, December 1, 2025 2:58 PM
To: Hill, James <hill.249@osu.edu>
Subject: FW: Seeking Concurrence Contact

Hi James,

Attached is the concurrence request we discussed.

Thank you,

Tiffany



Tiffany Cooper
Academic Program Coordinator
Operations and Business Analytics
600B Fisher Hall, 2100 Neil Avenue, Columbus, OH 43210
614-247-6094 Office / 614-292-1272 Fax
cooper.1930@osu.edu

From: Pace, Lauren <pace.162@osu.edu>
Sent: Wednesday, November 26, 2025 12:35 PM
To: Cooper, Tiffany <cooper.1930@osu.edu>
Cc: wilson, Gloria <wilson.5325@osu.edu>
Subject: Seeking Concurrence Contact

Dear Tiffany,

My name is Lauren Pace and I'm the Academic Program Specialist in the Department of Arts Administration, Education and Policy in the College of Arts and Sciences.

We are in the process of submitting a new GE course called ARTEDUC 2800: Nature in Mind: Visual Responses to the Living World and since the course deals with the environment, we are seeking concurrence from several colleges at the request of ASC's curriculum office.

I found your name on the Department of Operations and Business Analytics' website after I searched for sustainability. As the academic Program Coordinator, would you know who the appropriate contact is for a concurrence request? Any guidance you can provide is appreciated.

Thank you!

Lauren



Lauren Pace, MA

Academic Program Specialist & Lecturer

Arts Administration, Education and Policy

231 Sullivant Hall

1813 North High Street

Columbus, OH 43210

(614) 292-4123 Office

pace.162@osu.edu

Subject: Re: Seeking concurrence
Date: Tuesday, January 6, 2026 at 12:14:25 PM Eastern Standard Time
From: Andrews, Adam
To: Pace, Lauren
CC: wilson, Gloria
Attachments: image001[4].png, image001.png

Lauren,

This looks like a wonderful approach to the topic of sustainability. On behalf of the CLSE, I happily offer our concurrence for ARTEDUC 2800. Best of luck with the approval process.

Regards,
Adam



THE OHIO STATE UNIVERSITY
CENTER FOR LIFE SCIENCES EDUCATION

Adam L. Andrews

Assistant Director for Curriculum & Instruction
College of Arts and Sciences | Center for Life Sciences Education

240D Jennings Hall, 1735 Neil Avenue, Columbus, OH 43210
(614) 247-6345 Office / (614) 292-4390 Fax
andrews.171@osu.edu clse.osu.edu

From: Pace, Lauren <pace.162@osu.edu>
Date: Tuesday, December 23, 2025 at 9:13 AM
To: Andrews, Adam <andrews.171@osu.edu>
Cc: wilson, Gloria <wilson.5325@osu.edu>
Subject: Seeking concurrence

Dear Dr. Andrews,

My name is Lauren Pace and I'm the Academic Program Specialist in the Department of Arts Administration, Education and Policy in the College of Arts and Sciences.

We are in the process of submitting a new GE course called ARTEDUC 2800: Nature in Mind: Visual Responses to the Living World and since the course deals with the environment, we are seeking concurrence from several ASC departments per request from the ASC Curriculum Committee.

I found your name on the on the Center for Life Sciences Education's website as the Assistant Director for Curriculum & Instruction and am sending along our syllabus and corresponding GE documents for your review. I've also copied my Undergraduate Studies Chair, Dr. gloria wilson.

I know we are about to start the academic recess so if you would be able to review the course at the start of the spring semester, we would be appreciative.

Thank you!
Lauren



Lauren Pace, MA

Academic Program Specialist & Lecturer
Arts Administration, Education and Policy

231 Sullivant Hall
1813 North High Street
Columbus, OH 43210
(614) 292-4123 Office

pace.162@osu.edu

Subject: Re: Seeking concurrence
Date: Monday, December 29, 2025 at 7:58:00 PM Eastern Standard Time
From: Higginbotham, Jennifer
To: Pace, Lauren
Attachments: image001[23].png

Dear Lauren,

English is happy to grant concurrence.

Jennifer Higginbotham
Associate Professor of English
Ohio State University
higginbotham.37@osu.edu

Author, (Edinburgh UP, 2013): Ebook available open access
<https://edinburghuniversitypress.com/book-the-girlhood-of-shakespeare-039-s-sisters.html>

Co-editor, (Palgrave, 2018): <https://www.palgrave.com/gp/book/9783319727684>

From: Pace, Lauren <pace.162@osu.edu>
Sent: Tuesday, December 23, 2025 9:25 AM
To: Higginbotham, Jennifer <higginbotham.37@osu.edu>
Cc: wilson, Gloria <wilson.5325@osu.edu>
Subject: Seeking concurrence

Dear Dr. Higginbotham,

My name is Lauren Pace and I'm the Academic Program Specialist in the Department of Arts Administration, Education and Policy in the College of Arts and Sciences.

We are in the process of submitting a new GE course called ARTEDUC 2800: Nature in Mind: Visual Responses to the Living World and since the course deals with the environment, we are seeking concurrence from several ASC departments per request from the ASC Curriculum Committee.

Because English is part of the Environmental Arts and Humanities Minor, I am reaching out to you as the Director of Undergraduate Studies and am sending along our syllabus and corresponding GE documents for your review. I've also copied my Undergraduate Studies Chair, Dr. gloria wilson.

I know we are about to start the academic recess so if you would be able to review the course at the start of the spring semester, we would be appreciative.

Thank you!
Lauren



Lauren Pace, MA

Academic Program Specialist & Lecturer
Arts Administration, Education and Policy
231 Sullivant Hall
1813 North High Street
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(614) 292-4123 Office
pace.162@osu.edu

Subject: Re: Seeking concurrence
Date: Monday, January 5, 2026 at 10:34:36 AM Eastern Standard Time
From: Houser, Jana
To: Koffey, Miranda, Pace, Lauren
Attachments: image001[79].png, Image.jpeg, Image.jpeg

Hello!

I hope you both had a nice holiday.

Geography concurs with this request. Sounds like a great class!

Good luck prepping for the new semester!

-Jana



Dr. Jana Houser
Director of Undergraduate Studies
Associate professor of meteorology.
Atmospheric sciences program.
Department of geography.
The Ohio State University
Columbus, OH

From: Houser, Jana <houser.262@osu.edu>
Sent: Tuesday, December 23, 2025 6:24:24 PM
To: Koffey, Miranda <koffey.1@osu.edu>; Pace, Lauren <pace.162@osu.edu>
Subject: Re: Seeking concurrence

Hi Miranda,

Thanks for the additional clarification. That was how I was imagining your approach, it I just wanted to make sure. I'll send this out and let you know if we can get it through concurrence in the next day... but not sure that people are checking email right now.

Happy holidays!

-Jana



Dr. Jana Houser
Director of Undergraduate Studies
Associate professor of meteorology.
Atmospheric sciences program.
Department of geography.
The Ohio State University
Columbus, OH

From: Koffey, Miranda <koffey.1@osu.edu>
Sent: Tuesday, December 23, 2025 1:43:56 PM
To: Pace, Lauren <pace.162@osu.edu>; Houser, Jana <houser.262@osu.edu>
Subject: Re: Seeking concurrence

Hello Dr. Houser,

Thank you for the question, and I can now see how the way the syllabus is currently written could garner it!

The weekly topics are all umbrella terms that do connect artistic work with ecological ideas, but the intent and focus of the course is exploring each topic through an artistic lens.

This will require only enough scientific background for students to understand and scaffold the big ideas that artists are exploring (the "Ecological Background" terminology that is listed in the calendar comes up in artists work and statements). The majority of the course will be focusing on the "Visual Knowledge-Building" and "Artistic Thinking" terminology, listed on the calendar as well.

Please let me know if I can elaborate further or if you have any other questions- and I hope you have a restorative winter break!

Miranda Koffey, PhD

Lecturer | Department of Arts Administration, Education, & Policy
The Ohio State University
Sullivant Hall Room 231 | 1813 North High Street | Columbus, Oh 43210
(she/her/hers)

"Life itself initiates each of us according to our own peculiar stories. Our stories lead us toward our purpose in this world." -Amanda Yates Garcia

From: Pace, Lauren <pace.162@osu.edu>
Sent: Tuesday, December 23, 2025 1:15:45 PM
To: Houser, Jana <houser.262@osu.edu>
Cc: Koffey, Miranda <koffey.1@osu.edu>
Subject: Re: Seeking concurrence

Thanks for getting back to me so quickly, Jana.

I'm copying Miranda Koffey, who developed the course and can best answer your question.
Lauren



THE OHIO STATE UNIVERSITY

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From: Houser, Jana <houser.262@osu.edu>
Date: Tuesday, December 23, 2025 at 12:20 PM
To: Pace, Lauren <pace.162@osu.edu>
Subject: Re: Seeking concurrence

Hi Lauren,

Quick question - I could not quite tell what the focus of your weekly topics was going to be - are you approaching this with a scientific explanation or more through an artistic lens. These topics are very much geographic topics so I just want to make sure that we don't have a conflict in the sense of approach.

When I hear from you, I'll run it by our curriculum committee. Hoping for a quick turn around for you, but no guarantee!

Thanks!

-Jana



Dr. Jana Houser
Director of Undergraduate Studies
Associate professor of meteorology.
Atmospheric sciences program.
Department of geography.
The Ohio State University
Columbus, OH

From: Pace, Lauren <pace.162@osu.edu>
Sent: Tuesday, December 23, 2025 9:10:58 AM
To: Houser, Jana <houser.262@osu.edu>
Cc: wilson, Gloria <wilson.5325@osu.edu>
Subject: Seeking concurrence

Dear Dr. Houser,

My name is Lauren Pace and I'm the Academic Program Specialist in the Department of Arts Administration, Education and Policy in the College of Arts and Sciences.

We are in the process of submitting a new GE course called ARTEDUC 2800: Nature in Mind: Visual Responses to the Living World and since the course deals with the environment, we are seeking concurrence from several ASC departments per request from the ASC Curriculum Committee.

I found your name on the on the Department of Geography's website as the Director of Undergraduate Studies and am sending along our syllabus and corresponding GE documents for your review. I've also copied my Undergraduate Studies Chair, Dr. gloria wilson.

I know we are about to start the academic recess so if you would be able to review the course at the start of the spring semester, we would be appreciative.

Thank you!
Lauren



Lauren Pace, MA
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Subject: Re: Seeking concurrence
Date: Thursday, January 8, 2026 at 9:17:34 AM Eastern Standard Time
From: D'Arms, Justin
To: Shabel, Lisa, Pace, Lauren
CC: wilson, Gloria, Samuels, Richard
Attachments: image001[9].png

Lauren,

Philosophy is happy to concur in the creation of this course. It looks great.

Justin D'Arms
Acting Chair, Philosophy

From: Shabel, Lisa <shabel.1@osu.edu>
Date: Friday, December 26, 2025 at 9:00 AM
To: Pace, Lauren <pace.162@osu.edu>, D'Arms, Justin <darms.1@osu.edu>
Cc: wilson, Gloria <wilson.5325@osu.edu>
Subject: Re: Seeking concurrence

Hi Lauren,
I am forwarding this to the Chair of our Curriculum Committee and Acting Department Chair, Justin D'Arms. He will address this request for our Department.
Thank you!
Lisa Shabel, DUS, Philosophy

From: Pace, Lauren <pace.162@osu.edu>
Date: Tuesday, December 23, 2025 at 1:26 PM
To: Shabel, Lisa <shabel.1@osu.edu>
Cc: wilson, Gloria <wilson.5325@osu.edu>
Subject: Seeking concurrence

Dear Dr. Shabel,

My name is Lauren Pace and I'm the Academic Program Specialist in the Department of Arts Administration, Education and Policy in the College of Arts and Sciences.

We are in the process of submitting a new GE course called ARTEDUC 2800: Nature in Mind: Visual Responses to the Living World and since the course deals with the environment, we are seeking concurrence from several ASC departments per request from the ASC Curriculum Committee.

Because Philosophy is part of the Environmental Arts and Humanities Minor, I am reaching out

to you as the Director of Undergraduate Studies and am sending along our syllabus and corresponding GE documents for your review. I've also copied my Undergraduate Studies Chair, Dr. gloria wilson.

I know we are about to start the academic recess so if you would be able to review the course at the start of the spring semester, we would be appreciative.

Thank you!
Lauren



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Subject: Re: Seeking concurrence for GE course
Date: Monday, January 5, 2026 at 11:08:37 AM Eastern Standard Time
From: Pace, Lauren
To: Lee, Jiyounng
CC: wilson, Gloria
Attachments: image001[91].png, GEAS.NatureInMind.Syllabus[87]-1[87].pdf, EcoArt. Sustainability[41]-1[96].pdf

Dear Dr. Lee,

I'm following up on the email below.

Please let me know if anything else is needed or if you have any questions.
Lauren



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From: Pace, Lauren <pace.162@osu.edu>
Date: Wednesday, November 26, 2025 at 8:18 AM
To: Lee, Jiyounng <lee.3598@osu.edu>
Cc: wilson, Gloria <wilson.5325@osu.edu>
Subject: Seeking concurrence for GE course

Dear Dr. Lee,

My name is Lauren Pace and I'm the Academic Program Specialist in the Department of Arts Administration, Education and Policy in the College of Arts and Sciences.

We are in the process of submitting a new GE course called ARTEDUC 2800: Nature in Mind: Visual Responses to the Living World and since the course deals with the environment, we are seeking concurrence from several colleges.

I found your name on the College of Public Health's website as the chair of Environmental Health Sciences and am hopeful you are the appropriate contact but please let me know if there is someone else I should reach out to.

Attached you will find our syllabus and corresponding GE documents. I've also copied my Undergraduate Studies Chair, Dr. gloria wilson. Please let me know if you have any questions and we look forward to hearing from you.

Thank you!
Lauren



Lauren Pace, MA

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