

## Term Information

Effective Term Summer 2026

## General Information

Course Bulletin Listing/Subject Area History of Art  
Fiscal Unit/Academic Org History of Art - D0235  
College/Academic Group Arts and Sciences  
Level/Career Undergraduate  
Course Number/Catalog 3020  
Course Title Threads of Culture: The History of Textiles  
Transcript Abbreviation Hist. of Textiles  
Course Description This course provides an overview of the history of textiles from the ancient world to today with a focus on traditions and culture.  
Semester Credit Hours/Units Fixed: 3

## Offering Information

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

## Prerequisites and Exclusions

Prerequisites/Corequisites  
Exclusions  
Electronically Enforced Yes

## Cross-Listings

Cross-Listings

## Subject/CIP Code

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

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## Requirement/Elective Designation

Traditions, Cultures, and Transformations

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

## Course Details

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

- Understand the material content and manufacturing methods of linen, cotton, wool, and silk; Analyze textiles within their historical contexts, understanding the transformation of materials, techniques, and technologies over time and place;
- Analyze how textiles are used to communicate meaning through multivalent functions; Understand how trade and globalization influence textile production;
- Become sensitive to how textiles have historically served as symbols of power and how their production has often sustained systems of appropriation, exploitation, and oppression
- Conduct research using primary and secondary sources;  
Develop skills to make observations and build succinct arguments in conversation and writing.

### **Content Topic List**

- Plant Fibers: Linen and Cotton  
Animal Fibers: Wool and Silk  
(content breakdown in syllabus)

### **Sought Concurrence**

No

## Attachments

- History of Textiles-SYLLABUS.pdf  
*(Syllabus. Owner: Stephens, Gabrielle MARIE)*
- TCT Worksheet HISTART 3020.pdf  
*(Other Supporting Documentation. Owner: Stephens, Gabrielle MARIE)*
- Curriculum Map HA3020.docx  
*(Other Supporting Documentation. Owner: Whittington, Karl Peter)*
- Concurrence for new History of Art course.pdf: concurrence request  
*(Concurrence. Owner: Whittington, Karl Peter)*

## Comments

- Concurrence was requested on Dec 15, and was never received. *(by Whittington, Karl Peter on 02/05/2026 12:48 PM)*
- Please request a concurrence from the Dept of Human Sciences *(by Vankeerbergen, Bernadette Chantal on 12/15/2025 11:41 AM)*

**COURSE REQUEST**  
3020 - Status: PENDING

Last Updated: Vankeerbergen, Bernadette  
Chantal  
02/09/2026

**Workflow Information**

Status	User(s)	Date/Time	Step
Submitted	Stephens, Gabrielle MARIE	12/12/2025 03:18 PM	Submitted for Approval
Approved	Whittington, Karl Peter	12/12/2025 03:57 PM	Unit Approval
Revision Requested	Vankeerbergen, Bernadette Chantal	12/15/2025 11:41 AM	College Approval
Submitted	Whittington, Karl Peter	02/05/2026 12:48 PM	Submitted for Approval
Approved	Whittington, Karl Peter	02/05/2026 12:48 PM	Unit Approval
Approved	Vankeerbergen, Bernadette Chantal	02/09/2026 11:05 AM	College Approval
Pending Approval	Jenkins, Mary Ellen Bigler Neff, Jennifer Vankeerbergen, Bernadette Chantal Wade, Macy Joy Steele, Rachel Lea	02/09/2026 11:05 AM	ASCCAO Approval

**History of Art 3020**  
**Threads of Culture: The History of Textiles**  
M/W 2:20-3:40 p.m.



Instructor: Dr. Kristen Adams

Email: [adams.1460@osu.edu](mailto:adams.1460@osu.edu)

Office: 217 Pomerene Hall

Office hours: In person on Mondays from 10:00 a.m. – 12:00 p.m. or over Zoom (by appointment)

**COURSE DESCRIPTION**

To tell the history of textiles is to tell a history of humankind and its cultures and traditions. Many everyday expressions are rooted in textiles: “to needle” someone, to “roll out the red carpet,” and “to tie up loose ends.” These are just a few colloquialisms that can be traced to the transformations of one of civilization’s earliest technologies and one of the world’s most influential commodities -- string. As we weave together the complex histories of linen, cotton, wool and silk, students in this course will analyze the advancements and transformations of a 50,000-year-old technology and the products that have become the fabrics of our lives. The course content follows both a thematic structure based on fiber type and a chronological progression that is driven by developing technologies and transformations that inform the production and function of textiles. Our consideration begins with textiles produced from plant fibers - linen and cotton - and then shifts to textiles produced from animal fibers - wool and silk. We will examine technologies utilized from the Bronze Age to the Industrial Revolution and into the digital age to inform our understanding of textiles and their history.

Textiles through the ages have adorned bodies, propelled trade routes and global economies, constructed mobile palaces, driven language, decorated chapels, and they continue to propel haute couture and fast fashion even today. By critically examining textiles rooted in cultural traditions from around the world in terms of their production, function, and afterlife, students will come to understand how textiles dating from pre-history to the present are artifacts deeply woven into the material culture of all societies. In addition to providing physical protection from the environments in which we live, textiles also serve as symbols of status and power, and their production and use have propelled systems of power that have had profound implications on humankind and its history.

## **COURSE OBJECTIVES**

The course is broken down into four sections based on textiles produced with linen, cotton, wool, and silk. Students will learn about the production processes of each material, including the environmental factors that contribute to their development as well as the environmental impact of a changing textile industry, and they will explore various cultures and subcultures that are connected to the textiles under consideration. By the end of the semester, students will be able to:

1. Understand the material content and manufacturing methods of linen, cotton, wool, and silk;
2. Analyze textiles within their historical contexts, understanding the transformation of materials, techniques, and technologies over time and place;
3. Analyze how textiles are used to communicate meaning through multivalent functions;
4. Understand how trade and globalization influence textile production;
5. Become sensitive to how textiles have historically served as symbols of power and how their production has often sustained systems of appropriation, exploitation, and oppression;
6. Conduct research using primary and secondary sources;
7. Develop skills to make observations and build succinct arguments in conversation and writing.

## **GENERAL EDUCATION GOALS AND EXPECTED LEARNING OUTCOMES**

### **TRADITIONS, CULTURES AND TRANSFORMATIONS**

Traditions, Cultures and Transformations courses explore the study of cultures and societies, past and present from single and multidisciplinary approaches. To understand the contemporary world, one must understand its past, individual cultures and societies, the creation and development of sub-cultures, as well as the impact of ideological, technological and environmental innovations and changes. Tradition and culture are not static; ideas, institutions, environments (ecological, geological, cosmological), and technologies foster change or promote continuity.

### **GOALS**

1. Successful students will analyze traditions, cultures, and transformations at a more advanced and in-depth level than in the Foundations component. [Note: 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.]
2. Successful students will integrate approaches to understanding traditions, cultures, and transformations by making connections to out-of-classroom experiences with academic knowledge or across disciplines and/or work they have done in previous classes and that they anticipate doing in future.
3. Successful students will engage in systematic assessment of how cultures and sub-cultures develop and interact, historically or in contemporary society.
4. Successful students will engage in a systematic assessment of differences among societies, institutions, and individuals’ experience within traditions and cultures.

### **EXPECTED LEARNING OUTCOMES**

Successful students are able to:

- 1.1 Engage in critical and logical thinking about the topic or idea of traditions, cultures, and transformations.
- 1.2 Engage in an advanced in-depth, scholarly exploration of the topic traditions, cultures, and transformations.
- 2.1 Identify, describe, and synthesize approaches or experiences as they apply to traditions, cultures, and transformations.
- 2.2 Demonstrate a developing sense of self as a learner through reflection, self-assessment and creative work, building on prior experiences to respond to new and challenging contexts.
- 3.1 Describe the influence of an aspect of culture (religious belief, gender roles, institutional organization, technology, epistemology, philosophy, scientific discovery, etc.) on at least one historical or contemporary issue.
- 3.2 Analyze the impact of a big idea or technological advancement in creating a major and long-lasting change in a specific culture.
- 3.3 Examine the interactions among dominant and sub-cultures.
- 3.4 Explore changes and continuities over time within a culture or society.
- 4.1 Recognize and explain differences, similarities, and disparities among institutions, organizations, cultures, societies, and/or individuals.
- 4.2 Explain ways in which categories such as race, ethnicity, and gender and perceptions of difference impact individual outcomes and broader societal issues.

#### HOW THE COURSE WILL MEET THE GOALS OF THE TRADITIONS, CULTURES, AND TRANSFORMATIONS THEME

GOAL 1: You will develop skills in critical and logical thinking through the analysis of primary sources and the completion of the discussion posts and Material/Culture papers (ELO 1.1). Your study will be advanced because you will analyze and discuss challenging primary source material and excerpts from secondary sources on natural fibers, cultural practices, changing technologies, and complete a Material/Culture paper that addresses the environmental and economic transformations associated with textiles (ELO 1.2).

GOAL 2: You will explore different approaches to textiles studies including cultural, political, technological, and religious histories surrounding their production and function in class discussions (ELO 2.1). You will be encouraged to reflect on your learning through discussion forum posts and in the final project. Class discussions centered on assigned readings will also encourage reflection as you will encounter and be asked to debate different perspectives from scholars and your peers (ELO 2.2). Students will reflect on a textile in their own possession and write about its production and personal meaning for response paper number two (ELO 2.2).

GOAL 3: You will explore technological advancements throughout history including transformations in the Bronze Age, the Renaissance, the Industrial Revolution, and the digital age that marked critical transformations in textile production, which, in turn, impacted cultural practice (ELO 3.1). You will consider how textile production sparked the Industrial Revolution in Britain, which altered the social and economic fabric of a city like Manchester (ELO 3.2). You will consider different cultural practices connected to textiles such as gift-giving, burial

ceremonies, and social and political activism, as well as subcultures that have developed within various cultures. (ELO 3.3) You will consider how traditional textile forms such as the Japanese kimono shifted in meaning and purpose from the Nara Period to the present. (ELO 3.4)

GOAL 4: You will consider cultural practices of gifting textiles across empires as a means to indicate social and political standing. (ELO 4.1) You will explore ways in which textiles were utilized on behalf of women to initiate social change in the United States. (ELO 4.2)

### **MODE OF DELIVERY**

This course is 100% in-person and therefore attendance is mandatory.

### **CREDIT HOURS AND WORK EXPECTATIONS**

This is a **3-credit hour in-person course**. According to [Ohio State policy](#) student should expect around 3 hours per week of time spent on direct in-person instruction in the classroom in addition to an average of 6 hours of homework (reading and assignment preparation, for example) to receive a grade of (C) average.

### **COURSE REQUIREMENTS AND ASSIGNMENTS**

#### **READING ASSIGNMENTS**

Required texts: All required readings will be posted as PDF documents on Carmen. You are expected to do the readings as assigned before class (see Course Schedule). They are intended to complement the material discussed in class by developing ideas and arguments, as well as providing further examples, alternate viewpoints, and/or additional material to consider.

Recommended texts: Please note that these books are not required for purchase, but are good resources for context.

- Beckert, Sven. *Empire of Cotton: A Global History*, Knopf, 2014.
- Entwistle, Joanne. *The Fashioned Body: Fashion, Dress and Social Theory*. Oxford: Polity Press, 2015.
- Postrel, Virginia. *The Fabric of Civilization: How Textiles Made the World*, New York: Basic Books, 2020.
- Thanhauser, Sofi. *Worn: A People's History of Clothing*. New York: Vintage Books, 2023.

### **DESCRIPTION OF MAJOR COURSE ASSIGNMENTS**

#### **DISCUSSION FORUM POSTS (20%)**

You will be responsible for four (4) discussion forum posts throughout the semester, each worth 5% of your final grade. Each of these posts should be approximately 400-500 words in length. These posts are meant to help you practice analyzing and engaging with important topics and concepts related to the textiles under consideration that week and to make connections between what you are learning in class and in the assigned readings. In addition to your original post, you will be responding to the posts of others in your discussion group (groups will be assigned at the

beginning of the semester and consist of 4-5 students each) with feedback on their perspectives. Each response should be approximately 100-150 words in length.

Discussion #1 – Liturgical Traditions: Embroidered Catafalque Covers / In this discussion post students will be asked to consider how textiles from medieval Germany serve as commemorative monuments of the deceased, visual manifestations of the power and social status of the deceased and their living family members, and mark prestigious affiliation with religious orders important to that society. (ELO 3.1)

Discussion #2 – Politics of the Hand: From the NAMES Project to the Tiny Pricks Project / This discussion post will ask students to consider how quilting has often been used as a radical act. Textile projects from early American history, the Civil War, Women’s Liberation Movement, the NAMES Project and the Tiny Pricks Project provide a foundation to consider ways in which quilts were utilized to instigate social and political change. (ELO 4.2)

Discussion #3 – Andean Textiles Traditions: Cultural Transformation in Colonial Peru / In this discussion post students will explore how textile production relied on strict adherence to traditional techniques and design that carried cultural meaning. During the Colonial period these traditions were not understood by Spanish administrators and were abolished, interrupted, or transformed. Students will consider traditional textile forms and new cultural identities reflected in Colonial Andean textiles. (ELO 3.4)

Discussion #4 – The Jacquard loom and early Computer Programming / In this discussion post students will discuss the Jacquard loom and how its structure and function was a precursor to the technological advancements in early computing that are based on the binary code. They will analyze how art and technology intersect, and how they run parallel to each other today. (ELO 3.2)

### **MATERIAL/CULTURE PAPERS (20%)**

Over the course of the semester, you will complete four (4) Material/Culture papers. Material Culture is defined as the physical objects, resources, and spaces that people use to define their culture. Textiles serve as a productive medium to consider various cultures and their traditions. For these papers, you will be asked to engage critically with the assigned readings found in the course schedule. Each paper will be 600 words (2 pages), and you will explain and evaluate the author’s argument, sources, and methodology in relation to textiles, their production, and the cultures that utilize them.

These Material/Culture papers will require students to describe and analyze the production methods for each fiber we are considering in the course (linen, cotton, wool, and silk) in a paragraph to demonstrate understanding of the textile as a material object. Then, students will describe and analyze a range of perspectives on how textiles serve as cultural documents that carry and visualize significant meaning as they and the technologies that impact their production move and transform through time.

Paper #1 – Addresses the material of linen, and the cultural practices related to death and mummification in Egyptian culture. Students will be asked to speak to subculture of

Egyptomania that developed in the Victorian period and how that has transformed cultural practices and understanding. (ELO 3.3)

Paper #2 – This is a reflective paper that coincides with our class visit to Historic Costumes and Textiles Collection at OSU. Students will be asked to examine a favorite article of clothing or a textile object made of a fiber studied in the course that they use or wear and outline its unique material production. Then they will then consider how that object is a part of the student's identity and culture in terms of design, symbolism, or means of production. Finally, they will be asked to consider their connection to larger communities and concerns by considering the environmental impacts in terms of the object's production and conservation (carbon footprint, durability, disposal, reuse, etc.). (ELO 2.2)

Paper #3 – Addresses the materiality of wool and asks students to analyze how the woolen industry impacted changing fashion trends in the Medieval period that departed from trends encountered in antiquity as well as the transformations to the English language that occurred during the Anglo-Saxon period in direct relation to textiles. (ELO 3.4)

Paper #4 – Addresses the material of silk, silk production, and silk diplomacy. Students will analyze how textiles served as propaganda in the Medieval period. Students will consider how Ottoman and Mamluk rulers expressed their dynastic claims, military prowess, and their political aspirations by commissioning, wearing, and gifting silk textiles. (ELO 4.1)

### **FINAL PAPER (30%)**

Students will write a final paper of 1,500 words (approximately 6 pages in length, not including notes and bibliography) on a textile of their choosing, but not one that has been discussed in-depth during the lectures. It must be a textile made of one of the natural fibers that we have discussed in class: linen, cotton, wool, or silk. The purpose of this paper is to think critically about how textiles connect to the themes explored in the course: traditions, cultures, and transformations. How does your textile speak to particular a particular culture and their traditions in terms of its production or function? How is the textile indicative of sub-cultures that have developed within that culture? Who is the intended audience for wearing, visualizing, or otherwise using the textile? How does the textile represent tensions across cultures resulting from systems of appropriation or oppression wielded for economic or social gains? How does the textile demonstrate transformations in technology, and what are the impacts of those transformations on that cultural (locally or globally)? Can your textile, particularly those intended for wear, be read as a celebration of culture and tradition, or does it serve as a critique of some kind? By addressing a selection of these questions relevant to the textile, students will weave together a rich but complex history of tradition, culture, and transformation. (ELO 3.1)

The final paper must include a title page, footnotes or endnotes (please do not use in-text notes), a bibliography, and illustrations of the textiles and any other object(s) discussed. A standard referencing format following the Chicago Manual of Style must be used for both the bibliography and the notes. The essay must be typed, double-spaced with one-inch margins, and in 12-point font. All papers will be submitted electronically via Carmen and will be run through Turnitin software to promote academic integrity.

## FINAL PRESENTATION (15%)

The last three sessions of the course (including the final exam time scheduled for the course by the university) will be reserved for student presentations. This presentation is worth 15 percent of your grade for the course. You will present the textile that you researched for the final project to the rest of the class, and explain what you learned, how you learned it, i.e. what primary and secondary sources informed your research, and how this knowledge has changed or impacted your understanding of the history of textiles and the traditions of which they are a part. Each presentation should last for 10 minutes and be accompanied by a PowerPoint (or equivalent) presentation. A more detailed instruction sheet can be found on Carmen.

## COURSE POLICIES

**Class AI Policy:** In this class I expect you to complete your work without using AI software or AI-generated sources to augment, analyze, or write your assignments. All work submitted should be the result of your own efforts and understanding. Course assignments have been crafted to make AI capabilities ineffective and therefore more obvious to detect. If I suspect that a student has utilized AI generation for any part of an assignment, I am obligated to submit a claim to the university Committee on Academic Misconduct.

**Late Work Policy:** Please refer to the course schedule below for assignment due dates. Late work will receive a deduction in score. There is a 20% deduction for assignments turned in less than 7 days late. Assignments turned in one week late or more will receive no more than half credit. Late work will be accepted up until the last day of class for half credit only. Late work will not be accepted after the last day of class.

**Attendance/Participation Policy:** Attendance and active participation is expected for all class lectures. To do well in this course, you must attend class and engage with the material. Attendance will be taken during each class meeting and will contribute to your overall grade. I recognize that life happens and you may need to miss a class or two, but excessive absences will be detrimental to your success in this class. The attendance grade (out of 100 points) is as follows:

Absences	Percentage
0-2	100%
3	90%
4	80%
5	70%
6	60%
7	50%
8 or more	0%

**Grade Policy:** Your grade for the course will be calculated per the following criteria. Grades will be based upon a total score of 100%.

Discussion Forum Posts (4)	20%
Material/Culture Papers (4)	20%
Final Paper	30%
Final Presentation	15%
Attendance & Participation	15%

All final grades will be calculated according to the following scale determined by the university. Grades will not be rounded up.

93-100	A	77-79.9	C+	Below 60	E
90-92.9	A-	73-76.9	C		
87-89.9	B+	70-72.9	C-		
83-86.9	B	67-69.9	D+		
80-82.9	B-	60-66.9	D		

**Instructor Feedback:** If you have questions related to course content or grades, please communicate these to me by email. I will reply to emails within 48 hours during weekdays when class is in session at the university. If you have not heard from me in that timeframe, please re-send your email and double-check that you send it to [adams.1460@osu.edu](mailto:adams.1460@osu.edu). Any important class-wide messages will be posted as an announcement on Carmen and sent over email.

## UNIVERSITY POLICIES

### 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.

### **Artificial Intelligence and 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 a reasonable accommodation if a request is made outside the notice period. A student may not be penalized for an absence approved under this policy.

If students have questions or disputes related to academic accommodations, they should contact their course instructor, and then their department or college office. For questions or to report discrimination or harassment based on religion, individuals should contact the [Civil Rights Compliance Office](#).

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

### **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 and 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/>

Call 614-247-5838 or TTY 614-688-8605

[civilrights@osu.edu](mailto:civilrights@osu.edu)

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.

### **Mental Health and Wellbeing**

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. No matter where you are engaged in distance learning, The Ohio State University's Student Life Counseling and Consultation Service (CCS) is here to support you. If you find yourself feeling isolated, anxious or overwhelmed, [on-demand mental health resources](http://go.osu.edu/ccsondemand) (go.osu.edu/ccsondemand) are available. You can reach an on-call counselor when CCS is closed at 614- 292-5766. **24-hour emergency help** is available through the [National Suicide Prevention Lifeline website](http://NationalSuicidePreventionLifeline.org) (suicidepreventionlifeline.org) or by calling 1-800-273-8255(TALK). [The Ohio State Wellness app](http://TheOhioStateWellnessapp) (go.osu.edu/wellnessapp) is also a great resource.

### **Disability Statement (with Accommodations for Illness)**

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.

### COURSE SCHEDULE

Subject to modification, though notice will be sent in advance of any changes.

WEEK	SESSION	CLASS TOPIC & GUIDING QUESTIONS	READINGS (Complete before class)	ASSIGNMENTS & ASSESSMENT
<b>Part I – PLANT FIBERS: LINEN &amp; COTTON</b>				
Week 1	Aug 26	<p>Introduction: The Earliest Fibers</p> <p>GUIDING QUESTIONS: How did string made of linen fibers advance the culture of peoples living in the earliest societies? How did shifts from hunter-gatherer societies to horticultural and agrarian societies transform textile production and use?</p>	<ul style="list-style-type: none"> <li>• Tortora, Phyllis G. “Dress and the Technologies of Prehistory,” in <i>Dress, Fashion, and Technology</i>, London: Bloomsbury (2015), pp. 9-30.</li> </ul>	
Week 2	Aug 31	<p>Never Cut, Always Pulled: Flax to Linen in the Nile Valley</p> <p>GUIDING QUESTIONS: Why is the Nile River delta conducive to flax cultivation and linen production? In what ways did linen become an indispensable part of Egyptian life in terms of religion, commerce, and trade? How and why did an Egyptomania subculture arise during the Victorian period, and what are the ongoing cultural tensions that extend to the present</p>	<ul style="list-style-type: none"> <li>• Baber, Tessa T. “Ancient Corpses as Curiosities: Mummymania in the Age of Early Travel,” <i>Journal of Ancient Egyptian Interconnections</i>, 8 (February 2016): 60-93.</li> </ul>	Material/Culture Paper #1 due on Carmen by 12:00 p.m. (NOON)

		day?		
	Sep 2	<p>The Most Useful Flax: Linen in Ancient Greece and Rome</p> <p>GUIDING QUESTIONS:          What techniques and developing technologies were utilized by the ancient Greeks to produce various kinds of linens?          What do textile artifacts discovered at Lefkandi suggest about cultural practices of the Greeks?          How do textiles from Lefkandi tell the history of the Akrotiri volcanic eruption and its environmental impact?</p>	<ul style="list-style-type: none"> <li>• Wild, John Peter, "Industries of Early Historic Europe and the Mediterranean: The Romans in West and East," in D.T. Jenkins (ed.), <i>The Cambridge History of Western Textiles</i>, Cambridge: Cambridge University Press (2003), pp. 77-117.</li> </ul>	
Week 3	Sep 7	Labor Day: NO CLASS		
	Sep 9	<p>Preserving Heritage &amp; Making History: Ulster Linen</p> <p>GUIDING QUESTIONS:          How did the Bayeux Tapestry inform the Game of Thrones tapestry in terms of its format, content, and design? How does the entertainment subculture that has developed around Game of Thrones that propelled the production of the GoT tapestry draw upon historical and cultural traditions of linen production and embroidery techniques in Ulster?</p>	<ul style="list-style-type: none"> <li>• "Flax is Back! The Great Linen Revival" Episode 53, <i>Haptic &amp; Hue</i> Podcast (Oct 3, 2024)</li> </ul>	
Week 4	Sep 14	Europe's Linen Belt: Liturgical Traditions and Transformations	<ul style="list-style-type: none"> <li>• Seeberg, Stefanie. "Monument in Linen: A Thirteenth-Century</li> </ul>	Discussion Forum Post #1 due on Carmen

		<p>GUIDING QUESTIONS: How does viewing textiles, rather than wearing textiles, generate meaning? How does the materiality and function of liturgical coverings reflect cultural practices?</p>	<p>Embroidered Catafalque Cover for the Members of the Beata Strips of Saint Elizabeth of Hungary,” in <i>Dressing the Part: Textiles as Propaganda in the Middle Ages</i>, eds. Kate Dimitrova and Margaret Goehring, Brepols (2015), pp. 81-94.</p>	<p>by 12:00 p.m. (NOON)</p>
	Sep 16	<p>Philippe de Girard’s Flax Spinning Machine: Decline and Resurgence of Linen Production</p> <p>GUIDING QUESTIONS: What technologies led to Girard’s development of the flax spinning machine after many failed attempts given the fiber’s complexities? What historical circumstances fueled its development in Europe?</p>	<p>• Solar, Peter. “The Linen Industry in the Nineteenth Century,” in D.T. Jenkins (ed.), <i>The Cambridge History of Western Textiles</i>, Cambridge: Cambridge University Press (2003), pp. 809-823.</p>	
Week 5	Sep 21	<p>Visit to OSU’s Historic Costumes &amp; Textiles Collection</p>	<p>• Thanhauser, Sofi. “The Fabric Revolution” in <i>Worn: A People’s History of Clothing</i>, New York: Vintage Books (2022), pp. 58-81.</p>	<p>Material/Culture Paper #2 due on Carmen by 12:00 p.m. (NOON)</p>
	Sep 23	<p>The Cloth that Changed the World: Cotton in Asia, Africa, and the Americas</p> <p>GUIDING QUESTIONS: What environmental factors are necessary for cotton production? How did the rise of cotton production develop independently yet similarly around the globe, and how</p>	<p>• Beckert, Sven. <i>Empire of Cotton: A Global History</i>, Knopf (2014), pp. 3-28.</p> <p>• Riello, Giorgio. “How Chintz Changed the World,” in <i>Cloth that Changed the World: The Art and Fashion of Indian Chintz</i>, Sarah Fee (ed.), Yale</p>	

		did cotton growers adapt their manufacturing techniques and woven products to inform their cultural identity?	University Press (2019), pp. 192-201.	
Week 6	Sep 28	<p>Ikat Textiles of Indonesia</p> <p>GUIDING QUESTIONS: What is the process for making Ikat textiles? How does this technique differ from other textiles like Batik? What is the cultural significance of these textiles and their manufacture?</p>	<ul style="list-style-type: none"> <li>• Gillow, John; Barry Dawson. <i>Traditional Indonesian Textiles</i>, London: Thames and Hudson (1993), excerpt</li> </ul>	
	Sep 30	<p>Kente Cloth and Capulana</p> <p>GUIDING QUESTIONS: What role does Kente cloth play in the cultural history of the Asante people? How has a copyright rule on Kente cloth sustained the value of this Ghanaian textile?</p>	<ul style="list-style-type: none"> <li>• Asamoah, Frimpong Nana, “An Indigenous Innovative Touch”: The Significance of the Kente Cloth in Asante Culture” in <i>The Asante World</i>. Routledge (2021), pp. 188-200.</li> </ul>	
Week 7	Oct 5	<p>Weaving Identity in Postclassic Mesoamerica</p> <p>GUIDING QUESTIONS: What impact did European colonization have on Maya textiles and textile technology? How and why did technological innovations transform the system of textile production from a woman’s domain to one shared by men and women?</p>	<ul style="list-style-type: none"> <li>• Schevill, Margot Blum. “Innovation and Change in Maya Cloth and Clothing,” in <i>The Maya Textile Tradition</i>, Margot Blum Schevill (ed.), Harry N. Abrams, Inc. (1997), pp. 128-143.</li> </ul>	
	Oct 7	<p>The Industrial Revolution: From the Slave Trade to the Cotton Mills of Manchester</p>	<ul style="list-style-type: none"> <li>• Riello, Giorgio. “The Political Economy of Textiles in the Eighteenth Century,” in</li> </ul>	

		<p>GUIDING QUESTIONS: How did the Atlantic slave trade contribute to the emergence of the first industrial cities? How did cotton textile trade ignite the Industrial Revolution?</p>	<p><i>Fashioning the Early Modern: Dress, Textiles, and Innovation in Europe, 1500-1800</i>, Evelyn Welch (ed.), Oxford University Press (2017), pp. 57-82.</p>	
Week 8	Oct 12	<p>Politics of the Hand: Stitching Social Reform</p> <p>GUIDING QUESTIONS: Historically, who were the producers and consumers of textile labor in the United States? How did textiles become an avenue for protest and activism in the 19<sup>th</sup>, 20<sup>th</sup>, and 21<sup>st</sup>-centuries? How have subcultures like Craftivism and the Artists' Suffrage League utilized textiles to transform society and enact social change on behalf of women?</p>	<p>• Obler, Bibiana K. "Not Your Grandmother's Labor," in <i>Woven Histories: Textiles and Modern Abstraction</i>, Lynne Cooke (ed.), University of Chicago Press (2023), pp. 195-209.</p>	
	Oct 14	<p>From the AIDS Quilt to the Tiny Pricks Project: Textile Art in the Age of Social Media</p> <p>GUIDING QUESTIONS: What is the history behind the AIDS Memorial quilt in terms of its design and commemorative function? How does the AIDS quilt – the largest community arts project in history – serve as a means of activism to demand health and social justice for communities around the world? How has social media and digital technologies</p>	<p>• Bryan Wilson, Julia. "Remains of the AIDS Quilt" in <i>Fray: Art &amp; Textile Politics</i>, Chicago and London: University of Chicago Press (2017), pp. 181-250.</p>	<p>Discussion Forum Post #2 due on Carmen by 12:00 p.m. (NOON</p>

		changed textile arts and their global reach?		
<b>Part II – ANIMAL FIBERS: WOOL &amp; SILK</b>				
Week 9	Oct 19	Ancient Specimens in Wool  GUIDING QUESTIONS: Who produced textiles in ancient Greece and what impact did textile production have on local economies?	• Wayland Barber, Elizabeth. “The Golden Spindle,” in <i>Women’s Work: The First 20,000 Years</i> , New York and London: W.W. Norton & Co. (1994), pp. 207-231.	
	Oct 21	Dyed in the Wool: Economics, the Environment, and the English Language  GUIDING QUESTIONS: How have woolen textiles and their production driven changes in Medieval fashion as well as transformations of the English language?	• “Dyed in the Wool” Episode 110, <i>The History of English</i> Podcast  • Thanhauser, Sofi. “Army of the Small,” in <i>Worn: A People’s History of Clothing</i> (New York: Vintage Books, 2022), pp. 225-249.	Material/Culture Paper #3 due on Carmen by 12:00 p.m. (NOON)
Week 10	Oct 26	Religious Bodies & Medieval Economies  GUIDING QUESTIONS: How did fashion transform the body in the Medieval imaginary? How did worn textiles serve as tools to communicate messages of leadership, legitimacy, and religious community?	• Ilko, Krisztina. “Lustrous Silk and Dark Wool: Materiality, Colour, and the Refashioning of St. Augustine in the Medieval Imagination,” in <i>Historical Research</i> 98 (2025): 1-24.	
	Oct 28	Andean Textile Traditions  GUIDING QUESTIONS: How were Andean textiles used to express identity and ancestral belief before and after the Spanish Conquest? How were textiles considered agents in the world of the living and the dead? How do	• Phipps, Elena J. “Textiles as Cultural Memory: Andean Garments in the Colonial Period,” in <i>Converging Cultures: Art &amp; Identity in Spanish America</i> , Diana Fane (ed.) Harry Abrams, Inc. (1996), pp. 144-156	Discussion Forum Post #3 due on Carmen by 12:00 p.m. (NOON)

		Andean textiles function simultaneously as utilitarian objects and instruments of ritual with deep cultural meaning?		
Week 11	Nov 2	<p>The Silk Roads</p> <p>GUIDING QUESTIONS: How did silk traverse the globe and connect diverse civilizations for millennia? What kind of cultural exchange fostered and was fostered by the development of the silk roads connecting East and West? What is the significance of the “Silk Road” today?</p>	<ul style="list-style-type: none"> <li>• Jacoby, David. “Silk Economics and Cross-Cultural Artistic Interaction: Byzantium, the Muslim World, and the Christian West,” <i>Dumbarton Oaks Papers</i>, (2004): 97-240.</li> </ul>	
	Nov 4	<p>Textiles in the Dunhuang Cave</p> <p>GUIDING QUESTIONS: What do the textile objects found in the Dunhuang Caves suggest about foreign and indigenous influence in Buddhist art? How did the environment of the cave preserve delicate textiles from deterioration or decay?</p>	<ul style="list-style-type: none"> <li>• Hansen, Valerie. “The Time Capsule of Silk Road History” in <i>The Silk Road: A New History with Documents</i>, Oxford University Press (2017), pp. 285-322.</li> </ul>	
Week 12	Nov 9	<p>Silk Diplomacy: Mobile Palaces and Textile Gift-giving</p> <p>GUIDING QUESTIONS: What was the meaning behind the cultural practice of gift-giving in the Ottoman empire under Sultan Mehmed II? How did various kinds of textile objects play into the ideological interests of the</p>	<ul style="list-style-type: none"> <li>• Atasoy, Nurhan. <i>Otağ-I Hümayun: The Ottoman Imperial Tent Complex</i>, Aygaz, (2000), pp. 54-75.</li> </ul>	Material/Culture Paper #4 due on Carmen by 12:00 p.m. (NOON)

		Ottoman sultans?		
	Nov 11	Veterans Day – NO CLASS		
Week 13	Nov 16	<p>Worth its Weight in Gold: Silk in the Mediterranean World</p> <p>GUIDING QUESTIONS:            What role did textiles like the Mantle of Roger II play in the Norman conquest?            How did the procurement and gifting of luxury textiles help to build Norman identity as the legitimate rulers of the Italian south?</p>	<ul style="list-style-type: none"> <li>• Edwards, Emma. “Patronage and Tradition in Textile Exchange and Use in The Early Norman South,” in <i>Designing Norman Sicily: Material Culture and Society</i>, Boydell &amp; Brewer (2020), pp. 89-113.</li> </ul>	
	Nov 18	<p>Renaissance to Runway: Power and Prestige in the Italian Textile and Fashion Industry</p> <p>GUIDING QUESTIONS:            How did Leonardo da Vinci set out to advance the luxury textile industry in Milan with his textile machine designs? What do his efforts as court artist teach us of the economic, social, and technological importance of the textile industry in Early Modern Italy?</p>	<ul style="list-style-type: none"> <li>• Upshaw, Abigail. “Mulberry Trees and Textile Machines: Leonardo da Vinci and Ludovico Sforza’s Automated Textile Mill,” <i>I Tatti Studies</i> 27 (2024): 205-230.</li> </ul>	
Week 14	Nov 23	<p>Programming Patterns: The Jacquard Loom and Early Computer Programming</p> <p>GUIDING QUESTIONS:            How did the Jacquard loom forge a connection between weaving and early computer programming?</p>	<ul style="list-style-type: none"> <li>• Harlizius-Klück, Ellen. “Weaving as Binary Art and the Algebra of Patterns,” <i>Textile: Cloth and Culture</i> 15 (2017): 176-197.</li> </ul>	<p>Discussion Forum Post #4 due on Carmen by 12:00 p.m. (NOON)</p>

		How did automation transform the textile industry?		
	Nov 25	Thanksgiving Break – NO CLASS		
Week 15	Nov 30	<p>Indonesian Batik and Wax Print Fabrics</p> <p>GUIDING QUESTIONS: What is the technique for producing traditional Indonesian Batik? How does the craft of Batik express the cultural identity of Indonesian people and their customs?</p>	<ul style="list-style-type: none"> <li>• Edoh, M. Amah. “Redrawing Power? Dutch Wax Cloth and the Politics of ‘Good Design’” <i>Journal of Design History</i> 29 (2016): 258-272.</li> <li>• Heringa, Rens, “The Historical Background of Batik on Java,” in <i>Fabric of Enchantment: Batik from the North Coast of Java</i>, Los Angeles County Museum of Art and Weatherhill Inc. (1996), pp. 30-37.</li> </ul>	
	Dec 2	<p>Transformations in Silk: From Kosode to Kimono in Japan</p> <p>GUIDING QUESTIONS: What is the significance of the kimono in Japanese culture? How has its production, wear, and meaning changed over time?</p>	<ul style="list-style-type: none"> <li>• Van Assche, Annie, “Interweavings: Kimono Past and Present,” in <i>Fashioning Kimono: Dress and Modernity in Early Twentieth-Century Japan</i>, Milan: 5 Continents Editions and the Victoria &amp; Albert Museum (2005), pp. 6-29.</li> </ul>	Final Project due on Carmen by 11:59 p.m.
Week 16	Dec 7	Final Presentations		
	Dec 9	Final Presentations		
FINALS WEEK	University Assigned time	Final Presentations		



# GE Theme Course Submission Worksheet: Traditions, Cultures, & Transformations

## Overview

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

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

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

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

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

*(enter text here)*

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

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

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

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

	Course activities and assignments to meet these ELOs
<b>ELO 1.1</b> Engage in critical and logical thinking about the topic or idea of the theme.	
<b>ELO 1.2</b> Engage in an advance, in-depth, scholarly exploration of the topic or idea of the theme.	

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

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

<p><b>ELO 1.1</b> 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>  <i>Completion 3 assignments which build skills in connecting individual experiences with broader population-based patterns (Assignments #1, #2, #3)</i>  <i>Completion of 3 quizzes in which students demonstrate comprehension of the course readings and materials.</i></p>
<p><b>ELO 2.1</b> Identify, describe, and synthesize approaches or experiences.</p>	<p><i>Students engage in advanced exploration of each module topic through a combination of lectures, readings, and discussions.</i></p> <p><u>Lecture</u>  <i>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.</i></p> <p><u>Reading</u></p>

	<p><i>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.</i></p> <p><u>Discussions</u>  <i>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.</i></p> <p><i>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.</i></p>
<p><b>ELO 2.2</b> <i>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.</i></p>	<p><i>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.</i></p> <p><i>Some examples of events and sites:</i>  <i>The Paris Commune, an 1871 socialist uprising violently squelched by conservative forces</i>  <i>Jazz-Age Montmartre, where a small community of African-Americans—including actress and singer Josephine Baker, who was just inducted into the French Pantheon—settled and worked after World War I.</i>  <i>The Vélodrome d'hiver Roundup, 16-17 July 1942, when 13,000 Jews were rounded up by Paris police before being sent to concentration camps</i>  <i>The Marais, a vibrant Paris neighborhood inhabited over the centuries by aristocrats, then Jews, then the LGBTQ+ community, among other groups.</i></p>

**Goals and ELOs unique to Traditions, Cultures & Transformations**

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

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

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

	Course activities and assignments to meet these ELOs
<b>ELO 3.1</b> Describe the influence of an aspect of culture (e.g., religious belief, gender roles, institutional organization, technology, epistemology, philosophy, scientific discovery, etc.) on at least one historical or contemporary issue.	
<b>ELO 3.2</b> Analyze the impact of a “big” idea or technological advancement in creating a major and long-lasting change in a specific culture.	
<b>ELO 3.3</b> Examine the interactions among dominant and sub-cultures.	
<b>ELO 3.4</b> Explore changes and continuities over time within a culture or society.	

<p><b>ELO 4.1</b> Recognize and explain differences, similarities, and disparities among institutions, organizations, cultures, societies, and/or individuals.</p>	
<p><b>ELO 4.2</b> Explain ways in which categories such as race, ethnicity, and gender and perceptions of difference impact individual outcomes and broader societal issues.</p>	

Example responses for proposals within "Citizenship" (Hist/Relig. Studies 3680, Music 3364; Soc 3200):

<p><b>ELO 3.1</b> Describe and analyze a range of perspectives on what constitutes citizenship <u>and</u> how it differs across political, cultural, national, global, and/or historical communities.</p>	<p><i>Citizenship could not be more central to a topic such as immigration/migration. As such, the course content, goals, and expected learning outcomes are all, almost by definition, engaged with a range of perspectives on local, national, and global citizenship. Throughout the class students will be required to engage with questions about what constitutes citizenship and how it differs across contexts.</i></p> <p><i>The course content addresses citizenship questions at the global (see weeks #3 and #15 on refugees and open border debates), national (see weeks #5, 7-#14 on the U.S. case), and the local level (see week #6 on Columbus). Specific activities addressing different perspectives on citizenship include Assignment #1, where students produce a demographic profile of a U.S.-based immigrant group, including a profile of their citizenship statuses using U.S.-based regulatory definitions. In addition, Assignment #3, which has students connect their family origins to broader population-level immigration patterns, necessitates a discussion of citizenship. Finally, the critical reading responses have the students engage the literature on different perspectives of citizenship and reflect on what constitutes citizenship and how it varies across communities.</i></p>
<p><b>ELO 3.2</b> Identify, reflect on, and apply the knowledge, skills and dispositions required for intercultural competence as a global citizen.</p>	<p><i>This course supports the cultivation of "intercultural competence as a global citizen" through rigorous and sustained study of multiple forms of musical-political agency worldwide, from the grass-roots to the state-sponsored. Students identify varied cultural expressions of "musical citizenship" each week, through their reading and listening assignments, and reflect on them via online and in-class discussion. It</i></p>

	<p><i>is common for us to ask probing and programmatic questions about the musical-political subjects and cultures we study. What are the possibilities and constraints of this particular version of musical citizenship? What might we carry forward in our own lives and labors as musical citizens Further, students are encouraged to apply their emergent intercultural competencies as global, musical citizens in their midterm report and final project, in which weekly course topics inform student-led research and creative projects.</i></p>
<p><b>ELO 2.1</b> <i>Examine, critique, and evaluate various expressions and implications of diversity, equity, inclusion, and explore a variety of lived experiences.</i></p>	<p><i>Through the historical and contemporary case studies students examine in HIST/RS 3680, they have numerous opportunities to examine, critique, and evaluate various expressions and implications of diversity, equity, and inclusion, as well as a variety of lived experiences. The cases highlight the challenges of living in religiously diverse societies, examining a range of issues and their implications. They also consider the intersections of religious difference with other categories of difference, including race and gender. For example, during the unit on US religious freedom, students consider how incarcerated Black Americans and Native Americans have experienced questions of freedom and equality in dramatically different ways than white Protestants. In a weekly reflection post, they address this question directly. In the unit on marriage and sexuality, they consider different ways that different social groups have experienced the regulation of marriage in Israel and Malaysia in ways that do not correspond simplistically to gender (e.g. different women's groups with very different perspectives on the issues).</i></p> <p><i>In their weekly reflection posts and other written assignments, students are invited to analyze the implications of different regulatory models for questions of diversity, equity, and inclusion. They do so not in a simplistic sense of assessing which model is "right" or "best" but in considering how different possible outcomes might shape the concrete lived experience of different social groups in different ways. The goal is not to determine which way of doing things is best, but to understand why different societies manage these questions in different ways and how their various expressions might lead to different outcomes in terms of diversity and inclusion. They also consider how the different social and demographic conditions of different societies shape their approaches (e.g. a historic Catholic majority in France committed to laicite confronting a growing Muslim minority, or how pluralism *within* Israeli Judaism led to a fragile and contested status quo arrangement). Again, these goals are met most directly through weekly reflection posts and students' final projects, including one prompt that invites students to consider Israel's status quo arrangement from the perspective of different social groups, including liberal feminists, Orthodox and Reform religious leaders, LGBTQ communities, interfaith couples, and others.</i></p>
<p><b>ELO 2.2</b> <i>Analyze and critique the intersection of concepts of justice, difference, citizenship, and how these interact with cultural traditions, structures of power and/or advocacy for social change.</i></p>	<p><i>As students analyze specific case studies in HIST/RS 3680, they assess law's role in and capacity for enacting justice, managing difference, and constructing citizenship. This goal is met through lectures, course readings, discussion, and written assignments. For example, the unit on indigenous sovereignty and sacred space invites students to consider why liberal systems of law have rarely accommodated</i></p>

*indigenous land claims and what this says about indigenous citizenship and justice. They also study examples of indigenous activism and resistance around these issues. At the conclusion of the unit, the neighborhood exploration assignment specifically asks students to take note of whether and how indigenous land claims are marked or acknowledged in the spaces they explore and what they learn from this about citizenship, difference, belonging, and power. In the unit on legal pluralism, marriage, and the law, students study the personal law systems in Israel and Malaysia. They consider the structures of power that privilege certain kinds of communities and identities and also encounter groups advocating for social change. In their final projects, students apply the insights they've gained to particular case studies. As they analyze their selected case studies, they are required to discuss how the cases reveal the different ways justice, difference, and citizenship intersect and how they are shaped by cultural traditions and structures of power in particular social contexts. They present their conclusions in an oral group presentation and in an individually written final paper. Finally, in their end of semester letter to professor, they reflect on how they issues might shape their own advocacy for social change in the future.*

## History of Art BA Curricular Map

### Program Learning Goals:

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

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

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

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

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

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

\* Undergraduates would take HA 3020 in Group B of the major, as an elective



Thursday, February 5, 2026 at 12:25:40 PM Eastern Standard Time

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**Subject:** Concurrence for new History of Art course  
**Date:** Monday, December 15, 2025 at 1:46:47 PM Eastern Standard Time  
**From:** Whittington, Karl  
**To:** Porfeli, Erik  
**CC:** Stephens, Gabrielle, Paulsen, Kris  
**Attachments:** History of Textiles-SYLLABUS.pdf

Dear Erik,

Greetings from the department of History of Art. We have been asked to reach out to Human Sciences for a concurrence for our new General Education “Themes” Course, “Threads of Culture: A History of Textiles.” I’ve attached the course syllabus - as you can see, it’s focused not on fashion studies primarily, but on the role of textiles in the history of art. If you have any questions or concerns, please do let me know.

All best,  
Karl

Dr. Karl Whittington  
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The Ohio State University  
201 Pomerene Hall  
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