

ART 371: Islamic Art
Dr. Maeve Doyle, Fall 2018

Mondays and Wednesdays, 4:00–5:15 PM in FAIC 115

Office Hours: M 11:15-11:45, 2:00-3:00 / W 11:15-11:45, 2:00-3:30 / F 11:15-11:45, 3:00-4:00
and by appointment in Prof. Doyle's office, FAIC 319

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COURSE DESCRIPTION

This course investigates arts, architecture, and culture in the Islamic Mediterranean, from the Iberian Peninsula to Iraq. Themes include relations between art and literature, aesthetics, vision and perception, political power, mercantile and maritime activities, and cultural continuities and resurgences.

In this LAC Tier 2 Cultural Perspectives (T2CP) course, students will draw from interdisciplinary perspectives in order to understand and critically examine culture. Contemporary perspectives on the meaning, content, and processes of cultural production will be explored.

LEARNING OBJECTIVES

LAC Objectives

Upon completion of this requirement students will be able to:

1. Examine culture as dynamic and contested;
2. Critically examine paradigm shifts in understanding culture;
3. Analyze variability and heterogeneity within and across cultures; and
4. Engage in reflexivity about their own culture and identity.

Course Objectives

This course aims ...

- a. to encourage you to think critically about the past and the present;
- b. to strengthen your skills of spoken and written communication;
- c. to develop your skills of observation and critical thinking through study of art;
- d. to develop your critical thinking skills through research and reading scholarly texts;
- e. to investigate the social and cultural history of art in the Islamic world and to consider relationships between past and present artistic innovations.

TEXTBOOKS & READINGS

Required and Recommended Textbooks

Required: Robert Irwin, *Islamic Art in Context: Art, Architecture, and the Literary World* (New York: Harry N. Abrams, 1997), ISBN 0-8109-2710-01 **[Irwin, required]**

- Out of print, but several copies available online (check Amazon.com and vialibri.net)
- Two copies are also on reserve in J. Eugene Smith Library

D. Fairchild Ruggles, ed., *Islamic Art and Visual Culture* (Chichester: Wiley-Blackwell, 2011), ISBN 978-1-405-15402-4 **[Ruggles, required]**

Sylvan Barnet, *A Short Guide to Writing About Art* (Upper Saddle, NJ: Pearson, any recent edition) **[Recommended]**, especially for students who have not taken an art history class in the past]

Assigned Readings

Completing assigned readings is essential to your successful participation in class discussion and completion of writing assignments. Complete readings before the class under which they are listed, and bring copies of readings or detailed notes (with page references) to class. All readings outside the textbooks listed above are available on Blackboard.

Library Course Reserves

All required and recommended textbooks for this class and other relevant works are available on reserve in J. Eugene Smith Library. You may browse reserves for this class in the library's online catalog and request them at the circulation desk.

SCHEDULE

Week 1	W	8/29	What is Islamic Art?
I. Mediterranean Foundations			
Week 2	M	9/3	No class—Labor Day
	W	9/5	Historical Background <ul style="list-style-type: none"> Elizabeth Macaulay-Lewis, "Introduction to Islam," "The Five Pillars of Islam," and "The Kaaba," in <i>Smarthistory</i>, August 8, 2015, https://smarthistory.org/introduction-to-islam/ Irwin, 17-42 ("Historical Background" and "The Islamic World") Submit to word bank Quiz: Map
	Th	9/6	<i>Art Gallery Event:</i> Opening for the 2018 Printmaking and Digital Art Faculty Exhibition, 4-6 pm in the FAIC Gallery (1 st floor)
Week 3	M	9/10	Foundations of Islamic Art and Architecture <ul style="list-style-type: none"> Ruggles 1.4, 3.31, 5.4 ("Ibn 'Asakir: The Pact of 'Umar," "Four Coins," and "Dome of the Rock Inscriptions") Explore the Dome of the Rock: http://archive.aramcoworld.com/issue/200901/al-haram/tour.htm
	W	9/12	People of the Book <ul style="list-style-type: none"> Alex Brey, "Folio from a Qur'an," in <i>Smarthistory</i>, August 8, 2015, https://smarthistory.org/folio-from-a-quran/ Mark Guranaccia, "Mamluk Qur'an," in <i>Smarthistory</i>, August 8, 2015, https://smarthistory.org/mamluk-quran/ Submit to word bank Sign up for the 10/5 bus trip in class today (\$30, cash or check).

- If the cost of the trip represents a financial strain, speak with Prof. Doyle; there may be funds to offset the cost further.
- If you know you cannot attend the field trip on Friday, 10/5, speak with Prof. Doyle by today to arrange an alternative. The grades for your papers are tied to your museum visit, so you must make alternative arrangements early.

Week 4

M 9/17 Beyond the Page

- Oya Pancaroğlu, “Serving Wisdom: The Contents of Samanid Epigraphic Pottery,” in *Studies in Islamic and Later Indian Art from the Arthur M. Sackler Museum, Harvard University Art Museums* (Cambridge, MA: Harvard University Art Museums, 2002), 59-75
 - *What is Pancaroğlu’s argument? Underline it in the paper and summarize it in your own words.*
 - *How does Pancaroğlu use descriptions of objects as evidence for her argument? How does she use interpretations of description (formal analysis) as evidence for her argument?*
 - *What other kinds of evidence does she use to support her argument?*
- **Ruggles** 3.26 (“Abu al-Qasim: On Ceramic Luster and Gilding”)
- Submit to word bank

W 9/19 The Space of the Mosque

- **Irwin**, 57-77 (“Religious and Secular Architecture”)
- **Ruggles** 1.2, 4.5, 4.12 (“The Qur’an: On the *Qibla*,” “Al-Bukhari: A Hadith on the First Minbar,” “Ibn ‘Abdun: A *Hisba* Manual for Seville”)
- Submit to word bank

Week 5

M 9/24 Caliphal Palaces

- **Irwin**, 103-106 (“Palace Life”)
 - Doris Behrens-Abouseif, “The Lion-Gazelle Mosaic at Khirbat al-Mafjar,” *Muqarnas* 14 (1997): 11-18
 - *What is Behrens-Abouseif’s argument? Underline it in the paper and summarize it in your own words.*
 - *How does Behrens-Abouseif use descriptions of objects as evidence for her argument? How does she use interpretations of description (formal analysis) as evidence for her argument? Mark a passage with significant formal analysis.*
 - **Ruggles** 4.8 (“Badi al-Zaman al-Hamadani: A Bathhouse Visit”)
- Quiz: Vocabulary**

II. Al-Andalus: Islamic Spain

- W 9/26 The Great Mosque of Cordoba
- **Irwin**, 42-43 (“Fatimid Egypt and Muslim Spain”)
 - Jerrilynn D. Dodds, “The Great Mosque of Cordoba,” in *Al-Andalus: The Art of Islamic Spain* (New York: The Metropolitan Museum of Art, 1992), 10-25
 - **Ruggles** 4.1, 5.12, 5.13 (“Abd al-Rahman III: On Architecture and Immortality,” “Ibn ‘Idhari: On the Mosque of Cordoba,” and “Signature of Stone Masons in the Mosque of Cordoba”)

Description and Formal Analysis due

Week 6	M	10/1	<p>The Alhambra</p> <ul style="list-style-type: none"> • Irwin, 46-48, 120-135 (“Later Muslim Rule in Spain” and “Palace Life”) • Explore the Alhambra: http://archive.aramcoworld.com/issue/200604/alhambra/tour.htm (with special attention to the Court of the Lions and the Mirador de Lindaraja in the Nasrid Palaces) • D. Fairchild Ruggles, “The Eye of Sovereignty: Poetry and Vision in the Alhambra’s Lindaraja Mirador,” <i>Gesta</i> 36:2 (1997): 180-189 • Ruggles 3.33, 4.2 (“Ibn Hazm: On Vision” and “Ibn Khaldun: On Mudbrick and Stucco”)
	W	10/3	<p>Interpreting an Andalusian Ivory</p> <ul style="list-style-type: none"> • Read <u>one</u> of the two following essays (assignments on Blackboard): <ul style="list-style-type: none"> ○ Francisco Prado-Vilar, “Circular Visions of Fertility and Punishment: Caliphal Ivory Caskets from al-Andalus,” <i>Muqarnas</i> 14 (1997): 19-41 ○ Glaire D. Anderson, “A Mother’s Gift? Astrology and the Pyxis of al-Mughīra,” <i>Journal of Medieval History</i> 42:1 (2016): 107-130 <p>Write a one-page summary of the author’s argument and the evidence they use to support it. Prepare to support this author’s position in a class debate.</p>
	F	10/5	<p>Field Trip to the Metropolitan Museum of Art, New York City</p> <ul style="list-style-type: none"> • Buses will depart FAIC (High St entrance) at 8:30 am and return by 6:00 pm. Arrive by 8:15 to ensure you do not miss the bus! • Sign-up required before departure (\$30, cash or check)
Week 7	M	10/8	<p>Research Strategies</p> <p>Annotated Formal Analysis and Research Questions due</p> <p>Midterm Reflection Portfolio due</p> <p><i>Meet in Smith Library, Room 263</i></p>

III. Medieval Encounters

- W 10/10 Islam and China
- **Irwin**, 230-238 (“Islamic Art and the East: China”)
 - Jessica Hallett, “Pearl Cups Like the Moon: The Abbasid Reception of Chinese Ceramics,” in *Shipwrecked: Tang Treasures and Monsoon Winds*, ed. Regina Krahl et al. (Washington, DC: Smithsonian Institution, 2010), 75-81
- Ruggles** 3.27, 5.63 (“Ibn Battuta: On Chinese Porcelain” and “Ibn Battuta: On Caravanserais and Mosques in China”)

- Week 8 M 10/15 The Mongols
Special Guest: Prof. Stefan Kamola
- Reading TBD

- W 10/17 Encounters with Christianity, Part 1
- **Irwin**, 213-217 (“Beyond the Frontiers of Islam”)
 - Nuha N.N. Khoury, “Narratives of the Holy Land: Memory, Identity, and Inverted Imagery in the Freer Basin and Canteen,” *Orientalism* 29:5 (May 1998): 63-69
 - Qur’an 19:16-40
- Annotated Bibliography due**

- Week 9 M 10/22 *Class cancelled to make up for field trip*

- W 10/24 Encounters with Christianity, Part 2
- Eva R. Hoffman, “Christian-Islamic Encounters on Thirteenth-Century Ayyubid Metalwork,” *Gesta* 43:2 (2004): 129-142
 - **Ruggles** 2.4 and 3.25 (“Kitab al-hadaya wa al-tuhaf: On the Looting of the Fatimid Treasury” and “A Geniza Letter Regarding Trade and Market Prices”)

IV. Crafting Kingship in Persia

- Week 10 M 10/29 Woven Histories
- **Irwin**, 50-55, 95-96, and 156-165 (“Islam Established,” “Safavid and Later Patronage,” “Textiles and Weaving,” “Silk-weaving,” and “Carpets and Rugs”)
 - Sheila S. Blair, “The Ardabil Carpet in Context,” in *Society and Culture in the Early Modern Middle East*, ed. Andrew J. Newman (Leiden: Brill, 2003), 125-143
 - **Ruggles** 1.1 (“The Qur’an: On Paradise”)
- W 10/31 Shifting Histories in Persian Painting
- Marianna Shreve Simpson, “From Tourist to Pilgrim: Iskandar at the Ka’ba in Illustrated *Shahnama* Manuscripts,” *Iranian Studies* 43:1 (2010): 127-146
 - **Ruggles** 5.2 (“Nasir-i Khusraw: A Description of the Kaaba”)

Th 11/1 *Art Gallery Events:*
Balam Soto artist talk, 3-4 pm (location TBA)
Opening for *Balam Soto: Contact*, 4-6 pm, FAIC Gallery (1st floor)

Week 11 *M* 11/5 The Women of *Shahnama*
Special Guest: Prof. Afarin Rahmanifar
Meet in FAIC 307

- Excerpts from the *Shahnama*
- **Ruggles** 3.5, 3.11, 3.16 (“A Report from a Book Workshop,” “Simi Nishapura: A Treatise on Papers, Color, and Ink,” and “Sadiqi Beg: A Treatise on Painting”)

Tu 11/6 *Election Day*

- If you are eligible, do your civic duty and vote!

V. Empire and Modernity in Ottoman Turkey

W 11/7 Istanbul was Constantinople

- **Irwin**, 96-101 (“Mehmed II” and “Suleyman the Magnificent”)
- Robert Ousterhout, “Ethnic Identity and Cultural Appropriation in Early Ottoman Architecture,” *Muqarnas* 12 (1995): 48-62
- Explore the Süleymaniye Mosque:
<http://archive.aramcoworld.com/issue/200605/suleymaniye/default.htm>
- **Ruggles** 2.8, 4.4, 5.34, 5.37, 5.38, 5.39 (“Tavernier: On the Ottoman Mosaic Collection,” “Ca’far Efendi: On Names of Colors and Marbles,” “Kritovoulos: On the Ottoman Conquest and Reconstruction of Istanbul,” “Sinan: On Building the Selimiye Mosque,” “Hafiz Huseyin al-Ayvansarayi: A Description of the Suleymaniye Mosque,” and “Mustafa b. Ahmed ‘Ali: On Building with Booty”—*choose at least two*)

Week 12 *M* 11/12 Ottoman Borderlands

- Onur Inal, “Women’s Fashions in Transition: Ottoman Borderlands and the Anglo-Ottoman Exchange of Costumes,” *Journal of World History* 22:2 (June 2011): 243-272
- **Ruggles** 2.7 and 5.41 (“Safiye: Letter to Queen Elizabeth I” and “Lady Mary Wortley Montagu: Harem Visits”)

W 11/14 Exhibiting the Ottoman Empire

- Ahmet Ersoy, “A Sartorial Tribute to Late Tanzimat Ottomanism: The *Elbise-i ‘Osmaniyye* Album,” *Muqarnas* 20 (2003): 187-207

VI. Islamic Art, Past and Present

Week 13 *M* 11/19 Study Day: Contemporary Islamic Art
Research Paper due

W 11/21 *No Class—Thanksgiving Break*

Week 14	M	11/26	Reflecting on “Islamic Art” <ul style="list-style-type: none">• Avinoam Shalem, “What do we mean when we say ‘Islamic art’? A plea for a critical rewriting of the history of the arts of Islam,” <i>Journal of Art Historiography</i> 6 (June 2012): 1-18
	W	11/28	Past and Present Presentations: Day 1 <ul style="list-style-type: none">• Schedule TBA
Week 15	M	12/3	Past and Present Presentations: Day 2 <ul style="list-style-type: none">• Schedule TBA
	W	12/5	Past and Present Presentations: Day 3 <ul style="list-style-type: none">• Schedule TBA
Exam Period	M	12/10	Final Reflection Portfolio due

ASSIGNMENTS & ASSESSMENT

Course Requirements and Assignments	% of Final Grade
Student Engagement	35%
<i>Class participation</i>	25%
<i>Reflection portfolios</i>	10%
Mastery of Material	15%
<i>Quizzes</i>	5%
<i>Reading discussion questions</i>	10%
Original Research Paper	35%
<i>Description and formal analysis</i>	10%
<i>Annotated formal analysis and research questions</i>	5%
<i>Annotated bibliography</i>	5%
<i>Research paper</i>	15%
Islamic Art, Past & Present	15%

ASSESSMENT

Grades will be calculated as percentages, then converted to letter grades. Percentages are equivalent to letter grades according to the following scale:

A	94-100	B+	87-89	C+	77-79	D+	67-69	F	0-59
A-	90-93	B	84-86	C	74-76	D	64-66		
		B-	80-83	C-	70-73	D-	60-63		

STUDENT ENGAGEMENT*Class Participation*

Participation can take many forms: asking questions, answering questions, and contributing to class discussions and small group discussions. More than just being present in the classroom, it means engaging with the material and ideas of the course.

Your ability to participate in this course depends on your careful attention to the assigned reading. Bring a copy of each reading and/or detailed notes to class. Be prepared to discuss each reading in detail in class.

Reflection Portfolios

Before midterms and at the end of the semester, I will ask you to reflect on some questions related to the course and to compile a portfolio of work demonstrating your engagement with the course. I use these submissions, along with your participation in class discussions, to assess student engagement in the course; the reflection portfolio is another chance to show me how you're thinking about what we discuss in class. Your portfolio should comprise four examples of work you've

completed for the course that I haven't otherwise seen—for example, reading notes, class notes, notes or drawings from a museum visit, presentation preparation, paper outlines, etc.—scanned as a PDF document. Reflection questions will be shared as a worksheet on Blackboard.

MASTERY OF MATERIAL

Quizzes

Two quizzes will be given in the first unit: a map quiz and a vocabulary quiz. Further quizzes may be added as necessary.

Reading Discussion Questions

Beginning in Unit II (Wed. 9/26), class will start with students writing and submitting discussion questions related to the day's reading. Prepare for this by reading the assigned text with these questions in mind:

- What artistic, historical, or social issues does the author address?
- What big questions does the text raise?
- What parts of the author's argument did you find compelling? What did you find unconvincing?
- How does this essay relate to other images or issues we've discussed in class?
- How do primary source readings relate to discussions in secondary sources, or what different perspectives can they provide?

You may also find it helpful to write a short summary of the text after you read it or to summarize each section of a longer or more complicated text.

A good discussion question is specific (addressing a particular idea, section or text, or work of art), but open-ended, prompting critical thought, not a recitation of fact. I encourage you to consider your discussion questions before class begins and to come with notes, if not a fully drafted question.

ORIGINAL RESEARCH PAPER AND FIELD TRIP

Our class field trip to the Metropolitan Museum of Art in New York City will give you the opportunity to conduct original research on a work of art produced within an Islamic cultural context. **The field trip on Friday, October 5 is a course requirement. If you are unable to attend, please let Prof. Doyle know as soon as possible.**

There are four phases to this project:

Description and Formal Analysis—2 pages, due Wed. 9/26

Choose a work of art in the Metropolitan Museum of Art from the list provided. Study the images of the object on the museum website and read the information about it the museum provides. Use the formal analysis techniques practiced in class to produce an original argument about the work of art. Present your argument in a thesis statement near the start of the paper, and support your argument with evidence (description of both content and style) and interpretation (formal analysis). Your paper should draw primarily on your original observations of the work, and secondarily on the information provided on the museum website. Be sure to cite any information you have taken from the website or any other outside sources. No further research is necessary; your paper should focus on your interpretations of what you can see.

Supplemental reading: Barnett, ch. 1, "Writing About Art," and ch. 3, "Formal Analysis and Style"

Annotated Formal Analysis and Research Questions—due Mon. 10/8

Annotate (add notes/comments to) your Formal Analysis paper following your visit to the museum. What more have you noticed from seeing the object in person? How has it supported or deepened your argument, or how has it changed your mind?

At the end of your annotated paper, add *three research questions*—questions the object raises for you that will drive your research.

Supplemental reading: Barnett, ch. 4, “Analytical Thinking”

Annotated Bibliography—at least 6 sources, due Wednesday, 10/17

Compile a list of at least 6 scholarly sources that will help you to answer your three research questions. Write your research questions at the top of your bibliography. List each source in the bibliography according to the Chicago Manual of Style (see below). After each source, use bullet points to briefly indicate how it helps you answer one or more of your research questions.

Your bibliography must include at least six total sources fulfilling each of these categories:

- 1 primary source (a text from the culture and historical period under review, e.g. Ruggles)
- 1 textbook, encyclopedia, or other legitimate reference work (e.g., Irwin; Oxford Art Online; Encyclopedia Britannica; Wikipedia)
- 3 scholarly books, book chapters, or articles in scholarly journals (find these in the library and through library databases; at least 2 must be texts we have not read for class)

Supplemental reading: Barnett, ch. 14, “Manuscript Form” (section on “Bibliography,” 341-344)

Research Paper—6 pages, due Monday, 11/19

Present an argument about the historical, cultural, or artistic significance of your object from the Metropolitan Museum of Art. Present your argument in a thesis statement near the start of the paper. Your paper should include a description of the work of art, and you should use formal analysis as well as research to support your argument. (You may reuse text from earlier parts of this assignment, but choose carefully to ensure relevance to your final argument.) Your paper should cite at least 6 scholarly sources (including at least 1 primary source, 1 textbook/reference work, and 3 scholarly books, book chapters, or journal articles) in support of your argument.

Supplemental reading: Barnett, ch. 13, “Writing a Research Paper,” and ch. 14, “Manuscript Form” (especially 327-344)

ISLAMIC ART, PAST & PRESENT—10-minute presentation, slides due on Blackboard by midnight before your scheduled presentation date

Choose a work of contemporary Islamic art or architecture to compare to the object you wrote about in your research paper. Your presentation should answer the following questions: Why is this comparison interesting or important? What can this tell us about the relationship between Islamic art of the present and the past? Support your argument with description, formal analysis, comparative analysis (discussion and interpretation of the similarities and differences of the works), and historical analysis based on research. Your contemporary work must have been produced in or after 1980 either by a Muslim artist or by an artist from an Islamicate culture.

Illustrating your talk: You will be graded on the quality of your presentation slides as well as spoken content. Submit a PowerPoint presentation to illustrate your talk on Blackboard by midnight before class. Each slide should contain large, legible images of the works you plan to discuss during that part of your presentation. No slide should have only text. You *must* save your presentation in .ppt format. If you use Google Slides, follow these instructions to download your slide as a .ppt file:

<https://sites.google.com/a/temple.edu/googleapps1/tip-of-the-day/april30-exportagooglegpresentation>.

Supplemental reading: Barnett, ch. 5, "Writing A Comparison"

COURSE RESOURCES

Blackboard

This syllabus is subject to change. Detailed and updated versions of the syllabus and all other materials pertinent to the course can be found on the course Blackboard page. You will also use Blackboard to access certain readings, turn in assignments, and coordinate with class members. Please make a habit of checking the site after each class for up-to-date information regarding readings and other assignments.

COURSE POLICIES

ASSIGNMENTS

Formatting Papers

Papers must be formatted with 12-point Times New Roman font, 1" margins, double-spaced. Your name and the paper title should appear on the first page (a separate title page is not necessary).

Footnotes and Citations

If you repeat the words, ideas, or information of another author or source in your written work, you must cite your source. Failure to indicate the source of another's words, ideas, or information is plagiarism or academic misconduct (see below). If you cite any sources, your citations should appear in footnotes (see <http://bit.ly/2xbKXrV>). The standard citation format in art history is the Chicago Manual of Style Notes and Bibliography system (see the Quick Guide: http://www.chicagomanualofstyle.org/tools_citationguide/citation-guide-1.html). For more information on when and how to cite sources, talk with me or with a librarian.

Preparing Slide Presentations

In a presentation, part of your grade is based on the quality of your slides. In an art history presentation, your images are your main evidence; choose high-resolution images that don't look pixelated when viewed full-screen. Use text sparingly—don't fill up your slides with bullet points; no slide should contain only text. Please submit your slide presentations on Blackboard in PowerPoint (.ppt or .pptx) format, regardless of how you plan to show them in the classroom.

Revision Before the Deadline & Extra Credit

Writing is a process, not an event. While one round of revision is part of this course's assignments, I also strongly encourage you to revise papers before you turn them in. **If you use the Writing Center (see below) to revise a paper, I will give you extra credit.** To earn this extra credit, you must submit:

1. a copy of your draft or notes with a stamp from the Writing Center
2. a 1-paragraph description of how you improved your paper following the consultation

Submit these additional documents with the final version of your paper by the due date. Papers turned in late are not eligible for extra credit.

Deadlines & Late Work

Deadlines are carefully assigned to ensure that the work of the course does not build to an overwhelming amount by the end of the semester, for either student or instructor. The assignments you turn in should reflect the best work that you could accomplish within the time given.

Sometimes, though, life gets in the way. If you are unable to complete your work on a major assignment (an assignment described in the syllabus) by the given deadline, you have a two-day grace period in which you can either finish the assignment *or* meet with me to discuss your work so far. A late submission will not affect your grade as long as we have met to discuss it and create a plan for finishing the work. If I do not hear from you within two days of a missed deadline, I will still accept a late paper, but with a grade reduction of 10% (exceptions made for cases of illness or emergencies).

Late homework assignments and assignments worth less than 5 percentage points will receive half credit.

Submitting Assignments

All assignments are to be submitted on Blackboard, unless otherwise indicated.

EMAIL & BLACKBOARD COMMUNICATIONS

Communications sent via email and Blackboard constitute official course communications. You are responsible for any information conveyed to you by any of these means. If you think you may not be receiving course communications, or if you think I may not be receiving your messages, please let me know right away.

Contacting me

You may contact me any time via email. I will try to answer all emails within a day, except on weekends. Whether it's a problem, a question, or just something cool you saw on the internet, no issue is too large, too small, or too irrelevant.

CLASSROOM CONDUCT

Recording Class

Learning and teaching both require vulnerability. For this reason, I consider the protection of privacy within the classroom as paramount. You *may* make audio recordings of lectures, but you may not distribute them or use them for any purpose beyond your personal study. *You may not make video recordings or take photographs of any person or image in the classroom.* Most of the images we will discuss are available on the image database Artstor. If you wish to have a copy of an image and cannot find it, just let me know by email; please do not take a picture of the screen.

UNIVERSITY & DEPARTMENT POLICIES

Academic Misconduct Statement

Students should read and understand Eastern's Academic Misconduct Policy, which can be found in the Eastern Student Handbook or by navigating to this website:

www.easternct.edu/academicmisconduct/. Students are expected to take personal responsibility for their intellectual work and to respect and acknowledge the ideas of others. Academic honesty means doing one's own work and giving proper credit to others whose work and thought are drawn upon. It is the responsibility of each student to become familiar with what constitutes academic dishonesty and plagiarism, and to avoid all forms of cheating and plagiarism. Students may not engage in any form of academic misconduct, and are responsible for learning how to present the ideas of others in their own work, and avoid all other forms of academic misconduct. For current documentation

practices, consult the instructor or a style manual (e.g., APA, MLA). All violations will be handled under the procedures established in the Academic Misconduct Policy.

Department of Art & Art History Policy on Returning Artwork and Other Assignments

Assignments will be returned during scheduled class time, instructor's office hours, or by special arrangement with the instructor. The instructor will hold assignments for six weeks following the end of class. Assignments not picked up during this period will become property of the university and may be discarded.

UNIVERSITY RESOURCES

Academic Services Center

Students are encouraged to use the support offered by the Academic Services Center (ASC) located on the ground floor of the Library. Advising Services and tutoring in math, writing, and other subjects. The ASC also offers assistance in study techniques, time management and understanding learning styles. For further information call 860-465-4310 or check the ASC website at <http://www.easternct.edu/asc/>.

Assistance at the Writing Center

The Eastern Writing Center, located in the ASC and staffed by trained peer tutors, is available to help all students with their writing. The Writing Center supports the liberal-arts mission of Eastern by helping students with their writing from any class, at any stage, from brainstorming and drafting to revision to proofreading and editing. We help students do their own work, and do it more comfortably and confidently. Any student can and should use the Writing Center. The process of talking with readers about writing and getting feedback on student writing is something all writers do and can benefit from. Students can either drop into the Center or make an appointment by going to the "Useful Links" column on the Current Students webpage and selecting "GradesFirst" (<http://www.easternct.edu/index/current-students/>). It's a good idea for students to bring copies of any assignment sheets to the Writing Center, so tutors know what is expected of the assignment.

Accommodations for Students with Disabilities

Eastern Connecticut State University is committed to following the requirements of the Americans with Disabilities Act (ADA) of 1990, the ADA Amendment Act of 2008, and Section 504 of the Rehabilitation Act of 1973, as amended in 1998. If you are a student with a disability (or think you might have a disability) and require accommodations or assistance evacuating a building in the case of an emergency, please contact the Office of AccessAbility Services (OAS) at 860-465-0189 to discuss your request further. Please note that accommodations are not retroactive and must be communicated through a Letter of Accommodation, which is drafted by the OAS.

Mental Health

It's difficult to learn when you are in emotional distress. If stress, anxiety, depression, or other emotional distress are getting in the way, talking with someone at Counseling and Psychological Services (CAPS) may help. CAPS services are free for Eastern students, and there is no limit on the number of sessions you can have with a counsellor. To set up a time to meet with a counsellor, drop by the CAPS office at 182 High Street or call 860-465-0181. If you're not sure how to get there, or if you're not comfortable going alone, come by my office and, if I'm in, I will be happy to walk over with you.

Basic Needs Security

Any student who is facing challenges (i.e., securing food/housing, mental health), and believes this may affect their performance in the course, is urged to contact the Dean of Students at 860-465-5244 for support. Furthermore, please notify the professor, if you are comfortable in doing so. This will enable her to provide any resources that she may possess.

TL;DR*How can I ace this course?*

- Know the course schedule and keep abreast of communications over Blackboard and email
- Complete all work before the class for which it is assigned
- Participate in class discussions by asking questions or contributing ideas
- Share your ideas bravely, and don't be afraid to state the obvious. What is obvious to you may be revelatory to someone else.
- Don't plagiarize—always cite words or ideas belonging to someone else
- Come to office hours to talk about upcoming assignments or to go over grades

What resources are here if I am having trouble?

- If you are having trouble affording groceries or getting enough food, visit the on-campus food bank, Shawn's Cupboard, in Knight House Multi-Faith Center (2 Windham St Ext)
- If you are experiencing stress, anxiety, depression, or other mental distress, visit Counseling and Psychological Services (CAPS) at 182 High Street, or call 860-465-0181
- If a disability or illness (physical or mental) is affecting your ability to learn and meet course requirements, visit the Office of AccessAbility Services (OAS) in Wood Support Services Center, 2nd Floor, or email accessability@easternct.edu
- If you feel unsafe on campus, or if you are worried about the safety of another student, contact the Dean of Students with a "Tell Somebody Report" at <http://www.easternct.edu/studentaffairs/tell-somebody/>
- If you want to improve your writing or your study skills, visit the Academic Services Center in the Library, ground floor
- If you are struggling with any of the above or any other issues, you can also talk to me. Drop by my office or email any time.