

ART 229: Medieval Art & Architecture

Dr. Maeve Doyle, Fall 2019



COURSE DESCRIPTION

This course investigates arts, architecture, and cultures of medieval Europe, from the end of the Roman Empire through the flamboyant flowering of the Gothic style across Europe. Students engage with critical issues and themes in the study of medieval art, such as the role of art in religions, art and political power, cultural interaction and diversity, attitudes towards the body, gender, and representation, and materials and techniques of medieval artists.



In this LAC Tier 1 Historical Perspectives (TIH) course, students will study the interrelatedness of various realms of human experience from multiple historical perspectives. They will understand the various ways that the past is different from the present and how the past has an impact on subsequent events and the present. They will understand, value and use historical methods, including the use of primary sources.



Class Meetings

Mondays and Wednesdays, 4:00–5:15 PM in FAIC 305

Open Office Hours in FAIC 319

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

Drop in to meet with me at any of these times, or email to make an appointment for another.

Contact Prof. Doyle

dovlemae@easternct.edu / 860-465-4345

Textbooks

Lawrence Nees, *Early Medieval Art* (Oxford: Oxford University Press, 2002)

Veronica Sekules, *Medieval Art* (Oxford: Oxford University Press, 2001)

Sylvan Barnet, *A Short Guide to Writing About Art* (Upper Saddle, NJ: Pearson, any recent edition) – *Recommended, especially if this is your first art history class*

All textbooks are available in the campus bookstore and on reserve in Smith Library.

Important Dates

W 9/25: Paper 1 due

W 10/9: Midterm Reflection Portfolio due

Sun 10/20: NYC Field trip (all day)

W 10/30: Paper 2 due; Hartford field trip (3-6 pm)

M 11/25: Paper 3 due

M 12/9: Final Reflection Portfolio and optional paper revision due

This syllabus is subject to change. All updates will be posted on the course Blackboard site.

Learning Objectives & Assessment

Upon completion of this course students will be able to:

- A. Critically read, discuss and write about historical issues
- B. Demonstrate an understanding of how the past has an impact on subsequent events and the present
- C. Reflect on the complex, dynamic and interrelated nature of change
- D. Critically evaluate claims about the past
- E. Understand the influence of the temporal and geographical contexts of historical events on human affairs

In addition, this course aims ...

- a. to strengthen your skills of spoken and written communication;
- b. to develop your skills of observation and critical thinking through study of art;
- c. to develop your critical thinking skills through reading primary and secondary sources;
- d. to investigate the social and cultural history of art in the medieval world.

The ethics of art historical practices and research are integral to this course. Key concepts such as evidence-based argumentation, source criticism, and citation are discussed in class, and students demonstrate these principles in class projects.

Course Requirements and Assignments	% of Final Grade	Concordance with Learning Objectives
Student Engagement	45%	
<i>Class participation</i>	<i>20%</i>	<i>A B C D E a b c d</i>
<i>Reading responses</i>	<i>10%</i>	<i>A D c d</i>
<i>Reflection portfolios</i>	<i>10%</i>	<i>B C</i>
<i>Reflection essay</i>	<i>5%</i>	<i>A B C D E d</i>
Cloisters Tour	15%	A B C D E a b d
Papers	40%	
<i>Paper 1</i>	<i>10%</i>	<i>A E a b c d</i>
<i>Paper 2</i>	<i>15%</i>	<i>A B C E a b c d</i>
<i>Paper 3</i>	<i>15%</i>	<i>A B C D E a b c d</i>

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-	80-83	C-	70-73	D-	60-63		

SCHEDULE

Preparing for Class

Completing assigned readings and homework is essential to your successful participation in class discussion and completion of writing assignments. Complete readings and assignments 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 required textbooks are available on Blackboard.

Week 1	W	8/28	Welcome
I. Sutton Hoo			
Week 2	M	9/2	No class—Labor Day
	W	9/4	Discovering Sutton Hoo <ul style="list-style-type: none"> • Nees, “Introduction” and ch. 6: “Craftsmanship and Artistry” • Dr. Beth Harris and Dr. Steven Zucker, “Sutton Hoo Ship Burial (video),” in <i>Smarthistory</i>, December 15, 2015, https://smarthistory.org/sutton-hoo-ship-burial-2/ • The British Museum, “Sutton Hoo Ship Burial,” in <i>Smarthistory</i>, March 3, 2017, https://smarthistory.org/the-sutton-hoo-ship-burial/ • The British Museum, “The Sutton Hoo Helmet,” in <i>Smarthistory</i>, March 3, 2017, https://smarthistory.org/the-sutton-hoo-helmet/ (essay and video) • Dr. Robert Glass, “Introduction to art historical analysis,” in <i>Smarthistory</i>, October 28, 2017, accessed August 22, 2019, https://smarthistory.org/introduction-to-art-historical-analysis/.
	Th	9/5	Art Gallery Event: <i>Beatrice Modisett: Consistency of the Temporal</i> Artist talk, 3–4 PM; Opening reception, 4–6 PM
Week 3	M	9/9	Late Antiquity and Byzantium <ul style="list-style-type: none"> • Nees, ch. 1, “The Roman Language of Art” (skim) and ch. 4: “Art for Aristocrats”
	W	9/11	Christians and Pagans <ul style="list-style-type: none"> • Nees, ch. 3: “Conversion” • The British Museum, “The Franks Casket,” in <i>Khan Academy</i>, https://www.khanacademy.org/humanities/medieval-world/early-medieval/a/the-franks-casket
Week 4	M	9/16	Interpreting Iconography 1 <ul style="list-style-type: none"> • Paul N. Edwards, <i>How to Read a Book</i>, v5.0 (University of Michigan School of Information, n.d.), 1-10 • The British Museum, “Decoding Anglo-Saxon Art,” in <i>Smarthistory</i>, February 28, 2017, https://smarthistory.org/decoding-anglo-saxon-art/ • Bring a copy of King, “Besette swinlicum,” with you to class.
	W	9/18	Interpreting Iconography 2

- Michael King, “Besette swinlicum: Sources for the Iconography of the Sutton Hoo Shoulder-Clasps,” in *The Anglo-Saxons: The World Through Their Eyes*, ed. Gale R. Owen-Crocker and Brian W. Schneider (Oxford: Archaeopress, 2014), 89-102

Week 5	M	9/23	Insular Art and Monasticism <ul style="list-style-type: none"> • Nees, ch. 7, “Saints and Holy Places,” pgs. 128-135 only, and ch. 9, “Word and Image”
	W	9/25	The Anglo-Saxons and the Vikings <ul style="list-style-type: none"> • Nees, ch. 12, “Towards a New Age” • The Metropolitan Museum of Art, “Eastern Europe and Scandinavia, 500-1000 A.D.,” in <i>Heilbrunn Timeline of Art History</i>, October 2001, http://www.metmuseum.org/toah/ht/?period=06&region=euc (read overview and key events) • Jean Sorbabella, “The Vikings (780-1100),” in <i>Heilbrunn Timeline of Art History</i>, October 2002, http://www.metmuseum.org/toah/hd/vikg/hd_vikg.htm <p>Paper 1 due</p>

II. The Cappella Palatina

Week 6	M	9/30	Architectural Sources: Byzantium <ul style="list-style-type: none"> • Thomas F. Mathews, “A Temple of Transformation,” in <i>Byzantium from Antiquity to the Renaissance</i> (New York: Harry N. Abrams, 1998), 96-135
	W	10/2	Architectural Sources: The Islamic World <ul style="list-style-type: none"> • Sheila Blair and Jonathan Bloom, “Madrasas and Muqarnas: The Arts of Building,” in <i>Islamic Arts</i> (London: Phaidon, 1997), 139-189
Week 7	M	10/7	Architectural Sources: Northern Europe <ul style="list-style-type: none"> • Dr. Allen Farber, Dr. Beth Harris, and Dr. Steven Zucker, “Basilica of Santa Sabina, Rome,” in <i>Smarthistory</i>, August 8, 2015, https://smarthistory.org/santa-sabina/ (video and essay) • Valerie Spanswick, “Medieval churches: sources and forms,” in <i>Smarthistory</i>, August 8, 2015, https://smarthistory.org/medieval-churches-sources-and-forms/ • Dr. Jennifer Freeman, “Palatine Chapel, Aachen,” in <i>Smarthistory</i>, September 15, 2016, https://smarthistory.org/palatine-chapel-aachen/
	W	10/9	Field Trip Preparation Midterm Reflection Portfolio due
Week 8	M	10/14	Narratives of Christ’s Life <ul style="list-style-type: none"> • The Bible, Book of Matthew 1:18-2:16 and Book of Luke 1-2
	W	10/16	Narratives in Context

- William Tronzo, "The Medieval Object-Enigma, and the Problem of the Cappella Palatina in Palermo," in *Late Antique and Medieval Art of the Mediterranean World*, ed. Eva Hoffman (Oxford: Wiley, 2007), 367-388

Th 10/17 **Art Gallery Event: The Happiness Curriculum Opening**
Artist talk, 3-4 PM; Opening reception, 4-6 PM

Sun 10/20 **Field Trip to the Cloisters in New York City**

- Buses will depart FAIC (High St entrance) at 8 am, return by 7 pm
- Sign-up required before departure (\$30, cash or check)

Collaborative gallery tour due

Week 9 M 10/21 *No Class*

W 10/23 Eloquent Architecture

- Alicia Walker, "Pseudo-Arabic 'Inscriptions' and the Pilgrim's Path at Hosios Loukas," in *Viewing Inscriptions in the Late Antique and Medieval World*, ed. Antony Eastmond (Cambridge: Cambridge University Press: 2015), 99-123

III. The Book of Hours of Jeanne d'Evreux

Week 10 M 10/28 Gothic Art and the Hours of Jeanne d'Evreux

- Sekules, "Introduction: The Realms of Art," and ch. 4, "Design and Devotion 1200-1500"
- Wendy A. Stein, "The Book of Hours: A Medieval Bestseller," in *Heilbrunn Timeline of Art History*, June 2017, http://www.metmuseum.org/toah/hd/hour/hd_hour.htm

Tu 10/29 **Art Gallery Event: Film Screening: Gautham and Buddha (2018)**

W 10/30 **Field Trip to the Watkinson Library, Trinity College, Hartford**
Depart ECSU at 3 pm, return by 6.
Paper 2 due on Blackboard by 3 pm

Week 11 M 11/4 Remembering Saint Louis

- Joan A. Holladay, "The Education of Jeanne d'Evreux: Personal Piety and Dynastic Salvation in her Book of Hours at the Cloisters," *Art History* 17:4 (1994): 585-611

Tu 11/5 **Election Day: If you are over 18 and a citizen of the US, VOTE!**

W 11/6 Marginalia 1

- Lilian M. C. Randall, "Games and the Passion in Pucelle's Hours of Jeanne d'Évreux," *Speculum* 47:2 (1972): 246-257

Week 12 M 11/11 Marginalia 2

- Madeline H. Caviness, "Patron or Matron? A Capetian Bride and a Vade Mecum for her Marriage Bed," *Speculum* 68:2 (1993): 333-362

W 11/13 Jewish Illuminated Manuscripts

- Julie A. Harris, “Making Room at the Table: Women, Passover, and the Sister Haggadah (London, British Library MS Or. 2884),” *Journal of Medieval History* 42:1 (2016): 131-153

Week 13	M	11/18	Race in Medieval Europe <ul style="list-style-type: none"> • Geraldine Heng, “Race and Racism in the European Middle Ages,” blog post, <i>The Getty Iris</i>, March 6, 2019, http://www.getty.edu/art/exhibitions/outcasts/downloads/heng_race_racism.pdf • Anthony Bale, “Representing and Misrepresenting Jews in Medieval Culture,” blog post, <i>The Getty Iris</i>, March 6, 2019, http://www.getty.edu/art/exhibitions/outcasts/downloads/bale_misrepresenting_jews.pdf
	W	11/20	Medieval Views of the World <ul style="list-style-type: none"> • Sekules, ch. 1, “A Sense of Place”
Week 14	M	11/25	No Class Paper 3 due
	W	11/27	No Class—Thanksgiving Break
IV. Modern Medievalisms			
Week 15	M	12/2	Medieval Willimantic <i>Bundle up and meet at the Clock Tower at 4pm sharp for a walking tour of medieval revival architecture in Willimantic.</i>
	W	12/4	Medieval Past and Present <ul style="list-style-type: none"> • 1-page reflection due: Where do you see echoes of medieval visual culture in the world today? Choose one example, describe it, and identify its commonalities with and departures from medieval models.
Exam Period	M	12/9	Final Reflection Portfolio due Optional Revision of Paper 1, 2, or 3 due

ASSIGNMENTS

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.

Reading Responses

Class readings form the shared basis for our understanding of the medieval world. We will start many classes with a reading response exercise. You'll have five minutes at the start of class to review the reading or your notes and to write down three **thoughts, questions, or epiphanies** from the reading. These will form the basis for our class discussions. TQEs will be graded on a check plus/check/check minus scale.

How to prepare: You may find it helpful to write a short summary of a text after you read it. I also encourage you to jot down thoughts, questions, and epiphanies as you read, and to bring those notes to class. We will talk more in class about strategies for reading some of the more complex texts assigned.

If you are late or absent: You can submit your TQEs by email within a week of the missed class. I will not accept TQEs after one week, and I will not accept more than four late TQEs within a semester.

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.

Reflection Portfolio deadlines: Because timing is key to reflection, you must submit this assignment on time. Late portfolios will receive half credit only.

Cloisters Tour

Our class field trip to the Cloisters Collection in New York City presents an opportunity to study medieval works of art and architecture in person. In order to make the most of this opportunity, students will prepare a class tour of the collection. Students will work in pairs to research a work of art or architecture on display at the Cloisters in preparation for presenting it to the group during the trip (5 minutes). Students unable to attend the field trip must instead record a 3-minute audio guide entry for one object in the collection, due on Blackboard by the end of the day of the field trip.

Papers

Paper 1: An Exciting Discovery! – 2 pages, due Wed. 9/25
In 2009, a new hoard of Anglo-Saxon metalwork from the 7th century was discovered in central England, in the county of Staffordshire. Archaeologists, historians, and art historians have

How to Ace this Course

- Know the course schedule and keep abreast of communications over Blackboard and ECSU 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.
- Visit the Writing Center to earn extra credit on papers
- 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

Citing Your Sources

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**, a form of academic misconduct (see below).

If you cite any sources, your citations should appear in footnotes. The standard citation format in art history is the Chicago Manual of Style Notes and Bibliography system. A guide to making citations and footnotes is on Blackboard. For more information on when and how to cite sources, talk with me or with a librarian.

only just begun to study and interpret this exciting new find. For this assignment, put yourself in their shoes. Choose one of the objects from the Staffordshire Hoard and write a detailed description of it. You should identify your object by its inventory number (beginning with a K) in your paper. Use your close study and description of your artifact to answer these questions: What historical interpretations of the Sutton Hoo find does this object confirm? Are there any interpretations it calls into question? What new questions does it raise?

Supplemental reading: Barnett, ch. 1, "Writing About Art," and ch. 4, "Analytical Thinking"

Paper 2: The Cappella Palatina in Context – 3 pages, due Wed. 10/30

Compare one aspect of the Cappella Palatina with a work of medieval architecture or art you were able to study at the Cloisters Collection. (If you were unable to visit the Cloisters, choose a work of art or architecture from the list provided and study it on the Met's website.) Use this comparison to make an original argument about the two works of art and the cultures that produced them. Present your argument in a thesis statement near the start of the paper, and support your argument with description of the buildings and comparative analysis. What are the similarities and differences, and why are they meaningful? What can the similarities and differences show us about life, politics, belief, and culture in Norman Sicily? Your paper should draw as much on your original observations of the work as it should on the information provided on the museum website and in other sources. Be sure to cite any information you have taken from any published sources.

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

Paper 3: Interpreting the Hours of Jeanne d'Evreux – 4 pages, due Mon. 11/25

Do a close reading of one page from the Hours of Jeanne d'Evreux. Your paper should explicate and interpret the page for someone seeing it for the first time. Present an argument in a thesis statement near the start of the paper. Use formal analysis (based on your own observations of the page) and iconographical and historical analysis (based on assigned readings). Make the links between your arguments and your evidence clear: describe the illumination (the evidence for your formal analysis) and cite at least two sources from class readings (the evidence for your iconographical and historical analysis). Note: the authors you cite do not have to agree with each other! Dive in to scholarly debates, take sides, and support your interpretations.

Supplemental reading: Barnett, ch. 13, "Writing a Research Paper"

Extra Credit for Revision

Writing is a process, not an event. I 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 and 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 student and instructor.

The assignments you turn in don't need to be perfect. They 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 an assignment 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. After two days, we must meet.

Why do I require that we meet? Because I've had a lifetime of thinking my way through overdue deadlines! I can help.

Optional Final: Revise Paper 1, 2, or 3 – due Mon. 12/9, end of day

Rather than assign a final paper or exam, I am giving you the option to revise one of the three papers you've already written. If you revise a paper, your new grade will replace the old one. If you wish to do a revision, you **must** meet with me before the last day of classes to discuss your revision plans. I will not accept revisions without a meeting.

COURSE RESOURCES*Blackboard*

In this course, you will use the course Blackboard page to access readings, turn in assignments, and coordinate with class members. Changes to the syllabus will also be reported on Blackboard. Access Blackboard via the link in the “Current Students” are of the ECSU website. 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*

Please format papers with a 12-point size, readable font (such as Times New Roman), 1” margins, double-spaced and with page numbers. Your name and the paper title should appear on the first page (a separate title page is not necessary). Cite your sources in footnotes and in a bibliography at the end of the paper. Illustrate any works of art you discuss at the end of the paper.

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 talking points; no slide should contain only text. Please submit your slide presentations on Blackboard in PowerPoint (.ppt or .pptx) format.

Submitting Assignments

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

Email & Blackboard Communications

Communications sent via ECSU 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 your latest art history meme, no issue is too large, too small, or too irrelevant.

Classroom Conduct

Photography, Audio, and Video Recording in Class
Learning and teaching both require vulnerability. For this reason, I consider the protection of privacy within

About Your Professor

You can call me Professor Doyle, Dr. Doyle, or Maeve. (Just please don't call me Miss/Mrs./Ms. Doyle.) My pronouns are she/her/hers.

Email is the best way to reach me. I try to answer within 24 hours, except on weekends.

During office hours, my door is open to anyone. I'm also available at other times during the week; email to set up an appointment if office hours don't work for you.

I love art history memes. Send me the best ones you find or, better yet, make.

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.

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 want to improve your **writing** or your study skills, visit the *Academic Services Center* (which houses the *Writing Center*) in the Library, 1st 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.