

ART 211

Introduction to Art History: Prehistory to 1400

Dr. Maeve Doyle, Fall 2019

COURSE DESCRIPTION

This course surveys art from prehistory to 1400 from a multicultural perspective. Explorations of the subject matter and visual characteristics of works of art and the social/historical contexts in which works were produced give students an opportunity to develop skills in visual analysis and the interpretation of meaning. Emphasis will be placed on the arts of painting, sculpture, and architecture, but other art forms will be examined as well.

This course substitutes for the LAC Tier 1 Historical Perspectives requirement **only** for students with a major in the Art & Art History Department. For students who are not Art majors, this course does **not** meet an LAC requirement.

Course Objectives

This course aims ...

- to teach you to value the diversity of human cultures through an understanding of visual arts traditions;
- to encourage you to think critically about the past and the present;
- to develop and strengthen your skills of spoken and written communication;
- to make you aware of the variety of ways to look at, understand, & appreciate the visual arts.

Class Meetings

211-01: MWF, 10:00–11:10 in FAIC 305
211-02: MWF, 12:00–1:10 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

doylemae@easternct.edu / 860-465-4345

Textbooks

Marilyn Stokstad and Michael W. Cothren, *Art: A Brief History*, 6th ed. (Boston: Pearson, 2016)

Sylvan Barnet, *A Short Guide to Writing About Art*, any recent edition (Boston: Pearson)

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

Important Dates

F 9/20: Paper, Part 1 due

M 10/7: Paper, Part 2 and Midterm
Reflection Portfolio due

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

F 11/8: Paper, Part 3 due

M 11/11: Podcast proposals due

W 11/20: Podcast conferences begin

M 12/2: Podcast rehearsals begin

W 12/11: Podcast recordings and Final
Reflection Portfolio due

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.

Readings marked **S&C** are in Stokstad and Cothren's *Art: A Brief History*, available in the bookstore and on reserve in Smith Library. Sylvan Barnet's *A Short Guide to Writing About Art* (**Barnet**) is also in the bookstore and on reserve. All other readings, including links to assignments on *Smarthistory* and the Met's Timeline of Art History (TOAH), can be found on **Blackboard**. If you have trouble accessing any of the class assignments, please email me immediately.

Week 1	W	8/28	Welcome
	F	8/30	Art Prehistory <ul style="list-style-type: none"> • Stokstad & Cothren, <i>Art: A Brief History</i> [hereafter S&C], ch. 1: Prehistoric Art in Europe, pgs. 18-26 • Readings from <i>Smarthistory</i> and TOAH on Paleolithic art (see Blackboard)
Week 2	M	9/2	<i>No Class—Labor Day</i>
	W	9/4	Art of the Neolithic Revolution <ul style="list-style-type: none"> • S&C, ch. 1: Prehistoric Art in Europe, pgs. 27-31 • Readings from <i>Smarthistory</i> on Neolithic art
	Th	9/5	Art Gallery Event: <i>Beatrice Modisett: Consistency of the Temporal</i> <i>Artist talk, 3–4 PM; Opening reception, 4–6 PM</i>
	F	9/6	Art Around Us <ul style="list-style-type: none"> • Teams complete the “Art on Campus” scavenger hunt • Scan and submit your completed worksheet on Blackboard before class HW: Art Around Us
Week 3	M	9/9	Jump-Start: Paper, Part 1 <ul style="list-style-type: none"> • S&C Starter Kit (pgs. XIV-XVII) and Introduction • Dr. Beth Harris and Dr. Steven Zucker, “Describing what you see: sculpture,” in <i>Smarthistory</i>, April 6, 2019, https://smarthistory.org/describing-sculpture/
I. Art and Empires			
	W	9/11	Monuments to Power in the Ancient Near East <ul style="list-style-type: none"> • S&C ch. 2: Art of the Ancient Near East
	F	9/13	Jump-Start: Citing Sources HW: Library Scavenger Hunt <i>Bring your library book and (if you can) a computer to class</i>

Week 4	M	9/16	Conventions of Power in Ancient Egypt <ul style="list-style-type: none"> • S&C ch. 3: Art of Ancient Egypt
	W	9/18	Style and Skin in Ancient Greece <ul style="list-style-type: none"> • S&C ch. 5: Art of Ancient Greece and the Aegean World • Katarzyna Minollari, "Euthymides, <i>Three Revelers</i>," in <i>Smarthistory</i>, August 8, 2015, accessed August 16, 2019, https://smarthistory.org/euthymides-three-revelers/.
	F	9/20	Jump-Start: Paper, Part 2 <ul style="list-style-type: none"> • Dr. Beth Harris and Dr. Steven Zucker, "How to do visual (formal) analysis," in <i>Smarthistory</i>, September 18, 2017, https://smarthistory.org/visual-analysis/ • Barnett ch. 3 <p>Paper, Part 1 due</p>
Week 5	M	9/23	Facing the Past in Ancient Rome <ul style="list-style-type: none"> • S&C ch. 6: Etruscan and Roman Art <p>HW: Formal Analysis</p>
	W	9/25	Art of the Americas <ul style="list-style-type: none"> • S&C ch. 15, 402-422 • Readings from <i>Smarthistory</i> and TOAH on Maya art (see Blackboard)
	F	9/27	Art, Power, and Death <ul style="list-style-type: none"> • Readings from <i>Smarthistory</i> on Chinese Han dynasty and Maya funerary art (see Blackboard)
Week 6	M	9/30	Ancient Architecture: Power, Identity, Innovation <ul style="list-style-type: none"> • Review discussion of architecture in S&C chs. 3, 5, and 6 <p>HW: Ancient Architecture Around Us</p>
	W	10/2	Contemporary Conversations: Ancient Art and Power <ul style="list-style-type: none"> • Readings on Ai Weiwei, Michael Rakowitz, and Kara Walker linked on Blackboard
	F	10/4	The British Museum: Ancient Art, Modern Empires <ul style="list-style-type: none"> • Review S&C ch. 5, 112-115 • Readings on the Parthenon sculptures linked on Blackboard
II. Picturing the Divine			
Week 7	M	10/7	Religion and Art <ul style="list-style-type: none"> • Readings from <i>Smarthistory</i> on religion and art (see Blackboard) <p>Paper, Part 2 due Midterm Reflection Portfolio due</p>

	W	10/9	Hinduism and Buddhism in South and Southeast Asia <ul style="list-style-type: none"> • S&C ch. 4: Early Asian Art, 68-79 • Readings from <i>Smarthistory</i> on Hindu and Buddhist art (see Blackboard)
	F	10/11	Buddhist Art in China and Japan <ul style="list-style-type: none"> • S&C ch. 4: Early Asian Art, 79-91 • S&C ch. 9: Later Asian Art, 214-219 (stop at discussion of Ming dynasty) and 222-227 (stop at discussion of Muromachi period)
Week 8	M	10/14	Searching for God(s) in Late Antiquity <ul style="list-style-type: none"> • S&C ch. 7: Jewish, Early Christian, and Byzantine Art, 158-169
	W	10/16	Byzantium: Meet the New Rome, Same as the Old Rome <ul style="list-style-type: none"> • S&C ch. 7: Jewish, Early Christian, and Byzantine Art, 169-183
	Th	10/17	Art Gallery Event: The Happiness Curriculum Opening <i>Artist talk, 3–4 PM; Opening reception, 4–6 PM</i>
	F	10/18	Jump-Start: Paper, Part 3 <ul style="list-style-type: none"> • Barnet ch. 5
	Sun	10/20	Field Trip to the Metropolitan Museum of Art in New York City <ul style="list-style-type: none"> • Buses will depart FAIC (High St entrance) at 8 am, return by 7 pm • Sign-up required before departure (\$30, cash or check)
Week 9	M	10/21	<i>No Class</i>
	W	10/23	The Birth of Islam <ul style="list-style-type: none"> • S&C ch. 8: Islamic Art
	F	10/25	Art and Religion in Africa <ul style="list-style-type: none"> • S&C ch. 16: African Art, 429-436 • Readings from <i>Smarthistory</i> on early African art and architecture (see Blackboard)
Week 10	M	10/28	Early Medieval Europe on the Fringe <ul style="list-style-type: none"> • S&C ch. 10: Early Medieval and Romanesque Art, 233-247 • Dr. Nancy Ross, "A new pictorial language: the image in Early Medieval art," in <i>Smarthistory</i>, June 30, 2018, accessed August 22, 2019, https://smarthistory.org/a-new-pictorial-language-the-image-in-early-medieval-art-2/.
	T	10/29	Art Gallery Event: Film Screening: Gautham and Buddha (2018)
	W	10/30	Contemporary Conversations: <i>The Happiness Curriculum</i> <i>Meet in the FAIC Art Gallery, FAIC 112</i>
	F	11/1	Ancestors and Voyages <ul style="list-style-type: none"> • Readings from <i>Smarthistory</i> on the art of Oceania (see Blackboard)

III. Cultural Continuities and Conversations			
Week 11	M	11/4	Romanesque Relics and Pilgrims <ul style="list-style-type: none"> • S&C ch. 10: Early Medieval and Romanesque Art, 247-259 • Dr. Elisa Foster, "Church and Reliquary of Sainte-Foy, France," in <i>Smarthistory</i>, August 8, 2015, accessed August 19, 2019, https://smarthistory.org/church-and-reliquary-of-sainte%e2%80%90foy-france/.
	Tu	11/5	<i>Election Day: If you are over 18 and a citizen of the US, VOTE!</i>
	W	11/6	Gothic: A Christian Style? <ul style="list-style-type: none"> • S&C ch. 11: Gothic Art, pgs. 260-274, 277-281 HW: Medieval Architecture Around Us due
	F	11/8	The Many Faces of the Virgin Mary <ul style="list-style-type: none"> • S&C ch. 11: Gothic Art, pgs. 274-277, 281-291 • Readings from <i>Smarthistory</i> on the Virgin Mary (see Blackboard) Paper, Part 3 due
Week 12	M	11/11	Jump-Start: Podcast Project Podcast theme proposals due
	W	11/13	Cross-Cultural Themes: Landscape <ul style="list-style-type: none"> • Readings from <i>Smarthistory</i> on landscape (see Blackboard)
	F	11/15	Workshop: Research Methods— <i>Meet in Library Room 263</i>
Week 13	M	11/18	Cross-Cultural Themes: Storytelling <ul style="list-style-type: none"> • Readings from <i>Smarthistory</i> and elsewhere (see Blackboard)
IV. Art History on the Airwaves			
	W	11/20	Podcast Project: Conferences Podcast focus object outlines due
	F	11/22	Podcast Project: Conferences Podcast focus object outlines due
Week 14	M	11/25	
	W	11/27	<i>No Class (Thanksgiving Break Wednesday and Friday)</i>
	F	11/29	
Week 15	M	12/2	Podcast Rehearsals
	W	12/4	<ul style="list-style-type: none"> • Presentation schedule TBD
	F	12/6	<ul style="list-style-type: none"> • Conferences with presenters will follow
Exam Week	W	12/11	Final Reflection Portfolio and Podcast recordings and peer evaluations due on Blackboard by the end of the day

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		

Course Requirements and Assignments	% of Final Grade
Student engagement	40%
<i>Class participation</i>	15%
<i>Mini quizzes</i>	5%
<i>Homework assignments</i>	10%
<i>Reflection portfolios</i>	10%
Paper	30%
<i>Part 1: Description</i>	5%
<i>Part 2: Formal Analysis</i>	10%
<i>Part 3: Comparative Analysis</i>	15%
Podcast Project	30%
<i>Theme Proposal (Individual)</i>	5%
<i>Focus Object Outline (Individual)</i>	5%
<i>Presentation & Workshop (Group)</i>	5%
<i>Final Recording (Group)</i>	15%

ASSIGNMENTS IN DETAIL

Student Engagement

Class Participation

Participation is more than just being present in the classroom; it means engaging with the material and ideas of the course. Participation can take many forms: asking questions, answering questions, and contributing to class discussions and small group discussions. If you feel unable to participate or if you are having trouble engaging with the course material, please contact me or come to my office hours.

Assigned Readings and Mini Quizzes

Readings should be completed *before* the class period under which they are listed. These readings provide background for more in-depth class discussions. Class meetings will not address everything covered in the readings, so it is your responsibility to come to class prepared with this background knowledge.

The standard time expectation for a 4-credit-hour course is 8–12 hours of work outside of class time. If you find yourself spending more time than this on the work assigned, please see me.

A short quiz (two questions) will be taken at the start of most classes. One question will cover material from the previous class. The second question will cover material from the day's assigned reading.

Questions will test your knowledge and understanding of:

- The visual qualities and major artists associated with art historical styles, periods, and movements
- Relative chronology of works of art, artists, or styles/periods/movements (i.e., which came first?)
- Art historical vocabulary to define style, medium, or technique encountered in the assigned reading or written on the board during class
- Artistic media and techniques employed
- Social functions or cultural significance of works of art

Review your class notes and readings (especially the themes highlighted at the end of each chapter) to prepare for each quiz.

It's okay if your quiz score is not perfect. Quiz grades will be adjusted such that a C average (1.5/2 points on each quiz) will translate to an A in your combined final quiz grade. Any points you accumulate above this will count as extra credit in your final course grade.

Quiz alternative: If for whatever reason you would prefer not to take the day's quiz, you can opt to submit a 1-page response to one of the "Think About It" questions at the end of the day's assigned reading. This must be submitted before class, or it will count towards your missed quiz limit (see below). "Think About It" essays are graded pass/fail, but will not earn extra credit.

If you miss class, or if you are late, you can submit a "Think About It" response to make up your missed quiz. Submit this within a week of the missed class for full credit. Students can substitute a "Think About It" essay to make up for a quiz up to five times within a semester.

Homework assignments

Five short homework assignments are assigned throughout the semester. These assignments provide a low-stakes way to practice the skills tested in the Paper and other assignments. These are graded on a check plus/check/check minus scale. If you receive a check minus on a homework assignment, you should see me to go over the assignment's core concepts.

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.

Paper & Field Trip

Over the course of the semester, you will write one paper, broken up into three parts or stages. This paper is tied to the class bus trip to the Metropolitan Museum of Art (scheduled for Sunday, October 20). The cost of the field trip is partially subsidized by the department, but there will be a per-student

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

fee (\$30). If the field trip fee represents a financial strain, speak with Prof. Doyle; there may be funds to offset the cost of your trip further. If you know you cannot attend the field trip as scheduled, speak with Prof. Doyle by today to arrange an alternative. Understand that a museum visit is a requirement of this class, whether you go on the bus trip or on your own.

Paper, Part 1: Description—1-2 pages (minimum 400 words), due Friday, 9/20

Write a description of a work of art.

To prepare: Choose a work of art in Stokstad and Cothren's *Art: A Brief History* that was made before 1400. (If you wish to write about an object from any of the online readings assigned for class, consult with me first.) Review the information about the work in the text and study the image for at least 20 minutes.

To write a good description: Your description should address not just what a work of art represents (content), but how it is represented (style). Your paper should draw primarily on your original observations of the work, supported by the information provided in the book. You must cite the information you take from the website or any other textual sources. **No further research is necessary**; your paper should focus on what you can see.

Note: Each of these short writing assignments are opportunities to explore and explain what you see when you look at a work of art. For that reason, these are not research papers. Your essays should contain nothing more than your observations and interpretations of the work of art (supported by the information given on the museum website and the textbook). No amount of reading can tell you **what you see** in a work of art. Rather than looking up extra facts, spend that time instead examining the work of art itself and considering how it communicates meaning. If you feel stuck, see me and we can brainstorm together.

Paper, Part 2: Formal Analysis—2 pages, due Monday, 10/7
Expand upon your description of a work of art from Paper, Part 1 to include a **formal analysis** of your chosen object. Whereas in Part 1 you were describing your work of art, now you are interpreting it and developing an original argument about its significance. Present your argument in a **thesis statement** near the start of the paper, and support your argument with evidence (description) and interpretation (formal analysis). As before, 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 the textbook. You must cite all information you take from textual sources.

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.

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.

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:

- a copy of your draft or notes with a stamp from the Writing Center
- 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.

Note: Expanding a paper means you can reuse text from Paper 1. However, not everything you wrote will be relevant. Choose what you keep and what you cut carefully to fit your argument.

Supplemental reading: *Barnet, ch. 3: Formal Analysis and Style*

Paper, Part 3: Comparative Analysis—3 pages, due Friday, 11/8

Write a comparative analysis, an essay with an argument based in the comparison of two works of art.

Preparation: During your visit to the Metropolitan Museum of Art, choose a work of art in the museum's collection to compare with the object from the textbook you have written about so far. Your chosen comparison must be from a different culture and/or time from your original object, and it must have been produced before 1400.

Writing a comparative analysis: Use this comparison to make an original argument about the two works of art and the cultures that produced them. As before, present your argument in a **thesis statement** near the start of the paper, and support your argument with description and comparative analysis (what are the similarities and differences, and why are they meaningful?). As before, 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 the textbook. Be sure to cite any information you have taken from any outside sources. You may incorporate text from Parts 1 and 2 into Part 3, but make sure any material you reuse is relevant to your new thesis.

Supplemental reading: *Barnet, ch. 5: Writing A Comparison*

Final Project: Art History on the Airwaves Podcast

Working in groups of four, you will record an original podcast about a theme in art history that is relevant to visual culture today. Your podcast is a chance to share what interests you about art history with the general public. Final podcasts will be posted on the department website.

Theme Proposal—1 page, individual grade, due Monday, 11/11

Propose a theme for your group to explore in their podcast. Your proposal should explain why this theme is important within the history of art, and you should suggest four works of art from different cultures and periods that your podcast might discuss. The works of art you choose from the textbook *cannot* be works we have discussed extensively in class or works you have written about in Papers 1, 2, or 3; one work must be contemporary (from 1980 or later), and it does not have to be “art.” Groups will meet in class to pick a theme and assign focus objects to group members.

Focus Object Outline & Preliminary Annotated Bibliography—2-4 pages of notes, individual grade, due Wednesday, 11/20 or Friday, 11/22 (depending on conference schedule)

Write detailed notes about your focus object and the unique perspective it provides on your podcast's main theme. Consider comparisons with each of the other objects your group will discuss; what similarities and differences are there with each other object, and why are those meaningful?

As always, your notes should draw as much on your original observations of the work as on the information provided in the textbook and other sources.

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 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.

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

Also submit a preliminary bibliography listing the sources you have consulted so far to learn about your objects (including the textbook and any websites). Annotate the bibliography with notes about what information came from each source (indicate page numbers, if appropriate).

Rehearsal / Presentation—10-12 minutes, group grade, Week 15 (schedule will be posted on Blackboard)

Perform a full rehearsal of your podcast for the class. Think of this as a draft of your final, recorded podcast: an opportunity to test ideas, get feedback on what worked, and think about what you can improve. As with any other review situation, the more you prepare for this first draft, the more your final work can improve.

Your rehearsal should have all the elements of your final podcast recording (see list in assignment below).

Final Recording & Annotated Bibliography—12-15 minutes, group grade, due Wednesday, 12/11 (end of day)

Record your podcast. Be sure to do all of the following in your recording:

- Identify your chosen theme
- Identify and describe your chosen works of art (content and style)—remember that your listeners cannot see the works you are talking about, so you must describe their content and style clearly!
- Interpret each work of art and the unique perspective it provides on the theme (formal analysis)
- Describe important similarities and differences between objects and use comparative analysis to consider your theme across time and cultures
- Engage your audience and have fun!

You should also submit a bibliography (list of textual sources cited) for your podcast. Below each source, make a brief note of what information from it you used in the podcast, indicating page numbers, if appropriate. (This is called an annotated bibliography.)

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).

Preparing Slide Presentations

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. Please submit your slide presentations in PowerPoint (.ppt or .pptx) or PDF format, regardless of how you plan to show them in the classroom.

Submitting Assignments

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

Email & Blackboard Communications

Communications sent by email and via 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, please let me know right away.

Contacting Me

You may contact me any time via email. I will try to answer all emails within 24 hours, except on weekends;

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.

please do not expect me to be familiar with emails sent only hours before a class. 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 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.

Students in Crisis

Any student who is facing challenges (i.e. mental health, securing food/housing) 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. Students experiencing an immediate threat to their safety or wellbeing should contact 24-hour emergency services by dialing 911 or the Eastern's University Police Department: 860-465-5310.

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.