

**Art 355 / Women's and Gender Studies 355:
Women and the Visual Arts**

Dr. Maeve Doyle
Spring 2018

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

Office: FAIC 319
Office Hours: M 1:30–3:00 / T 2:00–3:45 / Th 2:00–3:45
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COURSE DESCRIPTION

This course introduces you to women artists throughout history and the ideological issues critical to understanding the history of women in the arts. We will examine the social and cultural context in which women artists worked as well as the ways that women have been represented in art throughout the ages.

COURSE OBJECTIVES

This course aims ...

- ❖ to encourage you to think critically about the past and the present;
- ❖ to strengthen your skills of spoken and written communication;
- ❖ to develop your skills of observation and critical thinking through study of art;
- ❖ to develop your critical thinking skills through research and reading scholarly texts;
- ❖ to investigate the social and cultural history of women artists and the representation of women in visual culture and awaken your awareness of the role of gender in contemporary visual culture.

HOW TO DO WELL IN THIS COURSE

- Read this syllabus and all other course communications carefully
- Do all readings *before* class for which they are assigned
- Bring copies of the readings *and* detailed reading notes with you to class
- Take time in class to look at the art shown and think about what and how it communicates
- Take advantage of extra credit opportunities
- Come to office hours to talk about upcoming assignments or to go over grades

TEXTBOOKS & READINGS

Completing readings is essential to your successful participation in class discussion and completion of writing assignments. Complete assigned readings before the class under which they are listed and bring copies of readings or detailed notes to class. All readings are available on Blackboard unless otherwise indicated. Several relevant books are also on reserve at Smith Library.

Students who have not taken an art history class in the past are encouraged to purchase **Sylvan Barnet, *A Short Guide to Writing About Art*, any edition (Upper Saddle, NJ: Pearson)**. This book is available in the campus bookstore and will be on reserve at Smith Library.

SCHEDULE

| | | | |
|-----------------------------|---|------|--|
| Week 1 | W | 1/17 | Welcome |
| I. Seeing Gender | | | |
| Week 2 | M | 1/22 | Seeing Gender Today <ul style="list-style-type: none"> Niall Richardson and Sadie Wearing, "Introduction: Gender and Representation," in <i>Gender in the Media</i> (London: Palgrave Macmillan, 2014), 1-13 <p style="text-align: center;">Seeing Gender Today Short Paper and Presentation Slide due by <i>midnight</i> before class</p> <p style="text-align: center;">In class: Seeing Gender Today Lightning Talks</p> |
| | W | 1/24 | Ways of Seeing <ul style="list-style-type: none"> John Berger, <i>Ways of Seeing</i> (London: British Broadcasting Corporation, 1977), 35-64 |
| Week 3 | M | 1/29 | Ways of Writing <ul style="list-style-type: none"> Emily S. Rauh, "Study of a Nude by Renoir," <i>Acquisitions (Fogg Art Museum)</i> (1959-1962): 20-22 Tamar Garb, "Renoir and the Natural Woman," <i>Oxford Art Journal</i> 8:2 (1985): 3-15 |
| II. Feminist Origins | | | |
| | W | 1/31 | Reassessing the History of Art <ul style="list-style-type: none"> Linda Nochlin, "Why Have There Been No Great Women Artists?" (1971), in <i>Women, Art, and Power and Other Essays</i> (New York: Icon Editions, 1988), 145-178 |
| Week 4 | M | 2/5 | Bringing Women into Focus: Feminist Art in the 1970s and 80s <ul style="list-style-type: none"> The Guerrilla Girls, <i>The Guerrilla Girls' Bedside Companion to the History of Western Art</i> (New York: Penguin Books, 1998), 6-9, 58-89 (read the introduction and at least four of the biographies), 90-91 [Smith Library Reserve] Amelia Jones, "The 'Sexual Politics' of <i>The Dinner Party</i>: A Critical Context," in <i>Reclaiming Female Agency</i>, ed. Norma Broude and Mary D. Garrard (Berkeley: University of California Press, 2005), 409-434 |
| | W | 2/7 | Performing Femininity <ul style="list-style-type: none"> Abigail Solomon-Godeau, "The Woman Who Never Was: Self-Representation, Photography, and First-Wave Feminist Art," in <i>Wack! Art and the Feminist Revolution</i>, exhibition catalog (Los Angeles: The Museum of Contemporary Art, 2007), 336-345 and plates |

- Week 5 M 2/12 Women and the Gaze
- Laura Mulvey, “Visual Pleasure and Narrative Cinema” (1975), republished in *Visual and Other Pleasures* (Bloomington: Indiana University Press, 1989), 14-26

III. Reframing Modernism

- W 2/14 The Indigenous Revivals of Frida Kahlo
- Janice Helland, “Culture, Politics, and Identity in the Paintings of Frida Kahlo” (1990/1991), republished in *The Expanding Discourse: Feminism and Art History*, ed. Norma Broude and Mary D. Garrard (New York: IconEditions, 1992), 396-407

- Week 6 M 2/19 Appropriated Faces: Mothers of Modernism
- Anna Chave, “New Encounters with Les Demoiselles d’Avignon: Gender, Race, and the Origins of Cubism,” *The Art Bulletin* 76:4 (December 1994): 597–611
- W 2/21 Olympia, Victorine, and Laure
- Darcy Grimaldo Grigsby, “Still Thinking about Olympia’s Maid,” *The Art Bulletin* 97:4 (December 2015): 430-451
- Response Paper due**

- Week 7 M 2/26 The Female Gaze at Home
- Norma Broude, “Mary Cassatt: Modern Woman or the Cult of True Womanhood,” in *Reclaiming Female Agency*, ed. Norma Broude and Mary D. Garrard (Berkeley: University of California Press, 2005), 259-276
- W 2/28 Redefining Womanhood
- James M. Saslow, “‘Disagreeably Hidden’: Construction and Constriction of the Lesbian Body in Rosa Bonheur’s *Horse Fair*,” in *The Expanding Discourse: Feminism and Art History*, ed. Norma Broude and Mary D. Garrard (New York: IconEditions, 1992), 186-205
- Midterm Reflection Portfolios due before class**

IV. Women and the Canon

- Week 8 M 3/5 Great Women Artists
- Griselda Pollock, “The Female Hero and the Making of a Feminist Canon: Artemisia Gentileschi’s representations of Susannah and Judith,” in *Differencing the Canon: Feminist Desire and the Writing of Art’s Histories* (London: Routledge, 1999), 97-127
- W 3/7 **Museum trip to be scheduled either Wednesday, 3/7 or Friday, 3/9**
- We will be away from campus for approximately 4 hours.

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|---------|---|------|---|
| Week 9 | M | 3/12 | Spring Recess: No Class |
| | W | 3/14 | Spring Recess: No Class |
| Week 10 | M | 3/19 | Research Workshop MI Response Paper due before class |
| | W | 3/21 | Political Bodies <ul style="list-style-type: none"> • Margaret Carroll, “The Erotics of Absolutism: Rubens and the Mystification of Sexual Violence,” in <i>The Expanding Discourse: Feminism and Art History</i>, ed. Norma Broude and Mary D. Garrard (New York: IconEditions, 1992), 139-160 |
| | F | 3/23 | Art & Art History Department Bus Trip to New York City |
| Week 11 | M | 3/26 | Woman as Artist and Image <ul style="list-style-type: none"> • Mary D. Garrard, “Here’s Looking at Me: Sofonisba Anguissola and the Problem of the Woman Artist,” <i>Renaissance Quarterly</i> 47:3 (1994): 556-622 MI Annotated Bibliography due before class |
| | W | 3/28 | Women in Frames <ul style="list-style-type: none"> • Patricia Simons, “Women in Frames: The Gaze, the Eye, the Profile in Renaissance Portraiture” (1988), reprinted in <i>The Expanding Discourse: Feminism and Art History</i>, ed. Norma Broude and Mary D. Garrard (New York: IconEditions, 1992), 38-57 |
| Week 12 | M | 4/2 | No class—Prof. Doyle on furlough |
| | W | 4/4 | Gallery Day—Meet in the ECSU Art Gallery (FAIC 112) |

V. Pre-Modern Perspectives

| | | | |
|---------|---|------|---|
| Week 13 | M | 4/9 | The Medieval Gaze <ul style="list-style-type: none"> • Elizabeth L’Estrange, “Gazing at Gawain: Reconsidering Tournaments, Courtly Love, and the Lady Who Looks,” <i>Medieval Feminist Forum</i> 44:2 (2008): 74-96 MI Label due before class |
| | W | 4/11 | Sacred Bodies: The Virgin Mary <ul style="list-style-type: none"> • Margaret Miles, “The Virgin’s One Bare Breast: Nudity, Gender, and Religious Meaning in Tuscan Early Renaissance Cultures” (1986), reprinted in <i>The Expanding Discourse: Feminism and Art History</i>, ed. Norma Broude and Mary D. Garrard (New York: IconEditions, 1992), 27-38 |
| | F | 4/13 | CREATE Student Conference |

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|-------------|---|------|--|
| Week 14 | M | 4/16 | Sacred Bodies: Christ <ul style="list-style-type: none"> Martha E. Easton, “The Wound of Christ, the Mouth of Hell: Appropriations and Inversions of Female Anatomy in the Later Middle Ages,” in <i>Tributes to Jonathan J.G. Alexander</i>, eds. Susan L’Engle and Gerald B. Guest (London/Turnhout, Harvey Miller Publishers, 2006), pp. 395-414 <p>SGA Bibliography due before class</p> |
| | W | 4/18 | Generative Bodies <ul style="list-style-type: none"> Marianne Bleeke, “Sheelas, Sex, and Significance in Romanesque Sculpture: The Kilpeck Corbel Series,” <i>Studies in Iconography</i> 26 (2005): 1-26 |
| Week 15 | M | 4/23 | Preparation for Presentations |
| | W | 4/25 | SGA Presentations: Day 1 |
| Week 16 | M | 4/30 | SGA Presentations: Day 2 |
| | W | 5/2 | SGA Presentations: Day 3 <i>Presentation schedule TBD</i> |
| Exam Period | M | 5/7 | SGA Paper due on Blackboard by the end of the day Final Reflection Portfolios due by the end of the day |

ASSIGNMENTS & ASSESSMENT

| Course Requirements and Assignments | % of Final Grade |
|---|-------------------------|
| Student Engagement | 25% |
| <i>Class participation</i> | 15% |
| <i>Reflection portfolios</i> | 10% |
| Homework | 20% |
| <i>Seeing Gender Today short paper & presentation</i> | 5% |
| <i>Daily reading questions</i> | 15% |
| <i>Reading response short paper</i> | 5% |
| Museum Intervention (MI) | 20% |
| <i>Response paper</i> | 5% |
| <i>Annotated bibliography</i> | 5% |
| <i>Wall label</i> | 10% |
| Seeing Gender Anew (SGA) | 30% |
| <i>Annotated bibliography</i> | 5% |
| <i>Presentation</i> | 10% |
| <i>Final project</i> | 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.

HOMEWORK

Seeing Gender Today—short paper (1-2 pages) & slide for lightning talk (2 minutes) due by midnight before class on Mon., 1/22

Choose one image from contemporary visual culture that you feel reflects an understanding of gender today. Your image could be a work of art, or it could be any other kind of image—a still image from a movie, music video, or video game; an advertisement; an image from a newspaper or magazine; a page from a comic book or graphic novel; a picture from Instagram or Snapchat; a meme; or anything else you can imagine to use. You can choose to discuss an image that reflects a popular or pervasive idea about gender, or you can choose one that reflects a more personal definition—it's up to you.

Short Paper: Write a short paper (1-2 pages) in which you identify and describe the image you have chosen and consider the following questions:

- What ideas about gender does it reflect?
- How does it communicate these ideas?

Lightning Talk: Summarize your short paper in a super-short talk (like lightning!). I will be keeping time strictly, so practice your talk before class.

Illustrating your talk: Submit your image on a single PowerPoint slide on Blackboard by midnight before class. The slide should contain your image and your name—nothing more.

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-exportgooglepresentation>.

Daily Reading Questions

Beginning in Unit II (Wed. 1/31), 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?

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.

Reading Response—2 pages, due Wed., 2/21

Choose one of the two questions below and write an essay in response. Support your position with reference to the appropriate text and discussions of specific works of art. Cite references to print sources using footnotes and citations following the Chicago Manual of Style.

1. Why does Linda Nochlin believe there have been no great women artists? Do you agree with her? Why or why not? Support your argument with quotations and references to Nochlin's text and to specific artists or works of art.
2. Summarize Laura Mulvey's argument in "Visual Pleasure and Narrative Cinema." Where can you see the dynamics she describes in contemporary visual culture? Describe one example and discuss it with reference to Mulvey's text.

Supplemental reading: Barnett, ch. 13, "Writing a Research Paper," and ch. 14, "Manuscript Form"

MUSEUM INTERVENTION (MI)

Following our class trip to the Wadsworth Atheneum, you will study, research, and ultimately re-write the gallery label for a work of art you saw on display to highlight issues of gender.

Note: If you cannot attend the class trip to the Wadsworth, you will have to visit it or a similar collection yourself. Other suitable collections include:

- Yale University Art Gallery, New Haven
- Yale Center for British Art, New Haven
- New Britain Museum of American Art, New Britain
- Museum of Fine Arts, Boston, MA
- Metropolitan Museum of Art, New York, NY

When you visit the museum, be sure to photograph the work of art you choose *and* its wall label. You will not be able to complete the assignment without images of both!

It is your responsibility to visit your museum before the end of Spring Recess. (An exception can be made for students who have purchased a ticket for the department trip to New York on Friday, March 23.)

There are three phases to this project:

MI Response Paper—1 page, due Mon. 3/19

Describe your chosen work of art and respond to it. How does what you see shape what you think about the work?

Submit your photographs of the work and its wall label with this assignment.

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

MI Annotated Bibliography—1 page, 2-3 sources, due Mon. 3/26

List two or three sources that will help you re-write the museum label to highlight issues of gender in your chosen work of art. You may include sources from the syllabus, but at least one of your sources must be from outside the readings assigned for class. List each source in the bibliography according to the Chicago Manual of Style. Annotate each citation with a few sentences summarizing its relevance to your project.

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

MI Wall Label—125 words, due Mon. 4/9

Use the ideas from response paper and annotated bibliography to write a new didactic wall label for your chosen work of art that highlights issues of gender. As this is a classroom exercise, not an

actual museum label, you should use footnotes to cite your sources as described in the Chicago Manual of Style.

Note: It is much harder than it might seem to write a meaningful text in 125 words or less! This will require some drafting and revising. Keep your text short by cutting out unnecessary words and clunky phrases and getting straight to the point! Do not count your footnotes towards your word limit.

Supplemental reading: Barnett, ch. 8, "Virtual Exhibitions: Writing Text Panels and Other Materials"

SEEING GENDER ANEW (SGA)

Choose an artist from the list provided, or propose one of your own. How does this artist's work engage with the themes discussed this semester? How does this artist depart from tradition?

There are three phases to this assignment:

SGA Annotated Bibliography—3-4 sources, due Mon., 4/16

List four or five sources that will help you consider your chosen artist's work from a historical perspective. You may include sources from the syllabus, but at least one of your sources must be from outside the readings assigned for class. List each source in the bibliography according to the Chicago Manual of Style. Annotate each citation with a few sentences summarizing its relevance to your project.

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

SGA Presentation—5 minutes, slides due on Blackboard by midnight before your scheduled presentation day

Use your reading of sources in your bibliography to present your "Seeing Gender Anew" project in brief. Introduce your artist and answer the assignment questions by discussing one or two works. If you make any comparisons, illustrate them with side-by-side images.

You may present extemporaneously or from a prepared text. Note that it takes about 5 minutes to read 2.5 pages of text. *You may put no notes on your PowerPoint slides—only images identified with artist, title, and date.*

SGA Paper—4 pages, due by the end of the day on Mon., 5/7

Use your reading of sources in your bibliography to expand on your "Seeing Gender Anew" presentation. Introduce your artist and answer the assignment questions by discussing one or two key works and making specific comparisons.

Your paper should present an original interpretation of the works of art. Your overarching interpretation of the works should be clearly stated in a thesis statement in your first paragraph. Use description, visual analysis, comparative analysis, and historical analysis based in secondary source research to support your argument. Use footnotes and citations following the Chicago Manual of Style to cite references to any and all sources consulted. Illustrate all images referenced at the end of your text.

Supplemental reading: Barnett, ch. 4, "Analytical Thinking, 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 Reserves

Books and other resources for this class are 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.

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 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 on Blackboard in PowerPoint (.ppt or .pptx) or PDF 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 Academic Services 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 a first draft with your reader's comments, and 2) a brief reflection (1 paragraph) considering what you learned in the process of receiving feedback and revising your paper. 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 two days 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, but if you do not submit the assignment *after two days, you must meet with me* to chart out a plan for finishing the work.

Late homework assignments (daily assignments or assignments not described in the syllabus) will receive half credit.

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, 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. Fall 2017 hours: (Tutoring) Sun. 2-9; M.-Th. 9-9, Fri. 9-5., Sat. Closed; (Advising) M.-Th. 9-7, Fri. 9-5. Sat.-Sun. Closed. For further information call 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.