

ART 371: Islamic Art

Dr. Maeve Doyle, Spring 2020

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:

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

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 art in the Islamicate world and to consider relationships between past and present artistic innovations.

Class Meetings

Tuesdays and Thursdays,
2:00–3:15 pm in FAIC 115

Open Office Hours in FAIC 319

M 1:00-3:00

Tu 1:00-2:00

Th 1:00-2:00 and 3:30-4:30

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

Important Dates

Th 2/27: Field trip to the Yale University Art Museum

Tu 3/3: Description and research questions due

Th 3/12: Annotated bibliography and Midterm reflection portfolio due

Tu 3/31 and Th 4/2: Research reports

Tu 5/5: Paper draft due for peer review

Th 5/14: Research paper and Final reflection portfolio due

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

Updated 3/11

Changes marked with *

SCHEDULE

Preparing for Class

Completing assigned readings is essential to your successful participation in class discussion and completion of 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 are either available on Blackboard **[Bb]** / **[OERs]** or as online resources through the Smith Library catalog **[L]**. Several relevant books are also on reserve at Smith Library.

I. Foundations			
Week 1	Tu	1/21	Welcome
	Th	1/23	Islam: Foundations <ul style="list-style-type: none"> [OERs] The Arts of the Islamic World: A Beginner's Guide + Submit to word bank <p><i>Gallery event:</i> "Creating Dangerously: Art & Revolution" opening 3 pm talk by artist Vladimir Cybil Charlier; 4–6 pm reception</p> <ul style="list-style-type: none"> Option: Attend the artist talk or the opening and write a TQE (3 thoughts, questions, or epiphanies) for a free pass on a daily reading response. Due by email before class on T 1/28.
Week 2	Tu	1/28	The Umayyad Caliphate and the Dome of the Rock <ul style="list-style-type: none"> [OERs] The Umayyad Caliphate + Submit to word bank Quiz: Map
	Th	1/30	The Umayyad Caliphate in Primary Sources <ul style="list-style-type: none"> [Bb] Primary source texts from or about the Umayyad period from D. Fairchild Ruggles, ed., <i>Islamic Art & Visual Culture: An Anthology of Sources</i> (Malden, MA: Wiley-Blackwell, 2011), 1.1, 1.4, 3.31, 5.2, 5.3, 5.4, 5.5, 5.6 + Submit to word bank
Week 3	Tu	2/4	The Mosque <ul style="list-style-type: none"> [OERs] The Mosque + Submit to word bank
	Th	2/6	Reading Secondary Sources <ul style="list-style-type: none"> [Bb] Paul N. Edwards, <i>How to Read a Book, v5.0</i> (University of Michigan School of Information, n.d.), 1-10 Bring a copy of Behrens-Abouseif, "The Lion-Gazelle Mosaic" [L] to class
Week 4	Tu	2/11	Art in an Umayyad Palace <ul style="list-style-type: none"> [Elizabeth Williams, "Baths and Bathing Culture in the Middle East: The <i>Hamam</i>," in <i>Heilbrunn Timeline of Art History</i>, October 2012, https://www.metmuseum.org/toah/hd/bath/hd_bath.htm [L] Doris Behrens-Abouseif, "The Lion-Gazelle Mosaic at Khirbat al-Mafjar," <i>Muqamas</i> 14 (1997): 11-18 <p style="text-align: right;"><i>Assignment for 2/11 continued on next page</i></p>

- *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.*

• **Complete Vocabulary Quiz on Blackboard**

Th 2/13 No class – Prof. Doyle at the College Art Association conference

II. Word and Pattern

Week 5	Tu 2/18	The Qur'an <ul style="list-style-type: none"> • [Bb] Jonathan Bloom and Sheila Blair, “Pens and Parchment: The Koran and Early Writing,” in <i>Islamic Arts</i> (London: Phaidon, 1997), 57-78
	Th 2/20	Beyond the Page: Epigraphic Glass and Ceramics <ul style="list-style-type: none"> • [Bb] Ruggles 3.28 (“Mosque Lamp with Blazon”) • [Bb] Oya Pancaroğlu, “Serving Wisdom: The Contents of Samanid Epigraphic Pottery,” in <i>Studies in Islamic and Later Indian Art from the Arthur M. Sackler Museum, Harvard University Art Museums</i> (Cambridge, MA: Harvard University Art Museums, 2002), 59-75 <ul style="list-style-type: none"> ○ <i>What is Pancaroğlu's argument? Underline it in the paper and summarize it in your own words.</i> ○ <i>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?</i> ○ <i>What other kinds of evidence does she use to support her argument?</i>
Week 6	Tu 2/25	Beyond the Page: Epigraphic Architecture <ul style="list-style-type: none"> • [OERs] Al-Andalus, the Nasrids, and the Alhambra • [L] D. Fairchild Ruggles, “The Eye of Sovereignty: Poetry and Vision in the Alhambra’s Lindaraja Mirador,” <i>Gesta</i> 36:2 (1997): 180-189
	Th 2/27*	No class—Prof. Doyle out sick
Week 7	Tu 3/3*	Research paper consultations
	Th 3/5*	Researching Islamic Art History—Meet in Smith Library, Room 263 Description and Research Questions due
	F 3/6	Art & Art History Department Field Trip to MASS MoCA Details TBA
III. Objects in Motion		
Week 8	Tu 3/10	The Silk Routes (Special Guest: Prof. Stefan Kamola) <ul style="list-style-type: none"> • [Bb] Robert Irwin, “Islamic Art and the East: China,” in <i>Islamic Art in Context: Art, Architecture, and the Literary World</i> (New York: Harry N. Abrams, 1997), 230-238 <p style="text-align: right;"><i>Assignment for 3/10 continued on next page</i></p>

- **[Bb]** 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

- Th 3/12* Interpreting Ornament
- **[OERs]** Geometry in Islamic Art and Architecture
 - **[L]** Carol Bier, “Art and Mithāl: Reading Geometry as Visual Commentary,” *Iranian Studies* 41:4 (2008): 491-509

Annotated Bibliography due
Midterm Reflection Portfolio due

Week 9 Tu 3/17 *Spring Break*
 Th 3/19

- Week 10 Tu 3/24* Interpreting an Andalusian Ivory—*Class meets online*
- **[OERs]** The Pyxis of Al-Mughira: Background
 - **[Bb]** Glaire D. Anderson, “A Mother’s Gift? Astrology and the Pyxis of al-Mughīra,” *Journal of Medieval History* 42:1 (2016): 107-130
- This reading is no longer part of a debate.*

- Th 3/26* Souvenirs of the Holy Land—*Class meets online*
- **[OERs]** Art and the Holy Land
 - **[Bb]** 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

- Week 11 Tu 3/31* Ottomans in Constantinople—*Class meets online*
- **[OERs]** The Ottomans
 - **[L]** Robert Ousterhout, “Ethnic Identity and Cultural Appropriation in Early Ottoman Architecture,” *Muqarnas* 12 (1995): 48-62

- Th 4/2* The Mughal Court—*Class meets online*
- **[OERs]** The Mughals
 - **[L]** Sumathi Ramaswamy, “Conceit of the Globe in Mughal Visual Practice,” *Comparative Studies in Society and History* 49:4 (2007): 751–82

IV. Early Modern Empires

Week 12 Tu 4/7* **Research Reports**

- W 4/8 *Lecture: Nicholas Adams, “Living in Utopia: An Architecture for Our Ideals”*
 3–4 pm, location TBA
- Option: Attend the talk and write a TQE (3 thoughts, questions, or epiphanies) for a free pass on a daily reading response. Due by email before class on T 4/14.

Th 4/9 No class: Research paper conferences

V. Confronting Orientalism		
Week 13	Tu	4/14* Confronting Orientalism: Osman Hamdi and Shirin Neshat <ul style="list-style-type: none"> • [OERs] Orientalism and Responses • [L] Zeynep Çelik, “Colonialism, Orientalism, and the Canon,” <i>Art Bulletin</i> 78:2 (June 1996): 202-205
	Th	4/16 <i>Shahnama</i> : The Book of Kings Special guest: Prof. Afarin Rahmanifar <ul style="list-style-type: none"> • OER List: <i>Shahnama</i> • [Bb] Excerpts from the <i>Shahnama</i>
Week 14	Tu	4/21 Screening and discussion: <i>Persepolis</i> (2007) <ul style="list-style-type: none"> • Dr. Jeffrey A. Becker, “Persepolis: The Audience Hall of Darius and Xerxes,” in <i>Smarthistory</i>, January 24, 2016, https://smarthistory.org/persepolis-the-audience-hall-of-darius-and-xerxes/. • Excerpts from Marjane Satrapi, <i>Persepolis: The Story of a Childhood</i>
	Th	4/23 Screening and discussion: <i>Persepolis</i> (2007) <ul style="list-style-type: none"> • Excerpts from Marjane Satrapi, <i>Persepolis: The Story of a Return</i>
	F	4/24 <i>CREATE Student Conference</i>
Week 15	Tu	4/28 Reflecting on “Islamic Art” <ul style="list-style-type: none"> • [L] 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
	Th	4/30 <i>Field Trip to Yale University Art Gallery</i>
Week 16	Tu	5/5 Peer Review <i>Bring a complete draft of your research paper to class (3 copies)</i>
Exam Period	Tu	5/12 Research Paper due 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	20%
<i>Quizzes</i>	5%
<i>Reading responses</i>	15%
Original Research Paper	45%
<i>Description and research questions</i>	10%
<i>Annotated bibliography</i>	5%
<i>Research report</i>	10%
<i>Research paper</i>	20%

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

How to Ace this Course

- Know the course schedule
- Read messages on Blackboard and ECSU email
- Complete all work before class
- Ask questions and share ideas in class, and don't be afraid to state the obvious
- 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

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.

Mastery of Material

Quizzes

Two quizzes will be given: a map quiz and a vocabulary quiz. The vocabulary quiz will be generated from class submissions to a word bank on Blackboard. Word bank submissions will be included in your Daily Reading Questions grade (pass/fail, see below).

Reading Responses

Class readings form the basis for our shared investigation into the arts of the Islamic world. We will start many classes with time to reflect on the assigned reading and to write and submit discussion questions and TQEs.

Discussion Question: Submit a discussion question related to the day's reading. A good discussion question is specific (addressing a particular idea, text, or work of art), but open-ended, prompting critical thought, and/or open to debate. Consider preparing your discussion question part of each homework assignment. You should come to class with notes and ideas, if not a fully drafted question.

TQE: In addition to your discussion question, submit at least one further **thought, question, or epiphany** (TQE) in response to the reading. What did the reading make you think about or realize? What do you still wonder about? What clarification do you need?

Together, discussion questions and TQEs will form the basis for our class discussions. Questions and 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 Question/TQE by email within a week of the missed class. I will not accept responses after one week, and I will not accept more than four late responses within a semester except in extenuating circumstances.

Original Research Paper

Using a specific work of art as a starting point, research and write a 6-8-page paper addressing issues in the history of art in the Islamic world.

Description and research questions — 2 pages, due Tu 3/3

Choose a work of art from the sources provided on Blackboard. Study the images of your chosen object on the museum website and read the information about it the museum provides. Write a detailed description of the work. Use description and formal analysis to consider these questions: What ideas does the work of art communicate? What larger topics, issues, or themes in the Islamic world or art history does it connect to that you might explore in your

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.

paper? What questions has your study of the work raised? At the end of your description, write three research questions you would like to explore in your paper. Use this object as a starting point for your paper, but you are encouraged to explore issues beyond it in Islamic art history. It does not have to be the exclusive focus of your research paper.

Writing a good description: Your description should address not just what a work of art represents (content), but how it is represented (form or style). Your paper should draw primarily on your original observations of the work, supported by the information provided by the museum in the gallery and online. You must cite the information you take from the museum or its website. No further research is necessary at this stage. This is a moment to gather evidence from the work of art and to ask research questions; we will discuss in class ways to answer them.

Annotated bibliography — at least 6 sources, due Th 3/12

Compile a list of at least 6 scholarly sources that will help you to answer your three research questions. (Write your three research questions at the top of your bibliography.) At least one source must be a primary source (a historical text), and one source may be a tertiary source (a reference work, OER, or textbook); all other sources must be secondary sources (published in peer-reviewed, scholarly books or journals). List each source in the bibliography according to the Chicago Manual of Style (see Blackboard). Annotate each source with bullet points that briefly explain how it helps you answer one or more of your research questions.

Use an asterisk * to mark which source you plan to report on for the next assignment (see below).

Research report — 5-7 minutes, submit slides by midnight before class on Tu 3/31 or Th 4/2

Prepare a short presentation to share some of your research so far with the class. Choose one particularly interesting or rich secondary source on your bibliography. Identify the author and publication, introduce its topic, and summarize its arguments and the evidence used to support them. Do you agree with the author's conclusions? Why or why not? In the last minute or two of your presentation, tell us about your project. How is this source going to help you write it? How does your project add to knowledge your source presented? Accompany your talk with images of the works you will discuss—see below.

Slide presentations in art history: In an art history presentation, your images are your main evidence; use slides for images, not for text. Choose high-resolution images that don't look pixelated when viewed full-screen. Use text sparingly—don't put your talking points on a slide; no slide should contain only text. Submit your presentations on Blackboard in PowerPoint (.pptx) format. You will be graded on the quality of your slides.

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.

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.

Research paper — 6-8 pages, due by the end of the day on Tu 5/12

Using your chosen work of art as a jumping-off-point, research and write a paper that makes an argument about an object, issue, or theme in the arts of the Islamic world. Support your argument with visual evidence (description and visual analysis of relevant works of art), textual evidence from primary sources, and research from secondary sources. Your paper should cite at least 6 scholarly sources, including at least 1 primary source.

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.

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.

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 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.

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.

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.