

# ART 211

## Introduction to Art History: Prehistory to 1400

Dr. Maeve Doyle, Eastern Connecticut State University, Fall 2022

### 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 introduce a wide range of world visual arts traditions
- to develop your skills of critical thinking and looking in the art of the past and present
- to develop and strengthen your skills of spoken and written communication
- to introduce key approaches to the interpretation of the visual arts.

### Class Meetings in FAIC 305

ART 211-01 meets MWF 10 – 11:10 am

ART 211-02 meets MWF 12 – 1:10 pm

### Office Hours for Drop-In Meetings

I'm available to meet in my office (FAIC 319) or on Teams during these times:

M 11:15 – 11:55, 2 – 3

W/F 11:15 – 11:55, 3 – 4

If these times don't work, email to make an appointment for another.

### Contact Prof. Doyle

[doylemac@easternct.edu](mailto:doylemac@easternct.edu) / 860-465-4345

### Texts and Readings

There is no textbook for this course, but assigned readings are essential. All are available on Blackboard.

### Important Dates

F 9/16: Description Paper due

W 10/5: Formal Analysis Paper and Midterm Reflections due

M 11/14: Podcast Proposal due

M 11/28 – F 12/2: Podcast Conferences;

Bibliography and Comparison Notes due

M 12/5 – F 12/9: Podcast Rehearsals

F 12/9: Last day to meet with Prof. Doyle to revise Formal Analysis Paper

W 12/14: Final Podcast assignments, Final Reflections, and optional Formal Analysis revision due (end of day)

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

**SCHEDULE**

	<b>Monday</b>	<b>Wednesday</b>	<b>Friday</b>
<i>Week 1 Prehistoric Art 8/29 – 9/2</i>	First day of class – Welcome!	Paleolithic and Neolithic art  <b>Readings</b> are linked on Blackboard for today and <u>all</u> future class meetings  <b>Perusall:</b> Syllabus (use link on <b>Bb</b> )  (Readings and assignments for any given date are always to be completed <u>before that day's class</u> )	Jump-Start: Description  <b>Perusall:</b> Recognizing Description (use link on <b>Bb</b> )
<i>Week 2 Art Around Us 9/5 – 9/9</i>	[No class – Labor Day]	<b>HW: Art Around Us due</b>	Jump-Start: Citing Sources  <b>HW: Library Scavenger Hunt</b> (complete Part 1 before class, Part 2 in class)
<b>I. Art and Power</b>			
<i>Week 3 Bronze Age Empires 9/12 – 9/16</i>	Ancient China	Ancient Mesopotamia	Ancient Egypt  <b>Description Paper due</b>
<i>Week 4 Ancient Mediterranean 9/19 – 9/23</i>	Jump-Start: Formal Analysis  <b>Perusall:</b> Formal Analysis (use link on <b>Bb</b> )	Ancient Greece	Architecture in the Ancient Mediterranean
<i>Week 5 Empire and Identity 9/26 – 9/30</i>	<b>HW: Ancient Architecture Around Us</b>	Ancient Rome	Art, Power, and the Museum
<i>Week 6 Art and Power: Past and Present 10/3 – 10/7</i>	Contemporary Art and Ancient Empires	Art Gallery visit – <i>Women at War!</i>  <b>Formal Analysis Paper due</b>  <b>Midterm Reflections due</b>	<i>No class – Fall Break</i>

<b>II. Art and Religion</b>			
<i>Week 7 Judaism, Christianity, and Islam in the Medieval World 10/10 – 10/14</i>	The Art of Death in the Ancient and Medieval Worlds  Jump-Start: Comparative Analysis	Judaism, Christianity, and Islam in the Wake of the Roman Empire	Sacred Space in Judaism, Christianity, and Islam  <b>Museum bus trip on Sun. 10/16</b>
<i>Week 8 Art, Power, and Religion in the Americas 10/17 – 10/23</i>	<i>Class cancelled to make up for bus trip</i>	<b>HW: Medieval Architecture Around Us</b>  <b>Museum reflection due</b>	The Andes and Mesoamerica
<i>Week 9 Art and Religion in the Americas and South Asia 10/24 – 10/28</i>	<i>Class cancelled to make up for bus trip</i>	North America	Hinduism and Buddhism in South Asia  <b>Perusall:</b> Edwards, “How to Read a Book”
<i>Week 10 Hinduism and Buddhism in South and East Asia 10/31 – 11/4</i>	<b>Perusall:</b> Padma Kaimal, “Shiva Nataraja: Multiple Meanings of an Icon,” in <i>A Companion to Asian Art and Architecture</i> , ed. Rebecca M. Brown and Deborah S. Hutton (Oxford: Wiley Blackwell, 2015), 471-485	Buddhism on the Silk Road	Art and Ideas in the Landscape
<i>Week 11 Art and Religion: Past and Present 11/7 – 11/11</i>	Africa as a Crossroads  <b>Podcast Project group requests due</b>	<b>Perusall:</b> Nuha N. N. Khoury, “Narratives of the Holy Land: Memory, Identity, and Inverted Imagery in the Freer Basin and Canteen,” <i>Orientalism</i> 29, no. 5 (May 1998): 63-69  (See <b>Bb</b> for background reading on the Crusades)	Contemporary Art and Religion
<b>III. Comparisons across Cultures, across Time</b>			
<i>Week 12 Podcast Conferences 11/14 – 11/18</i>	Jump-Start: Podcast Project  <b>Podcast Proposal due (individual)</b>	Short podcast group conferences  <b>Group proposal due</b>	Jump-Start: Podcast Research (meet in Library 263)

<i>Week 13 Thanksgiving 11/21 – 11/25</i>	Short podcast group conferences	<i>[No class – Thanksgiving break]</i>	<i>[No class – Thanksgiving break]</i>
<i>Week 14 Podcast Rehearsals 11/28 – 12/2</i>	Podcast group conferences (schedule TBA) <b>Podcast Comparison Notes and Annotated Bibliography due</b>	Podcast group conferences (schedule TBA) <b>Podcast Comparison Notes and Annotated Bibliography due</b>	Podcast group conferences (schedule TBA) <b>Podcast Comparison Notes and Annotated Bibliography due</b>
<i>Week 15 Podcast Rehearsals 12/5 – 12/9</i>	<b>Podcast rehearsals and workshop</b> Presentation schedule TBA Conferences with presenters will follow	<b>Podcast rehearsals and workshop</b> Presentation schedule TBA Conferences with presenters will follow	<b>Podcast rehearsals and workshop</b> Presentation schedule TBA Conferences with presenters will follow <b>Last day to meet with Prof. Doyle about revising Formal Analysis Paper</b>
<i>Exam Period W 12/14</i>	<b>Podcast recordings, Annotated bibliography, Peer evaluations, and Final Reflections due on Blackboard by the end of the day</b> <i>Optional: Revision of Formal Analysis Paper due by the end of the day (meet with Prof. Doyle by 12/9 if you want to revise)</i>		

**ASSESSMENT**

<b>Course Requirements and Assignments</b>	<b>% of Final Grade</b>
Student engagement	45%
<i>Class participation</i>	15%
<i>Readings and quizzes</i>	10%
<i>Homework assignments</i>	10%
<i>Reflection portfolios</i>	10%
Papers	20%
<i>Description Paper</i>	5%
<i>Formal Analysis Paper</i>	15%
Podcast Project	35%
<i>Theme Proposal (Individual)</i>	5%
<i>Comparison Notes &amp; Bibliography (Individual)</i>	5%
<i>Presentation &amp; Workshop (Group)</i>	5%
<i>Final Recording (Group)</i>	20%

*Letter Grade Scale and their Percentage Equivalents*

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		

*Checks Scale and their Percentage Equivalents*

√+	87-100	√	74-86	√-	60-73	—	0-60
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**ASSIGNMENTS IN DETAIL****Student Engagement***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 readings and videos. Information from the assigned sources will not be repeated back to you in the form of a lecture. Rather, you will be expected to draw on the reading during class discussions and exercises.

*Rationale:* The beauty of taking a class (rather than, say, just reading a book) is that you become part of a learning community. Sharing your ideas and interpretations—and encountering those of your classmates—is a crucial part of intellectual growth.

*Grading:* Every contribution you make in class, of whatever kind, of whatever quality, counts towards your participation grade. Missed classes do not count against this grade. Participation grades will not be entered daily, but rather assessed holistically for midterm and final grades.

### *Reading*

Assigned readings, videos, and other sources should be completed *before* the class period under which they are listed. Assigned readings provide background for more in-depth class discussions. Class time will be used for discussion and practicing art historical analysis, not lecture. It is your responsibility to prepare for class discussions through attentive and critical reading and viewing of assigned materials.

*Rationale:* Assigned readings and short videos take the place of lecture. These allow students to go at their own pace, return to the material later, even to read more if they wish. Moving content delivery out of the classroom gives us more time to focus on developing art historical skills and critical thinking in class discussions and activities. Regular assessment of reading through quizzes and/or short assignments ask students to apply new knowledge, assisting retention and laying the groundwork for deeper learning.

*Grading:* For each class meeting, students can choose how to have their reading graded: 1) take a short quiz at the beginning of class; or 2) write a short quiz and submit it before class. The prompts for both assignments are below.

### *Reading Option 1: Take a Quiz*

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 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.

### *Reading Option 2: Write a Quiz*

If you wish to opt out of a quiz before class or make up a quiz after a missed class, you may write your own quiz for the day's reading assignments and submit it on Blackboard. Your quiz should have 3 multiple choice, matching, or fill-in-the-blank questions. When preparing your quiz, consider questions on:

### **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 (synchronous or asynchronous) 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.
- Use the Writing Center to earn **extra credit** on papers
- **Don't plagiarize**—always cite words or ideas belonging to someone else
- Talk to your professor about upcoming assignments or to go over grades

- 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
- Artistic media and techniques employed, *or*
- Social functions or cultural significance of works of art

Strong quizzes will highlight central issues and information in the day's assignments. Quizzes will lose points for focus on tangential material or material not relevant to the course overall (i.e., works of art made after 1400 CE).

Like the classroom quizzes, your quiz should include pictures whenever appropriate (most questions should have pictures). It should also include the date of the class it is for and an answer key. A quiz template is provided on Blackboard.

There is no limit to the number of times you can opt out of a quiz, but opt-out quizzes must be submitted before class. Make-up quizzes (submitted after class) must be received within a week of the missed class, and I will count no more than five towards your grade (unless there are extenuating circumstances, in which case, talk with me). If you know you must miss class (i.e. for a planned medical appointment or a family event), it is a good idea to write and submit your quiz before class so it does not count towards your late quiz limit.

### *Homework assignments*

Short homework assignments are given throughout the semester. Some ask students to think art-historically about the world around us. Others ask students to look closely at examples of art-historical writing. These are on the online reading/annotation platform Perusall, which works better on a computer than a mobile device. Please let Prof. Doyle know if you have trouble accessing Perusall.

*Rationale:* These assignments provide a low-stakes way to practice the skills tested in the papers and other assignments, or to dig deeper into specific readings. A low grade on a homework assignment won't hurt your overall grade too much, but you should see Prof. Doyle to go over its core concepts before the next paper or other project.

*Grading:* These are graded on a check scale, with points given for completeness, understanding, and depth of thought.

### *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 items that show your learning—see Blackboard for a list of suggestions—and answers to reflection questions that are posted on Blackboard in a worksheet.

*Rationale:* Reflection Portfolios create opportunities for reflection and metacognition, which improve learning. They're also a chance for you to tell me what you're learning and what you've found most meaningful in the

### **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 must meet with me to discuss your work so far. Why do I require that we meet? Because I've had a lifetime of thinking my way through overdue deadlines! I can help.

When assignments are time-sensitive, like homework assignments meant to be completed before class discussions, late work may receive reduced grades. There is no grade penalty for major assignments.

course. This gives me a good sense of how students are responding to the course, and helps me make decisions about it for the future.

*Grading:* Reflection portfolios will be graded on a check scale, with points for completeness and depth of reflections.

## Papers

*Description*—2 pages, due F 9/16

Write a description of a work of art.

*To prepare:* Choose a work of art from before 1400 CE in the collections of the Yale University Art Gallery using the links on Blackboard. (If you wish to choose an object from another museum collection, please run it by me at least a week before the assignment is due.) Review the information about the work on the museum website and study the images of the object 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 (form). Your paper should draw primarily on your original observations of the work, supported by the information on the museum website. Your paper should contain at least one citation of the museum website. You must cite any information that comes from a website, video or any other source, but keep in mind that **no further research is necessary for this assignment**; your paper should focus on what you can see.

*Rationale:* Description forms the foundation of all art historical analysis, and key to developing visual literacy. This is an exercise in close looking, in critical thinking (deciding what's important), and in communication (putting what you see into words). These skills are distinct from the skills associated with research, and this is why this is not a research paper. 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, reach out to me and we can brainstorm together.

*Grading:* See Blackboard for the assignment rubric.

*Formal Analysis*—2 pages, due W 10/5

Revise your Description paper to include a **formal analysis** of your chosen object. In the last assignment, you stopped at describing your work of art; now you must interpret the work and developing an original argument about what ideas it communicates and how. Present your argument in a **thesis statement** near the start of the paper, and support your argument with evidence (description of content and form) 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. You must cite all information you take from textual sources, including the museum website or any assigned readings.

## 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](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 short description (1 paragraph) of what changes you made because of your Writing Center appointment.

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

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

*Rationale:* Formal analysis is a cornerstone of critical thinking in art history and a skill you will use in all your art history classes at Eastern. It's also key to visual literacy and thinking critically about visual communication in the world around you. This assignment asks you to marshal evidence in support of an argument or interpretation, important skills of critical thinking and communication.

*Grading:* See Blackboard for the assignment rubric.

### **Final Project: Art History on the Airwaves Podcast**

As artists, designers, illustrators, art historians, and art lovers in general, it's as important to be able to *talk* about art as it is to be able to write about it. This assignment is designed to help you practice talking about art in an interesting, informed, and creative way. We will have practiced these skills informally in class all semester—in this assignment, you'll use them to record a podcast episode explaining the connections between an example of contemporary art *or* contemporary visual culture and the art of the ancient and medieval worlds (before 1400 CE). Plan your podcast for an audience of Eastern community members interested in contemporary art and culture, but who may not know the historical connections; we'll share QR codes to the podcast on posters on campus.

*Rationale:* This assignment asks you to use all of the skills you've developed in written assignments and class discussions to share your art historical knowledge with a broader public. By taking on the role of expert in this assignment, you'll gain a deeper understanding of the course material and skills. Your skills of description and formal/visual analysis are all the more important in the audio-only format of podcasts (and other recorded works) because you can't assume that your reader has a picture of your work of art in front of them. The format is a reminder of the importance of specific and evocative descriptions, comparisons, and analyses in any communication about art.

*Grading:* This assignment will be graded based on the specificity and insight of your descriptions, comparisons, and analyses, the connections you make between research and your own observations, and the creativity and engagingness of your presentation. See Blackboard for a detailed rubric.

*Proposal—1 page, individual grade, due M 11/14*

Ahead of your first group meeting in class, propose a topic and a genre for your podcast. Start with a meaningful or important example of contemporary visual culture or art (from about 1980 or later) that you think deserves further consideration. Next, consider how you might contextualize this contemporary work within the eras of art history we have studied in this class. Choose at least three historical objects (made before 1400 CE) that you think would make good comparisons to illuminate and explain different aspects of your contemporary work. Finally, consider the genre and tone you want to strike with your podcast. Get creative, have fun, and make it engaging – past examples have included shock jock radio shows (complete with airhorn), red carpet interviews, fictional dialogs, musical performances, impassioned debates, and more. What's the best way to tell the story of your chosen work?

Groups will meet in class to share ideas and finalize a group proposal (due W 11/16).

*Comparison Notes (2 pages) & Annotated Bibliography (at least one scholarly source) — individual grade, due by conferences in Week 14 (schedule will be posted on Blackboard)*

Study your comparison and write detailed notes (at least 2 pages) about the similarities and differences you observe and your analysis of their significance – what can this help us understand about your contemporary work? Draw on your own observations of the work as well as the information you've discovered in your research.

After your notes, include a bibliography (list of sources) that you used to write your notes. Your bibliography should include the class reading and at least one scholarly source about the historical work and any sources you need to contextualize the contemporary work. List the sources following the Chicago Manual of Style (Notes and Bibliography) format (see Blackboard). Under each source, write a short

summary of the useful information you got from it (include page numbers if your source has them) – this is called an annotation.

Group conferences will be scheduled during class time in Week 14; we'll use this time to share notes with the group and talk about the final format of the podcast.

*Rehearsal / Workshop — 8-10 minutes, group grade, Week 15 (schedule will be posted on Blackboard)*

Run through a full rehearsal of your podcast for the class. This is an opportunity to practice, experiment, get feedback on what worked, and consider what to add or change. As with any other review situation, the more you prepare for this first draft, the more your final work can improve.

*Final Recording & Annotated Bibliography — 10 minutes, group grade, due W 12/14 (end of day)*

Record your podcast and submit the audio file. You did it!

Also submit a final annotated bibliography with all sources you used in your recording (everyone's sources in one document). Annotate it, as before, to make clear what information you took from each source.

One more thing before you're done: fill out the group peer- and self-evaluation on Blackboard.

## COURSE TOOLS AND RESOURCES

### *Email*

Please check your email regularly—at least once a day. Communications to your university email and via Blackboard (delivered to your university email) are 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.

### *Blackboard*

If you think this syllabus is long, you should see our course website on Blackboard. Go here for up-to-date information about readings, assignments (including rubrics), class announcements, and changes to this syllabus. Access Blackboard through the Student portal on Eastern's webpage, or go to <https://easternct.blackboard.com/>.

### *Perusall*

Perusall is a collaborative annotation website available for free. We will use Perusall periodically throughout the semester to read texts closely together. Access Perusall through the link on Blackboard. Perusall works best on a computer browser; if limited access to a computer will make completing Perusall assignments difficult for you, please let me know and I'll provide the readings for you in another form.

### *Microsoft Teams*

MS Teams is a communication and meeting software available to all Eastern community members. Use Teams if you want to meet virtually during office hours, or if you want to drop me a quick text. Teams works in a browser, but it functions best when you use the standalone app. Download it here: <https://www.microsoft.com/en-us/microsoft-teams/download-app/>.

### **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 or they/them.

Email is the best way to reach me. I try to answer within a day, 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.

*Course Reserves at J. Eugene Smith Library*

Books and DVDs relevant to this course are on reserve at the library. To browse reserves, search the course number or the professor's name in the "Library Course Reserves" section of the library catalog. To check out reserves, ask for the resource you want at the circulation desk.

Browse course reserves for ART 211: [https://cscu-ecsu-primo.hosted.exlibrisgroup.com/primo-explore/search?query=any,contains,art%20211&tab=default\\_tab&search\\_scope=ECSU\\_CR&vid=ECSU\\_V1&lang=en\\_US&offset=0](https://cscu-ecsu-primo.hosted.exlibrisgroup.com/primo-explore/search?query=any,contains,art%20211&tab=default_tab&search_scope=ECSU_CR&vid=ECSU_V1&lang=en_US&offset=0).

**COURSE POLICIES****Assignments***Formatting Papers*

Please format all papers 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). Place any illustrations after the text (not beside it).

*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 as PowerPoint (.pptx) or PDF files, regardless of how you plan to show them to the class (do not submit a Google Slides link).

*Submitting Assignments*

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

**Contacting Your Professor**

You may contact me any time via email or on Microsoft Teams. 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.

**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/](http://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**

### *Assistance at the Writing Center*

The Eastern Writing Center, located in the ASC (Library ground floor) 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 check the Writing Center website for up-to-date information on how to make an appointment: <https://www.easternct.edu/writing-center/index.html>. 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. Please visit the Office of Accessibility Website at <https://www.easternct.edu/accessibility/index.html> for more information on how to register with our office.

### *Mental Health and Wellness*

Eastern Connecticut State University faculty and staff recognize that mental health concerns can impact academic performance and interfere with daily life activities. Please notify your faculty member or academic advisor for academic assistance, as needed. Counseling and Psychological Services (CAPS) can also provide support if you're feeling stressed, overwhelmed, anxious, depressed, lost, or are struggling with other personal issues.

Please call or visit the Counseling and Psychological Services (CAPS) website for more information: <https://www.easternct.edu/counseling-services/index.html>. These professional services are free, confidential, and support non-traditional, graduate, and undergraduate students. Call 860-465-0181 to schedule an appointment. Same-day urgent walk-in hours are M-F 1-3.

CAPS is located 182 High Street. 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., securing food/housing, mental health), and believes this may affect their performance in the course, is urged to contact Kemesha Wilmot, the Dean of Students, at [wilmotk@easternct.edu](mailto:wilmotk@easternct.edu) or 860-465-5247 for support. Furthermore, please notify your professor, if you are comfortable in doing so. This will enable them to provide any resources that they may possess.

**What resources are here if I am having trouble?**

College is hard. Don't pass up an opportunity to get all the support you need to succeed.

- 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, 2<sup>nd</sup> floor, or email [accessability@easternct.edu](mailto:accessability@easternct.edu)
- If you feel **unsafe** on campus, or if you are worried about the safety of another student, contact the Dean of Students with a "Tell Somebody Report" at <http://www.easternct.edu/studentaffairs/tell-somebody/>
- If you want to improve your **writing** or your study skills, visit the *Academic Services Center* (which houses the *Writing Center*) in the Library, 1<sup>st</sup> floor, <https://www.easternct.edu/writing-center/index.html>

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.