

# COURSE CHANGE FORM

Complete 1a – 1f & 2a – 2c. Fill out the remainder of the form as applicable for items being changed.

**1. General Information.**

a. Submitted by the College of: Fine Arts Today's Date: 2/7/2011

b. Department/Division: Art

c. Is there a change in "ownership" of the course? YES  NO   
 If YES, what college/department will offer the course instead? \_\_\_\_\_

d. What type of change is being proposed?  Major  Minor<sup>1</sup> (place cursor here for minor change definition)

e. Contact Person Name: M.B. Visona Email: m.b.visona@uky.edu Phone: 7-1398

f. Requested Effective Date:  Semester Following Approval  Specific Term<sup>2</sup>: \_\_\_\_\_

**Comment [OSC1]:** Excerpt from *SR 3.3.0.G.2* Definition. A request may be considered a minor change if it meets one of the following criteria: a. change in number within the same hundred series<sup>3</sup>; b. editorial change in the course title or description which does not imply change in content or emphasis; c. a change in prerequisite(s) which does not imply change in content or emphasis, or which is made necessary by the elimination or significant alteration of the prerequisite(s); d. a cross-listing of a course under conditions set forth in *SR 3.3.0.E*; e. correction of typographical errors.

<sup>3</sup>...for the specific purposes of the minor exception rule, the 600-799 courses are the same "hundred series," as long as the other minor change requirements are complied with. [RC 1/15/09]

**2. Designation and Description of Proposed Course.**

a. Current Prefix and Number: A-H 104 Proposed Prefix & Number: A-H 104

b. Full Title: Introduction to African Art Proposed Title: African Art and its Global Impact

c. Current Transcript Title (if full title is more than 40 characters): \_\_\_\_\_  
 Proposed Transcript Title (if full title is more than 40 characters): \_\_\_\_\_

d. Current Cross-listing:  N/A OR Currently<sup>3</sup> Cross-listed with (Prefix & Number): \_\_\_\_\_  
 Proposed –  ADD<sup>3</sup> Cross-listing (Prefix & Number): \_\_\_\_\_  
 Proposed –  REMOVE<sup>3,4</sup> Cross-listing (Prefix & Number): \_\_\_\_\_

e. Courses must be described by at least one of the meeting patterns below. Include number of actual contact hours<sup>5</sup> for each meeting pattern type.

Current: 3 Lecture \_\_\_\_\_ Laboratory<sup>5</sup> \_\_\_\_\_ Recitation \_\_\_\_\_ Indep.

<sup>1</sup> See comment description regarding minor course change. *Minor changes are sent directly from dean's office to Senate Council Chair.* If Chair deems the change as "not minor," the form will be sent to appropriate academic Council for normal processing and contact person is informed.

<sup>2</sup> Courses are typically made effective for the semester following approval. No course will be made effective until all approvals are received.

<sup>3</sup> Signature of the chair of the cross-listing department is required on the Signature Routing Log.

<sup>4</sup> Removing a cross-listing does not drop the other course – it merely unlinks the two courses.

<sup>5</sup> Generally, undergrad courses are developed such that one semester hr of credit represents 1 hr of classroom meeting per wk for a semester, exclusive of any lab meeting. Lab meeting generally represents at least two hrs per wk for a semester for 1 credit hour. (See *SR 5.2.1.*)

## COURSE CHANGE FORM

	_____	_____	_____	Discussion	Study
	Clinical	Colloquium	Practicum	Research	Residency
	Seminar	Studio	Other – Please explain:	_____	
Propose d.	3 Lecture	Laboratory	Recitation	Discussion	Indep. Study
	Clinical	Colloquium	Practicum	Research	Residency
	Seminar	Studio	Other – Please explain:	_____	

f. **Current Grading System:**       Letter (A, B, C, etc.)       Pass/Fail

**Proposed Grading System:**       Letter (A, B, C, etc.)       Pass/Fail

g. **Current number of credit hours:**      3      **Proposed number of credit hours:**      3

h. **Currently, is this course repeatable for additional credit?**      YES       NO

**Proposed to be repeatable for additional credit?**      YES       NO

**If YES: Maximum number of credit hours:**      \_\_\_\_\_

**If YES: Will this course allow multiple registrations during the same semester?**      YES       NO

i. **Current Course Description for Bulletin:**      Study of African art in which sculpture, painting, pottery, textiles, architecture, altar arts, human adornment and performance are approached on the basis of style, iconography and function, and in relation to religious, political, market and daily contexts. This course examines the ways in which "Africa" has been conceived, and deconstructs the assumptions shaping each approach. The processes (and problems) of collecting and displaying African art will be addressed throughout the course.

**Proposed Course Description for Bulletin:**      Visual arts of the African continent (sculpture, painting, architecture, body arts, textiles, installations and performance) are presented in their historical and regional context. Lectures compare and contrast the arts of diverse African cultures, and evaluate the influences of African artworks and artists upon European and American cultural histories. Discussions focus upon the skills needed to observe, describe and analyze art forms and the social relationships they help to create.

j. **Current Prerequisites, if any:**      none

**Proposed Prerequisites, if any:**      none

## COURSE CHANGE FORM

- k. Current Distance Learning(DL) Status:  N/A  Already approved for DL\*  Please Add<sup>6</sup>  Please Drop

\*If already approved for DL, the Distance Learning Form must also be submitted unless the department affirms (by checking this box ) that the proposed changes do not affect DL delivery.

- i. Current Supplementary Teaching Component, if any:  Community-Based Experience  Service Learning  Both
- Proposed Supplementary Teaching Component:  Community-Based Experience  Service Learning  Both

3. Currently, is this course taught off campus? YES  NO   
Proposed to be taught off campus? YES  NO

4. Are significant changes in content/teaching objectives of the course being proposed? YES  NO

If YES, explain and offer brief rationale:

The current course description promises that historiography and museology will be addressed. The proposed course description specifies that students will acquire art historical skills applicable to further research in the general field of art history, and that students will consider the impact of African art upon global art histories.

5. Course Relationship to Program(s).

- a. Are there other depts and/or pgms that could be affected by the proposed change? YES  NO

If YES, identify the depts. and/or pgms: \_\_\_\_\_

- b. Will modifying this course result in a new requirement<sup>7</sup> for ANY program? YES  NO

If YES<sup>7</sup>, list the program(s) here: \_\_\_\_\_

6. Information to be Placed on Syllabus.

- a.  Check box if changed to 400G or 500. If changed to 400G- or 500-level course you must send in a syllabus and *you must include the differentiation* between undergraduate and graduate students by: (i) requiring additional assignments by the graduate students; and/or (ii) establishing different grading criteria in the course for graduate students. (See *SR 3.1.4.*)

<sup>6</sup> You must *also* submit the Distance Learning Form in order for the course to be considered for DL delivery.

<sup>7</sup> In order to change a program, a program change form must also be submitted.

# COURSE CHANGE FORM

## Signature Routing Log

**General Information:**

Course Prefix and Number: A-H 104  
 Proposal Contact Person Name: M.B. Visona Phone: 7-1398 Email: m.b.visona@uky.edu

**INSTRUCTIONS:**

Identify the groups or individuals reviewing the proposal; note the date of approval; offer a contact person for each entry; and obtain signature of person authorized to report approval.

**Internal College Approvals and Course Cross-listing Approvals:**

Reviewing Group	Date Approved	Contact Person (name/phone/email)	Signature
ART College of Fine Arts Curriculum Comm.	2/4/2010 4/6/11	Ben Williams 7-4081 Jane Johnson 7-1709	Ben Williams Jane Johnson
		/ /	
		/ /	
		/ /	

**External-to-College Approvals:**

Council	Date Approved	Signature	Approval of Revision <sup>8</sup>
Undergraduate Council	7/13/2011	Sharon Gill	
Graduate Council			
Health Care Colleges Council			
Senate Council Approval		University Senate Approval	

**Comments:**

\_\_\_\_\_

<sup>8</sup> Councils use this space to indicate approval of revisions made subsequent to that council's approval, if deemed necessary by the revising council.

# General Education Course Approval Cover Sheet

Date of Submission 02/07/2011

## 1. Check which area(s) this course applies to

- |                                  |                          |  |                                     |
|----------------------------------|--------------------------|--|-------------------------------------|
| Inquiry – Arts & Creativity      | <input type="checkbox"/> | Composition & Communications - II      | <input type="checkbox"/>            |
| Inquiry – Humanities             | <input type="checkbox"/> | Quantitative Foundations               | <input type="checkbox"/>            |
| Inquiry – Nat/Math/Phys Sci      | <input type="checkbox"/> | Statistical Inferential Reasoning      | <input type="checkbox"/>            |
| Inquiry – Social Sciences        | <input type="checkbox"/> | U.S. Citizenship, Community, Diversity | <input type="checkbox"/>            |
| Composition & Communications - I | <input type="checkbox"/> | Global Dynamics                        | <input checked="" type="checkbox"/> |

## 2. Provide Course and Department Information.

Department: ART

Course Prefix and Number: A-H 104 Credit hours: 3

Course Title: African Art and its Global Impact

Expected # of Students per Calendar Yr: 70 Course Required for Majors in your Program (check one)? Yes  No

Prerequisite(s) for Course? No

This request is for (check one) A New Course  An Existing Course

### Departmental Contact Information

Name: Monica Blackmun VISONA Email: m.b.visona@uky.edu

Office Address: FA 307 Phone: 7-1398

## 3. In addition to this form, the following must be submitted for consideration:

- A syllabus that conforms to the Senate Syllabi Guidelines, including a mapping of the stated learning outcomes to those presented on the corresponding Course Template.
- A completed Course Review Form. See the Gen Ed website <http://www.uky.edu/gened/forms.html> for these forms. Proposals prepared prior to September 15<sup>th</sup>, 2010 are allowed to use a narrative instead of the Course Review Form.
- If applicable, a major course change form for revision of an existing course, or a new course form for a new course.

## 4. Signatures

Department Chair: \_\_\_\_\_ Date: \_\_\_\_\_

Dean: \_\_\_\_\_ Date: \_\_\_\_\_

All proposals are to be submitted from the College Dean's Office  
Submission is by way of the General Education website <http://www.uky.edu/gened>

**Course Review Form  
Global Dynamics**

**Reviewer Recommendation**

Accept  Revisions Needed

**Course:** A-H 104

Using the course syllabus as a reference, identify when and how the following learning outcomes are addressed in the course. Since learning outcomes will likely be addressed multiple ways within the same syllabus, please identify a representative example (or examples) for each outcome.

Course activities which enable students to demonstrate a grasp of the origins and shaping influence of human diversity and issues of equality in the world.

Date/location on syllabus of assignment:

Course objectives: "By studying the diverse responsibilities of artists and patrons in selected African cultures, and the ways that art has addressed ethical dilemmas and conflicts in Africa, we can better understand the options available to artists in the United States"

Learning Outcomes: "1. describe a work of African art as an isolated object and as a component of a complex visual environment; 2. identify a broad variety of art works from diverse African cultures, noting their artists and patrons, media and techniques, titles or descriptive terms, and the original locations of their manufacture and use"

Assignments:

"Each test also asks you to write two essays. One essay compares and contrasts art works from two African cultures. Another asks you to discuss a work of art created outside of Africa, giving examples of African works and ideas that may have inspired or influenced it".

Brief Description:

The arts of each African region will be studied as products of a particular set of historical, social, and political factors, and students will be able to describe those diverse backgrounds on tests.

Course activities which enable students to demonstrate an understanding of the civic and other complexities and responsibilities of actively participating in a diverse, multiethnic, multilingual world community.

Date/location on syllabus of assignment:

Numerous lectures (see weeks 2, 3, 5, 10, 12); numerous discussions (see weeks 10, 12); Group Project.

Brief Description:

The course material stresses the multiethnic, multilingual nature of African nations, and asks students to compare those arts to those of our own nation in their Group Project.

Course activities which enable students to demonstrate an awareness of how individual and collective decision making and civic responsibilities often generate ethical dilemmas, conflicts, and trade-offs that must be thoughtfully evaluated, weighed, and resolved.

Date/location on syllabus of assignment:

Numerous lectures (see weeks 4, 7); Creative Project.

Brief Description:

Masquerades and other arts of initiation allow individuals to negotiate conflicts between their own needs and those of the society, and their aims will be discussed in depth during the course. The Creative Project will encourage students to produce a visual response to their own conflicts and negotiations.

Course activities which enable students to demonstrate an awareness of major elements of at least one non-US culture or society, and its relationship to the 21<sup>st</sup> century context. This does not preclude a studied examination of the historical evolution of such issues, or an emphasis on one prominent time period.

Date/location on syllabus of assignment:

All lectures and most discussions; essay question on "impact and influence" in both tests

Brief Description:

The course presents in-depth case studies of contemporary art forms from specific African cultures, and in each of those cases a historical development is discussed.

Course activities which enable students to demonstrate an understanding of how local features (economic, cultural, social, political and religious) of urban or rural communities, ethnicities, nations and regions are often linked to global trends, tendencies, and characteristics that mutually shape one another.

Date/location on syllabus of assignment:

Most lectures (see weeks 2, 3, 6, 7, 8, 9, 10, 13); essay question on "impact and influence in both tests"; Group Project

Brief Description:

Specific examples in lectures link African images and ideas to their reception elsewhere, and the assignment asks students to compare African works to works created in North America so that connections may be drawn to various sites in a global art market

Evidence that this course's learning environment encourages students to actively learn about, and gain understanding of, at least two of the following:

- social, cultural, and institutional change;
- civic engagement;
- regional, national or cross-national comparisons;
- power and resistance.

Date/location on syllabus of such evidence:

Social, cultural, and institutional change presented in most lectures; civic engagement presented in most lectures; power and resistance presented in most lectures; regional, national and cross-national comparisons in "compare and contrast" essay from both tests

Brief description:

Because the history of African art is a history of changing social and cultural values, those are discussed in depth in this course. Because the arts are a mechanism for civic engagement in Africa, those are also an important feature of this course. Artistic statements of political power and resistance will be studied through the arts of African kingdoms. The essay asks students to compare art forms cross-culturally, evaluating the similarities and differences of the ideas they express

An assignment, constituting a minimum of 15% of the course grade, which can be submitted as an artifact of the above set of six student learning outcomes.

Date/location on syllabus of such an assignment:  
Group Project

Brief description:

"compare and contrast an African artwork with an artwork from North America, evaluating the ways each addresses a similar significant problem or issue that is commonly faced by a community, a culture, or a nation"; a checklist will evaluate whether each student has met the 6 learning outcomes of a course on Global Dynamics

The non-US focus constitutes at least 50% of the course.

Brief Description:

African art's links to Europe, South America and North America will be discussed, but the bulk of the material studied is African

Palpable evidence that students make effective use of library facilities or information sources, when applicable, in order to demonstrate information literacy in the exploration of the course's major thematic foci.

Date/location on syllabus of such an assignment:  
Article Analysis; discussion sessions (see weeks 5, 8)

Brief description:

Students will visit the library in order to experience the physical (material) reality of sources, and will use that information in preparing an analysis of an article. Fieldwork will be discussed as the production and dissemination of knowledge.

Reviewer Comments:



Monica Blackmun Visonà, Ph.D.  
Assistant Professor, Art History  
University of Kentucky  
Class meets T/TR 9:30 – 10:45  
FA 308A

Office: FA 307  
(859) 257-1398  
*m.b.visona@uky.edu*  
Office hours: T/TR 11:00 – 1:45  
and by appointment

### **Sample Syllabus**

## **African Art and its Global Impact** A-H 104

### Course Description:

Visual arts of the African continent (sculpture, painting, architecture, body arts, textiles, installations and performance) are presented in their historical and regional context. Lectures compare and contrast the arts of diverse African cultures, and evaluate the influences of African artworks and artists upon European and American cultural histories. Discussions focus upon the skills needed to observe, describe and analyze art forms and the social relationships they help to create.

### Course Objectives:

By studying the diverse responsibilities of artists and patrons in selected African cultures, and the ways that art has addressed ethical dilemmas and conflicts in Africa, we can better understand the options available to artists in the United States. By investigating the ways African art has contributed to global modernity, and by learning about the work of contemporary African artists, we can better evaluate the place of American artists in global markets today. By studying the varied meanings African art works acquire when they leave their place of origin, we can study the different political, religious and social messages art works can transmit in varied local, national and international contexts.

### Student Learning Outcomes:

Students will be able to:

1. *describe* a work of African art as an isolated object and as a component of a complex visual environment
2. *identify* a broad variety of art works from diverse African cultures, noting their artists and patrons, media and techniques, titles or descriptive terms, and the original locations of their manufacture and use
3. *compare and contrast* art and ideas from distant times and places to those of their own time and their own community
4. *summarize and interpret* a scholarly article on African art
5. *evaluate sources of information* on art and Africa
6. *work in small groups* to develop ideas and organize responses
7. *recognize* the roles of both language and images to communicate ideas in cross-cultural contexts

Required Textbook:

Visonà et. al., *A History of Art in Africa*, Upper Saddle River: Pearson, 2008, 2<sup>nd</sup> ed.

Schedule of lectures:

Week 1 Lecture: Introduction to the course

*The Sahara and Maghreb*

Lecture: Ancient rock art and modern populations  
Discussion: Thinking like an artist – reasons for art

Week 2 Lecture: Arts of adornment; personal and cultural identity

*Lands of the Nile*

Lecture: The arts of Kemet as African art  
Discussion: Video on "The Way of the Ancestors" –  
observation and analysis

Week 3 Lecture: Ethiopia and the arts of the Christian world

**MAP QUIZ**

*Mande Worlds and the Upper Niger*

Lecture: African Mosques and the Islamic world  
Discussion: Writing "impact and influence" essays for tests

Week 4 Lecture: Men and the Arts of the Nyamakalaw

Lecture: Women and the Arts of the Nyamakalaw  
Discussion: Writing "compare and contrast" essays for tests

*The Western Sudan*

Week 5 Lecture: Multi-ethnic performance in Mali  
Lecture: Contemporary art and culture in Mali  
Discussion: Using the Fine Arts Library

*West Atlantic Forests*

Week 6 Lecture: Ivories and the European Renaissance  
Lecture: Masquerades, Gender, and Beauty  
Discussion: Fieldwork methods and cross-cultural analysis

Week 7 Lecture: Masquerades, War and Peace  
Lecture: French artists and African art  
Discussion: **TEST #1**

*The Yoruba and the Fon*

Week 8 Lecture: Ancient Ife and European responses to the African Past

Lecture: The *orisha* in the Transatlantic world  
Discussion: Navigating scholarly articles

*The Lower Niger*

Week 9 Lecture: Benin art from Britain's Punitive Expedition  
Lecture: Igbo *uli* and modern art in Nigeria  
Discussion: Group projects

**ARTICLE ANALYSIS DUE**

*Cross River, Cameroon Grasslands, and Gabon*

Week 10 Lecture: Reliquaries in cross-cultural perspective

*The Western Congo Basin*

Lecture: Kuba art and Rev. Shepherd  
Discussion: Pan-african initiatives and African American art

Week 11 Lecture: Kongo arts and political power

*The Eastern Congo Basin*

Lecture: Woman, leadership and Luba arts  
Discussion: **GROUP PROJECT DUE**

*Eastern Africa*

Week 12 Lecture: Makonde masquerades and art patronage

*Southern Africa*

Lecture: Eland and cattle; religion, healing and politics  
Discussion: Arts and public policy

Week 13 Lecture: Arts under apartheid  
Lecture: Arts and the Rainbow Nation?  
Discussion: **FINAL PROJECT DUE**

**TEST #2**

Assignments

**Tests** (20 points each)

Tests are not cumulative. Each asks you to identify 10 works of art discussed in class and illustrated in the textbook, and 5 works of art discussed in class but not illustrated in the textbook. Each test also asks you to write two essays. One essay compares and contrasts art works from two African cultures. Another asks you to discuss a work of art created outside of Africa, giving examples of African works and ideas that may have inspired or influenced it. If you miss a test due to an unavoidable crisis, please contact the professor **on or before the day of the test**

(note the email address and phone number on the first page of the syllabus). If she determines that you had a valid reason for not taking the test at the scheduled time, she will allow you to take a make-up test at her convenience.

### **Map Quiz (10 points)**

You will need to match the names of countries, cities, regions, and peoples on the **attached list** with numbered locations on a map.

### **Article Analysis (20 points)**

This assignment assesses your ability to read, understand and evaluate a study that is based upon a scholar's fieldwork, original research conducted in an African community. Choose an article published in African Arts, a peer reviewed journal, that cites the author's fieldwork materials and that cites the work of other scholars. Either photocopy the article or print a PDF; your printed version must include all of the illustrations and all of the notes and bibliography. At the top of the page, give a complete citation for the article, and refer to it in at least one footnote within the paper. In 5 - 7 pages, present the central argument (thesis) of the article, and summarize its findings. Explain how the author gathered material for the article. Then evaluate the article; was it a useful, in-depth study of the arts of an African culture?

### **Group Project (20 points)**

This assignment assesses your ability to compare and contrast an African artwork with an artwork from North America, evaluating the ways each addresses a similar **significant** problem or issue that is commonly faced by a community, a culture, or a nation. You will write your own 3 - 5 page essay, but you will work with a group to gather information on similar categories of art, and possible topics for the comparison. You will be sharing ideas, resources, and research materials, and noting your contributions to the group in a list you will attach to your essay. Please refer to the attached rubrics. This attachment will be used to assign your grade, and to assess the learning outcomes of all students who complete the course.

### **Creative Project (10 points)**

This provides you with the opportunity to create an object, performance, or multi-media installation that has been inspired by an African artwork, but has relevance to your own life. It may not be a direct copy of an African work, as it must reflect your own experiences and concerns. You will be graded on the conception of this work (the strength of your ideas) rather than the execution (the workmanship or skill it exhibits).

### **Extra Credit Activities (maximum extra credit 10 points):**

For 5 points each: on your own, visit the permanent collection of African art on exhibition in an art museum such as the Cincinnati Museum of Art, the Art Institute of Chicago, the Art Museum of Indiana University, or the High Museum in Atlanta. Purchase a ticket or pick up brochures to document your visit, and write a 1 - 2 page essay describing the experience. Additional options will be announced in class.

### **Grading**

Grades will be assigned according to how many percentage points you have earned on the assignments and tests described above:

A = 100 – 92%  
B = 88 – 82%  
C = 78 – 72%  
D = 68 – 62%  
E = under 58%

If your total percentage points fall between these categories, your final grade will depend upon the contributions you have made in the classroom (your class participation).

Mid-term Grades and Final Grades will be posted and available for you to access in "myUK" by the deadlines established in the Academic Calendar (<http://www.uky.edu/Registrar/AcademicCalendar.htm>).

### **Attendance**

Students need to notify the professor of absences prior to class when possible. S.R. 5.2.4.2 defines the following as acceptable reasons for excused absences: (a) serious illness, (b) illness or death of family member, (c) University-related trips, (d) major religious holidays, and (e) other circumstances found to fit "reasonable cause for nonattendance" by the professor.

Students anticipating an absence for a major religious holiday are responsible for notifying the instructor in writing of anticipated absences due to their observance of such holidays no later than the last day in the semester to add a class. Information regarding dates of major religious holidays may be obtained through the religious liaison, Mr. Jake Karnes (859-257-2754).

Students are expected to withdraw from the class if more than 20% of the classes scheduled for the semester are missed (excused or unexcused) per university policy.

Students may be asked to verify their absences in order for them to be considered excused. Senate Rule 5.2.4.2 states that faculty have the right to request "appropriate verification" when students claim an excused absence because of illness or death in the family. Appropriate notification of absences due to university-related trips is required prior to the absence.

### **Policy on Accommodations due to Disabilities**

If you have a documented disability that requires academic accommodations, please see me as soon as possible during scheduled office hours. In order to receive accommodations in this course, you must provide me with a Letter of Accommodation from the Disability Resource Center (for coordination of campus disability services available to students with disabilities, see Room 2, Alumni Gym, 257-2754, email address: [jkarnes@email.uky.edu](mailto:jkarnes@email.uky.edu)).

### **Policy on Plagiarism**

(Taken from Part II of Student Rights and Responsibilities 6.3.1; see <http://www.uky.edu/StudentAffairs/Code/part2.html>) "all academic work, written or otherwise, submitted by students to their instructors or other academic supervisors, is expected to be the result of their own thought, research, or self-expression. In cases where students feel unsure about a question of plagiarism involving their work, they are obliged to consult their instructors on the matter before submission.

When students submit work purporting to be their own, but which in any way borrows ideas, organization, wording or anything else from another source without appropriate acknowledgment of the fact, the students are guilty of plagiarism.

Plagiarism includes reproducing someone else's work, whether it be published article, chapter of a book, a paper from a friend or some file, or whatever. Plagiarism also includes the practice of employing or allowing another person to alter or revise the work which a student submits as his/her own, whoever that other person may be. Students may discuss assignments among themselves or with an instructor or tutor, but when the actual work is done, it must be done by the student, and the student alone.

When a student's assignment involves research in outside sources or information, the student must carefully acknowledge exactly what, where and how he/she has employed them. If the words of someone else are used, the student must put quotation marks around the passage in question and add an appropriate indication of its origin. Plagiarism also includes making simple changes while leaving the organization, content and phraseology intact. However, nothing in these Rules shall apply to those ideas which are so generally and freely circulated as to be a part of the public domain".

### **Other Course Policies**

The sequence of lectures, material covered, and assignments listed in this syllabus may change.

The art discussed in this class may be related to sexuality and violence, and students will be examining political philosophies, cultural practices, and religious beliefs very different from their own. Students must be prepared to encounter images and ideas they may find offensive.

Because we have the opportunity in the classroom to work together to evaluate sophisticated images, and to understand complex ideas, please turn off cell phones, laptops, and other electronic devices unless you have specific permission to do so. You may consume drinks and snacks as long as you clean up thoroughly any spills, and as long as they do not distract other students.

See the professor immediately if there is no grade on an assignment or test, or if you do not know why you have been asked to re-submit an assignment, or if an assignment has not been returned to you after a week from the date it was due. Please keep all graded assignments until you have received your final grade for the course.

Late assignments may be handed to the professor or left in her mailbox in the Art Department Office (FA 207). They will lose one full grade for every class session they are late. Finally, please contact the professor if you have any concerns about the course, or any questions about assignments or tests.