

Manual for Instructors in History of Art and Architecture

[Prepared by Kirk Savage, then chair, and Gretchen Bender in August 2010, updated most recently in August 2019]

Authors' Note: Teaching is at the core of our department's mission. We take pride in our teaching and recognize that pedagogy is a serious intellectual domain in its own right. We have tried to make this manual helpful and unbureaucratic, but unfortunately in this day and age we cannot avoid some defensive policies and legalese. For example, there are important policies you need to know that touch on federal statutes and regulations, relating to disability, confidentiality (K), and sexual harassment (M), among other matters. For the most part, though, this manual is meant to answer your questions about the department's approach to teaching and to point you in the right direction if you want more detailed information and assistance.

Contents:

- A. Department contacts
- B. Safety and Emergencies
- C. Student Problems and Students in Crisis
- D. Students with Disabilities
- E. Technical issues and support
- F. Instructional support – *detailed instructions on syllabi and policies*
- G. General curricular requirements
- H. Grading
- I. Course evaluations
- J. Office space and office hours
- K. Student confidentiality
- L. Plagiarism
- M. Harassment/Misconduct
- N. Teaching Assistants
- O. Group Visits to Area Museums
- Appendix 1: Requirements for undergraduate syllabi – *including statements required by the University to appear on your syllabi*
- Appendix 2: A note on how to explain plagiarism
- Appendix 3: HAA major core course objectives + guidelines

A. Department contacts:

Our office staff is ready to help you with virtually any question:

- Alyssa DiFolco is the Undergraduate Administrator and can handle all questions regarding undergraduate course enrollments (particularly permission numbers and room scheduling). She also provides information about final exam schedules, ordering textbooks and other information essential for instructors: 648-2430 (ard117@pitt.edu). Karoline Swiontek is the Graduate Administrator and can be reached at 648-2400, (Karoline@pitt.edu).
- Linda Hicks is our administrator and knows just about everything: 648-2421 (lih@pitt.edu). She can help you with all personnel matters and help you gain

access to the platforms you will need to teach a section in our department (namely Peoplesoft and Blackboard).

In addition:

- Maria D'Anniballe is the undergraduate advisor and should be approached with questions or **concerns you have about specific students**. She can also help you better understand departmental major and minor requirements.
- Gretchen Bender is our director of undergraduate studies and has a wealth of information on school policies and resources: 648-2394. She is also happy to help you with syllabus and course design. (gretchenbender@pitt.edu)
- Drew Armstrong is director of the Architectural Studies Program and is the right person for questions about that program's courses and curriculum: 648-2402 (cda68@pitt.edu)
- Jozef Petrak is the Studio Coordinator for the Architectural Studies program. Instructors heading design studio courses work closely with him on all matters. (jp@r3a.com; petrak@pitt.edu)
- Kirk Savage is the department chair: 648-2417 (ksa@pitt.edu)

B. Safety and Emergencies:

If you are facing an emergency of any kind, particularly one regarding a student, dial the Pitt police at 412-624-2121. **THIS INCLUDES INCIDENTS WHERE YOU MAY BE WORRIED ABOUT THE WELL-BEING OF A STUDENT IN YOUR CLASS. PARTICULARLY IF THEY HAVE STOPPED ATTENDING AND ARE NOT RESPONDING TO YOUR ATTEMPTS TO REACH THEM. ESPECIALLY, IF YOU THINK A STUDENT MAY BE A DANGER TO HIM OR HERSELF AND/OR OTHERS, YOU MUST REACH OUT TO PITT POLICE IMMEDIATELY.** The student will not be 'in trouble.' Pitt Police work closely with the office of the Dean of Student Affairs and the University Counseling Center and can conduct wellness checks on students. Please contact Pitt Police **FIRST AND RIGHT AWAY** rather than members of our department if the matter is urgent or cannot wait until we can return your call or email! Remember, we may not see your message right away!

C. Student problems/crises:

If a student seems to be in a crisis that is NOT an immediate emergency, particularly useful is this guide prepared by the University: <http://www.studentaffairs.pitt.edu/dean/distressedstudents/>. **READ THIS IMMEDIATELY** for guidance on how to proceed. You can also ask to speak to a counselor at the University Counseling Center (<http://www.studentaffairs.pitt.edu/ccabout>) who can help you assess the urgency of the situation. Also it is important that you contact our Director of Undergraduate Studies, Gretchen Bender (gretchenbender@pitt.edu; 412-648-2394) and let her know about the situation. Often, a student in trouble might reveal several signs of distress to various instructors. Each of these signs, on their own, might not seem terribly concerning, but taken together might be considerable. We are far better at determining urgency and acting on behalf of our students when we have all the available information about a particular student in crisis. You can contact Gretchen about a student regardless of

whether or not they are a major in our department. If they are not, she is equipped to contact the individual in question in the student's home department. If you are working with a student on an issue that relates to harassment, consult section M below as there are MANDATORY reporting policies in place through the Title IX office.

There are students at the university who struggle to access basic resources, including food and housing. The University Library System has developed a web guide to connect students to places where they can get assistance, including Pitt Pantry, emergency student loans, and assistance with book purchases. Local and regional organizations are also listed here: <https://pitt.libguides.com/c.php?g=764210&p=5481767>

Since many students who are struggling economically do not identify themselves, it is suggested that instructors include this website on their syllabi or Courseweb site – help us spread the word about this resource! See Syllabus statements below.

D. Students with Disabilities

If a student has a disability (mental or physical) that requires you to make accommodations, it is that student's responsibility to register with the Office of Disability Resources and have the office contact you. Their condition is confidential and they do not have to tell you what it is; that is one reason why we work through the disability office. Some students are starting to use paid third parties to represent them. If you are contacted directly by a third party, politely refer the representative to the disability office; do NOT deal directly with any third party. If you have any questions, feel free to contact the disability office yourself: <https://www.studentaffairs.pitt.edu/drs/>. Please see below for the statement about disabilities that the University requires you to include on your syllabus.

For students having difficulty with writing, encourage them to use the Writing Center. The Center does not merely or even primarily offer remedial tutoring, but is set up to help students at all levels of writing sophistication: <http://www.writingcenter.pitt.edu/>.

General academic support and assistance for students (time-management, study skills, etc.), is available here: <https://www.asundergrad.pitt.edu/study-lab>

E. Technical issues and support:

1. Visual Media Workshop:

The VMW is located in room 116 and is staffed by Veronica Gazdik and Alison Langmead (director). Both of them can assist you with imaging needs and problems, encompassing our local collections, ArtStor, and your own image collections:

Veronica G: gazdik@pitt.edu.

Alison L: 648-2407; adl40@pitt.edu.

2. Troubleshooting:

If you have an equipment malfunction or problem in one of our classrooms, contact Veronica in room 234 (648-2418 or call the main office at 8-2400 and have someone track her down). If you teach at night, after business hours, please consult with Veronica beforehand during regular business hours to make sure that your equipment is working properly.

To troubleshoot problems with your own computer or software, you can submit a request for IT support here: <https://techforms.pitt.edu/>, or call the Help Desk at 412-624-HELP.

F. Instructional support:

1. Syllabus requirements:

PLEASE READ APPENDIX 1 CAREFULLY, WHICH DETAILS THE MINIMUM REQUIREMENTS FOR A SYLLABUS AND GRADING EXPECTATIONS IN THE DIETRICH SCHOOL OF ARTS AND SCIENCES, INCLUDING BOILERPLATE LANGUAGE DEALING WITH ACADEMIC INTEGRITY, DISABILITY RESOURCES AND MORE. Increasingly, syllabi are viewed as quasi-contracts, so it is important to think through your policies on issues such as attendance, late work, makeup exams, etc., then spell out those policies with crystal clarity on the syllabus. This is an investment of time that will pay off by preventing unnecessary conflicts and disputes later on. After you have finalized your syllabus, please send the file electronically to Karoline at karoline@pitt.edu for our records. We will make it available to share internally with other instructors in the department but not for public consumption on our website, unless we get your explicit permission. If you would like to see syllabi of past courses taught in the department as a guide when developing your own, please ask Karoline or Gretchen.

2. Courseweb:

We strongly urge you to set up your course on Pitt's Courseweb, the Blackboard system for classroom management. Students now expect it. It eliminates the need for paper handouts, allows you to post grades easily throughout the semester, gives students necessary study materials (including images) online, and facilitates announcements and emails, among other things. The University Center for Teaching and Learning will automatically generate a 'shell' Courseweb site for your course(s) to which you can upload content and modify.

You must have a Pitt username and password to access Courseweb, so work with Linda to get one as soon as possible if you don't already have it. Once the course "shell" has been established, you reach it through: <http://courseweb.pitt.edu/>. It will appear on the right side of the screen under "My Courses" once you sign in. Technically you are supposed to have training beforehand but the site's basic functions are not difficult to use. If you wish to use several of the more advanced technical features and teaching tools offered by Courseweb, training sessions offered by the Teaching Center are useful and highly recommended.

Please tell students that the material on Courseweb can be used for the educational purposes of the course but is not to be shared with anyone outside the course, much less posted on the Internet. Put a statement to that effect on your syllabus.

3. Library Instructional Support and Course Reserves:

Frick Fine Arts Librarians often partner with instructors to develop customized activities that expose students to the extensive collection of rare books and archives, and/or develop students' research skills. Please get in touch with Kate Joranson

(k.joranson@pitt.edu) to discuss options. The Fine Arts Library is a circulating library, but some instructors still find it useful to place books on reserve -- particularly textbooks, catalogs, or other volumes that you would like to keep available for frequent reference. Please contact Kate. If you need these materials to be available to your students on the first day of classes, please make sure the library staff has at least 4 – 6 weeks notice when placing your order.

4. Student and grade rosters, Submitting final grades:

The student roster for your course is available through the “faculty center” link on my.pitt.edu. Once you log in to my.pitt.edu with your Pitt username and password, click on “Faculty Center” on the right-hand side, then follow the instructions to get to your rosters. This is also where you need to enter your final grades electronically. The department will send out detailed instructions about how to enter grades electronically at the end of each semester. Please note that a deadline is imposed by the University registrar at the end of each semester and instructors must submit all final grades by this date.

5. Questions about and assistance with teaching:

For online resources on a whole range of issues, and to request help with course design and other issues, please use the University Center for Teaching and Learning <https://teaching.pitt.edu/>. They have excellent resources for instructors including workshops on technical and pedagogical issues, and have instructional designers available to assist you with individual courses. Also feel free to ask Gretchen Bender or the department chair for advice.

6. Testing Center.

The University Testing Center can administer makeup exams for you throughout the semester. Students can complete the exam in their private, supervised testing facility. Just complete the information requested on the website below, send them the test, and they’ll have it ready for the student upon arrival. For more information, visit <https://teaching.pitt.edu/testing/>. *This is a great service and is highly recommended as it enables you to not have to take the time out of your schedule to proctor the exam!* Note: The Testing Center can also provide scoring and analysis for scanned multiple-choice exams if you have any reason to use one, although these are rare in our discipline.

G. General curricular requirements:

HAA offers undergraduate courses at three different levels: introductory (“10-level” numbers such as 0020); intermediate (“100-level” numbers such as 0501); and advanced (“1000-level” numbers such as 1400). 1000-level courses (with some exceptions) are open to graduate students, but they must sign up for the course under a cross-listed 2000-level number; they are expected to do additional, graduate-level work, typically a substantial research paper.

0010-level courses typically require a midterm and final exam (although some in the department have designed alternative assignments or projects rather than giving exams), a project and one or two short papers or assignments; these courses are introductions to the discipline and to the particular skills such as visual analysis and

interpretive writing that we value. In addition to the above, 0100-level courses typically involve a more substantial critical reading component, in primary sources and/or in secondary scholarship and can be more project-based in their assessments, in addition to or in lieu of exams. 1000-level courses typically require students to engage in research, more difficult reading of critical texts (primary and secondary) and to produce more writing than is required at lower levels – either a series of short papers on readings or a term paper involving some synthesis of scholarship and the defense of an original idea. (Note that the studio curriculum in Architectural Studies does work differently; consult with Drew Armstrong for more info.) For HAA 1010 (our undergraduate research seminar), a substantial research paper is expected and is the core requirement of the course. HAA 1010 is also an official W-course (writing), meaning that it has to meet certain university requirements both for revision and for total number of pages produced. (For more information on W-courses, see appendix 3.)

In addition to HAA 1010, the History of Art major has two other core courses: 0010 (Introduction to World Art) and 0101 (Foundations of Art History). These two courses now have standard syllabi that should be followed or closely approximated. If you are teaching one of these three core courses, please contact Gretchen Bender and consult appendix 3.

H. Grading:

1. The general idea:

The purpose of all grading and evaluation systems is to give students the feedback they need to succeed: to let them know when their work is superior; to alert them to significant problems that need correction or areas that need further work; to challenge them to make the improvements necessary to advance and/or develop their skills and thinking.

2. Transparency:

Grading systems must also be transparent to the student. How the final course grade is tabulated must be explained clearly on the syllabus at the beginning of the semester, and each component of the final grade (assignment, paper, test, presentation, etc.) must receive a written grade. This includes class participation, if participation counts toward the final grade. Grades should be accompanied by enough of an explanation that students understand why they received the grade and how they can improve. Even in advanced classes, you cannot leave grading to the end of the semester. **At a minimum, some grading must be done and reported to students by mid-semester, before the monitored withdrawal deadline.** For more information see appendix 1 on syllabi requirements.

3. Group work:

Instructors are increasingly using group/collaborative assignments for valid pedagogical reasons. Students are sometimes graded for their individual contributions to group work, and in other cases all students in a given group receive one group grade. We recommend, as a rule of thumb, that no more than 40% of a student's final grade be

attributable to collaborative work. Gretchen Bender is available to provide advice on optimal methods for incorporating collaborative assignments in your course.

4. Filing course grades:

Grades are now posted electronically through my.pitt.edu (see F4 above for more information on how to access the site). When you enter the grades on the roster make sure that you select “Approved” in the drop-down menu and click on “Save.”

If you are using Courseweb, you can also post grades throughout the semester on its “Grade Center.” This is a great way to organize your own recordkeeping and to keep students well informed about how they are doing in the course, particularly in areas such as attendance and class participation if these are part of the course grade. Each student can see only their own grades.

5. Incompletes (“G” grades):

These are given at the discretion of the instructor but should only be assigned in exceptional circumstances when an emergency arises – which can be documented – for a student who has already completed at least half of the semester's work and needs more time to finish. (There are exceptions of course; feel free to contact the chair or Gretchen Bender if you have questions.) **If you agree to an incomplete, you should complete the department's *Incomplete Grade Contract* stating exactly what work needs to be done to finish the course and set a deadline for completion.** This document should be signed by both the instructor and student and returned to Alyssa DiFolco who will keep it in the student's file until the work has been completed. It is University Policy that a student cannot make-up missing work for a class beyond *one calendar year*. If a student finishes work beyond this date and you attempt to submit a change of grade form on their behalf, it will not be processed by the registrar's office! You may elect (and are urged) to set an earlier deadline as a condition of granting the incomplete grade, particularly if the work the student still has to finish is minimal. This is particularly recommended for instructors who are not full-time and/or do not want to be available to work with a student long term. If you have questions about setting a reasonable due date, please feel free to consult with Maria D'Anniballe, the department advisor, or Gretchen Bender. If you agree to give the student an incomplete grade, you should select **the G grade on your grade roster**. Once the student has completed the missing work, you will need to submit a **Change of Grade** in Peoplesoft, in your Faculty Center (click on “Grade Change Request” and follow instructions). This grade change will be reviewed by the Dietrich School of Arts and Sciences Office of Undergraduate Studies before it is sent to the University Registrar for processing.

I. Course Evaluations:

All undergraduate courses must be evaluated by Pitt's Office of Measurement and Evaluation of Teaching (OMET) and that office will automatically generate an OMET teaching evaluation survey for your course.

WE REQUIRE THAT YOU email the PDFs of your numerical results (not the written responses) to Linda Hicks when you receive them at the end of the semester: lih@pitt.edu. Evaluation results will be used for administrative purposes, including

planning future course revisions. In addition to the OMET reports, you may be asked to provide additional information upon request.

J. Office space and office hours:

Unfortunately our building is bursting at the seams. Our office space for part-time instructors is highly inadequate and must generally be shared. However, instructors are still required to hold office hours at a set time each week, and we are committed to setting up space where you can meet this commitment. Since the office situation changes from term to term, please contact Linda Hicks to coordinate an office assignment. If you are part-time and come to campus only to teach one course, you can set your office hours either before or after class time to avoid an additional trip to campus.

K. Student confidentiality:

As instructor you are not allowed to share any information about a student or the student's performance in the course to anyone outside university administration (as a result of FERPA, the Family Education Rights and Privacy Act). This includes parents and other family members, unless the student has signed a FERPA waiver allowing access to their information by specific individuals. In the unlikely event that a parent or other third party calls you and claims to be covered by a FERPA waiver, please contact the chair or Gretchen Bender before giving out any information. We will need to verify the FERPA waiver with the Student Records Office before you can talk further with a parent or other party.

As part of FERPA regulations, any documentation or correspondence that is shared between university representatives – including email! – is officially part of the student's record and must be turned over to the student if requested. **YOU SHOULD NEVER PUT IN WRITING INFORMATION ABOUT A STUDENT THAT IS SENSITIVE OR PERSONAL IN NATURE**, for example, medical, emergency or family information, even if the student has shared this with you. If you need to speak with the department advisor, Gretchen Bender or the department chair about a particular student, it is best to do so in person or by phone or to only send detailed correspondence to us which cannot be linked to the student's identity (withholding the student's name or information that could reasonably lead someone to identify the individual in question).

L. Plagiarism:

Of course there is no easy way to prevent plagiarism. Some instructors have used a software package called Turnitin, which is managed by The University Center for Teaching and Learning (<http://www.etskb-fac.cidde.pitt.edu/uncategorized/turnitin/>.) Turnitin detects matches and similarities between student papers and a huge archive of web content and boilerplate papers offered by commercial services. If you decide to use Turnitin you need to say so on your syllabus. Perhaps the best way to prevent plagiarism is to design paper assignments that are specific to your course. Instead of asking students to write on a Van Gogh painting of their choice, assign a painting in the Carnegie Museum or choose a well-known painting and ask them to focus on a specific question or issue of your choosing.

A statement on plagiarism and academic integrity (cheating) is required in each syllabus. See appendix 1 for more information. Appendix 2 offers a tip on how to explain to students what constitutes plagiarism.

M. Harassment/Misconduct:

1. All new instructors at Pitt, including part-time instructors and graduate-student TAs, are REQUIRED to complete a training module on sexual harassment. Please print out your certificate of completion and give a copy to Linda for our records. It should take about 20-30 minutes. To access the module, log onto my.pitt.edu, go to “My Resources” at the top of the page, then “Human Resources,” then “Discrimination and Harassment Prevention” on the left side, then click on “Access the Discrimination and Harassment Prevention Training Program.”

In recent years, the university has instituted new policies under Title IX regulations pertaining to sexual harassment and assault cases. **If you have any reason to believe that a student or other campus community member is in fear of or has experienced sexual harassment and/or assault EITHER ON OR OFF CAMPUS, you are REQUIRED to take steps to address the situation and promptly report what you know to the Title IX office (<https://www.titleix.pitt.edu/>).** If a student is consulting with you and you suspect they may be poised to reveal sensitive information about sexual harassment or assault, you must stop them and inform them that as a representative of the University, you are required to report any information they share with you to the Title IX office and ask them if they still wish to proceed. **If they prefer to speak in confidence, trained counselors in the University Counseling Center are not required to report information shared with them to Title IX.** You should also stress that the Title IX office does not compel victims to officially file a report and that they are there as a resource to students and will provide much assistance. You should also consult the chair of the department to let them know you are facing this situation. Given the gravity and legalities of this issue, we expect all members of the department to acquaint themselves thoroughly with this website. In addition, it is much better to ask the chair for advice on how to proceed than to ignore or delay your response to any suspicions or evidence you may have concerning the health and welfare of others in the campus community.

2. AlertLine: University of Pittsburgh employees can use the 24/7 AlertLine to report certain irregular or troublesome workplace issues so that these issues can be investigated and resolved. AlertLine is available to all full-time and part-time faculty, staff, and research associates at the Pittsburgh and regional campuses and other off-campus work locations. Callers can remain anonymous. The line answers 24 hours a day, seven days a week, and can be accessed from any telephone in North America.

Issues that can be reported on the AlertLine include:

- Financial improprieties, including fraud, theft, falsification of records, and improper use of University assets.
- Human resource matters, including perceived harassment, discrimination, misconduct, and other workplace issues.

- Research compliance concerns, including conflict of interest, improper charging of grants, violation of human subject research regulations, and violation of other research compliance rules.
- Other legal/regulatory matters, such as those pertaining to environmental health and safety.

Issues that are best reported in other ways: Many specific workplace issues can be best handled by bringing them to the attention of the workplace manager or supervisor. Problems concerning employee benefits are most readily resolved through the benefits staff in the Office of Human Resources. AlertLine is not intended to replace existing compliance hotlines or established grievance procedures. Note that calling the AlertLine does not constitute providing legal notice to the University of Pittsburgh. If you believe the concern is life threatening, call your University police or security department.

AlertLine 24/7 (and remain anonymous if you wish) at:
866-858-4456. For more information see: <https://pitt.alertline.com/gcs/welcome>

N. Teaching Assistants:

Generally speaking, only full-time faculty ever supervise graduate student TAs, either as graders or recitation leaders. In exceptional circumstances, part-time faculty may be assigned a TA.

Any instructor who is supervising a TA must fill out and sign a TA contract with the graduate student; contract forms are available on the department website. TA contracts are intended to spell out the duties of the TA and to indicate when major responsibilities such as grading will take place during the term. *All teaching contracts limit the amount of grading done by the TA to 90 hours per term, which is equivalent to 270 exams or short papers (20 minutes per exam or short paper).* All grading in excess of that amount must therefore be done by the instructor. Please consult the Director of Graduate Studies for more information.

Increasingly, to enhance the experiential learning opportunities and mentoring our students receive, the department is appointing undergraduate TAs to several of our courses. Undergrad TAs cannot evaluate students but can help mentor students, organize groups, provide logistical support, and so on. Ideally the undergrad TA is someone who has already taken the course before for credit. Please contact Gretchen Bender for more information about how to use undergraduate TAs effectively and to promote their participation as a valuable learning opportunity.

O. Group Visits to Area Museums:

Through the PittArts program, Pitt students are allowed to attend the Carnegie Museums (all of them), the Mattress Factory, the Heinz History Center, and several other institutions free of charge. Knowing this will make it easier for you to design assignments that ask students to visit these local resources. However, the free admission program is **ONLY FOR THE FALL AND SPRING SEMESTERS**. Many HAA instructors also bring groups of students over to the Carnegie Museum of Art during class time given its proximity. **IF YOU WOULD LIKE TO BRING A GROUP OF STUDENTS TO ANY OF THE AREA MUSEUMS, YOU MUST CONTACT THEIR**

GROUP VISITS OFFICE at least *two weeks in advance* if you will be guiding the tour yourself. If you require a docent-led tour, then you must contact them *at least one month in advance*. Any group arriving at an area museum without having made pre-arrangements MIGHT BE TURNED AWAY. Alternately, if you're admitted, the instructor may be charged the full price for admission. NOTE: Many other Schools and Departments within the University of Pittsburgh are asked to reimburse PittArts when they take groups of students to area museums. At present, PittArts is covering the cost when we bring our students to these institutions. *Please heed the requirements above so we do not lose this privilege!*

Appendix 1: Requirements for Undergraduate Syllabi

Updated August 2019

Here are the basic requirements for a syllabus as spelled out by the university and by our past experience. [Note: if you do not hand out the syllabus but put it on Courseweb instead, the document must be downloadable as a PDF or a Word document.]

REQUIRED ELEMENTS OF A SYLLABUS:

- 1) **Course description, including goals.** Your course goals should be in the form of student outcomes: skills, competencies, knowledge that the student will gain from the course. For instructors teaching one of our undergraduate core courses (0010, 0101, and 1010), please make sure that your course goals and assignments mesh with the expectations spelled out in the memo appended to this document.
- 2) **Required textbooks, course reserves, Courseweb information (if using).** If you are using Courseweb, which we strongly encourage, include a statement that materials are not to be distributed outside the virtual classroom, e.g. “All materials on the Courseweb site are for your educational purposes in this class only. Materials may not be posted or shared electronically with others outside the class.”
- 3) **Instructor’s office hours and preferred contact information.** **Every instructor is required to hold office hours at a fixed time of the week every week.** Two hours a week are the norm. Office hours may be scheduled before or after class, particularly for part-time instructors who come to campus only to teach this course.
- 4) **Course schedule – a listing of topics covered on each day the class meets with assigned readings or other assignments.**
- 5) **Standards of evaluation.** Course requirements and expectations must be clearly specified. How the final grade will be tabulated must also be explained clearly.
SOME GRADING MUST BE DONE AND REPORTED TO THE STUDENTS BY MID-SEMESTER. At least one significant assignment and particularly any midterm exam, paper or project needs to be scheduled *and graded* with enough time to spare so that students have a mid-semester grade in hand before the deadline to withdraw from the class (usually late October for the fall semester and early March for the spring semester). For 1010 classes or other upper-level courses that forego exams in favor of a term paper or other large project, instructors must devise at least one preparatory assignment (short paper or oral presentation) and grade it before the withdrawal deadline. Ideally this grade would be combined with a midterm report on how the student is faring in attendance, class participation, and progress to date on the research project.
- 6) **Policy statements.** Written policies on attendance, late papers, make-up exams, etc. are not required but will make your life a lot easier. If you articulate clear policies, and

put them on the syllabus, the dean's office will back you up in case of a dispute.

Statements on academic integrity and disability are absolutely required. In addition, below are listed the statements that the UNIVERSITY REQUIRES ON ALL SYLLABI. In addition, the University is now strongly recommending a policy statement prohibiting unauthorized recording of classroom sessions on cell phones which appears below. Here are boilerplate statements. Feel free to revise these slightly, but note that the first ones on this list **MUST** be included on your syllabus.

STATEMENTS A – C BELOW ARE REQUIRED. D - E ARE RECOMMENDED.

Note: this website also provides useful information about syllabi, and lists the statements that are required by the university: <https://www.as.pitt.edu/faculty/teaching>.

a) *Academic integrity policy*: Cheating or plagiarism on any exam or assignment will not be tolerated. Simply put, plagiarism is using someone else's words as if they are your own. If you ever use someone else's text word for word in your own writing, you must enclose those words in quotation marks and cite the source; if you paraphrase from a source, you must cite it as well. If you try to pass off someone else's writing or research as your own in any exam or assignment, or otherwise cheat in the course, *you will receive an F grade in the course and you will be reported to the dean's office for disciplinary action pursuant to the School's Academic Integrity Code* (see <https://www.as.pitt.edu/faculty/policies-and-procedures/academic-integrity-code>.)

[Alternative weaker penalty: If you try to pass off someone else's writing or research as your own in any exam or assignment, or otherwise cheat in the course, *you will receive a zero grade for that exam or assignment and you will be reported to the dean's office for disciplinary action pursuant to the School's Academic Integrity Code* (see <https://www.as.pitt.edu/faculty/policies-and-procedures/academic-integrity-code>.)

[Note also that if you decide to use Turnitin, the university's anti-plagiarism software, you must say so in your policy statement here.]

b) *Disability policy*: If you have a disability for which you are or may be requesting an accommodation, you must contact me and the Office of Disability Resources and Services: <http://www.studentaffairs.pitt.edu/drswelcome> .

[<http://www.studentaffairs.pitt.edu/drswelcome> 140 William Pitt Union, (412) 648-7890, *within the first two to three weeks of the term*. DRS will verify your disability and determine reasonable accommodations for this course.

c) *Email Policy*: Each student is issued a University e-mail address (username@pitt.edu) upon admittance. This e-mail address will be used by the University for official communication with students. Students are expected to read e-mail sent to this account on a regular basis. Failure to read and react to University communications in a timely manner does not absolve the student from knowing and complying with the content of the communications. The University provides an e-mail forwarding service that allows students to read their email via other service providers (e.g. gmail, Yahoo). Students that

choose to forward their e-mail from their pitt.edu address to another address do so at their own risk. If e-mail is lost as a result of forwarding, it does not absolve the student from responding to official communications sent to their University e-mail address. To forward e-mail sent to your University account, go to <https://accounts.pitt.edu/>, log into your account, click on Edit Forwarding Addresses, and follow the instructions on the page. Be sure to log out of your account when you have finished. (For the full E-mail Communication Policy, go to www.bc.pitt.edu/policies/policy/09/09-10-01.html.)

d) *Policy on recording classroom sessions:* To ensure the free and open discussion of ideas, students may not record classroom lectures, discussion and/or activities without the advance written permission of the instructor, and any such recording properly approved in advance can be used solely for the student's own private use.

e) *Information for students on accessing basic resources:*

There are students at the university who struggle to access basic resources, including food and housing. The University Library System has developed a web guide to connect students to places where they can get assistance, including Pitt Pantry, emergency student loans, and assistance with book purchases. Local and regional organizations are also listed here. <https://pitt.libguides.com/c.php?g=764210&p=5481767>.

OR

Need Help? Struggling to Cover your Basic Needs? Information on emergency loans, book funds, health and counseling services, Pitt Pantry and more can be found here: <https://pitt.libguides.com/c.php?g=764210&p=5481767>

Appendix 2: A Note on How to Explain Plagiarism

[This is adapted from UC Berkeley]

Since students sometimes do not always understand the distinctions between plagiarism, paraphrasing, and direct citation, it is helpful to give them concrete examples of correct and incorrect ways to use others' ideas and words.

The following example is from *The Random House Handbook*, 6th ed., by Frederick Crews (New York: McGraw-Hill, 1992): 181-183.

“Consider the following source and three ways that a student might be tempted to make use of it:

Source: The joker in the European pack was Italy. For a time hopes were entertained of her as a force against Germany, but these disappeared under Mussolini. In 1935 Italy made a belated attempt to participate in the scramble for Africa by invading Ethiopia. It was clearly a breach of the covenant of the League of Nations for one of its members to attack another. France and Great Britain, as great powers, Mediterranean powers, and African colonial powers, were bound to take the lead against Italy at the league. But they

did so feebly and half-heartedly because they did not want to alienate a possible ally against Germany. The result was the worst possible: the league failed to check aggression, Ethiopia lost her independence, and Italy was alienated after all. (J. M. Roberts, *History of the World* (New York: Knopf, 1976), p. 845.)

Version A: Italy, one might say, was the joker in the European deck. When she invaded Ethiopia, it was clearly a breach of the covenant of the League of Nations; yet the efforts of England and France to take the lead against her were feeble and half-hearted. It appears that those great powers had no wish to alienate a possible ally against Hitler's rearmed Germany.

Comment: Clearly plagiarism. Though the facts cited are public knowledge, the stolen phrases aren't. Note that the writer's interweaving of his own words with the source's does not render him innocent of plagiarism.

Version B: Italy was the joker in the European deck. Under Mussolini in 1935, she made a belated attempt to participate in the scramble for Africa by invading Ethiopia. As J. M. Roberts points out, this violated the covenant of the League of Nations. (J. M. Roberts, *History of the World* (New York: Knopf, 1976), p. 845.) But France and Britain, not wanting to alienate a possible ally against Germany, put up only feeble and half-hearted opposition to the Ethiopian adventure. The outcome, as Roberts observes, was "the worst possible: the league failed to check aggression, Ethiopia lost her independence, and Italy was alienated after all." (Roberts, p. 845.)

Comment: Still plagiarism. The two correct citations of Roberts serve as a kind of alibi for the appropriating of other, unacknowledged phrases. But the alibi has no force: some of Roberts' words are again being presented as the writer's.

Version C: Much has been written about German rearmament and militarism in the period 1933-1939. But Germany's dominance in Europe was by no means a foregone conclusion. The fact is that the balance of power might have been tipped against Hitler if one or two things had turned out differently. Take Italy's gravitation toward an alliance with Germany, for example. That alliance seemed so very far from inevitable that Britain and France actually muted their criticism of the Ethiopian invasion in the hope of remaining friends with Italy. They opposed the Italians in the League of Nations, as J. M. Roberts observes, "feebly and half-heartedly because they did not want to alienate a possible ally against Germany." (J. M. Roberts, *History of the World* (New York: Knopf, 1976), p. 845.) Suppose Italy, France, and Britain had retained a certain common interest. Would Hitler have been able to get away with his remarkable bluffing and bullying in the later thirties?

Comment: No plagiarism. The writer has been influenced by the public facts mentioned by Roberts, but he hasn't tried to pass off Roberts' conclusions as his own. The one clear borrowing is properly acknowledged."

Appendix 3: Undergraduate HAA Major Core Course Objectives + Guidelines (Revised August 2017)

HAA 0010: Introduction to World Art

Course Description: This course is the required gateway course into the History of Art and Architecture major and also serves as a general education course for non-majors seeking to satisfy their arts and international culture requirements. Studio Arts majors are also required to take this course. It is designed as an introductory course for students with no previous background in art or art history. The course is intended to demonstrate how to interpret works of art and architecture and will focus on selected works of art produced across the globe, relating them to their historical context. The class will be taught through illustrated lectures and class discussions in a thematic approach to the material. In the broadest light, the course is designed to demonstrate some of the basic tools of analysis with which to approach works of art as both aesthetic objects and historic documents.

Here is the actual course description that appears on Dr. Bender's HAA 0010 syllabus:

Our task this semester is quite ambitious: to introduce you to "art" from around the world. As you might expect, you will become familiar with particular paintings, sculptural works and architectural sites that are considered by many to be "masterpieces." But we will also examine ritual practices, performance, devotional objects, cultural artifacts, religious sites, memorials, and other diverse forms of creative expression most of which will be unfamiliar to you. This course is the foundation course for the field of art history. Thus we require that you become familiar with the cultural, political and historical role that an art object played in its original context. The course will span an immense period of human history, and will cover art produced around the globe. Yet, as an introductory level course, it is not expected that the student will have any prior knowledge of art, art history, or of the various historical periods and cultures under consideration. This course is designed to be a rudimentary beginning and we have specific goals:

Course Objectives

1. **Hone a more critical definition of 'art' and its purpose.** We will think critically about the very definition of 'art' and the modes by which objects and spaces classified as such operate, recognizing that works of art are:
 - a. charged points of encounter where diverse constituencies meet
 - b. capable of occupying multiple and shifting contexts
 - c. are situated in mobile networks of exchange
 - d. generate diverse and often ambiguous interpretations
2. **Historical & Global Understanding.** Students will begin to develop a critically informed knowledge of artistic traditions in a global context. The course is structured in a way to enable students to make comparative connections between significant world cultures. Works discussed in large group and lab sections represent a selection from the following: Africa, the Americas, Asia, Europe, the Middle East, and Polynesia. Students will learn how artistic production in these diverse cultures was shaped by historical, political, religious, cultural and social needs while also the product of specific makers, situated humans living in a particular place and time.
3. **Cultural Diversity & Difference.** Specific key works have also been selected because they constitute or occupy particularly charged contact zones between individuals or groups who occupy different 'worlds.' By studying these works as a space of encounter,

- students will learn that boundaries between people are porous, with cultural contact a zone of potentially productive collaboration but also power inequity and conflict. How do works of art and built spaces incite, mediate or instantiate such tension? How have people traditionally perceived to reside at the periphery employed artistic expression to subvert or challenge existing power structures (the center) and formulate identity?
4. **Visual and Spatial Analysis.** Students will learn how to make precise, accurate, and comprehensive observations about images, objects and spaces that support an argument or interpretation. These skills will be practiced throughout the semester, in large group and lab sections and in course assignments. Students will be introduced to the **terminology** that is used to explain *how* an object, building or image communicates, exploring how meaning is produced in the interchange between object and observer, developing critical analysis skills that will be valuable for any discipline or pursuit.
 5. **Direct Engagement with Art Objects.** Students will have the opportunity to study actual art objects “in situ” at the Carnegie Museum of Art, the University Art Gallery and elsewhere, learning visual analysis through the direct engagement with the artwork in real time and space. The student will also be encouraged to consider, from a critical perspective, the function of the art museum as an institution with its own history and debate its role in today’s world.
 6. **Understanding Diversity of Artistic Expression.** Students will have the opportunity to study the diversity of artistic production in human culture, becoming familiar with the terms and means of analysis for various media. Two-dimensional images (paintings, prints, drawings), three-dimensional objects (sculpture, devotional objects and cultural artifacts), and architectural sites and spaces will be covered along with ephemeral works (ritual and performance).
 7. **Instill Curiosity.** If, at the end of the semester, you have broadened your knowledge of art and human culture, have benefitted from your visits to the art museum, and feel curious before an unfamiliar art object, then we have met our primary goal. The art historian David Summers notes that one of the characteristics that links various cultures across the globe is the human need to create objects, images and sites that evoke ‘wonder’ and compel curiosity. We will introduce you to examples of this throughout the semester and have designed an assignment that encourages you to allow your curiosity to take you where it will. Art historical analysis often opens the door to new and different questions. We are as interested in the questions you raise when you encounter works of art as in the answers you propose to what they mean.

Evaluative Methods

Because this course is a core course required of all majors, and a prerequisite for HAA 0101: Foundations in Art History, it is imperative that students develop analytical skills in course assignments, articulating their ideas in complete and formal academic prose. Hence, even in large auditorium sections, students should be assigned a visual analysis paper whereby they engage with an art object on display at the Carnegie Museum of Art or at other sites they can reasonably visit in person. Visual analysis skills and historical understanding should also be demonstrated in essays, either in exams or written assignments. Not all 0010 instructors require exams. If you are interested in designing alternative assignments, please consult with Gretchen Bender for ideas. She can also provide you with a model syllabus and assignments, detailed course handouts, and powerpoint files. Instructors of HAA 0010 must submit their syllabi to the HAA department’s undergraduate committee for review and approval if significant changes are made.

HAA 0101: Foundations in Art History

Course Description

This course is designed to give students who are majoring in the History of Art and Architecture a core understanding of the history of the discipline as it has been and is practiced internationally. In this seminar, students will begin recognizing the methodological approaches that are predominant in the field and hone their own critical voices. In assignments, students will learn to look at, analyze and interpret original works of art. This course is meant to serve as a foundation from which students will engage with the discipline in the upper-level courses offered in the department.

Prerequisite This course is open to any student who has declared History of Art and Architecture as a major. Students must complete HAA 0010: Introduction to World Art before enrolling in this course.

It is expected that majors take this class their sophomore year, but no later than first semester of junior year. Offered every fall and spring semester.

Course Objectives

The skills and knowledge that students will acquire in this course include the following:

- an ability to express the visual experience of a work of art in words and to use appropriate art historical terminology in doing so
- how to formulate productive research questions about a work of art
- how to discern legitimate scholarly sources of research information
- a beginning knowledge of art historiography, the discipline's key theorists and their contributions to the field
- a working knowledge of various theoretical approaches to the study of art

Evaluative Methods

This course is conducted in a seminar format.

- series of short in-class and take-home writing assignments (2 – 3 pages) based on weekly readings which build cumulatively toward a final project
- final project:
 - o oral presentation
 - o final paper (8 – 10 pages)
- class participation

Please contact Gretchen Bender for a model syllabus for HAA 0101. Instructors of HAA 0101 must submit their syllabi to the undergraduate committee for review and approval if significant changes are made to this syllabus in terms of content and evaluative methods.

HAA 1010: Research and Writing Seminar for Majors**Course Objectives**

As the capstone research seminar required of all HAA majors and as a 'w-course' recognized by the Dietrich School of Arts and Sciences, each student in the class will hone his or her research skills and produce a substantive research paper. Students will work to develop a critically informed interpretation of the topic at hand and their ability to present their ideas to an audience and defend an argument. As such, this course will enable students to improve skills that are fundamental to any professional goal they pursue upon graduation: critical thinking, research, and written and oral communication. Specifically, this course will provide students with:

Critical thinking skills:

- develop an awareness of different interpretive approaches to art history and an understanding of the historical circumstances under which such approaches became manifest
- ability to analyze a variety of texts and sources critically, recognizing the method employed by the author as well as how the argument is constructed
- ability to formulate their own interpretive perspective, developing an informed critical voice that is ultimately demonstrated in a substantive research paper

Research skills:

- explore primary and secondary source material in their research topic, be able to discern the differences between them, and skillfully employ each effectively as they construct their own argument
- gain competency in using the essential research databases and encyclopedias in the field
- gain competency in building a bibliography that is applicable and useful for the research topic at hand through a variety of library resources
- properly document their research sources through footnotes and a bibliography in a format that is applicable to the field
- the ability to synthesize a large body of research material into a coherent thesis

Communication skills:

- in written work:
 - o develop a persuasive and compelling thesis around which the student's research is structured
 - o skillfully employ evidence, both visual and textual, to develop a critical voice and support a thesis
 - o articulate the thesis and supporting ideas in a paper that is clearly organized
 - o articulate the thesis in a critical voice that demonstrates creativity and originality
- students will develop their oral communication skills throughout the semester in informal class discussion, short presentations, or formal presentations, using visual resources to support their ideas.

W-course guidelines:

1. Students in W-courses should write regularly from the beginning of the term onward. Students writing in the last month of class should be able to work from what they have learned by writing in the first month. By the end of the term, students should have written a minimum of 20-24 pages. (Part of this can be revised versions of earlier drafts.)

2. Students should complete a variety of writing assignments during the semester, both formal and informal. Assignment handouts should help students understand the purpose of the assignment and how to complete it successfully. Students should also be made aware of how each assignment will be evaluated.
3. Classroom time must be devoted to writing instruction (i.e. workshops, peer-review editing, tutorials.)
4. Students should revise a piece of writing substantially. A W-course revision should enable students to develop and extend what they have begun in an earlier draft. Instructors should allow sufficient time between a draft and a scheduled revision so that they can provide effective written commentary to the students. It is recommended that students complete their research paper through a series of scaffolded assignments over the course of the semester each of which focuses on a particular skill or aptitude or component of the final paper. We are able to provide you with model HAA 1010 syllabi and assignments, please contact Gretchen Bender for fuller information.
5. Instructors should direct the students' attention to writing issues (whether specific to the discipline or more general), and *use class time* helping students address those issues.

Evaluative Methods

Students should be made aware at the beginning of the semester that HAA 1010 sections typically require a greater time commitment on a weekly basis than many other courses. In most sections, there is a heavy weekly reading load. Because this course is taught to a small group of students in a seminar format, students should be expected to come to class prepared to discuss the assigned readings in depth. In most 1010 sections, class participation and attendance constitutes a significant percentage of the student's final grade for the course.

Because seminar participation is a key component of the HAA 1010 experience, instructors have devised a variety of lower-stakes and/or shorter assignments that enable them to track how a student is engaging with the material on a regular basis. Several strategies have emerged: short (1 – 2 pages) weekly reading response papers that are graded with a simple \checkmark , $\checkmark-$ or $\checkmark+$; a series of short papers (3 – 4 pages) which provide a critical analysis of assigned readings while developing a particular research skill or stage; and some instructors require each student to serve as a discussion leader for one or more assigned readings over the course of the semester.

Another significant component of the student's final grade is dedicated to the research paper (usually 30 – 50%). Most 1010 instructors require that the paper be developed over a series of stages. Typically, students must complete an abstract or project description with initial bibliography early in the semester. A second check is usually conducted around the second month of the semester. Some instructors require students to submit annotated bibliographies, some require outlines with revised bibliographies, and some require informal research presentations. All 1010 sections must require that a rough draft be completed which is revised in the final paper. (This is mandatory for the course to receive its official w-designation. See above.) Most 1010 instructors factor in the development of the research paper over time when assigning the final grade for the paper. Most 1010 instructors also require that students meet with them individually at least once a semester (often twice), to discuss each student's progress on the research paper. In order to accommodate this with the instructor's schedule, class often does not meet on this given week(s) as attention is devoted to these individual meetings.

NOTE: Instructors of all HAA 1010 sections must require that students submit a final abstract with their research papers at the end of the semester that *articulates their thesis*

and the contribution their paper makes to the scholarship. The department may collect these abstracts along with final research papers for annual assessment purposes. (See “The HAA Core Curriculum and Assessment” below.)

Finally, many 1010 instructors require that the student give a formal presentation of his or her research at the end of the semester (although this is not required by everyone). For those who do require a formal presentation, it often constitutes a significant portion of the student’s final grade for the course (20 – 25%). The last class meeting days are usually reserved for this purpose.

Most 1010 instructors report that one of the biggest challenges in teaching these sections is balancing two competing (yet interwoven) demands – delivering content and engaging with the scholarship and texts that constitute the given course topic on a weekly basis, while devoting adequate attention to the students’ individual research projects.

The HAA Core Curriculum and Assessment

On an annual basis, the department must provide an assessment report to the A&S Undergraduate dean’s office. The core courses are often evaluated for this purpose and instructors may be required to submit random samples of student papers, exams or other work. Listed below are the learning outcomes that the assessment committee will be considering when reviewing examples of student work from the core courses. The department’s assessment coordinator will contact individual instructors if examples of student work are needed in a given year for assessment.

HAA 0010 Introduction to World Art

Visual analysis: Students will be able to make precise, accurate, and comprehensive observations about images, objects, and spaces that support an argument or interpretation.

Historical understanding/Global Context: Students will have a critically informed knowledge of artistic traditions in a global context

HAA 0101 Foundations in Art History

Visual analysis: Students will be able to make precise, accurate, and comprehensive observations about images, objects, and spaces that support an argument or interpretation.

Historical understanding/Disciplinary: Students will have a critically informed knowledge of art history as a discipline and its traditions

HAA 1010 Research and Writing Seminar for Majors

Research competence/Visual Material: All students will be able to produce a substantive research paper that engages critically with visual material to support an argument

Research competence/Primary and Secondary Sources: All students will be able to produce a substantive research paper that engages critically with primary and secondary sources to support an argument.

Research competence/Original Interpretation: All students will be able to produce a substantive research paper *that provides an original interpretation, or a fresh critical voice that positions itself in relation to the existing scholarship in a self-conscious way.*