

## Manual for Instructors in History of Art and Architecture

[Prepared by Kirk Savage, then chair, and Gretchen Bender in August 2010, updated August 2013]

*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 (J), 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.*

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### A. Department contacts:

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

- Linda Hicks is our administrator and knows just about everything: 648-2421 ([lih@pitt.edu](mailto:lih@pitt.edu)).
- Natalie Swabb is our crackerjack undergraduate and graduate administrator: 648-2400 ([njs21@pitt.edu](mailto:njs21@pitt.edu)).

In addition:

- Gretchen Bender is our assistant chair and director of undergraduate studies and has a wealth of information on school policies and resources: 648-2394 ([ghb1@pitt.edu](mailto:ghb1@pitt.edu))
- Drew Armstrong is director of the Architectural Studies Program and is the right person for questions about studio and practicum courses: 648-2402 ([cda68@pitt.edu](mailto:cda68@pitt.edu))
- Josh Ellenbogen is the director of graduate studies: 773-822-6523 ([jme23@pitt.edu](mailto:jme23@pitt.edu))
- Barbara McCloskey is the chair: 648-2417 ([bmcc@pitt.edu](mailto:bmcc@pitt.edu))

*B. Office procedures:*

- **Scanning and copying** – please allow at least 48 hours for scanning and copying requests given to the work-study students. Keep in mind that HAA department shares the photocopier with the Studio Arts department so if you are making your own copies allow yourself extra time in case it is in use.
- **Technical issues with computer programs**—for questions and issues with Word, Powerpoint, Adobe, Excel, Box, etc. please contact the technology help desk at 412-648-4357 **before** contacting Natalie or Veronica.
- **Guest lectures and events** –Please let both Natalie and Linda know in advance what events you have planned for the semester to allow enough time to schedule honorarium payment, reserve the classroom and/or cloister, hotel, transportation, event publication on the website, etc.
- Any purchase of **alcohol** must be approved by our Dean’s Office. When taking a guest to lunch or dinner and alcohol is purchased, only 20% of the subtotal of the bill will be reimbursed.
- Travel reimbursements should be given to Linda and processed in a 30 day period.

**Graduate Student Mentoring Protocols**

- Graduate students are first and foremost responsible for notifying Natalie of any upcoming milestones. In order to ensure that the process goes smoothly, advisors and committee members are also strongly urged to let Natalie know the date and time of these milestones so she can prepare the appropriate paperwork, reserve the seminar room, etc.
- Make sure when selecting the outside committee member with your students, the person has graduate faculty status. This can be checked for Pitt faculty members here: <http://www.ir.pitt.edu/homepg.php>. If an external member is from outside the University of Pittsburgh, please get their CV to Natalie at least a month in advance, as the Graduate Dean must approve all external members. The CV should show examples of graduate student mentoring (committees served, courses taught, etc.)
- Keep in mind that when scheduling the prospectus and defense for graduate students all committee members **MUST be present**. In exceptional circumstances the Dean will grant permission for someone not to be present but this should be worked out in advance.
- Consideration should be given when a graduate student is selecting an outside committee member that is not from the University of Pittsburgh because our department is responsible for paying airfare, hotel, etc. for the external member when he or she attends the prospectus and defense.

*C. Safety:*

- If you have an on-campus emergency, dial the Pitt police at 412-624-2121.
- For general info on campus safety see <http://www.safety.pitt.edu/>.

### *D. Technical issues and support:*

#### 1. Visual Media Workshop:

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

- Alison L: 648-2407; [adl40@pitt.edu](mailto:adl40@pitt.edu).
- Veronica G: [gazdik@pitt.edu](mailto:gazdik@pitt.edu).

Please also keep an eye out for regular training sessions that Alison offers.

#### 2. Troubleshooting:

If you have an equipment malfunction or problem in one of our classrooms, contact Veronica in 211 (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, call the Help Desk at 412-624-HELP.

### *E. Instructional support:*

#### 1. Syllabus requirements:

Please read *carefully* appendix 1, which details the minimum requirements for a syllabus and grading expectations in the 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 Natalie at [njs21@pitt.edu](mailto:njs21@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 Natalie or Gretchen.

#### 2. Courseweb:

We strongly urge you to set up your course on Pitt's Courseweb. 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. To set up your course in Courseweb fill out a request form at:

<http://www.cidde.pitt.edu/courseweb-course-request-form>

You must have a Pitt username in order to make the request, so work with Linda to get one if you don't already have it. Once the course "shell" has been established, you reach it through: <http://courseweb.pitt.edu/>. Technically you are supposed to have training beforehand, but you should be able to avoid this. If they ask you about it, tell

them that you are comfortable with such software and that your faculty mentor (the department chair) will guide you through any issues that might arise.

Please tell the 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. Course reserves:

The Fine Arts Library is now 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. The library will put up to 60 volumes on reserve for each course. Please contact Michelle Paquette at [mmp11@pitt.edu](mailto:mmp11@pitt.edu). If you need these materials to be available to your students on the first day of classes, please make sure you work with Michelle at least 4 – 6 weeks ahead of time on placing your order.

### 4. Student and grade rosters:

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 Pitt username and password, click on “Visit 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.

### 5. Questions about and assistance with teaching:

Feel free to ask Barbara McCloskey or Gretchen Bender for advice. For online resources on a whole range of issues, and to request help with course design and other issues, feel free to use CIDDE (Center for Instructional Development & Distance Education): <http://www.cidde.pitt.edu/>

## *F. 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.

10-level courses typically require a midterm and final and one or two short visual analysis papers; these courses are introductions to the discipline and to the particular skills such as visual analysis and interpretive writing that we value. 100-level courses typically involve a more substantial critical reading component, in primary sources and/or in secondary scholarship. 1000-level courses typically require students to engage in research 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 secondary scholarship and the defense of an original idea. (Note that the studio curriculum in Arch 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, 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 (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.

### *G. 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.

#### 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, 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 at least 60% of a student's final grade be attributable to individual 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 E4 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." Grades must be finalized and saved here at the end of each semester by the deadline imposed by the A&S Dean's Office and University Registrar.

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 his or her own grades.

### 5. Incompletes:

These are given at the discretion of the instructor but in theory should only be assigned in exceptional circumstances when an emergency arises 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 Barbara McCloskey or Gretchen Bender if you have questions.) **If you agree to an incomplete, it is in your own best interest to send the student an email stating exactly what work needs to be done to finish the course and setting a deadline for completion.** Officially, the maximum time a student has to finish an incomplete is the end of the following semester. Note, though, that in some circumstances, the A&S Dean's office will allow an extension of the 1-semester deadline. You may elect 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 recommended for instructors who are not full-time and/or do not want to be available to work with a student long term. Assign the G grade (not the I grade, which is reserved for long-term thesis research), and please notify Gretchen by email of the incomplete and the conditions you are setting.

### *H. Course Evaluations:*

All undergraduate courses must be evaluated by Pitt's OMET. You must send OMET a request, usually in the first month of the term. To request a survey, you may either go to [my.pitt.edu](http://my.pitt.edu) and select the "OMET Survey Request" community, or go to the OMET webpage <http://www.omet.pitt.edu> and click on the "Request a Survey" link. Beginning in the 2013-2014 academic year, OMET will only offer online surveys; there is no longer an in-class survey option.

**Please email the PDFs of your OMET results to Linda Hicks when you receive them. Barbara McCloskey will also need copies of all OMET scores as part of the annual evaluation of faculty performance, typically due in early May; please be certain to send her copies of your OMET scores for the year as part of your annual evaluation materials.**

Note: OMET can also provide scoring and analysis for scanned multiple-choice exams if you have any reason to use one: <http://omet.pitt.edu/test-scanning-scoring>.

### *I. 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.

### *J. Student problems/crises:*

If a student seems to be in crisis, please contact Gretchen Bender ([ghb1@pitt.edu](mailto:ghb1@pitt.edu); 412-648-2394) and consult the faculty and staff guide at the following website: <http://www.as.pitt.edu/sites/default/files/PDFDocs/FacultyStaffHelpingDistressedStudents.pdf>

Also, the counseling center is set up to help students in need, so if a student shares his or her psychological problems with you, please direct them there (412-648-7930). You are not a professional counselor; they are.

<http://www.counseling.pitt.edu/>

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 disability office 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:

<http://www.drs.pitt.edu/>

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.composition.pitt.edu/writingcenter/>

#### *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 his or her 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 Barbara McCloskey 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.

#### *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 CIDDE (<http://www.cidde.pitt.edu/-70>). 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 or other plagiarism software 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:*

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. The link is: <http://training.newmedialearning.com/psh/pitt/>

If you are a witness to harassment or other misconduct, or a victim of it, please do not hesitate to report it to the chair. If for some reason you cannot or do not want to report it through departmental channels, you may contact the university's AlertLine 24/7 (and remain anonymous if you wish) at: 866-858-4456. For more information see: <http://www.cfo.pitt.edu/intaudit/reportingConcern.php>

### *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 and short papers total (20 minutes per exam or short paper).* All grading in excess of that amount must therefore be done by the instructor. Please consult the department's TA mentor (appointed annually) or the DGS for more information.

Increasingly the department is trying to utilize of undergraduate TAs. 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.



## Appendix 1: Requirements for Undergraduate Syllabi

Updated July 2013

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 on the Internet 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. One hour is sufficient (and don’t be surprised or hurt if no one comes!). However, you must also attempt to make yourself available to meet with students when they request this as it’s highly likely that the day and time you choose for your office hours will conflict with many student schedules. 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.** Most syllabi also include detailed instructions on what the reading assignments are for each class meeting.
- 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 THE MID-SEMESTER WITHDRAW DEADLINE.** At least one significant assignment and particularly any midterm exam 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 the University and MUST appear on all syllabi.** In addition, as you see below, the university is now recommending a policy statement prohibiting unauthorized recording of classroom sessions on cell phones and a statement on the university's email policy. Here are boilerplate statements. Feel free to plagiarize or revise or replace.

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 <http://www.as.pitt.edu/fac/policies/academic-integrity>).

[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 <http://www.as.pitt.edu/fac/policies/academic-integrity>.)]

[Note also that if you decide to use Turnitin, the university's anti-plagiarism software or other plagiarism tracking 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 [216 William Pitt Union, (412) 648-7890, (412) 383-7355 (TTY)], *within the first two to three weeks of the term.* DRS will verify your disability and determine reasonable accommodations for this course.

c) *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.

d) *University Policy on Email Communication:* Each student is issued a University e-mail address ([username@pitt.edu](mailto: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. Hotmail, AOL, 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 <http://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](http://www.bc.pitt.edu/policies/policy/09/09-10-01.html).)

**Appendix 2: A Note on How to Explain Plagiarism**

[This is adapted from UC Berkeley's teaching website <http://teaching.berkeley.edu/bgd/prevent.html>.]

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 February 2012)

HAA 0010: Introduction to World Art
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**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.

#### Course Objectives

1. Visual 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 lecture and recitation, in paper assignments, and in exams. 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.
2. Historical Understanding. Students will begin to develop a critically informed knowledge of artistic traditions in a global context. The course should be structured in a way to enable students to make comparative connections between significant world cultures. Works discussed in lectures and recitations should represent a selection from the following categories: Europe and the United States, Asia, Africa, the Middle East, Polynesia, and the Americas. Students will learn how artistic production in these diverse cultures was shaped by historical, political, religious, cultural and social needs.
3. Diversity of Artistic Expression. Students should 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), and architectural spaces should be covered. Instructors are encouraged to introduce devotional objects, cultural artifacts, religious sites, memorial sites and ephemeral works (ritual and performance) as well.
4. Direct Engagement with Art Objects. Students will have the opportunity to study actual art objects in situ at the Carnegie Museum of Art, learning visual analysis through the direct engagement with the artwork in real time and space.

#### 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. Visual analysis skills and historical understanding should also be demonstrated in essay exams.

Please contact Gretchen Bender for a model syllabus for HAA 0010. 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
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### Course Objectives

As the capstone research seminar required of all HAA majors and as a 'w-course' recognized by the 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:

(See [http://www.wid.pitt.edu/writing\\_intensive\\_courses/](http://www.wid.pitt.edu/writing_intensive_courses/) for fuller discussion and resources):

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 20-25 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. 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.
4. 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 given 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.*