

# ***The Art History Graduate Student's Handbook***

updated November 16, 2010 – minor changes July 31, 2014

If you find inaccuracies or typos or bad URLs please email  
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## **Introduction**

The purpose of this handbook is to answer some of the questions art history graduate students have. Just some. Within it are the tools to find answers to the remaining ones. As you go through the experience of being a grad student, please make note of areas that should be added or changed in this handbook and [let us know](#), so that the next generation of students will have the benefit of your sage advice.

The first section attempts to cover some basics on methods and resources for research, and for critical thinking, with a special section on Plagiarism. **The second section covers, in a step-by-step way, the two methods of registering for your UAB courses, part of your requirement for earning a master's degree in art history at the UA.** The third section covers some of the basics of teaching and where to look for more help. The fourth section goes over the basic requirements for the degree and where to find further information. The fifth section concerns aspects of professional development: organizations, conferences and listservs, and could use some updating. The last section is an augmentation of the first section on research, and covers that bug-a-boo, citing online sources. If you have suggestions for changes to this handbook, please give them to

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# **1. Researching Art History** **Guidelines for Graduate Students**

## STARTING PLACES

**“Research is the bottom line.” –anonymous art history grad student**

### I. The Physical Library

**A. Catalog (on-line)** – The librarians at the information desk, first floor Gorgas, will help you with almost any question you have, from the dumbest to the ...well, with most questions. Don't be afraid to ask – you never know what you'll find out. Make friends with librarians. Many have specialties or personal interests that may be helpful.

Search by artist, subject heading (such as movement, country, time period), title, author, book or article title, keyword... The library has a handout of subject heading listings, and other handouts to help you.

**B. Books (on-shelf)** – Browsing is a lost art. Sometimes in going to a shelf for one book, you may discover half a dozen others that may be helpful. Pull up a chair, stay a while. However, you can also browse the shelves using the on-line card catalog by clicking on a call number.

**C. Periodicals** – Most journals are now electronic, but you'll find some remaining on 4M (or in the Annex, and it usually only takes a day or two to dig them out). After checking the online catalog for location of specific titles, to the databases page.

### II. The Etheric Library: Databases | E-Journals | E-Books

***Remember: databases are not internet sources.***

Search the UA catalog and more here: <http://www.lib.ua.edu/search/>

Reach the UA databases from the Library website:

[www.lib.ua.edu](http://www.lib.ua.edu), or go directly to <http://www.lib.ua.edu/content/databases/>.

Click on **Databases** in the second column, and choose a name or subject heading. This libguide created by art librarian Michael Pearce is a veritable gateway to research heaven: <http://guides.lib.ua.edu/ART>. Below is outlined some of the same information, slightly out-of-date:

**A. HELPFUL DATABASES** under subject listing “Art (studio and history)”:

ARTstor (which interfaces with JSTOR); Academic Search Elite; Art Full Text; Art Index Retrospective; ArticleFirst; Bibliography of the History of Art; Current Research at the University of Alabama; Digital Dissertations, Expanded Academic ASAP; ISI Web of Science (Arts & Humanities Index); Jake; JSTOR; M-ArchiveWeb DOCS (Government documents); Newspaper Source; Project Muse (on-line Journals); ProQuest Newspapers; Research Library Complete; Sabin Americana; Worldcat (search for books in other libraries).

## B. List of Full-text on-line databases

1. ArtFullText: (the following periodical sometimes offer their articles in full-text version through this database): *October*; *New Criterion*; *Art Papers*; *Modern Painters*; *Sight & Sound*; *American Cinematographer*; *Design Issues*; *Journal of Architectural and Planning Research*; *Werk, Bauen + Wohnen*; *Art Review*; *Interior Design*; *Leonardo*; *Storia dell'Arte*; *Art Press*; *Metalsmith*; *Art Journal*; *The Art Bulletin*; *New Art Examiner*.

Some inconsistencies: ArtFullText lists *Journal of Aesthetics and Art Criticism* but does not (always) have access to the full-text version. *JAAC* is available full-text up through 1996 on JSTOR.

2. JSTOR: *Speculum*, *Art Bulletin*, *Journal of Aesthetics and Art Criticism*, among others.

3. Sabin Americana

**Don't think you've found everything (or that there's nothing else to find) if you've gone through all these databases. There are huge gaps in some subject areas, some databases don't have important journals indexed, etc. It's best to assume there's more somewhere, and it will mysteriously appear the day after you've handed in your paper!**

## III. Internet Resources

### A. Searching

- Try Google SCHOLAR.
- National Public Radio ran a short series on search engines, which may give you some insight into their inner workings:  
<http://www.npr.org/programs/morning/features/2004/apr/google/>
- Another article reviewing search engines on SearchEngineWatch.com is: "Metacrawlers and Metasearch Engines" by Chris Sherman, March 23, 2005 -- <http://searchenginewatch.com/links/article.php/2156241>.

### B. Digital Image Collections on-line, and links to:

- ARTstor is a million-plus digital library of image collections. Access this through the Gorgas databases.
- The Mother of All Art and Art History Links (no kidding):  
<http://www.art-design.umich.edu/mother/>
- ArtServe at the Australia National University:

- <http://rubens.anu.edu.au>
- Databases and Search Engines such as *Artchive*, *Artcyclopedia*, *Artnet*, *the Christus Rex project (part of the Vatican Museums, I believe)*, *ArtSTOR*, *the British Museum's COMPASS*...
  - Major Artist Websites
  - Galleries
  - Resources4UAArt is a collection of bookmarks on delicious.com. Click on useful tags like <imagecollection>, <20thc>, <AfricanAmerican>, or <renaissance>. Go to: <http://delicious.com/Resources4UAArt>
  - The Image Resource Center's page has more hints [here](#).

**Create your own organized list of bookmarks at <http://delicious.com>**

### C. Digital Image Collections On-line, and Sources for Digital Images and CD-ROMs

Museums – most museums have a website now. Some have extensive online collections and online information.

- Great Buildings Online (<http://www.greatbuildings.com/gbc.html>) is online and also has a CD-Rom for sale on Amazon.
- Artchive has some CD-Rom Reviews:  
<http://www.artchive.com/cdrom.htm>
- British Museum - <http://www.bl.uk/welcome/researchers.html>, and also... Turning the Pages <http://www.bl.uk/onlinegallery/ttp/digitisation3.html>
- The Metropolitan Museum and other museums have put out CD-ROMs of works in their collections.

**D. OTHER:** Out-of-Print books can be searched on Alibris, Abebooks, Amazon, Powell's Books and other rare book sources on-line. And, you'd be surprised what you can run across in a used book store in a big city or even the book section of the Salvation Army!

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#### **OFF-SITE**

From the Ohio State Libraries website: <http://www.lib.ohio-state.edu/refweb/resources/scholpop.htm>

#### **How To Tell Scholarly Journals from other periodicals**

Scholarly journals *usually*:

- are published bimonthly (6 times/year), quarterly (4 times/year), or semiannually (2 times/year)
- contain long articles with descriptive titles written by specialists for others in the field
- provide bibliographies, footnotes, or lists of references with articles
- have plain, straight-forward covers and few photographs (if any)
- contain small advertisements for academic products and services

**Examples:** *Contemporary Literature*, *Explorations in Ethnic Studies*, *Feminist Studies*, *International Journal of Comparative Sociology*, *JAMA: Journal of the American Medical*

*Association, Population and Development Review, and Radical History Review.*

**Databases:** Most databases related to disciplines, such as *America: History and Life* (U.S. and Canadian history), *MLA Bibliography* (literature, linguistics), *Sociological Abstracts*, and *Women's Resources International* (women's/gender studies) focus on scholarly journals, but might include a few popular magazines or other materials.

**Best Use:** papers and assignments as specified by instructors.

Popular magazines *usually*:

- are published weekly or monthly
- contain short or medium length articles, often with catchy titles, written by staff writers for the general public
- do **not** provide bibliographies, footnotes, or lists of references
- have glossy covers and contain color photographs throughout each issue
- contain numerous advertisements for common products

**Examples:** *Jet, Ms., Newsweek, Rolling Stone, Sports Illustrated, and U. S. News and World Report.*

**Databases:** *Periodicals Abstracts* indexes many popular magazines as well as scholarly journals. You might be able to tell the difference by closely examining citations; however, you might need to look at actual issues of the titles in question. The Education, Human Ecology, Psychology, Social Work Library (EHS) houses most (but not all) popular titles at Ohio State.

**Best Use:** background information, factual information, up-to-date information, reviews for current books, films, music, drama, and the like.

Trade journals *usually*:

- focus on a specific industry, field, or trade
- are published weekly or monthly
- contain news, articles about products, goods, or other items, statistics, announcements, and the like
- do **not** provide bibliographies, footnotes, or lists of references
- have glossy covers and contain photographs throughout each issue
- contain numerous advertisements for products pertinent to the industry, field, or trade

**Examples:** *ARTnews, Chemical Marketing Reporter, Petroleum Marketing monthly*

**Databases:** some databases related to the industry, field, or trade include selected trade journals and some databases do not include them

**Best Use:** up-to-date information, factual information, announcements

**For more information, see also:**

Minneapolis Community & Technical College website:

<http://db.mctc.mnscu.edu/Library/tutorials/infolit/tablesversion/lessons/lesson5/periodicals.htm>

TEST YOUR KNOWLEDGE! MC&TC have an entire website of tutorials on research with quizzes! <http://db.mctc.mnscu.edu/Library/tutorials/infolit/tablesversion/home.htm>

***Ask your friendly librarians at the information desk,***

***Ask your professors,***

***Ask your fellow students!***

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**THE FIVE W'S OF THE WWW:  
A Quick Guide to Evaluating Web Sources**  
By Rachel Fleming May, Gorgas Library - [rfmay@bama.ua.edu](mailto:rfmay@bama.ua.edu)

**WHO** is the author of the web site? Be wary of sites without a responsible party listed.  
**WHAT** attribution is given for the information presented? Are there any sources listed for facts and other information?

**WHEN** was the site last updated? Many sites will have this information listed at the bottom of the page. Again, note those that do not--the information may be out of date.

**WHERE** is the website hosted? Many times *.edu* and *.gov* web sites are more reliable. This is not always the case, however, since many schools offer web space to their students and staff. Look out for pages with a ~ followed by a name. This often means that the site is someone's personal space. A web site with *.com* in the address is a commercial site. Many *.coms* offer excellent information and resources, but many of them are published to sell a product or by people who might be less than objective about the topic.

**WHY** has the site been published? What is the objective? Is it simply to share information, or is there a product or viewpoint being promoted? This is not always addressed directly, so be careful.

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**CRITICAL THINKING & INFORMATION LITERACY STANDARDS**

Rachel Fleming May

**Seven Characteristics of Critical Thinkers**

Truth-seeking - Critical thinkers want to know truth

Open-minded - Critical thinkers value the fact that people disagree

Analytical - Critical thinkers recognize statements that call for evidence

Systematic - Critical thinkers stay organized and focused

Self-confident - Critical thinkers trust their intellectual skills and are willing to seek truth with an open mind

Inquisitive - A critical thinker wants to know/learn

Mature - Critical thinkers possess wisdom from experience

**Suggested Standards for Information Literacy Assignments**

The student used resources beyond book and journal materials (e.g. World Wide Web resources, technical reports, personal interviews), if appropriate.

The research question chosen for the paper was succinct and clear.

The materials referenced in the body of the paper were accurately cited.

The topic chosen was sufficiently narrow to allow the student to research it thoroughly.

The student understood and used consistently a uniform system of documentation.

The bibliography demonstrated that the student had chosen those resources most pertinent to the research question rather than listing everything available on the topic.

The bibliography included a variety of resources (e.g. scholarly journals, popular journals, and newspaper sources).

The materials used in the bibliography were both historical and current (if relevant) and presented in a standard style format.

They included a sufficient number of primary sources (when appropriate) and included a sufficient number of secondary sources.

**With these Characteristics and Standards You Should Be Able to...**

- Distinguish between fact and fiction.
- Differentiate between relevant and irrelevant information.
- Identify the author's purpose and point of view accurately.
- Identify unsubstantiated statements.
- Identify inconsistencies, errors, and omissions.

With slight changes, from a workshop given by Rachel Fleming May, UA Libraries, 2/3/2003

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***PLAGIARISM***

***SPECIAL SECTION***

There is growing evidence that Plagiarism is a serious problem on the UA campus, and on campuses around the country. To put it in market terms, cheating devalues the investment you have made in your own education. Like any form of dishonesty, it creates a negative and narrowed life for the perpetrator, cutting him or her off from a life of open dialog and real learning.

The UA library has a handout on plagiarism, of which the following is a summary: There are two kinds of plagiarism: deliberate and unintentional. To avoid the latter, here are some citation guidelines:

**Cite the source...**

- of material directly quoted from a work.
- for information that is summarized or paraphrased.
- for an idea derived from a known source.
- of any fact or data that is not common knowledge and is borrowed from another's work.

“Summarizing is briefly restating the original material, while paraphrasing is restating the author's idea in approximately the same number of words.”

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See [A Little Help with Source Citation](#) at the end of this file for more information on this topic.

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The UA Code of Academic Conduct:

<http://catalogs.ua.edu/catalog08/502000.html>

UA Faculty Senate Handbook Appendix C: Disciplinary Policy

<http://www.ua.edu/academic/facsen/handbook/append-c.html>

There is a handout on Plagiarism available in the Gorgas Library.

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Excerpt from the Academic Honor Code from the UA Student Handbook:

*I promise or affirm that I will not at any time be involved with cheating, plagiarism, fabrication, or misrepresentation while enrolled as a student at The University of Alabama. I have read the Academic Honor Code, which explains disciplinary procedures that will result from the aforementioned. I understand that violation of this code will result in penalties as severe as indefinite suspension from the University.*

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## **2. Registering for a graduate course through the joint program with UAB**

UA and UAB Art History departments make up a joint program for the master's degree. As a UA Graduate student in Art History, you must take two courses at UAB as part of your master's degree requirement. In order to register for an Art History course at UAB, try following the step-by-step instructions below. This procedure changes periodically, so if you followed these steps, and you had to do something differently, please let us know specifically what is different.

A. If you are a **full-time** student enrolled in three or more courses at the UA, do this:

1. Go to 206E Student Services Annex (opposite Ferguson Center) to obtain a **“University of Alabama Cooperative Exchange Form”** (in triplicate) from Tonja Bonner in the 2<sup>nd</sup> floor Records office.
2. Fill out the form with the course number and name, and professor's name. The Graduate Advisor or Department Chair should sign your form, and then you should take it to the Graduate School office in Rose Administration for the Dean's signature.
3. Take the signed form back to Tonja Bonner in the Records Office. She will send this form to UAB in order to register you for the UAB course you intend to take. At press time, I do not know about a deadline for this paperwork, but it is advisable to get it in as soon as UA's registration begins. It is an excellent idea, if you have not already done so, to let the UAB course instructor know that you would like to take the course.
4. It is a good idea to check on your registration at UAB, at least by the first week of classes, to make sure everything is in order (see Contact List below).



5. When grades have been turned in at semester's end, it is my understanding that grades are automatically sent to UA. However, it is a good idea to check with your instructor or with the registrar's office at UAB. You may have to request that a transcript of your grade be sent to UA Graduate School from UAB. This is a free service with online forms available.  
<http://www.uab.edu/home/students>

B. If you are a **part-time** student enrolled in one or two graduate level courses at the UA, do this:

1. Obtain a **“Request for Expedited Cooperative Admission for Students Participating in Cooperative Graduate Degree Programs”** form from the department, or from the Graduate Office in Rose Administration.
2. Fill out the form entirely, including the course number and name, and professor's name. Have the Graduate Advisor or Department Chair sign your form, then take it to the Graduate School office in Rose Administration for the Dean's signature.
3. Take this form to Julie Bryant, Director of UAB's Graduate School Operations (see below), 511 Hill Center. She will admit you in an “expedited” manner to UAB.
4. Register at UAB for your course. Fill out a green and white form available in the Registrar's Office, second floor, Hill Center. You may be able to do that immediately on giving your admission form to Julie Bryant. It is an excellent idea, if you have not already done so, to let your instructor know that you would like to take the course. If you need permission for the course, you may need to have your instructor email Julie Bryant.
5. When grades have been turned in at semester's end, you must request a transcript to be sent from UAB to the UA Graduate Office. Go to:  
<http://main.uab.edu/Sites/students/services/registration/32966/>

Have the transcript sent to:

Beth Yarbrough, Registrar, UA Graduate School  
Box 870118, Tuscaloosa, AL 35487-0118

6. Obtain a form from the UA Graduate School “Request for Transfer of Graduate Credit for Application to a Degree Program.” They're available online at the graduate school website (look for Forms) or copy and paste this into browser: <http://graduate.ua.edu/academics/forms/>. Fill it out and deliver or mail to the Graduate Office at Box 870118. It's good to check with someone at the front desk to make sure you have filled it out correctly.
7. If your grade does not show up in MyBama when you think it should, ask at the Records Office (Charlotte Koch, 8-8171) if the transcript is in “Imaging.” (This

means they've received it and scanned it, and it is languishing in limbo until someone realizes it's there.) Then call the Grad Office and tell them it is there, and cross your fingers.

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The reason for the two different methods of registering at UAB has to do with money. If you are already enrolled in three courses at UA, it is the administration's position that you should not have to pay for a fourth course. If you are taking only one or two courses, you must pay for your UAB course.

### CONTACT LIST

**UA OFFICE OF ACADEMIC RECORDS**

Tonja Bonner, Records Associate.....8-8186

**UA GRADUATE SCHOOL**

Beth Yarbrough, Registrar.....8-5921

**UAB GRADUATE SCHOOL**

Julie Bryant, Director of Graduate

School Operations 934-0029

Grad School, general number 934-8227

HUC 511, 1530 3<sup>rd</sup> Ave. South 934-8227

fax: 996-2285

UAB Registrar's Office 934-8112

Also in the Hill Bldg. 2<sup>nd</sup> floor 934-8112

Fax 975-6069

**UA ART DEPARTMENT** 8-5967

UAB Dept. of Art 934-4941

Fax 975-6639

UAB Directory: Electronic Phonebook

<http://main.uab.edu/show.asp?durki=3558>

## UAB'S ART HISTORY DEPARTMENT INFORMATION SHEET

**Department Contact Info:**

P // 205.975.6267

F // 205.975.2836

**MAILING ADDRESS**

Abroms-Engel Institute for the Visual Arts  
1221 10th Avenue South  
Birmingham, AL 35294-1264

**DEPT. WEB SITE**

<http://www.uab.edu/cas/art/>

<http://www.uab.edu/cas/art/contact>

**UAB ARH FACULTY 2004**

**Jessica Dallow, Associate Professor,**  
Contemporary, American and African-American Art.  
M.A., Ph.D., University of North Carolina, Chapel Hill  
Areas of specialization: 19th-21st century art and  
critical theory with a particular focus on issues of race  
and gender, artist families, the contemporary  
grotesque, and women's scrapbooks.  
jdallow@uab.edu

**Katherine A. McIver, Professor,** Renaissance and  
Baroque Art  
M.A., Ph.D., University of California, Santa Barbara

SLIDE LIBRARY  
Patricia Cospér  
Visual Resources Curator  
901 13th Street South, Room 238  
J2 (205) 934-8975

Areas of specialization: Renaissance and Baroque Art, women as patrons of the arts, Gender Studies.  
mciver@uab.edu

**Heather McPherson, Professor**, Eighteenth, Nineteenth-, and Twentieth-Century Art. M.A., Université de Paris/Sorbonne, Ph.D., University of Washington. Areas of specialization: Contemporary art and criticism, with a particular interest in portraiture. hmcphers@uab.edu

**Cathleen Cummings, Assistant Professor**, Asian Art History  
M. A., University of London and Ohio State University. Areas of specialization: Art of India/South Asia, and the Himalayas. cathleen@uab.edu  
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### ***3. For Graduate Teaching Assistants***

Here are some questions by and answers for instructors of ARH 252-253. There is more information at the *The Faculty Handbook*, particularly in Chap.5-Faculty and Student Instructional Guidelines. The Art History faculty and instructors will meet twice a semester to discuss any areas relating to teaching. As policies change and procedures and strategies evolve, we will update this handout. There are also **Suggestions** sprinkled throughout this handout, which may help.

**Is there a guidebook or handout specifically for TAs/instructors? Do TAs/instructors follow the same guidelines as ‘full-blown’ faculty? Are there workshops I can attend to help me with all of this?**

The Graduate School page for Current Students  
<http://graduate.ua.edu/students.html>

Scroll down the page to *Graduate Assistants* for more help, including a GTA guide:  
<http://graduate.ua.edu/publications/ga/>  
In it you will find, among other things, information on the graduate student workshop: <http://graduate.ua.edu/publications/ga/gta.html#workshop>

All this was found by merely searching the UA website for “teaching assistants” and “attendance policy” (via Google). There is much more information out there.

#### **REQUIREMENTS for Teaching Assistants**

Much of this information can be found in the faculty handbook, chapter five (noted above). Quotes from it are in italics below.

**The Syllabus.** A good way to start to write a syllabus is to use other instructors' syllabi as a guide for yours. Write a draft and ask one or more experienced instructors to read it over and give you suggestions. The syllabus must contain:

- **Course description** –  
*For example:*  
**ARH 252 Survey of Art I** – Study of major examples of painting, sculpture, and architecture from the prehistoric through the medieval periods.  
**ARH 253 Survey of Art II** – Study of major examples of painting, sculpture, and architecture from the Renaissance through the modern periods.
- **Objectives** - are best stated in the form of “student learning outcomes,” i.e., what students should be able to know and do at the end of the course. One suggestion: A “Student Learning Outcomes” section of a syllabus with a statement such as, “At the conclusion of the course, students should be able to...”
- **Outline of topics covered during the semester.** This should be a week-by-week list of chapters or pages to be covered.
- **Attendance policy - Planned number and timing of major exams and assignments.** General guidelines (below) are set by the department. You should take your inspiration from this, write a policy and incorporate it into your syllabus. The following is a policy statement written by members of the art department:

*From the art history faculty we adopted the following attendance policy:*

*Fall and Spring Semesters:*

*Regular attendance is required in all art history courses.*  
*Failure to attend class for any reason (this includes “excused” cuts) will be counted in total class absences. Excessive absences will result in the following penalties:*

*Classes meeting MWF (three days a week): maximum 5 cuts.*  
*The final grade will be lowered  $\frac{1}{3}$  (some say  $\frac{1}{2}$ ) of a letter grade for each cut over this number.*

*Classes meeting T/Th (two days a week): maximum 3 or 4 cuts.*  
*The final grade will be lowered  $\frac{1}{3}$  (some say  $\frac{1}{2}$ ) of a letter grade for each cut over this number.*

*No policy yet for Interim, Summers I and II.*

**“Attendance Policies for Art Studio Foundations Courses and Art History FA Designated Courses,”** dated Jan. 3, 2002:

- ❑ **Grading policy.** Work out a point system, whether complex or simple, for yourself and your students.
- ❑ **Policy for making up missed course work (including exams).**  
**Suggestion:** Some instructors give make-up tests only at the end of the semester. Some require an excuse in writing to make up a test.
- ❑ **Required texts and other course material** - The text for ARH 252 is *Gardner's Art Through the Ages - The Western Perspective*, Volume 1, 11<sup>th</sup> edition, ISBN: 0534610935. The Text for ARH 253 is *Gardner's Art Through the Ages - The Western Perspective.*, Volume 2, 11<sup>th</sup> edition, ISBN: 0534610943, hereafter known as Gardner's Lite I and II.
- ❑ **Disability Access Statement** - "To request disability accommodations, please contact Disability Services (ODS), 220 Research Drive, Box 870304, (348-4285). After initial arrangements are made with ODS, and contact your professor." For more info: <http://ods.ua.edu/>.
- ❑ **Academic Misconduct Policy** – "Academic honesty is expected of all students. Any student who acts otherwise will be assigned a grade of F for the course."

**More on syllabus requirements:**

*IV. Course Requirements and Textbooks*

<http://facultysenate.ua.edu/handbook/chapter-5.html#iv>

**A. Accurate Course Descriptions and Syllabi**

*Faculty members are required at the beginning of each course to provide their students with an accurate syllabus. Items to be covered in the course syllabus include: prerequisites, course description, objectives, outline of topics covered during the semester, attendance policy, the planned number and timing of major examinations and assignments, grading policy, the policy for making up missed course work (including examinations), and required texts and other course material. Students will be given timely notice of any changes in the syllabus. Any special considerations (e.g., opportunities to earn extra credit) offered to a student shall be available to all students in the class.*

*Faculty members must provide the departmental chairperson with a current syllabus for each course they teach. The chairperson is responsible for maintaining a file of current course syllabi, for monitoring the syllabi with regard to the above requirements, and for ensuring that the official course descriptions published in University catalogs agree with the syllabi and give an adequate summary of the material to be covered and the prerequisites and co-requisites needed to complete the course successfully.*

**B. Textbooks**

*Individual academic units have differing processes for selecting textbooks. The books selected must be reported on the textbook information forms supplied by the University.*

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## GRADING

**How do I find out when mid-terms, exams and other dates and deadlines should be scheduled? How do I get an official calendar for the year?**

*The University calendar is established annually by the Records Office after consultation with the Planning and Operations Committee of the Faculty Senate. The calendar includes information about the drop-add periods and dates for paying fees and for deferred examinations. The Records Office publishes a final examination schedule, which appears in both the Schedule of Classes and in announcements sent directly to faculty members prior to each final examination period. <http://www.ua.edu/academic/facsen/handbook/chapter-5.html#vi>*

### **What is the procedure to follow when a student disputes a grade?**

Listen to the student. Refigure the test score; listen to the student's concerns. If you have continued problems, seek advice and assistance from the department chair. For more information, see the faculty senate handbook on Academic Grievance Procedures: <http://facultysenate.ua.edu/handbook/append-d.html>.

**Grade books** are available from Mary Brown in the Art Office. Instructors are required to keep grade books and hand them over to the department if/when they leave the University of Alabama.

### **What about cheating, and what is the Academic Honor Code?**

Besides having students sign the Academic Honor Code pledge, here are some...

**Suggestions** to inhibit cheating:

- ❑ Say directly to students during a test "Keep your eyes on your own paper." If this doesn't stop the behavior, you may ask the student to move.
- ❑ Have between two and four different tests for students in the same class.
- ❑ Ask students not to wear ball caps (turn bill around in cool 21<sup>st</sup>-century fashion) or anything that restricts the instructor's vision of the students' eyes during the test.

#### ***D. Academic Honor Code***

All students in attendance at The University of Alabama are expected to be honorable and to observe standards of conduct appropriate to a community of scholars. The University of Alabama expects from its students a higher standard of conduct than the minimum required to avoid discipline. At the beginning of each semester and on examinations and projects, the professor, department, or division may require that each student sign the following Academic Honor Pledge: "I promise or affirm that I will not at any time be involved with cheating, plagiarism, fabrication, or misrepresentation while enrolled as a student at The University of Alabama. I have read the Academic Honor Code, which explains disciplinary procedure resulting from the aforementioned. I understand that

violation of this code will result in penalties as severe as indefinite suspension from the University."

**Make-up Exams:** Garland 307 (directly above the Slide Room) is available for consultations with your students, make-up exams, and as a work room between classes.

**Posting Grades:**

"A faculty member who chooses to post grades must do so in a way that maintains student confidentiality as required by the Family Rights and Privacy Act of 1974. **Grades cannot be posted by social security number or in a list that is in alphabetical order;** rather, the faculty member or department must devise a unique code for each student and must ensure its confidentiality." <http://www.ua.edu/academic/facsen/handbook/chapter-5.html#iv>

**Students with disabilities:** See syllabus requirements above. Students who have disabilities should go to the Disabilities Office and bring a form to class ... Many students who have not taken an art history class, may not have any idea what the class is like. It's a good idea to talk to the student and find out what his or her needs are...

**Reserved reading:** Reserved reading for ARH 252 and 253 is not as common as it is in the upper level courses. Instructors have sometimes put materials on reserve that students could use for extra credit points. There are new forms and instructions in the library at many of the computer terminals, and available at the checkout desk. This site – **Welcome Faculty and GTAs** - has lots to help you: <http://www.lib.ua.edu/welcome/faculty.htm>

**Setting your office hours:** Garland 307 is available for office hours. You may also want to set up an email listserv for your class. Information on how to do that is available from the Art Office.

*All faculty members must maintain regular and reasonably convenient office hours to answer questions from students and to advise students. In addition, faculty members are expected to schedule individual appointments as needed. The schedule of office hours must be posted and must be available in the departmental/program office.*

**What do I do when I need to miss a class I am teaching?** Theoretically you should miss no classes. Please make arrangements for days that you know about ahead of time. If you are sick, you should call the Art Office (348-5967) as soon as possible so that students can be notified. It is also possible to use your listserv to let students know when you are not able to attend.

*Faculty members are expected to conduct their classes as scheduled. A faculty member normally must receive prior approval from the department chairperson before missing or rescheduling classes. The faculty member must arrange for a suitable substitute for missed classroom time and must discuss such arrangements with the department chairperson to ensure that the plan is acceptable.*



**Information on Sexual Harrassment:**

<http://www.ua.edu/academic/facsen/handbook/append-i.html>

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**TEACHING TOOLS AND COURSE CONTENT**

Where can I get help writing lesson plans? Are there teaching aids and help BESIDES Gardner's stuff? Gardner's publishes lesson plans and a test bank. Come to the Slide Room for more information about these.

**Suggestions**

Some instructors have found the following texts useful along with Gardner's: *Art History*, Volumes I & II, Marilyn Stokstad, 1995 and a newer edition (and an even newer edition coming out after 2005).

*Art Across Time*, Volume I & II, Laurie Schneider Adams, 1999. Slides are available of several of the graphics from Adams, volume I.

Various volumes and editions of these and other books are available to look at and use in the Slide Room.

**What image resources are available?**

There are "pre-made" Powerpoint slide shows for all chapters of Gardner's volumes I and II. Please contact the Visual Resources Curator for all your image needs: 348-1893, 205 Garland Hall, [rachel.dobson@ua.edu](mailto:rachel.dobson@ua.edu); IRC hours are usually M-F, 8-12 and 1-4:45, but you should email or call before you come.

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## **4. Fulfilling Requirements for the Master's Degree in Art History**

**Master of Arts Degree in Art History – Quick Rundown**

The Master of Arts degree program is a joint program between UA and UAB. 24 credit hours in art history are required. You will focus studies in two areas (choose from South and Southeast Asian, East Asian, Renaissance, Baroque, Nineteenth Century, and Twentieth Century/ Contemporary). ARH 550 (Literature of Art) is also required and is taught each semester at one of the campuses. If you are registered at the UA, you must take at least six hours in art history at UAB.

In addition, you must pass the reading proficiency exam in French, German or another approved language (FR 501-502; GN 503-504). You must pass a comprehensive exam prepared and read by the joint faculty before work can begin on the thesis. Your degree must be completed within six years to avoid loss of graduate credit for completed coursework.



Consult with your graduate advisor or a faculty member on choosing your thesis committee, developing your thesis proposal and writing your thesis. Use the “Student Guide to Preparing Electronic Theses and Dissertations”

<http://graduate.ua.edu/etd/manual/index.html> and go to <http://graduate.ua.edu/etd/> for more information

Consult the Graduate Catalog, available from the Graduate Office (first floor, to the left as you walk in, Rose Administration) or <http://graduate.ua.edu/catalog/>.

For more information, go here: [http://web.as.ua.edu/art/site/?page\\_id=896](http://web.as.ua.edu/art/site/?page_id=896)

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## ***5. Professional Development***

There's not much here, so send me your suggestions!

The most thorough website for graduate students I have found so far is this one: <http://members.efn.org/~acd/resources.html> , edited by Adrienne DeAngelis.

### **PROFESSIONAL ORGANIZATIONS**

There are organizations devoted to different areas and aspects of art history that hold conferences, publish journals, etc., are a place to network, and for job-hunting later. A good place to start is:

*College Art Association*

<http://www.collegeart.org/>

*Southeastern College Art Conference (SECAC)*

<http://alpha.furman.edu/secac/>

### **INTERNSHIPS**

Warner Westervelt Museum (ask Dr. Robert Mellown)

Birmingham Museum of Art

### **JOB HUNTING**

*American Association of Museum Employment Resources Online*

<http://www.aam-us.org/aviso/index.cfm>

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**A LITTLE HELP WITH SOURCE CITATION**

An Addendum to the ARH Graduate Student Handbook Section One

**“Your goal is to write an argument persuasive to all interested readers, not just to your instructor.”**

—The Harvard University Writing With Sources:  
A Guide for Harvard Students

1. [When to Footnote](#)
2. [Turabian Online](#)
3. [Sample Citations](#)
4. [Other Sources](#)

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The UA Art History faculty has agreed that *A Manual for Writers of Term Papers, Theses, and Dissertations* by Kate L. Turabian, 6<sup>th</sup> edition, (Turabian) is the style students will use in writing, and for citing sources in their research papers. Graduate students in art history should use Turabian for their thesis unless their thesis advisor approves a change in style.

This addendum to the Grad Student Handbook is to assist students in their quest for academic correctness. These tips and websites are only a small collection of the resources available – not near the last word in style. If you find the “perfect” Turabian style guide website, please send it to me at [rdobson@bama.ua.edu](mailto:rdobson@bama.ua.edu), and share it with your fellow students!

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**1. When to footnote (or cite) your sources:**

From Google search terms: | “when to footnote” style |

The third example below – Harvard’s guidelines – are the most reasonable, with a section on **when not to cite** that defines that slippery term “common knowledge.”

**Quotations from web sources:**

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This is on the very strict side...

**From American University - Writing Support Handout**

<http://www.american.edu/ocl/asc/writingsupport/citing%20sources.htm> (Accessed 8/22/2004)

**Citing Sources**

American academic ethical writing standards require that writers be credited for their work and their writing. As such, any information obtained from an outside source must

be cited. A citation may come in the form of a footnote, endnote or parenthetical citation. The following handout illustrates what should be cited as well as how citations are created.

***What should be cited?***

- Every quotation;
- Every paraphrase;
- Every reference you make, even when you do not quote or paraphrase (e.g., “Smith notes that...”) and,
- Every idea and all information unique to a single source.

You must cite all ideas, opinions, facts, data, words, and phrases that you quote or paraphrase from any source (written, electronic, audio, visual, etc).

You must cite each sentence containing information you quote or paraphrase. Even if two or more consecutive sentences contain information from the same source, each sentence must be cited with a footnote, endnote, or parenthetical reference. Depending on the documentation style you use, you may be able to shorten identical consecutive references with either an abbreviated form of the original citation or the word “ibid.” Check the appropriate documentation style manual for instructions on identical consecutive citations.

<http://www.american.edu/ocl/asc/writingsupport/citing%20sources.htm> (Accessed 8/22/2004)

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**From “*Bova’s Writing Page*,” Dickinson College, Carlisle PA**

“If in doubt, footnote. It may help you in deciding when to footnote to keep in mind that the purposes of footnotes are to tell the reader where you found your information **and** to avoid taking credit for the work of others.”

<http://www.dickinson.edu/~bova/write.html> (Accessed 8/22/2004)

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**Excerpted from The Harvard University *Writing With Sources: A Guide for Harvard Students*:**

**Do Cite:**

**(a) Whenever you use factual information or data** you found in a source, so your reader knows who gathered the information and where to find its original form. (But see “common knowledge,” section 2.2b [quoted below].)



From <http://www.fas.harvard.edu/%7Eexpos/sources/chap2.html#2.2b> (Accessed 8/22/2005; 11/20/2009 no longer in existence, but some useful links in its place)

If you find yourself citing sources for almost everything in your paper, or for entire paragraphs, you are probably giving too much rehash of other people's ideas and need to generate more ideas of your own. But you may also be citing when you don't need to, as on the following occasions:

**(a) When the source and page-location of the relevant passage are obvious** from a citation earlier in your own paragraph. If you refer to the same page in your source for many sentences in a row, you don't need to cite the source again until you refer to a different page in it or start a new paragraph of your paper (as the student in Chapter 1 doesn't give a page reference for lines 11-14). Note, however, that your language needs constantly to make clear where you are drawing on a source, not giving your own ideas, by using phrasing like "Aristotle further observes that ...." It isn't enough, when your paragraph draws repeatedly on a source, simply to give a single citation at the start or end of that paragraph, unless you write each sentence to preclude ambiguity about where the words, ideas, or information come from.

**(b) When dealing with "common knowledge," knowledge that is familiar or easily available** in many different sources (including encyclopedias, dictionaries, basic textbooks) and isn't arguable or based on a particular interpretation. The date of the Stock Market Crash, the distance to Saturn, the structure of the American congress, the date of birth of the discoverer of DNA: this is commonly available knowledge. In the paper excerpted on pp. 4-5, the student doesn't need to cite her passing reference to Freud's notion of "oral fixation" (line 5), or to the fact that gentlemen used to have an after-dinner cigar separate from the ladies (line 32). If she had gone on to say that this after-dinner ritual occurred even in matriarchal societies, an unfamiliar idea, she would have needed to cite a source. Obviously, what counts as "common knowledge" varies from situation to situation; when in doubt, ask, or cite anyway, to be safe. Note that when you draw a great deal of information from a single source, you should cite that source even if the information is common knowledge, since the source (and its particular way of organizing the information) has made a significant contribution to your paper.

**(c) When you draw on ideas or phrases that arose in conversation with a friend, classmate, or Teaching Fellow, including conversation in section and by e-mail or other electronic media.** You should acknowledge help of this kind, however, in a note (see section 2.4 below). Be aware that these people may be themselves using phrases and ideas from their reading or lectures; if you write a paper that depends heavily on an idea you heard in conversation with someone, you should check with that person about the source of the idea. Also be aware that no Teaching Fellow will appreciate your incorporating his or her ideas verbatim into your paper, but will rather expect you to express the ideas in your own way and to develop them.

From <http://www.fas.harvard.edu/%7Eexpos/sources/chap2.html#2.2b> (Accessed 8/22/2005)

See Table of Contents of the

**Writing With Sources: A Guide for Harvard Students**

<http://www.fas.harvard.edu/%7Eexpos/sources/> (11/20/2009 : page no longer in existence, but some useful links in its place)

Google search results for [“when to footnote” style]:

<http://www.google.com/search?sourceid=navclient&ie=UTF-8&q=%22when+to+footnote%22+style+>

**2. TURABIAN ONLINE**

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A page that I found that is recommended by hundreds of institutions for higher learning is “A Brief Citation Guide for Internet Sources in History and the Humanities” by Melvin E. Page in 1996 (<http://www.h-net.org/about/citation/>). His examples don’t conform exactly to Turabian’s indentions, but they show the elements, and their order that should be included in many different forms of online citations, including listserv messages, emails, and other more obscure forms of electronic sources.

However, this was written in 1996 and has not been undated as far as I can tell. One element of citation that Mr. Page does not include is the phrase “Accessed on,” with the date the student found/read the page. This is standard now for electronic sources, in every reputable example I have seen, and sensible too. So, there may be other style changes that have evolved since he wrote the guide.



**Review of STYLE EXAMPLE SHEETS on the Internet**

A style guide for citing electronic sources of all kinds (possibly ALL of them) is Janice R. Walker’s and Todd Taylor’s *The Columbia Guide to Online Style*, 2<sup>nd</sup> ed, 2006. (New York: Columbia University Press).

- The book is available in Gorgas, as well as the Science & Engineering Library Reference section: PN171.F56 W35. It is also available as an electronic resource through the catalog.
- Search **Subject Headings** in the catalog for [Citation of electronic information resources](#).

I found the following googling [Turabian style] with no quotation marks in 2005. I have not checked or updated the information since then. When searching yourself, don’t accept the first page you find. Beware of pages with inconsistencies and typographical errors! Several of these give examples for citing full-text articles retrieved from the internet, and internet sites. Also, indent one inch, which (I think) is the default width for tabs in MSWord.

- Quick guide from Turabian 6<sup>th</sup> ed., and 15<sup>th</sup> ed. of Chicago Manual of Style, with a list of examples of electronic sources. 5-space indentation here. <http://www.lib.usm.edu/research/guides/turabian.html>

bibliographic entry, electronic example:

The American Heart Association. "Warning Signs: Heart Attack, Stroke & Cardiac Arrest Warning Signs." <http://www.americanheart.org/presenter.jhtml?identifier=3053> (accessed 12 November 2003).

- Indentations are three spaces here, which is from Chicago and not from Turabian. There are examples for electronic citations which are different from internet pages.

<http://www.liu.edu/cwis/cwp/library/workshop/cittur.htm>

bibliographic entry, electronic example:

Lynch, Tim. 1996. *DS9 Trials and Tribble-ations review* [on-line]. Peoria, IL: Bradley University; available from <http://www.bradley.edu/campusorg/psiphi/DS9/ep/503r.html>; Internet; accessed 8 October 1997.

- <http://www.nwmissouri.edu/library/citing/turabian.htm>...under Turabian click on Notes/Bibliography. This page distinguishes between Turabian and Chicago, and sorts examples under heading links, but doesn't require the "Accessed on" date, which seems like a necessary addition. 4 spaces for indention.
- <http://www.ithaca.edu/library/course/turabian.html>...click on Non-Periodical Internet Documents, and Periodicals (for full-text electronic docs) This site is simple and clear, with bibliography examples for both internet sites and full-text articles online. 4 spaces for indention.
- <http://library.uww.edu/GUIDES/turacite.htm>...click on Electronic Media. Another clear short guide with adequate examples of online citations. 6 spaces for indention.



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### 3. **BIBLIOGRAPHY & FOOTNOTES**

Some random examples of electronic citations:

<b>BOOKS &amp; ARTICLES</b> accessed online	
<b>B</b>	Author's Last Name, First Name. "Title of Document." <i>Title of Complete Work</i> [if applicable]. Version or File Number [if applicable]. Document date or date of last revision [if different from access date]. Protocol and address, access path or directories (date of access).  <i>from:</i> Walker, Janice R. and Todd Taylor. <i>The Columbia Guide to Online Style</i> . New York: Columbia University Press, 1998.
<b>B</b>	Archdiocese of Armagh. "Mellifont Old Cistercian Abbey."

	< <a href="http://www.armagharchdiocese.org/html/Shrines_Mellifont%20Old%20Cistercian%20Abbey%20(Tullyallen).htm">http://www.armagharchdiocese.org/html/Shrines_Mellifont%20Old%20Cistercian%20Abbey%20(Tullyallen).htm</a> >. Copyright 2001. (Accessed 19 January 2005).
N	<sup>1</sup> Archdiocese of Armagh, “Mellifont Old Cistercian Abbey,” < <a href="http://www.armagharchdiocese.org/html/Shrines_Mellifont%20Old%20Cistercian%20Abbey%20(Tullyallen).htm">http://www.armagharchdiocese.org/html/Shrines_Mellifont%20Old%20Cistercian%20Abbey%20(Tullyallen).htm</a> >, (Accessed 19 January 2005).
B	Amado, Ramón Ruiz. “Diocese of Mondoñedo.” <i>Catholic Encyclopedia Online</i> . 1908; website updated 3 November 2004. < <a href="http://www.newadvent.org/cathen/10477a.htm">http://www.newadvent.org/cathen/10477a.htm</a> >. (Accessed 8 February 2005).
N	<sup>1</sup> Ramón Ruiz Amado, “Diocese of Mondoñedo,” <i>Catholic Encyclopedia Online</i> , 1908, website updated 3 November 2004, < <a href="http://www.newadvent.org/cathen/10477a.htm">http://www.newadvent.org/cathen/10477a.htm</a> > (Accessed 8 February 2005).

	<b>ARTICLE FROM A PROCEEDINGS, ACCESSED ON-LINE, that happens to have a volume number like a periodical (not from an electronic journal).</b>
B	Calkins, Robert G. “Sacred Image and Illusion in Late Flemish Manuscripts.” In <i>Essays in Medieval Studies: Proceedings of the Illinois Medieval Association</i> , Vol. 6 (1989), 1-18. < <a href="http://www.luc.edu/publications/medieval/vol6/calkins.html">http://www.luc.edu/publications/medieval/vol6/calkins.html</a> > (Accessed 24 December 2004).
N	<sup>1</sup> Robert G. Calkins, “Sacred Image and Illusion in Late Flemish Manuscripts” in <i>Essays in Medieval Studies: Proceedings of the Illinois Medieval Association</i> , Vol. 6 (1989): 1-18, < <a href="http://www.luc.edu/publications/medieval/vol6/calkins.html">http://www.luc.edu/publications/medieval/vol6/calkins.html</a> > (Accessed 24 December 2004).

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#### 4. **Other Sources**

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*Electronic Styles: A Handbook for Citing Electronic Information*, by Xia Li and Nancy B. Crane (Medford, N.J.: Information Today, 1996).

Location: Business Library Reference

Call Number: PN171.F56 L5 1996

There are many, many books on style on the shelf in Gorgas, and several other libraries, at LB2369.