Pitt State Pathway
(Undergraduate Course Numbers through 699)

Please check only one:
- Course is currently a “General Education” course
- Course is listed in the current catalog, but is NOT a “General Education” course
- New course that is NOT listed in the current catalog and has NOT been legislated through PSU Faculty Senate and/or KBOR

A. Submission date: December 18, 2018

B. Department: ART

C. College: Arts and Sciences
   If two or more Colleges, please indicate which Colleges will be involved in teaching the course:
   Click or tap here to enter text.

D. Name of faculty member on record for the course (may be Coordinating Professor or Chair):
   Dr. Li-Lin Tseng
   (As faculty of record, I verify all sections agree to address the Core or Essential Studies Element and corresponding Learning Outcome as indicated below.)

E. Course prefix: ART

F. Course number: 288

G. Credit hours: 3

H. Title of course: Introduction to Art History I
   Is this a change in the title of the course? No
   (If "Yes," a Revision to Course form will need to be completed and uploaded to the Preliminary Briefcase and will go through the legislation process.)

I. Will this course require a new course description? No
   (If "Yes," please insert new course description here. A Revision of Course form will need to be completed and uploaded to the Preliminary Briefcase and will go through the legislation process)
   Click or tap here to enter text.

J. Does this course include a co-requisite laboratory course? No
   If "Yes", please provide the co-requisite course name and number:
   Click or tap here to enter text.

K. Will this course be available on-line: No
   If "Yes", please provide a detailed explanation:

L. Semester(s) course will be offered (choose all that apply): Fall only

M. Prerequisite(s): None

N. Co-requisite(s) —other than lab course named above: None
0. Select the Pitt State Pathway Core Element or Essential Studies Element based on the identified Learning Outcome to be covered in the course (choose only one set):
(Refer to definitions, hierarchy, and rubrics in the Pitt State Pathway document)

- Communication
  - Written Communication
    - Students will communicate effectively.

- Communication
  - Verbal Communication
    - Students will communicate effectively.

- Quantitative/Analytic Methods and Scientific Literacy
  - Quantitative/Analytic Methods
    - Students will analyze data logically.

- Global Understanding and Civic Engagement
  - Human Experience within a Global Context
    - Students will explore global systems conscientiously.

- Global Understanding and Civic Engagement
  - Human Systems within a Global Context
    - Students will explore global systems conscientiously.

- Global Understanding and Civic Engagement
  - Natural World within a Global Context
    - Students will explore global systems conscientiously.

- Personal and Professional Behavior
  - Wellness Strategies
    - Students will model productive behaviors purposefully.

P. Will the course address a Companion Element? Yes
(Refer to definitions, hierarchy, and rubrics in the Pitt State Pathway document.)

If “Yes,” please select one: Non-verbal and Creative Expression

Q. What is the highest anticipated level of student achievement for the stated learning outcome(s) common across all sections of the course? Note: Sample assessment strategies will be submitted on the representative syllabus. Milestone II
(Refer to definitions, hierarchy, and rubrics in the Pitt State Pathway document.)

R. Please submit course syllabus as an attachment, highlighting the following items: course objectives related to Learning Outcome(s), assessment strategies (e.g. exams, course project, etc.), and assessment tool(s) to be used to measure student achievement.
Legislative Process
Authorization and Notification Signatures
(Electronic signatures accepted)

Department Chairperson

[Signature]

Department Chairperson Signature

Approved ☑
Not Approved ☐

12/13/13
Date

Faculty Senate General Education Committee

[Signature]

Faculty Senate General Education Chairperson Signature

Approved ☐
Not Approved ☐

[Signature]

Date

Faculty Senate

[Signature]

Faculty Senate Recording Secretary Signature

Approved ☐
Not Approved ☐

[Signature]

Date

Note: Each College curriculum representative will notify their respective College and Department(s) of the completion of the approval process.

*Originating Department: Please complete the entire form, acquire the Chairperson's signature, and save as PSP.ABC123.Form. Save the syllabus to be attached as PSP.ABC123.Syll. Email the completed form and attachments to psupathway@pittstate.edu.

Naming convention: PSP.ABC123.Form
PSP = Pitt State Pathway.
ABC123 = Course abbreviation and number
ART 288 SYLLABUS

DEPARTMENT OF ART
College of Arts and Sciences
Pittsburg State University
Fall 2018

Course Number: Art 288
Title: Introduction to Art History I
Credit Hours: 3
Class: 103 Porter Hall, M.W.F.: 12:00 – 12:50 p.m.
Office hours: M.W.: 11:00-11:50 a.m.; 1:00-3:00 p.m.
F: 11:00-11:50 a.m.; 1:00-4:00 p.m.
E-mail (the best way to reach me): Itseng@pittstate.edu

Professor: Dr. Li-Lin Tseng
Office: 104 Porter Hall
Office Phone: 620-235-4308

Please take note of the following information as well as the regulations. They have been established for prior versions of the course and remain in effect.

I. Course Description:
The history of Western art from Paleolithic times through the late Gothic. Contributions of various cultures to Western civilization. Emphasis on social context and parallels between visual arts, music, literature, and the history of ideas. Writing to learn. Fall only.

General Education: This course counts toward the requirements in General Education for your degree program. General Education is an important part of your educational program at Pittsburg State University that has been designed to implement the following philosophy.

Philosophy of General Education: General education is the study of humans in their global setting. The general education curriculum, therefore, acts as the heart of a university education by developing the capacities that typify the educated person and providing a basis for life-long learning and intellectual, ethical, and aesthetic fulfillment. General Education examines the world around us and fosters an understanding of our place in the universe. General Education celebrates the creative capacities of humankind and helps to preserve and transmit to future generations the values, knowledge, wisdom, and sense of history that are our cultural heritage.

Goals of General Education for this Course: This course will help you to accomplish several of the Goals and Objectives of General Education, including the development of your ability to apply the principles of effective oral communication either in group or individual presentations (I.1), apply the principles of effective writing and other forms of communication (I.2), articulate a problem and develop a logical and reasonable response to it using appropriate sources (II.2), and demonstrate your ability to analyze and synthesize information (II.4), recognize the value of diverse cultural, national, and ethnic backgrounds (III.1), demonstrate an understanding of the relationships among gender, race, and class within and across cultures (III.3).

However, a special emphasis of this course is to help you to fulfill the following objectives for social issues (IV.ii, 1.3), aesthetics (IV. vi 1-3), and comprehensive knowledge (IV. vii, 1-2).

Upon successful completion of this course, you will be able to:

1. Demonstrate an understanding of contemporary social issues.
2. Demonstrate an understanding of cultural diversity within the United States and in the world at large.
3. Demonstrate an understanding of the creative processes, both practical and theoretical, and their relationship to an audience or viewers.
4. Make informed critical responses when exposed to artistic endeavors.
5. Understand the relationship between the arts and society in a multicultural environment.
6. Demonstrate an understanding of the dynamic interrelationship among economic, political, cultural, social, aesthetic, and technological issues and systems.
7. Demonstrate an understanding of how economic, political, cultural, social, aesthetic, and technological issues and systems drive environmental change.

II. Purposes:
The primary goal of this course is to enable students to understand art history within a chronological format through
the study of art objects, primary/secondary sources and visual aids. Emphasis will be placed on social, political and historical contexts of the production of art objects within a multi-cultural and inter-disciplinary approach.

III. Course Objectives: *
This course will meet the Pitt State Pathway Essential Studies Elements for Global Understanding and Civic Engagement: Human Experience within a Global Context. 
Students will explore global systems conscientiously. This course addresses the Companion Element: Non-verbal and Creative Expression.

Upon completion of the course the student will be able to:
A. Describe, explain and discuss ways the visual arts function within various societies across time and place (3A, 3B, 3C).
B. Explain ways economic, social, political, historical, and cultural actions and values relate to art history occurrences (3A, 3B, 3C).
C. Discuss and/or illustrate ways various cultures have contributed to world art achievements and forms (3A, 3B, 3C).
D. Point out and explain ways design components and concepts function in art objects across times and cultures (2A, 2B).
E. Describe, explain and/or illustrate features that distinguish various styles by major periods, cultural traditions, and artistic qualities (e.g. elements and principles of design, media, form and content, subject and technique) (2A, 3B, 3C).
F. Discuss various styles by major periods, cultural traditions, and artistic qualities, relating them to contemporaneous or associated achievements such as literature and music (3A).
G. Describe, discuss and utilize various aesthetic theories and criticism criteria for judging art (5A, 5B).
H. Freely and creatively interpret historical and contemporary art in oral, written, and visual forms (2D).
I. Research and present art history lessons to peers (6D, 6F).

*The letters and numbers in parentheses indicate the Kansas State Competency to which the course objective is related.

IV. Textbooks:
A number of assigned readings can be found on Canvas.

V. Teaching Strategies:
A. Slide lectures and class discussions.
B. Readings in the textbooks.
C. Student notebook and a six-page research paper about an artist and his or her work.

VI. Content:
A. Art terms and applications.
B. Art forms and classifications.
C. Multi-cultural and inter-disciplinary art history, Ancient through Gothic.

In the Western tradition, art has been conceived of as a manifestation of large, sweeping historical forces which privilege European art objects. This course, with its emphasis on the Western canon and employment of a linear, chronological structure, continues this nineteenth-century tradition which highlights stylistic period changes and thus provides students with valuable visual and conceptual skills. However, so-called new art historians of the late twentieth century seek to transform the survey of art into a world survey that foregrounds the complex relationships between art, its makers and users. “Western Art History” takes a critical approach that questions the canon, the traditional hierarchy of the arts and the distinction between “fine” and “utilitarian” art. Conflicts within the discipline of art history will be introduced exposing the student to the actual debate and disagreement that make up the scholarly process.

VII. Assessment/Evaluation:
1) **Notebook:** Purchase a spiral-bound, 8 X 10 notebook and bring it to class every day. You will have 5 minutes at the end of selected class periods to record your impressions of the class and to respond to a question from that day’s lecture or discussion. In addition, you will use your notebook outside of class. Every week, you are required to analyze three images selected from your textbook by Marilyn Stokstad and Michael W. Cothren. Notebooks will be collected at various, unannounced times during the semester, so keep them current.
2) Research Paper (5 pages): You can select any artist discussed in the assigned readings or in the lectures whose career fits within the chronological and geographical parameters of this class and write about any idea that interests you in that person’s work. You must confine yourself to a single work or a cohesive group of works or a sharply focused theme and write about the works and their meaning; do not write a biography of the artist except as it pertains to a point that you want to make about the meaning of the work.

I expect you to turn in your paper topic (1 page) on Wednesday, 10/2, and your paper proposal (4 pages) on Monday, 10/22. Your proposal should include a thesis statement, a short outline of the paper, and a concise annotated bibliography. The annotated bibliography should include at least two books and two articles published in art history periodicals or scholarly journals. Please do not include the course textbook in your bibliography. Your research paper (5 pages) is due on Monday, 11/26. Your final paper should contain Xerox copies or print-outs of illustrations that you talk about in detail.

Note that a good piece of writing requires a complete organization that is structured around a central idea. Begin your paper with an introduction and a thesis statement (tell your reader what you are going to say and do) and organize your arguments logically and coherently. Please find the grading criteria for the research paper at the end of this syllabus.

Documentation: It is essential to document your sources. Documentation should be according to the system of the Chicago Manual of Style. You are required to use footnotes to document your sources. Below are examples of the proper form for a footnote:


**For more details, please see Sylvan Barnet, “Footnotes and Endnotes (Chicago Manual of Style) in A Short Guide to Writing About Art,” pp. 334-341.

Academic Honesty and Integrity Policy: Please see ARTICLE 30. ACADEMIC MISCONDUCT on page 10 of this syllabus or at the PSU website: http://www.pittstate.edu/audiences/current-students/policies/rights-and-responsibilities/academic-misconduct.dot

***All assignments must be turned in on time. Extensions will be granted only in exceptional circumstances and require advance approval of the instructor. Late papers will be marked down. "Note: In order to pass this course, students must turn in all writing assignments and receive a passing grade on each."

***On page 10 of the course syllabus, please find the Assessment Rubric for all writing assignments.

An Explanation of how and when students will get formative feedback on their writing.
After submitting their papers, within one week, students will receive graded papers with detailed, constructive criticism on their writing. I will also hold special office hours to meet with any student individually and help him or her to further expand or strengthen his or her argument.

3) Exam I, Exam II and Final Exam: Exams will presume that students are familiar with course lectures, discussions and readings. Students will be expected to identify images and discuss their significance within the history of art and the culture of that period. Questions may take a variety of forms, but the basic format of the examinations will be:

A. Slide Identification. Identify artist, title, and date. Analyze or comment on the work in terms of its technique and style, iconography, art-historical significance and/or cultural and sociopolitical meanings.
B. Slide Comparison. Identify two specific works, including artist, title, and date. Write a short essay that compares and contrasts the works. Students will need to analyze the pieces from various perspectives that are discussed in the assigned readings, lectures, and class discussions.
C. Comprehensive Essays (only for the final exam). Write a longer essay that addresses major concerns and critical issues discussed in class and in the assigned readings.
GRADING:
1. Class attendance and participation 10%
2. 3 sets of discussion questions: I (3%), II (3%), III (4%)
3. Notebook I (3%), II (3%), III (4%)
4. Exam I 15%
5. Exam II 15%
6. Final exam 20%
7. Research paper 20%
     (paper topic 2%, paper proposal 3%, final paper 15%)

VIII. Attendance:
Since the lectures do not replicate the readings, most of the information you will be tested on will be offered during class sessions. Therefore, attendance at all lectures is significant. Attendance will be taken daily.

No penalty for the first three absences.
Four absences will lower the final grade by 15%. In other words, 100 points would be reduced to 85, resulting in a final grade of B instead of an A.
Five absences will lower the final grade by 30%. In other words, 100 points would be reduced to 70, resulting in a final grade of C instead of an A.
Six absences will lower the final grade by 45%. In this example the final grade would be 55 which is a failing grade. Therefore, any student who has more than five absences (for any reason) will not pass this course.

IX. Writing to Learn Aspects of Course:
Art History I is designated as a writing intensive course by the University. To fulfill this function, students will be asked to fulfill a number of writing assignments throughout the semester.

Writing to Learn Statement of Intent
A. Notebooks: Students will keep a notebook as described in section VII of the course syllabus. These will be collected periodically and without prior warning for inspection for completeness, format, clarity and quality.
B. Research Paper: All students will compose an original essay about an artist whose career falls within the chronological and geographical parameters of the course. The final paper will be 6 pages (typed, double-spaced) in length. The paper topic must be approved by the instructor.
C. In-class writing assignments: These will be composed in the student notebooks on topics relevant to the course material.

Philosophy of Writing
D. Clear writing promotes clear thinking. Writing about course material is a skill that can be improved with practice. In this class you will be writing often on a variety of assignments. As a result, you will become active learners able to articulate ideas in your own words and from your own perspective.
E. Writing about visual art reinforces visual literacy. We are inundated by a confusing array of visual images from television, Hollywood and advertising. Writing about works of art develops critical thinking skills which can be used to analyze and interpret all visual imagery.

X. Special Needs:
If you have learning disabilities or other problems that make class participation difficult, please let me know as soon as possible. In addition, refer to the PSU Student Handbook where you will find resources for students with special needs.

XI. Concealed Carry Weapons Policy
In this class, students will be asked on a regular basis to participate in activities, such as engaging in group work, using the board, testing without personal properties in close proximity, or performing short skits or role-playing scenarios. These activities may require students to either be separated from their bags or be prepared to keep their bags with them at all times during such activities. Students are encouraged to read the online weapons policy (http://pittstate.edu/docAsset/ca5f2c95-67c7-426d-8da9-b42f5d00a916.pdf) to ensure they understand the requirements related to concealed carry.

XII. Note: This course counts towards the academic component of the IKE Certificate of International Knowledge and Experience. The IKE Certificate may be earned by students in any major. The academic component consists of five courses - two semesters of a foreign language, and
three courses with international content in three different disciplines. To receive the certificate, students must also complete a second component, either by studying abroad, or by participating in co-curricular activities on campus. Completion of the IKE certificate as an undergraduate is noted on a student’s PSU undergraduate transcript, although graduate students may also earn the certificate. To be added to the IKE Canvas group and start tracking your progress towards the certificate, please e-mail your GUS number in a request to ike@pittstate.edu.

--by Alexandria Mott, IKE Assistant

***Please come see me during office hours, or contact me by e-mail, if you have questions about any aspect of this course. I am happy to address queries and concerns.

COURSE SCHEDULE:

WEEK ONE

M 8/20 INTRODUCTION
W 8/22 Chapter One: Prehistoric Art

Reading:
Marilyn Stokstad, Art History, pp. 1-12.
Film Screening and Discussion: The Walls of Lascaux Cave by Jacques Willemont

F 8/24 Chapter One: Prehistoric Art

Reading:
Film Screening and Discussion: Stonehenge

WEEK TWO

M 8/27 Chapter Two: Art of the Ancient Near East

Reading:
Marilyn Stokstad, Art History, pp. 27-40.
Discussion: “The Gilgamesh Epic and Homer” by Gerald K. Gresseth (Canvas)

W 8/29 Chapter Two: Art of the Ancient Near East

Reading:
Marilyn Stokstad, Art History, pp. 40-47.

F 8/31 Reading: Sylvan Barnet, A Short Guide to Writing About Art, pp. 1-36.

WEEK THREE

M 9/3 LABOR DAY: NO CLASS

W 9/5 Chapter Three: Art of Ancient Egypt

Reading:
Marilyn Stokstad, Art History, pp. 49-59.

F 9/7 Chapter Three: Art of Ancient Egypt

Reading:
Marilyn Stokstad, Art History, pp. 59-70.

WEEK FOUR

M 9/10 Chapter Three: Art of Ancient Egypt

W 9/12 Chapter Three: Art of Ancient Egypt

Reading:
Marilyn Stokstad, Art History, pp. 70-79.

F 9/14 Chapter Four: Art of the Aegean

Reading:
Marilyn Stokstad, Art History, pp. 81-92.
Discussion: Sylvan Barnet, "Formal Analysis and Style" in A Short Guide to Writing About Art, 48-68.

WEEK FIVE

M 9/17 Chapter Four: Art of the Aegean

Reading:

W 9/19 Review for Exam I

F 9/21 Study for Exam I

WEEK SIX

M 9/24 Exam I
Written responses to the first set of discussion questions must be completed and posted on Canvas by noon.

W 9/26 Chapter Five: Art of Ancient Greece

Reading:

F 9/28 Chapter Five: Art of Ancient Greece

Reading:
Marilyn Stokstad, Art History, pp. 127-142.

WEEK SEVEN

M 10/1 Chapter Five: Art of Ancient Greece

Reading:

W 10/3 Chapter Five: Art of Ancient Greece

Reading:
Marilyn Stokstad, Art History, pp. 149-155.
The topic for your paper is due.

F 10/5  Chapter Six:  Etruscan and Roman Art

Reading:


WEEK EIGHT

M 10/8  Chapter Six:  Etruscan and Roman Art

Reading:

W 10/10  Chapter Six:  Etruscan and Roman Art

Reading:
Discussion: Alberto Angela, “Entering the Colosseum” and “The Colosseum, Hour of Torment” in *A Day in the Life of Ancient Rome*, pp. 293-322, 253-261 (Canvas).

F 10/12  FALL BREAK: NO CLASS

WEEK NINE

M 10/15  Chapter Six:  Etruscan and Roman Art

Reading:
Marilyn Stokstad, *Art History*, pp. 188-203.

W 10/17  Chapter Six:  Etruscan and Roman Art

Reading:
Marilyn Stokstad, *Art History*, pp. 204-213.

F 10/19  Work on Paper proposal

WEEK TEN

M 10/22  Chapter Seven: Jewish and Early Christian Art

Reading:
Alberto Angela, “Encounter with a Deity” in *A Day in the Life of Ancient Rome*, pp. 119-128 (Canvas).

***Paper proposal (a thesis statement, a short outline of the paper, and a concise annotated bibliography) is due.

W 10/24  Review for Exam II

F 10/26  Exam II
WEEK ELEVEN

M 10/29  Chapter Seven: Jewish and Early Christian Art

Reading:

W 10/31  Chapter Eight: Byzantine Art

Reading:
Film Screening and Discussion: Church of Hagia Sophia

F 11/2  Chapter Eight: Byzantine Art

Reading:
Discussion: Patrick Henry, “What Was Iconoclast Controversy About?”, pp. 16-31. (Canvas)

WEEK TWELVE

M 11/5  Chapter Eleven: Chinese and Korean Art before 1279.

Reading:

Film Screening and Discussion: The Great Wall

W 11/7  Chapter Eleven: Chinese and Korean Art before 1279.

Reading:


Reading:

WEEK THIRTEEN

M 11/12  Chapter Eleven: Chinese and Korean Art before 1279.

Reading:

W 11/14  Chapter Twelve: Japanese Art before 1333
Reading:

F 11/16 Chapter Twelve: Japanese Art before 1333

Reading:

WEEK FOURTEEN

M 11/19 Chapter Twelve: Japanese Art before 1333

Reading:
Marilyn Stokstad, *Art History*, pp. 376-381.

W 11/21 THANKSGIVING BREAK: NO CLASS
F 11/23 THANKSGIVING BREAK: NO CLASS

WEEK FIFTEEN

M 11/26 Chapter Fifteen: Early Medieval Art in Europe

Reading:

***Research paper is due.

W 11/28 Chapter Sixteen: Romanesque Art

Reading:

F 11/30 Chapter Sixteen: Romanesque Art

Reading:

WEEK SIXTEEN

M 12/3 Chapter Seventeen: Gothic of the Twelfth and Thirteenth Centuries

Reading:

W 12/5 Review for Final

F 12/7: Final
Written responses to the third set of discussion questions must be completed and posted on Canvas by noon.

**Grading Criteria for the Research Paper:**
“A” papers demonstrate a sophisticated, original, unified argument or thesis, developed logically and persuasively. They show deep understanding of the texts and provide solid evidence for all arguments. Sentences and paragraphs clearly weave together a coherent structure to support the thesis. Mechanical errors are rare.

“B” papers state a clear thesis and solidly demonstrate good ideas and insights that are perhaps more common and less original than those in “A” papers. Assertions are supported by evidence and logic, although they may be strengthened by further elaboration. Organization and style are of generally high quality marred only by occasional inconsistencies.

“C” papers demonstrate an effort to address the assignment, but suffer from relatively meaningless theses. Insights and ideas are fairly obvious. Logic may falter at times. Misuse of language may begin to interfere with the ability to convey the author’s meaning. Stylistic mechanical errors are more numerous.

“D” papers state only a vague thesis—or no thesis at all. Arguments, and therefore the evidence to support them, are absent, replaced by a crude rehashing of the text or by uninformed personal opinion. This work displays very weak cohesion and organization, and suffers from severe language problems.

“F” papers demonstrate minimal, unacceptable effort. Papers partially or wholly plagiarized, or not turned in, will receive a failing mark and 0 points.

**ARTICLE 30. ACADEMIC MISCONDUCT**

Education at the university level requires intellectual integrity and trust between faculty and students. Professors are obliged to muster their subject and present it as an account of it as possible. For their part, students are obliged to make an honest effort to fulfill both the letter and the spirit of course requirements. Academic dishonesty violates both integrity and trust. It jeopardizes the effectiveness of the educational process and the reliability of publicly reported records of achievement.

Academic dishonesty by a student is defined as untruthful activity associated with course work or grades. It includes, but is not limited to:

- Bribing or receiving unauthorized aid on examinations,
- Giving or receiving unauthorized aid in the preparation of research papers, reports, or assignments.

Instructors are also responsible for ensuring that assignments are submitted as one’s own work. Coping with material directly (i.e., the work of other students, professors, or colleagues) or copying information from print or electronic sources (including the internet) without acknowledging the source of the material is plagiarism. Plagiarism also includes paraphrasing another individual’s ideas or concepts without acknowledging the new work, or contributions. To avoid charges of plagiarism, students should follow the citation directions provided by the instructor and/or department in which the class is offered.

Unless otherwise stated by the instructor, exams, quizzes, and tests are to be individual, and group work, including copying from other students’ papers, is not permitted as presented as an individual’s own work.

The above guidelines do not prejudice group study for exams, sharing of sources for research projects, or students discussing their ideas with other members of the class unless explicitly prohibited by the instructor. Since the violation of academic honesty threatens the heart of the educational process, it is subject to the university’s regulations and sanctions set forth in this section. The Academic Honesty Committee shall constitute itself to hear the case, and the person charged shall be present. The student may be represented by a faculty member, but the student may not bring a person other than a faculty member.

An additional (1) student shall be appointed by the Academic Honesty Committee. The student from both organizations will be appointed at the beginning of the academic year and at the beginning of the Fall semester.

The Academic Honesty Committee will serve as the Academic Honesty Committee Chairperson. If the Vice President of the Faculty Senate is not a member of the Academic Honesty Committee, the Academic Honesty Committee Chairperson is responsible for advising the Provost on cases involving alleged student academic dishonesty.

The committee may impose one or more of the following sanctions on a student:

- Suspension
- Expulsion from the university

The decision made by the Academic Honesty Committee may be appealed to the Provost. The following procedures shall be adhered to:

- Step 1: The student shall submit a written request for hearing to the Academic Honesty Committee. The student exhibits the alleged act(s) of academic dishonesty and sends copies of the request to their department chair and dean. The Chairperson of the Academic Honesty Committee will then convene the committee and inform them of the details of the incident.

- Step 2: The hearing will be conducted in a hearing room, and the student may be accompanied by a legal advisor. The chairperson shall conduct the hearing, and the decision will be based on the evidence presented.

- Step 3: During the hearing, the student shall have the right to confront the evidence and to cross-examine the witnesses. The student shall have the right to have an advisor present.

- Step 4: Within five (5) days of the conclusion of the hearing, the committee will render a written decision concerning the findings, as well as a written verdict which the Provost will impose.

- Step 5: The decision of the Academic Honesty Committee shall be final, and the notice of the imposition of the decision shall be sent to the student and the department chair.

- Step 6: After two (2) years have elapsed, the student may present a written request for a hearing.

The university reserves the right to alter the academic program for any reason. Students are encouraged to contact their academic advisor for more information on this matter.

--This quote is directly taken from the PSU Website at www.pitt.edu/academics/current-students/policies/rights-and-responsibilities/academic-misconduct.doc