

**University of Colorado Denver: College of Arts and Media**  
**FINE2610: ART HISTORY II: RENAISSANCE TO CONTEMPORARY ART**  
**Fall 2017: T/Th 9:30-10:45 (Tivoli 139H: CAM Community Theater)**

**Professor: Dr. Maria Elena Buszek**

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**Helpsite: <http://mariabuszek.com/cu-denver/>**

**[Log in to Canvas for assignments, flash cards, and gradebook](#)**

**Course description:** A lecture course studying global art from the Renaissance to today, including major artists and periods. Through the analysis of these “visual texts,” vocabulary acquisition, exams, and writing assignments, students will demonstrate knowledge of historical developments and an ability to analyze and think critically about the arts using art-historical methodologies. This course satisfies a Humanities Core requirement. (3 credit hours)

**Definition and relevance of the discipline:** Art history, as a discipline of the humanities, studies visual culture as both an integral facet of the human experience and as individual products of specific cultures. Civilizations throughout the world have developed sophisticated methods of creating images and buildings. This course will focus on the formation of the modern idea of the artist through an exploration of the essential institutional and intellectual developments from early modern Europe to the present global art scene. Students will also be expected to understand how artists up to the present emulate, critique, and appropriate the work of the eras that precede them in a way that lends logic to dominant studio practices today. Through discussion and lecture, students will grow to understand these developments along with the diversity of ideas regarding art and creativity. Students will also work on developing skills essential to the practice of art historical research and critical analysis.

**Prerequisites:** Except for BA Art History majors, there are no prerequisites to enroll in this class. For Art History majors, the prerequisite to this class is FINE 2600: Ancient to Medieval Art.

**Core learning outcomes:**

- **Textual analysis:** Visually analyze key examples of art and architecture; verbally analyze the visual arts; distinguish the various philosophical, historical, and/or literary influences on art's history.
- **Interpretive skills:** Improve the ability to approach, discuss, and interpret unfamiliar art; become comfortable at speaking and writing about visual material; develop strengths in expository writing.
- **Context awareness:** Develop familiarity with key visual traditions of Western and non-Western art from the Renaissance to the present; identify principal artists, architects, and historical periods; develop a command of the chronology of art and architecture; identify the cultural, historical, and intellectual influences on art of these eras.
- **Ethical thinking:** Recognize various ethical situations and ideas from history as reflected in visual culture, and think critically about the role of historical and contemporary biases in how “art” is identified and valued.

**Course readings: The required textbook by Marilyn Stokstad and Michael W. Cothren, *Art History, Sixth Edition (2017)*.** Material from the readings will be discussed each day in class, so I expect students to read ahead for each day's lecture; required readings are listed in our course schedule, with specific chapters/pages/titles following each day's lecture theme.

The Auraria Campus Bookstore has several versions of our textbook, but the basic version has the **ISBN # 978-0134475882**. If you are also taking/have taken FINE 2600: Ancient to Medieval Art, or expect to do so, it is likely cheaper to purchase this entire "combined volume" of the textbook. The publisher also publishes this "combined volume" separated into a two-volume set. Our required volume of the textbook is ***Art History, Vol.2, Sixth Edition (2017)***, which has the **ISBN # 978-0134479262**

All these details are included here because, while our textbook is available as both a combined and split-volume edition at the Auraria Campus Bookstore, you may potentially find cheaper prices at online vendors. **Please be careful to order the correct volume and edition according to the above-listed ISBN numbers! Earlier editions, while similar, do not entirely cover the same material.** (Students who choose to order their own copy of the textbook are responsible for obtaining the correct edition; students will not be allowed to "put off" required readings, exams, or assignments because they have obtained an incorrect edition of the book.) Since this sixth edition of the textbook was first released in January 2017, there may be very few used copies to purchase online.

Do know that I a combined volume of our textbook is available to you at the reserves desk in Auraria Library. Do not wait until right before the midterm or final exam to consult these library copies when everyone else also needs to do so, as you will surely find that someone else has beaten you to the volume!

**Course format:** The course will meet twice weekly, during which we will advance through the material principally by means of lectures and visual presentations, but also in-class discussion of crucial artists/events and assigned readings. Assigned readings will be greatly expanded upon in lectures and class discussion. For all these reasons, your attendance, preparation, and participation is essential for the success of the course.

There will be two exams (one midterm and one final), as well as two short writing assignments. My objective is to return all work to you in class approximately 7 to 10 days after its submission.

Please budget up to four hours weekly to work on this course outside the classroom. This time may be spent, for example, on the reading or writing assignments or studying for our exams.

**Assessment:** To attain our learning objectives, our activities will include a combination of lectures, readings, in-class discussions, examinations, and writing/research assignments. Your progress will be measured by the strengths of your performance on examinations, papers, and your preparation for and participation in our in-class discussions. Detailed assessment guidelines are articulated in the examination instructions and/or Canvas rubrics accompanying each graded component.

**Grading:** Your grade will be based on the following:

Short comparison paper	10%
Midterm exam	25%
Short research paper/citation quiz	25%
Final exam	25%
Class participation	15%

Our class' grading scale follows the traditional percentage-to-letter-grade format (on which all coursework, and your final course grade will be based):

94-100%	A
90-93%	A-
87-89%	B+
84-86%	B
80-83%	B-
77-79%	C+
74-76%	C
70-73%	C-
67-69%	D+
64-66%	D
60-63%	D-
0-59%	F

Grades will be posted and weighted all semester, averaged according to the above percentages on our Canvas "gradebook." I will post all grades (including final course grades) to Canvas as I complete each assignment/average, so you may keep track of your course grades in this way as the semester wears on. ([You may also use Canvas' "What-If" function to determine the minimum scores you must obtain in order to pass or fail any given assignment.](#))

PLEASE NOTE that for Visual Arts majors for whom this is a required course, a minimum grade of C/2.0 is required in order to take the next course in the sequence; grades of C- or lower will not fulfill the requirement for Visual Arts students' major-area courses. A student who does not earn a minimum C/2.0 grade in a CAM major course will be required to repeat that course with a C/2.0 or better grade before taking the next course in the sequence/counting the course toward their degree. Please consult a CAM advisor ([CAMadvising@ucdenver.edu](mailto:CAMadvising@ucdenver.edu)) for further clarification.

**Examinations:** Both exams in this class will be based on the following format:

**1) Short answer questions (10 points, 15 minutes):** You will be asked questions pertaining to subjects, issues and changes in art from the periods we've addressed in lectures and our textbook readings. These questions will be answerable with an artist's/author's name, identification or discussion of pertinent terms/concepts, and/or a very short essay.

**2) Slide ID/multiple choice: "Left, Right, Both, Neither" (12 slides, 60 points, 20 minutes):** About 7 to 10 days before each exam I will post to Canvas "flash cards" of key images we have studied since the start of the term or previous exam, which you will be expected to memorize and identify according to the artist, title, and period/movement from which the work comes. On this portion of the exam, you will be shown five pairs of slides from this group. Identify each pair by writing the requested information in the blank (artist, title, and period/movement).

For each pair of artworks, you will also be given four statements. These statements may concern cultural context, historical information, technique and terminology. You will indicate which slide(s) shown—the left slide, right slide, both slides, or neither slide—best illustrate(s) each related statement.

**3) Short essay question (30 points, 40 minutes):** You will be asked to write an essay pertaining to a specific question/series of questions relating to a pair of slides from the Canvas "flash cards" you have memorized. (YOU WILL NEED A GREEN BOOK FOR THE ESSAY PORTION)

After identifying this final slide pair (based on the same criteria as the other Slide IDs), you will be asked to compare and contrast the formal qualities of the images/objects we've studied with one another. The question/s will also ask you to link these examples from visual culture to larger cultural issues. Think about the following as you study for each of your exams, as these questions will help you contextualize the work in ways the exam's prompts require:

- How is it that the education, experiences, and/or patrons of the artist are reflected (or rejected) in his/her artworks?
- While each artist's personal life experience affects his/her work, the broader culture of which the artist is a part is often just as important (if not more so) than the artist's individual history. How does the artwork/building reflect the creative goals, politics, history, economy, religion, literature, criticism, and/or society of the particular area/era from which it comes?
- Does the work reflect or respond to oppositional movements, politics, and/or social issues in another movement or region? Or does it actually mix issues like these that are found in extremes elsewhere?

**BECAUSE EXAMS ARE TIME-BASED AND REQUIRE EXTENSIVE SLIDE IDENTIFICATION, MAKE-UPS WILL ONLY BE GIVEN IN EVENTS RECOGNIZED/WITH REQUIRED DOCUMENTATION ARTICULATED UNDER "EXCUSED ABSENCES" IN THE [Administrative Policy on Student Attendance and Absences](#)!**

**Writing assignments:** Paper assignments will be handed out later in the semester, but both these paper topics will require that you attend an exhibition at a Denver museum, and all writing will be turned in through Canvas. (These change every semester, depending on what is on exhibit in local galleries/museums.) Your research paper requires you learn and apply basic art-historical research skills to think critically about ways the artists and their work relate to the culture from which it came. **Students will have the option (and are ENCOURAGED!) to draft this paper with the professor within 3 days of the paper's due date.** This second paper will be graded on both style and content, based on the rubric available to you on our Canvas site.

All my students will learn to cite their sources according to the (arts-standard) *Chicago Manual of Style* endnote/footnote style. To help you, in advance of the paper due dates, I've devised a brief assignment on the basics of Chicago Style based on [this handy "Chicago-Style cheatsheet"](#) (with excellent links!) and [primer on academic dishonesty](#).

Papers will be submitted to Canvas and automatically submitted to [Turnitin.com](#), a service that helps detect plagiarism by comparing student papers with Turnitin's database and Internet sources. Students who take this course must understand/agree that all required papers may be submitted to Turnitin. While students retain copyright of their original work, papers submitted to Turnitin become part of the Turnitin's reference database for the purposes of detecting plagiarism. Students will also be shown a Turnitin "score" before submitting their final draft to the professor, which will ensure each student's awareness of their overt or accidental plagiarism in the paper they've submitted.

**Cheating and plagiarism:** Students are expected to be honest in both their test taking and paper writing assignments, and cheating and plagiarism are not tolerated. Students are required to observe the Academic Integrity and Discipline policies articulated in the University of Colorado Denver Student Handbook and the [UC Denver Honor Code](#). **Those students who have cheated or plagiarized will receive an automatic "zero" on the exam/project at hand** and be penalized to the fullest extent determined on a case-by-case basis by the College of Arts and Media. Each case submitted for review to the Academic Policies and Curriculum Committee of the College of Arts and Media may also find additional consequences determined by the committee, based on past

evidence of academic dishonesty. [For a deeper understanding of University policies regarding Academic Honesty, please take this useful tutorial/quiz for students on the CU-Denver website!](#)

**Class participation and conduct:** Active participation on the part of each student is essential to the success of this class, and most of the information on which students will be tested comes from our lectures and in-class discussions. Students are also graded on their class attendance and participation, which is worth 15% of students' final grade in this course. Contrary to popular belief, some teachers do *not* necessarily enjoy talking to themselves, and *really* want to hear your thoughts and insights into the material being discussed. (By the way...I am one of those teachers!)

**Dialogue drives my classes, and allows me to shape each one to your interests! So, don't be afraid to speak up! Or freak out!** Some of the best dialogues begin with that one student wiggling out with excitement or frustration. (The late writer [David Foster Wallace's syllabi](#) have a section on "Class Rules for Public Discussion" that is particularly apt—although, unlike him, I will not threaten beat you up outside of class if you break them. [I do, however, tend to share musician Joe Strummer's feelings on the subject.](#))

That said: while I try to foster a comfortable, open classroom situation in which discourse and debate may flourish, students are also expected to conduct themselves in a manner appropriate to a professional and educational setting and demonstrate collegial support of their peers. (For details, see the Code of Student Conduct in the [UC Denver Honor Code](#).) The [Office of Student Conduct and Community Standards](#) will be consulted concerning students demonstrating inappropriate and/or threatening behavior.

**Attendance policy:** Because regular attendance and active participation is essential to succeeding in this class, roll will be taken at the start of each class. Sleeping, eating, text-messaging, using the phone, buying awesome stuff online, chatting or corresponding with a classmate, wearing headphones/earphones, doing homework for another course, and/or regularly leaving or arriving while class is in session does not satisfy the attendance requirement, and if such behavior occurs during our class period the student will be marked absent that day.

**You may take up to FOUR unexcused absences** (based on those recognized as "unexcused" in the [Administrative Policy on Student Attendance and Absences](#)), with no direct effect on your grade. **Upon the FIFTH unexcused absence, the student will automatically receive "zero" points for participation** (which is 15% of one's total grade). Please keep this attendance policy in mind when mulling over your use of my "free" absences—I can assure you that you will be thrilled that you saved up your freebies on the day a broken alarm clock/that change in your work schedule/your life intervenes in an undocumentable way.

[ONLY THOSE ABSENCES RECOGNIZED AS SUCH BY THE ADMINISTRATIVE POLICY ON STUDENT ATTENDANCE AND ABSENCES WILL BE "EXCUSED,"](#) and will not count against your attendance. THESE MUST BE ACCOMPANIED BY REQUIRED DOCUMENTATION OF THE SORT LISTED IN THE ADMINISTRATIVE POLICY, and presented within a reasonable amount of time. (Notes explaining one's illness from three months previous, for example, are not acceptable). I may reject a note as unsatisfactory, and I reserve the right to determine the course of action after being presented with documentation concerning your absence.

If you are absent, you are responsible for contacting a classmate about whatever material you missed. You are also responsible for turning in on time whatever assignments may have been due that day (regardless of whether your absence was excused or unexcused). Remember that it is the student's responsibility to deal with absences as soon as possible!

**Classroom policies:** Please finish your eating, drinking, e-cigs, and phone calls before coming to class. Headphones and earphones are to be taken off and put away, and cell phones, pagers, and other communication devices are to be kept quiet and not used. You may keep communication devices discreetly within your line of sight for the sake of receiving emergency

messages. Laptops may be used to take notes. If I suspect, however, that a laptop computer is being used during class primarily to transmit messages or surf the web, I will implement a “no laptop” policy for the remainder of the semester. Any exceptions to a “no laptop” policy would be based on a documented need established with university officials and me. In other words: **BE PRESENT!** The best art history classes are like a really great dinner party where everyone's in on the conversation. I don't mind if you consult your computer to fact-check something under debate, or find another great example of something to share—but don't be that oblivious person texting under the table or doing your homework for someone else's class in mine!

**Incomplete policy:** When a student has special circumstances that make it impossible to complete course requirements, faculty members have the discretion to award an incomplete grade. INCOMPLETE GRADES ARE NOT AWARDED FOR POOR ACADEMIC PERFORMANCE OR AS A WAY OF EXTENDING ASSIGNMENT DEADLINES. The current College of Arts and Media policy concerning incomplete grades will be followed in this course: to be eligible for an “incomplete” grade (or temporary “I”), students must have successfully completed 75% of the course; have special, verifiable circumstances that preclude the student from attending class and/or completing 25% of the graded assignments; and make formal arrangements with the professor and CAM Advisers to complete missing assignments by the end of the following semester. STUDENTS ARE ALLOWED THE SUBSEQUENT (ONE) SEMESTER TO COMPLETE THE REMAINING REQUIREMENTS AGREED UPON BY THE STUDENT, PROFESSOR AND CAM ADVISERS. IF THIS SEMESTER PASSES WITHOUT THESE REQUIREMENTS SUBMITTED, THE “I” AUTOMATICALLY REVERTS TO AN “F” ON THE STUDENT'S TRANSCRIPT.

**Visual Arts Department content notification:** Art History scholarship and Art Studio practice, along with art teaching and learning, are complex endeavors. They involve the critical exploration of ideas, theories, art-making practices, and art movements, and encompass such things as the human body, sexuality, race, gender, ethnicity, politics, strong language, religions, and cultures. This course may cover one or more of the above categories and each student will be required to be an active participant in all course assignments, discussions, and tests. Given this information, it is the student's obligation to determine whether the course content and requirements conflict with the student's core beliefs. If a student determines that there is a conflict with his or her core beliefs, one of the following actions must be taken prior to the last day to drop a course without penalty: 1) drop the class; 2) meet with the instructor to determine if an accommodation can be made. Faculty will ascertain if an accommodation can be made; however, faculty are not required to grant content accommodations.

#### **Accommodations, resources and services:**

If you need course adaptations or accommodations because of a documented disability, please contact the [Office of Disability Resources and Services](#), at Academic Building 1, Suite 2116, by phone at 303-315-3510, or [disabilityresources@ucdenver.edu](mailto:disabilityresources@ucdenver.edu). This step will ensure that you are properly registered for services. Please work with the counselors as soon as possible, as it is only with the approval of the Office of Disability Resources and Services that I may make accommodations—which I am happy to do whenever possible! However, **it is the student's responsibility to understand [the timelines, policies, and protocols of the Office of Disability Resources and Services](#) BEFORE arrangements can be made for course adaptations/ accommodations.**

**I am also happy to accommodate students' preferred names and gender identities/ pronouns—it's as simple as letting me know on Day One!**

**Art History majors, minors, fans?** All students interested in meeting up with others interested in art history, contemporary art and design, museum studies, and art criticism are encouraged to join the [Art History Student Association](#) Facebook page (simply request to join and the participants will add you). The group organizes meetings, outings, and even campus exhibitions and lectures. Students considering majoring or minoring in Art History are encouraged to speak to the Art History faculty about their interest in the program! Students in the College of Arts and Media may want to consult with a member of the CAM Advising team to find out how close they may already be to fulfilling the major or minor requirements.

[The Writing Center](#) at CU Denver and the Anschutz Medical Campus is a free resource available to all university students who wish to improve as writers. Services include in-person and online one-on-one appointments; an asynchronous Drop Box for graduate students and all students on the Anschutz Medical Campus; workshops on a variety of topics (for example: citation, literature reviews, C.V.s, and more); and downloadable handouts, podcasts, and videos. Professional Writing Consultants will work on any type of writing and any aspect of the writing process, including (but not limited to) idea-generation, organization, thesis development, source usage, and grammar. Students bring in documents ranging from C.V.s. and personal statements to research essays and capstone projects to rhetorical analyses and grant applications. All writing is welcome.

[Learning Resource Center](#) provides individual and group tutoring, Supplemental Instruction (SI), study skills workshops and ESL support.

[Academic Success and Advising Office](#) helps new freshmen and transfer students through academic advising, schedule planning, time management, personal support and referrals to other on-campus resources.

[Center for Identity and Inclusion](#) provides a range of services for underrepresented students-mentoring, tutoring, leadership development and more.

[TRiO Programs/Student Success Services](#): For first-generation and/or low income students – provides advising, peer counseling, peer mentoring, etc.

[The Campus Assessment, Response & Evaluation \(CARE\) Team](#) addresses the health and safety needs of students as well as the campus community. The purpose of the team is to assess whether individuals pose a risk to themselves or others and to intervene when necessary and, more generally, to identify and provide assistance to those in need. The team takes a preventive approach to risk assessment by offering resources, referrals, and support to both the concerning individual and those impacted by their behavior. [Please find more about this excellent campus resource here.](#) (In case of **imminent harm or danger**, immediately call the Auraria Campus Police Department by dialing 911 from any campus phone or 303-556-5000 from any telephone.)

**The CU Denver [Student and Community Counseling Center](#)** provides mental health counseling services to the CU Denver student body as well as the Denver Metro community.

[Veteran Student Services](#) provides advising and administrative services for military veterans.

[The Office of Diversity and Inclusion](#) provides leadership to enhance diversity university-wide and to foster a culture of inclusion.

The [Phoenix Center at Auraria](#) is a tri-institutional office on campus that provides free and confidential services to survivors of sexual assault, relationship violence, and stalking. They serve students, staff, and faculty at all three Auraria institutions and AHEC. 24/7 free and confidential helpline: 303-556-CALL (2255) Main office (for appointments): 303-556-6011 Tivoli 227.

[As a member of the CU-Denver faculty, I am a DESIGNATED TITLE IX REPORTER](#). Under the United States Code of Federal Regulations, Title IX states that, "No person in the United States shall, on the basis of sex, be excluded from participation in, be denied the benefits of, or be subjected to discrimination under any education program or activity receiving Federal financial assistance." (20 USCA § 1681) The University prohibition against any act of sexual misconduct or related retaliation applies to all students, faculty, staff, contractors, patients, volunteers, affiliated entities, and other third parties and applies to conduct that occurs on campus and off-campus conduct, including on-line or electronic conduct as noted in the University policy. I am required to report any potential violations, which may be subject to disciplinary action. The University will consider what appropriate potential actions should be taken.

**CAMPUS CALENDAR:** Please make note of pertinent dates and deadlines for adding/dropping/withdrawing from classes, breaks, and commencement by bookmarking this semester's "[Academic Calendar](#)"! [Special events and celebrations at CU-Denver can be found here.](#)

**Questions? Problems? Frustrations?** These, my friends, are what your professors are here to help you deal with! I place a priority upon making myself (obnoxiously) accessible to students, and do my best to be extremely flexible when it comes to meeting and talking with students who would like help. I am always willing to answer questions, discuss problems, and ease anxiety. WE ARE IN THIS TOGETHER!

## **COURSE SCHEDULE:**

### **AUGUST:**

**22**                    **Overview/Introductions**

**24**                    **Review: Methods in Art History/Catching up to the 14<sup>th</sup> century**

Readings:        Stokstad/Cothren, "Starter Kit" and "Introduction"

**29**                    **Fourteenth Century Art in Europe**

Readings:        Stokstad/Cothren, Chapter 18

**31**                    **Renaissance Art in 15<sup>th</sup>-century Italy**

Readings:        Stokstad/Cothren, Chapter 20

### **SEPTEMBER:**

**5**                    **Italian Renaissance: 15<sup>th</sup> into 16<sup>th</sup> century**

Readings:        Stokstad/Cothren, pp. 644-662

**7**                    **Northern Renaissance in the 15<sup>th</sup> century**

Readings:        Stokstad/Cothren, Chapter 19

**12**                   **Northern Renaissance and Spain in the 16<sup>th</sup> century**

Readings:        Stokstad/Cothren, Chapter 22

**14**                   **The "High Renaissance" and Mannerism**

Readings:        Stokstad/Cothren, pp. 663-689

**19**                   **Italian Baroque in the 17<sup>th</sup> century**

Readings:        Stokstad/Cothren, pp. 725-741

**(FIRST PAPER ASSIGNMENTS DUE TO CANVAS BEFORE CLASS!)**

**21**                   **Dutch Baroque in the 17<sup>th</sup> century**

Readings:        Stokstad/Cothren, pp. 754-769

**26-28**              **Baroque in Flanders, Spain, and France**

Readings:        Stokstad/Cothren, pp. 742-753, 769-781

### **OCTOBER:**

**3-5**                   **Asian Art since the 13<sup>th</sup> century**

Readings:        Stokstad/Cothren, Chapter 24-26

**10**                   **Midterm Exam: Renaissance to Asian Art**

**12**                   **Rococo and Neoclassicism**

Readings:        Stokstad/Cothren, pp. 921-945

**17-19**              **Revolution, Romanticism and Realism**

Readings:        Stokstad/Cothren, pp. 945-979

**24-26**              **Technology, Modernity, and redefining "Realism"**

Readings:        Stokstad/Cothren, pp. 979-1010

**31 Impressionism and Post-Impressionism**

Readings: Stokstad/Cothren, pp. 1011-1029

**NOVEMBER:**

**2 Impressionism/Post-Impressionism, cont'd**

**7 Art of the Americas and Pacific/Oceanic cultures**

Readings: Stokstad/Cothren, Chapters 27-28

**9 Arts of Africa**

Readings: Stokstad/Cothren, Chapter 29

**14-16 Expressionism, Cubism, and "Modernist" art and design**

Readings: Stokstad/Cothren, pp. 1031-1050, 1054-1072

**21-23 NO CLASS: FALL BREAK!**

**28 Dada, Surrealism, and American moderns**

Readings: Stokstad/Cothren, pp.1050-1054, 1072-1088

**(SECOND PAPER ASSIGNMENTS DUE TO CANVAS BEFORE CLASS!)**

**30 Abstract Expressionism and Pop**

Readings: Stokstad/Cothren, pp. 1088-1108

**DECEMBER:**

**5-7 Pop into Postmodernism**

Readings: Stokstad/Cothren, pp. 1109-1151

**11-16 Finals Week: FINAL EXAM: ROCOCO TO CONTEMPORARY ART**

**(Day/time TBA: Finals week schedule announced on AHEC "master calendar" and in-class/on our Canvas calendar)**