



**SENATE COMMITTEE ON CURRICULAR AFFAIRS**  
**COURSE SUBMISSION AND CONSULTATION FORM**

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*Principal Faculty Member(s) Proposing Course*

Name	User ID	College	Department
NICOLE SARA SQUYRES	nss28	Science (SC)	Not Available
Benjamin Andrew	bea9	Arts and Architecture (AA)	Not Available

Academic Home: Science (SC)

Type of Proposal:  Add  Change  Drop

**Course Designation**

(BIOL 145N) The Visual Body

**Course Information**

Cross-Listed Courses:

Prerequisites:

Corequisites:

Concurrents:

Recommended Preparations:

Abbreviated Title: Visual Body  
 Discipline: General Education  
 Course Listing: Inter-Domain

**Special categories for Undergraduate (001-499) courses**

**Foundations**

- Writing/Speaking (GWS)
- Quantification (GQ)

**Knowledge Domains**

- Health & Wellness (GHW)
- Natural Sciences (GN)
- Arts (GA)
- Humanities (GH)
- Social and Behavioral Sciences (GS)

**Additional Designations**

- Bachelor of Arts
- International Cultures (IL)
- United States Cultures (US)
- Honors Course
- Common course number - x94, x95, x96, x97, x99
- Writing Across the Curriculum

**First-Year Engagement Program**

- First-Year Seminar

**Miscellaneous**

Common Course

#### GE Learning Objectives

GenEd Learning Objective: Effective Communication

GenEd Learning Objective: Creative Thinking

GenEd Learning Objective: Crit & Analytical Think

GenEd Learning Objective: Global Learning

GenEd Learning Objective: Integrative Thinking

GenEd Learning Objective: Key Literacies

GenEd Learning Objective: Soc Resp & Ethic Reason

#### Bulletin Listing

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Minimum Credits:	3
Maximum Credits:	3
Repeatable:	NO
Department with Curricular Responsibility:	Biology (UPSC_BIOL)
Effective Semester:	Upon Approval
Travel Component:	NO

#### Course Outline

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##### A brief outline or overview of the course content:

In this interdisciplinary course, students learn about the history of medicine, art, and anatomical illustration. We examine how human understanding and depictions of the body have changed throughout history. Students gain an understanding of the fundamentals of human anatomy through lectures and hands-on lab activities with human cadavers. Students also develop artistic and creative skills through drawing and design exercises. This course incorporates lecture, discussion, reading and writing assignments, lab activities and art-making assignments. At the end of the course, students submit a final portfolio of individual research. We have taught this course in Fall 2016, Spring 2017, and Fall 2017 (using the course number BIOL 297).

##### A listing of the major topics to be covered with an approximate length of time allotted for their discussion:

Overview of basic human anatomy, including hands-on lab activities with human cadavers (approx. 1/4 of course)  
Art and design fundamentals, including drawing, digital illustration, and graphic design (approx. 1/4 of course)  
History of medicine and anatomical dissection, including lecture, reading, and writing assignments (approx. 1/4 of course)  
History of art and scientific illustration, including lecture, reading, and writing assignments (approx. 1/4 of course)

##### Course Description:

This course uses the field of anatomical illustration to explore the history of medicine and our understanding of the human body. Charting the influence of visual art and imaging systems as essential aspects of medicine, this survey of art and historical imagery connects the study of human anatomy with principles of visual literacy and design. In addition to researching historical publications through writing and discussions, students will produce a research portfolio based on illustrations examined in the course. Lab activities with human cadavers will help students learn the basics of human anatomy within a historical context. No fine arts skills are required to take this course: only an enthusiasm for the study of human anatomy and its visual history.

Scientific research is often concerned with a constant progress toward future discoveries - but it is vital to understand the research and discoveries that came before our time. For medicine, this history is uniquely linked to the evolution of art, printing technology, and education. Any scientist would be well served by some knowledge of art and design. Experiments rarely change the world on their own, and much can be gained and lost in the communication of their results. But anatomy is especially reliant on images and illustrations (even after the invention of photography). In order to explore the unique relationship between medical discovery and art history, we have designed this course to be a space for interdisciplinary research. Co-taught by an artist and an anatomist, we will take advantage of an on-site cadaver lab and digital media resources to reimagine the history course as a site of discovery, design, and discussion.

##### The name(s) of the faculty member(s) responsible for the development of the course:

| Name: NICOLE SARA SQUYRES (nss28)

Title:

Phone:

Address:

Campus: UP

City:

Fax:

| Name: BENJAMIN E ANDREW (bea9)

Title: INSTRUCTOR

Phone: +1 814 863 8019

Address: 0208 MUELLER LAB UNIVERSITY PARK UNIVERSITY PARK, PA 16802

Campus:

City:

Fax:

## Course Justification

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### **Instructional, Educational, and Course Objectives:**

**This section should define what the student is expected to learn and what skills the student will develop.**

#### Course Goals:

Develop a working knowledge of anatomy through hands-on labs.

Create a variety of illustrations and designs using traditional and digital materials.

Discuss the interdisciplinary overlaps of art and science throughout history.

#### Learning Objectives:

Analyze and describe works of art through writing and discussion.

Demonstrate a working knowledge of human anatomy.

Understand and implement effective design choices for conveying research.

Integrate the histories of medicine, anatomy, art, and technology through interdisciplinary research.

Develop an independent project that explores one aspect of human anatomy through text and images.

### **Evaluation Methods:**

**Include a statement that explains how the achievement of the educational objective identified above will be assessed.**

**The procedures for determining students' grades should be specifically identified.**

Students grades are determined as follows (taken from the syllabus):

#### 20% Homework

Short written responses and other simple exercises will be assigned throughout the course; most of these will be submitted to Canvas.

#### 15% Essays

There will be two longer essays that require students to describe and analyze historical artworks.

Description Paper: focusing on descriptive observational writing

Formal Analysis: using observed details to infer meaning and intent from a work.

#### 15% Art Projects

Alongside the exercises completed in Art Labs, students will complete two more substantial projects using a mix of traditional and digital techniques.

Grades are based on effort and creativity (not drawing ability).

Organ diagram: a digital illustration of internal organs.

Reproduction Pamphlet: A multi-page design incorporating images and text.

#### 10% Lab Exercises

Short exercises will be completed during lab sessions that test students' observations of selected illustrations and actual morphology.

#### 10% Participation

Many classes will focus on group discussion and analysis of assigned readings. Everyone is expected to speak up and participate in order for us to have a productive class community. We will post your current participation grade in the course halfway through the semester—if you aren't happy with it, you can improve your class participation to raise it.

#### 30% Research Portfolio

At the end of this course, each student will submit a short portfolio (printed booklet, website, or other publication format) that collects focused research into a specific anatomical feature. Portfolios will include a mix of text, found imagery, and original drawings or diagrams. Written for a general audience, these portfolios should incorporate elements of design examined throughout the semester.

### **Relationship/Linkage of Course to Other Courses:**

**This statement should relate the course to existing or proposed new courses. It should provide a rationale for the level of instruction, for any prerequisites that may be specified, or for the course's role as a prerequisite for other courses.**

This course is not linked to other courses.

### **Relationship of Course to Major, Option, Minor, or General Education:**

**This statement should explain how the course will contribute to the major, option, or minor and indicate how it may function as a service course for other departments.**

This course fulfills the "practicum" requirement for Biology majors because it includes the creation of a significant original work in the form of the final portfolio project.

It also fulfills the GN and GA credits, and will be an interdomain course (see following section).

### **A description of any special facilities:**

This course uses the Biology cadaver lab (in 609 Muller Lab). Nicole Squyres coordinates the use of this lab, and supervises all

dissections prior to their use in classes.

**Frequency of Offering and Enrollment:**

The course will be offered in the Fall and Spring semesters, and is capped at 28 students (due to limited space in the cadaver lab). The course has completely filled every time it has been offered so far.

**Alignment with General Education Objectives**

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- EFFECTIVE COMMUNICATION** – the ability to exchange information and ideas in oral, written, and visual form in ways that allow for informed and persuasive discourse that builds trust and respect among those engaged in that exchange, and helps create environments where creative ideas and problem-solving flourish.
- KEY LITERACIES** – the ability to identify, interpret, create, communicate and compute using materials in a variety of media and contexts. Literacy acquired in multiple areas, such as textual, quantitative, information/technology, health, intercultural, historical, aesthetic, linguistic (world languages), and scientific, enables individuals to achieve their goals, to develop their knowledge and potential, to lead healthy and productive lives, and to participate fully in their community and wider society.
- CRITICAL AND ANALYTICAL THINKING** – the habit of mind characterized by comprehensive exploration of issues, ideas, artifacts, and events before accepting or formulating a conclusion. It is the intellectually disciplined process of conceptualizing, applying, analyzing, synthesizing, and/or evaluating information gathered from, or generated by, observation, experience, reflection, reasoning, or communication, as a guide to belief and action.
- INTEGRATIVE THINKING** – the ability to synthesize knowledge across multiple domains, modes of inquiry, historical periods, and perspectives, as well as the ability to identify linkages between existing knowledge and new information. Individuals who engage in integrative thinking are able to transfer knowledge within and beyond their current contexts.
- CREATIVE THINKING** – the capacity to synthesize existing ideas, images, or expertise in original ways and the experience of performing, making, thinking, or acting in an imaginative way that may be characterized by innovation, divergent thinking, and intellectual risk taking.
- GLOBAL LEARNING** – the intellectually disciplined abilities to analyze similarities and differences among cultures; evaluate natural, physical, social, cultural, historical, and economic legacies and hierarchies; and engage as community members and leaders who will continue to deal with the intricacies of an ever-changing world. Individuals should acquire the ability to analyze power; identify and critique interdependent global, regional, and local cultures and systems; and evaluate the implications for people's lives.
- SOCIAL RESPONSIBILITY AND ETHICAL REASONING** – the ability to assess one's own values within the social context of problems, recognize ethical issues in a variety of settings, describe how different perspectives might be applied to ethical dilemmas, and consider the ramifications of alternative actions. Individuals should acquire the self-knowledge and leadership skills needed to play a role in creating and maintaining healthy, civil, safe, and thriving communities.

**What component(s) of the course will help students achieve the General Education Learning Objectives covered in the course? Provide evidence that students in the course have adequate opportunities to achieve the identified learning objectives.**

**EFFECTIVE COMMUNICATION:** To provide a broad exposure to a variety of design techniques, the course reviews the depiction of the human body and techniques of scientific illustration throughout human history. This history includes the development of communication platforms like printmaking and scientific publications, and prepares students to create their own publications and visual designs. Alongside historical lectures, students learn basic human anatomy from Dr. Squyres, which provides the unique opportunity to critically analyze scientific illustrations while simultaneously using them as learning tools. At the end of the course, students create a portfolio that communicates scientific information through images and text.

**INTEGRATIVE THINKING:** The course is co-taught by faculty from Biology and the School of Visual Arts, providing varied perspectives on lectures, discussions, and lab activities. Students in past semesters have largely come from these two departments, but exposure to this intersection of science and art is valuable for students of any major. We frequently switch perspectives in class: examining illustrations for their artistic merit and medical accuracy, or discussing historical medicine in conjunction with modern practices, incorporating what students already know about the body to trace the evolution of common knowledge.

**CREATIVE THINKING:** Alongside lab sections dedicated to anatomy, students complete hands-on art exercises like drawing bones or diagramming internal systems. We have developed a number of assignments that allow art students to work alongside students who do not typically consider themselves as creative. We stress the importance of design and problem-solving in the sciences, and teach digital illustration using Adobe software to empower students who might not have strong drawing skills. The final project is an individual research portfolio that challenges students to present a combination of text and images as a cohesive whole; these portfolios have ranged from pop science posters, to illustrated children's books, to study guides for medical students. The portfolios are developed through meetings with faculty and iterative drafts, providing a studio approach that students may not be exposed to outside of dedicated art classes.

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**How will students be assessed to determine their attainment of the Learning Objective(s) of General Education covered in this course? This assessment must be included as a portion of the student's overall performance in this course.**

**EFFECTIVE COMMUNICATION:** Student art assignments are assessed according to their anatomical accuracy and creative design, stressing the unison of content and visual style. In written assignments, students are expected to effectively describe and interpret works of art in clear and compelling language.

**INTEGRATIVE THINKING:** For art and design assignments, students are encouraged to develop abilities outside of their current skill set—art students are encouraged to label and describe anatomy, and science students are expected to experiment with new means of visual representation. Written assignments are expected to synthesize content from lectures and readings. The two faculty conduct grading together to ensure accurate assessment of their respective fields.

CREATIVE THINKING: Having taught studio art for a number years, Benjamin Andrew has experience grading creative work according to students' relative experience. Art assignments in this course are graded according to the following metrics:

- Does the project fulfill the assignment?
  - Does the project display attention to technical craft?
  - Did the student experiment and take risks?
  - Does the project succeed overall in creatively communicating the student's intent?
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## General Education Domain Criteria

General Education Designation: Inter-Domain

### GA Criteria

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- Explain the methods of inquiry in arts fields and describe how the contributions of these fields complement inquiry in other areas
- Demonstrate an expanded knowledge and comprehension of the role that the arts play in various aspects of human endeavor
- Demonstrate competence in the creation of works of art and design
- Demonstrate competence in analysis, critical thinking and interpretive reasoning through the exploration of creative works
- Identify and explain the aesthetic, historic, social, and cultural significance of important works of art and critically assess creative works, their own or others', through evaluative processes of analysis and interpretation

#### What components of the course will help students achieve the domain criteria selected above?

Each section of the course begins with a historical lecture, tracing the history of medicine and anatomical illustration to provide an interdisciplinary survey of how art has been used as a tool for science and education. Successive anatomists are presented in relationship to one another and their contemporaries to establish comparative views of authors' works.

Notable artworks are described in their relationship to technological and cultural practices, and students are expected to analyze artworks according to their style and content. We frequently assess images according to their naturalism, and discuss the quandary of "ideal" specimens, subjective perspectives, and accuracy in scientific illustration.

An essential aspect of this medical history is the use of images as a teaching tool, and we evaluate a variety of images based on their communicative effectiveness and more artistic values.

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### GN Criteria

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- Explain the methods of inquiry in the natural science fields and describe how the contributions of these fields complement inquiry in other areas
- Construct evidence-based explanations of natural phenomena
- Demonstrate informed understandings of scientific claims and their applications
- Evaluate the quality of the data, methods, and inferences used to generate scientific knowledge
- Identify societal or philosophical implications of discoveries in the natural sciences, as well as their potential to address contemporary problems

#### What components of the course will help students achieve the domain criteria selected above?

Historical lectures highlight specific discoveries and innovations in the field of anatomy, and students are often asked to interpret observations of the body and extrapolate the perspectives of historical physicians. The earliest roots of the scientific method are examined by discussing Egyptian medical papyri and innovative Renaissance dissections, and the medical knowledge of cultures around the world is used as a tool to discuss their culture and religious practices. These and other scientific accomplishments create a through-line in the course that focuses on the importance of first-hand observation and experimentation.

Students practice those same concepts in lab exercises, where they examine cadavers and compare historical artworks to actual specimens. As they create their own artworks and diagrams, students are often challenged to examine specimens and infer the nature of anatomical structures based on introductory lectures and discussion.

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## Integrative Studies

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**Explain how the intellectual frameworks And methodologies of the two Knowledge Domains will be explicitly addressed in the course and practiced by the students.**

The professional experience and perspectives of the two faculty members ensures that all aspects of the course incorporate a multi-faceted approach. In addition to her anatomical lectures, Dr. Squyres contributes her experience conducting and communicating scientific research in a contemporary setting. Mr. Andrew brings similar technical experience, having worked as a graphic designer and fine artist. Alongside the historical and theoretical content of the course, the instructors offer a great deal of hands-on practice in design and anatomical study. Students conduct observational exercises in the cadaver lab, and convey their acquired knowledge through digital and traditional illustrations.

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**Demonstrate that each Of the two domains will receive approximately equal attention, providing evidence from course topics, assignments, or other course components, and that students will integrate material from both domains.**

The class is organized into "lecture" weeks and "lab" weeks. During lecture weeks, equal time is given to discussions of art history

and medical history/anatomical information. Reading assignments, writing assignments, and class discussions focus on integrating art and design, history, and anatomical study.

Due to the small size of the cadaver lab, the class spends lab weeks divided into two groups—one working in the cadaver lab with Dr. Squyres, and the other doing art exercises with Mr. Andrew. The groups switch activities midway through the week. This limitation has actually allowed the instructors to spend more time with small groups of students, and allows students dedicated time to work in specific areas before returning to the full class to spend time on interdisciplinary topics.

To prepare students for these lab activities, introductory lectures are given on human anatomy, and students examine essential art techniques through assignments and discussions. Several classes are also spent in a computer lab teaching students digital art and design software for use in their art assignments.

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**Briefly explain the staffing plan. Given that each Inter-Domain course is approved for two Knowledge Domains, it will be taught by an instructor (or instructional team) with appropriate expertise in both domains.**

The instructors teach class and grade assignments together, with the exception of the lab sections described above. Dr. Squyres is the lead faculty in charge of the cadaver lab and has facilitated the use of a variety of specimens. Mr. Andrew teaches part-time in the School of Visual Art, and has therefore been available to teach this additional class in Biology.

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**Describe the assessments that will be used to determine students' ability to apply integrative thinking.**

The course includes two essays and several short written responses that challenge students to articulate their observations of historical artworks and medical practice. These written responses provide some of the greatest insight into students' understanding of interdisciplinary connections.

Students' original creative work is assessed according to its anatomical accuracy and creative design. Participation is also a substantial factor in students' overall grade, and as such the faculty encourage active participation in class discussions and lectures.

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**Campuses That Have Offered ( ) Over The Past 4 Years**

semester	AB	AL	BK	BR	BW	CR	DS	ER	FE	GA	GV	HB	HN	HY	LV	MA	NK	PC	SH	SL	UP	WB	WC	WS	XC	XP	XS	YK
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**UPLOADED DOCUMENTS FOLLOW:**

# The Visual Body

## Studies in Anatomy

BIOL 297 - 3 credits - GenEd

Prerequisites: None

**Dr. Nicole Squyres** | [nss28@psu.edu](mailto:nss28@psu.edu)

**Benjamin Andrew** | [bea9@psu.edu](mailto:bea9@psu.edu)

**Office:** 618 Mueller Lab

**Office Hours:** Tus/Thurs 5-6pm

**Class Time:** Tus/Thurs 6:00-7:15pm

**Location:** 611 Mueller Lab

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### Description

This course uses the field of anatomical illustration to explore the history of medicine and our understanding of the human body. Charting the influence of visual art and imaging systems as essential aspects of medicine, this survey of art and historical imagery connects the study of human anatomy with principles of visual literacy and design. In addition to researching historical publications through writing and discussions, students will produce a research portfolio based on illustrations examined in the course. Lab activities with human cadavers will help students learn the basics of human anatomy within a historical context. No fine arts skills are required to take this course: only an enthusiasm for the study of human anatomy and its visual history.

### There's Art in your Science!

Scientific research is often concerned with a constant progress toward future discoveries - but it is vital to understand the research and discoveries that came before our time. For medicine, this history is uniquely linked to the evolution of art, printing technology, and education. Any scientist would be well served by some knowledge of art and design. Experiments rarely change the world on their own, and much can be gained and lost in the communication of their results. But anatomy is especially reliant on images and illustrations (even after the invention of photography).

In order to explore the unique relationship between medical discovery and art history, we have designed this course to be a space for interdisciplinary research. Co-taught by an artist and an anatomist, we will take advantage of an on-site cadaver lab and digital media resources to reimagine the history course as a site of discovery, design, and discussion.

## Course Goals

- Develop a working knowledge of anatomy through hands-on labs.
- Create a variety of illustrations and designs using traditional and digital materials.
- Discuss the interdisciplinary overlaps of art and science throughout history.

## Learning Objectives

- Analyze and describe works of art through writing and discussion.
- Demonstrate a working knowledge of human anatomy.
- Understand and implement effective design choices for conveying research.
- Integrate the histories of medicine, anatomy, art, and technology through interdisciplinary research.
- Develop an independent project that explores one aspect of human anatomy through text and images.

## General Education Learning Objectives

**EFFECTIVE COMMUNICATION:** To provide a broad exposure to a variety of design techniques, the course reviews the depiction of the human body and techniques of scientific illustration throughout human history. This history includes the development of communication platforms like printmaking and scientific publications, and prepares students to create their own publications and visual designs. Alongside historical lectures, students learn basic human anatomy from Dr. Squyres, which provides the unique opportunity to critically analyze scientific illustrations while simultaneously using them as learning tools. At the end of the course, students create a portfolio that communicates scientific information through images and text.

**INTEGRATIVE THINKING:** The course is co-taught by faculty from Biology and the School of Visual Arts, providing varied perspectives on lectures, discussions, and lab activities. Students in past semesters have largely come from these two departments, but exposure to this intersection of science and art is valuable for students of any major. We frequently switch perspectives in class: examining illustrations for their artistic merit and medical accuracy, or discussing historical medicine in conjunction with modern practices, incorporating what students already know about the body to trace the evolution of common knowledge.

**CREATIVE THINKING:** Alongside lab sections dedicated to anatomy, students complete hands-on art exercises like drawing bones or diagramming internal systems. We have developed a number of assignments that allow art students to work alongside students who do not typically consider themselves as creative. We stress the importance of design and problem-solving in the sciences, and teach digital illustration using Adobe software to empower students who might not have strong drawing skills. The final project is an

individual research portfolio that challenges students to present a combination of text and images as a cohesive whole; these portfolios have ranged from pop science posters, to illustrated children's books, to study guides for medical students. The portfolios are developed through meetings with faculty and iterative drafts, providing a studio approach that students may not be exposed to outside of dedicated art classes.

## Labs

As we progress through the history of anatomical illustration, we will make use of the anatomy lab in order to compare historical illustrations to actual human cadavers. The examination of cadavers is a privilege, and will depend heavily on dissections being conducted by a separate anatomy course. Exact dates and the examination of certain features may change throughout the semester.

Due to the limited size of the cadaver lab, we will split the class in two for “lab weeks”. One group will conduct lab exercises while the other group reviews art concepts or conducts hands-on workshops in the main classroom; each group will complete the alternate lab session in the following class.

## Grading

- **20% Homework**
  - Short written responses and other simple exercises will be assigned throughout the course; most of these will be submitted to Canvas.
- **15% Essays**
  - There will be two longer essays based on describing and analyzing works of art and illustration
    - **Description Paper:** focusing on descriptive observational writing
    - **Formal Analysis:** using observed details to infer meaning and intent from a work.
- **15% Art Projects**
  - Alongside the exercises completed in Art Labs, students will complete two more substantial projects using a mix of traditional and digital techniques.
  - Grades are based on effort and creativity (not drawing ability).
    - **Organ diagram:** a digital illustration of internal organs.
    - **Reproduction Pamphlet:** A multi-page design incorporating images and text.
- **10% Lab Exercises**
  - Short exercises will be completed during lab sessions that test students' observations of selected illustrations and actual morphology.
- **10% Participation**

- Many classes will focus on group discussion and analysis of assigned readings. Everyone is expected to speak up and participate in order for us to have a productive class community. We will post your current participation grade in the course halfway through the semester—if you aren't happy with it, you can improve your class participation to raise it.
- **30% Research Portfolio**
  - At the end of this course, each student will submit a short portfolio (printed booklet, website, or other publication format) that collects focused research into a specific anatomical feature. Portfolios will include a mix of text, found imagery, and original drawings or diagrams. Written for a general audience, these portfolios should incorporate elements of design examined throughout the semester.

## Materials

There is no textbook for this course. All reading will be posted on Canvas. Materials will be provided for most lab activities, though students are welcome to bring their own art supplies and sketchbooks during art labs. The final portfolio will require a small materials budget depending on the nature of students' individual projects. The instructors will work with students to develop these projects according to students' needs.

## Attendance

Attendance will be taken in class and heavily factored into the participation grade. If you have more than 3 unexcused absences, you cannot earn above a 70% for your participation grade. Excused absences will not be counted against your participation grade.

## Missing Work

If you miss a lab with an excused absence, work can be made up depending on availability of cadavers and art resources. Some labs will not result in a specific grade, but others will include graded worksheets or exercises. Please contact the faculty to assess the possibility of making up a lab assignment.

Assignments will be accepted after the due date, with a grade reduction of 10% per day, and a maximum grade reduction of 30%. Late work will not be accepted more than one week after it was due. Any emergency or exceptional situations should be discussed with the faculty.

## Schedule (Subject to change)

<i>Welcome!</i>	<b>T   Aug 22</b>	Syllabus review and art terminology
	<b>Th   Aug 24</b>	Introduction to anatomy and the skeleton
<i>The Gods Must be Crazy: Antiquity and Magic</i>	<b>T   Aug 29</b>	Antiquity lecture
	<b>Th   Aug 31</b>	Discussion DUE: Reading response (Breasted, The Edwin Smith Papyrus)
	<b>T   Sep 5</b>	Lab: Thorax DUE: Self-portrait
	<b>Th   Sep 7</b>	Art Lab: Draw a skeleton
<i>Classical Foundations: Greek and Roman Medicine</i>	<b>T   Sep 12</b>	Classical Lecture
	<b>Th   Sep 14</b>	Discussion Anatomy of the abdomen DUE: Description Paper
	<b>T   Sep 19</b>	Lab: Abdomen
	<b>Th   Sep 21</b>	Art Lab: Organ System Illustration
<i>Put a Leech on It: The Middle Ages</i>	<b>T   Sep 26</b>	Medieval Lecture
	<b>Th   Sep 28</b>	Discussion DUE: Reading Response (Hall: The Didactic and the Elegant: Scientific and Technological Illustrations in the Middle Ages and Renaissance)
	<b>T   Oct 3</b>	Computer Lab DUE: Lynda Videos
	<b>Th   Oct 5</b>	Computer Lab
<i>Gaining Perspective: Renaissance Innovations</i>	<b>T   Oct 10</b>	Renaissance Lecture
	<b>Th   Oct 12</b>	Anatomy of the pelvis DUE: Digital illustration

		DUE: Portfolio proposal
	<b>T   Oct 17</b>	Lab: Pelvis
	<b>Th   Oct 19</b>	Library visit DUE: Formal Analysis
	<b>T   Oct 24</b>	Renaissance Lecture 2
	<b>Th   Oct 26</b>	Discussion Anatomy of the limbs DUE: Reading response (Schiebinger: The Mind Has No Sex)
<i>Objective Improvements: The Scientific Method in the Enlightenment</i>	<b>T   Oct 31</b>	Special Halloween Lecture
	<b>Th   Nov 2</b>	Enlightenment Lecture
	<b>T   Nov 7</b>	Lab: Limbs
	<b>Th   Nov 9</b>	Art Lab: Digital publication design
<i>1.21 Gigawatts!: Technology and Modern Practice</i>	<b>T   Nov 14</b>	Discussion DUE: Reproductive pamphlets
	<b>Th   Nov 16</b>	Modern lecture
	<b>T   Nov 21</b>	<i>No class</i>
	<b>Th   Nov 23</b>	<i>No class</i>
<i>Portfolio Prep: The Final Days</i>	<b>T   Nov 28</b>	Lab: Head/Neck
	<b>Th   Nov 30</b>	Art Lab: Review portfolio drafts
	<b>T   Dec 5</b>	Portfolio work day
	<b>Th   Dec 7</b>	Portfolio work day
	<b>T   Dec 12</b>	Final critique
	<b>Th   Dec 14</b>	<i>No class</i>

## Policies

### **Academic Integrity:**

All Penn State policies regarding ethics and honorable behavior apply to this course (see links below for policy statements). Academic integrity is the pursuit of scholarly activity free from fraud and deception and is an educational objective of this institution. All University policies regarding academic integrity apply to this course. Academic dishonesty includes, but is not limited to, cheating, plagiarizing, fabricating of information or citations, facilitating acts of academic dishonesty by others, having unauthorized possession of examinations, submitting work of another person or work previously used without informing the instructor, or tampering with the academic work of other students. For any material or ideas obtained from other sources, such as the text or things you see on the web, in the library, etc., a source reference must be given. Direct quotes from any source must be identified as such. Any instances of academic dishonesty WILL be pursued under the [University](#) and [Eberly College of Science](#) regulations concerning academic integrity.

### **Students with Disabilities:**

Penn State welcomes students with disabilities into the University's educational programs. Every Penn State campus has an office for students with disabilities. Student Disability Resources (SDR) Web site provides contact information for every Penn State campus: <http://equity.psu.edu/sdr/disability-coordinator>. For further information, please visit Student Disability Resources Web site: <http://equity.psu.edu/sdr>.

In order to receive consideration for reasonable accommodations, you must contact the appropriate disability services office at the campus where you are officially enrolled, participate in an intake interview, and provide documentation: <http://equity.psu.edu/sdr/guidelines>. If the documentation supports your request for reasonable accommodations, your campus's disability services office will provide you with an accommodation letter. Please share this letter with your instructors and discuss the accommodations with them as early in your courses as possible. You must follow this process for every semester that you request accommodations.

## **Counseling and Psychological Services (CAPS):**

CAPS provides group and individual counseling, crisis intervention, and psychological and psychiatric evaluations for undergraduate and graduate students, as well as prevention and consultation services for the University community.

Visit the CAPS website: <http://studentaffairs.psu.edu/counseling/>

### **Report a bias incident using the confidential online form:**

<http://equity.psu.edu/reportbias/statement>

## **Code of Mutual Respect and Cooperation**

The Eberly College of Science Code of Mutual Respect and Cooperation pertains to all members of the college community; faculty, staff, and students.

The Code of Mutual Respect and Cooperation was developed to embody the values that we hope our faculty, staff, and students possess, consistent with the aspirational goals expressed in the Penn State Principles. The University is strongly committed to freedom of expression, and consequently, the Code does not constitute University or College policy, and is not intended to interfere in any way with an individual's academic or personal freedoms. We hope, however, that individuals will voluntarily endorse the 12 principles set forth in the Code, thereby helping us make the Eberly College of Science a place where every individual feels respected and valued, as well as challenged and rewarded.

The 12 Principles of the Code are:

1. Treat everyone equally and with respect
2. Be courteous
3. Be ready to communicate
4. Encourage others and share your expertise with them
5. Give and accept constructive criticism
6. Be receptive to change
7. Be a team player
8. Get involved
9. Have a positive attitude
10. Be honest and accept responsibility
11. Recognize other people's priorities
12. Strive to do your best

