



- The course is run as a “Laboratory Seminar,” with discussions of primary and secondary materials, and their relationship to a set of hands-on activities.
- A primary goal of this lab seminar is to foster activities through which students can reflect on how learning and knowledge-making takes place through texts and through experience (including hands-on activities). Throughout the course, you are asked to reflect on your own process of learning.
- Another of the seminar’s goals is to give students the opportunity to engage with the published edition of Fr. 640, [Secrets of Craft and Nature in Renaissance France](#), and to contribute to the Making and Knowing Project’s [Research and Teaching Companion \(Companion\)](#).
- The culmination of the semester is a Capstone Project of your own devising. These exploratory and experimental projects will make use of the *Companion’s* resources to create a Capstone Project that explores and extends on your own (or in groups) one of the hands-on activities we do during the course and describes, reports, and reflects upon it (using the discussions and readings we do in the course) in some type of media (spoken or written word, annotated images, social media posts, blog, powerpoint). Students in past classes have produced [digital/textual analysis](#) of Ms. Fr. 640, reconstruction insight reports, [videos](#) for the Companion, [lesson plans](#), and many other original and creative projects, which are now available on the [Companion](#).
- Throughout the semester, you will work closely with the instructors to develop potential areas of exploration for the Capstone Project. On successful completion, your Capstone Projects will be published as part of the [Companion](#).

**This year**, we have the extraordinary privilege of hosting Purepecha dyer and weaver, [Bertha Estrada Huipe](#) and her son Mateo Rodriguez Estrada, from Ahuiran, Michoacan, Mexico, who will be in residence from Oct. 2-October 10. We will be working in the lab to prep, dye textiles, and learn about the materials and techniques that Bertha uses in her work. During this week, as well as the dyeing session in our regular class time, you have the opportunity to sign up for as many of the activities as you can fit into your schedule.

- We encourage you to think about a Capstone Project that focuses on dyeing and weaving and the experience of working alongside an expert dyer and weaver.

## ASSIGNMENTS AND EVALUATION

The following components account for the total grade in the course:

### **15% Participation, Presence, and Discussion**

Any learning experience is about showing up, being present, and attending to your interlocutors and your own process of learning and integrating course materials. Students are expected to come prepared for the discussion sessions and to be truly present in class discussions and activities.

Please email Professor Smith and Caroline if you need to be absent from class.

### **10% Presentation on Historical Culinary Recipe Reconstruction**

Working in groups, prepare and present a powerpoint on your Historical Culinary Recipe Reconstruction in class on Sept. 17. Your powerpoint should be uploaded to Courseworks by **Sept. 16**.

## 25% Hands-on Assignments and Reflections

Most weeks include a hands-on activity at home or in the lab. Students should plan to spend about 5 hours/week outside of the class meetings on lab and homework, in addition to preparing for class discussion. Each student will reflect on their hands-on activities and documents with words and photos of their hands-on work, their reflections on that work (including in the light of the readings and discussions) and anything else they wish. This will necessitate taking notes and photos during all your hands-on work, but more formal reflections are due as follows:

- Participation and Presence goal(s) - what drew you to this course; what do you hope/expect to learn in this course; how much effort do you expect it will take; what seems challenging? Due **Sept. 19**
- Reflection on the dyeing experience with visiting dyers. Due **Oct. 17**
- Final Reflection - what did you learn through hands-on work, including bread making, dyeing, and pigment making? Due **Dec. 12**

## 50% Capstone Project

The Capstone Project is scaffolded throughout the semester to help you to successfully complete it:

- Topic submission - a paragraph on what you wish to explore for your capstone. Due **Oct. 24**
- Topic Exploration - sources, ideas, plans, outline, hypotheses, next steps (lab time, supplies, etc?), anything similar currently in the [\*Research and Teaching Companion\*](#)? Due **Nov. 9**. 3-5 pages, double-spaced
  - Bibliography with 10 sources, 5 of which are annotated
- Paired Peer Editing draft due. **Nov 30**
- Nov. 16-18: Paired Peer Editing draft due (in the Google Folder) Sunday, Editing must be completed by peer editors by **Dec. 2, 6 pm**
- Everyone reads and comments on all projects, as appropriate, before class on **Dec 3**
- Capstone Project submission. Due **Dec. 15**

Please submit all work (as a word doc, unless impossible) in Courseworks. Unless stated otherwise, all assignments are due at 11:59pm ET

## READINGS

**Recommended to acquire** (available at Book Culture, or via Abebooks.com, amazon.com, etc.):

- Samuel Quiccheberg, *The First Treatise on Museums. Samuel Quiccheberg's Inscriptiones 1565*, trans. Mark A. Meadow and Bruce Robertson (Getty Research Institute, 2013).
  - Optional: Cennino Cennini, *The Craftsman's Handbook, 'Il Libro dell'Arte'*, trans. by Daniel Thompson (New York: Dover, 1960).
-

## SCHEDULE OVERVIEW (semester at-a-glance)

Week: Theme	Wednesday Date	Notes and Assignments
Week 1: Introduction Get to know <i>Secrets of Craft and Nature</i> and its <i>Companion</i> <b>FW513</b>	Sept. 3: First day of class	Explore the Edition and the RTC
Week 2: Is Handwork Knowledge? <b>FW513</b>	Sept. 10: Discussion	<i>Fri Sept 12 end of course shopping period.</i> Due Sept 16: HCR ppt
Week 3: Reconstruction of Historical Techniques <b>FW513</b>	Sept. 17: HCR presentations Bring your creations!	Due Sept. 19: Participation and Presence Goals
Week 4: Colors & Dyeing I <b>FW513</b>	Sept. 24: Discussion. Dyes & Dyeing Optional: Sept 26: Visit to Cloisters with Prof. Bryda class	Begin baking bread. Your loaf is due in class on Oct. 29
Week 5: Colors & Dyeing II <b>Chandler 858</b>	Oct 1: Preparing dye baths	Continue baking bread.
Week 6: Colors & Dyeing III <b>Chandler 858</b>	Oct. 8: Dyeing & Weaving <b>Visit of Bertha &amp; Mateo Estrada</b>	<i>Tues Oct 8 withdrawal deadline.</i> Attend extra activities. Complete information is below
Week 7: Reflections on Dyeing experience; first thoughts about Capstone projects <b>FW513</b>	Oct. 15: Group Discussion	Due Oct 17: Reflection on Dyeing Continue baking bread
Week 8: Nature, Art, & Imitation <b>FW513</b>	Oct. 22: Discussion of Readings	Due Oct 24: Capstone Project topics
Week 9: Embodied Knowledge <b>FW513</b>	Oct. 29: Discuss and Digest	Bring bread to class
Week 10: Transforming Materials: Pigments and Paints - Lake Making - GROUP I <b>Chandler 858</b>	Nov 5: Lake making in the Lab - GROUP I	Group II work on Capstone Projects on your own Due Nov 9: Capstone Project Exploration
Week 11: Transforming Materials:	Nov. 12 Lake making in the	<i>Thurs Nov 13 last day to pass/fail</i>

Pigments and Paints - Lake Making - GROUP II <b>Chandler 858</b>	Lab - GROUP II	Group I work on Capstone projects Due Nov 30: Capstone Project draft Due Dec 2, 6pm: Paired Editors finish commenting on drafts Due Dec 3 10am: Everyone read over and add comments if relevant
Week 12: Wrap up <b>FW513</b>	Nov. 19: Summary and wrap up	
Week 13: NO CLASS	Nov. 26: No class	
Week 14: Capstone Project draft exchange <b>FW513</b>	Dec 3: Capstone Project draft exchange	Due Nov 30: Capstone Project draft Due Dec 2, 6pm: Paired Editors finish commenting on drafts Due Dec 3 10am: Everyone read over and add comments if relevant
Week 15: Finals and Final Due Dates	No Class	<i>Fri Dec 12 - Fri Dec 19 - finals</i> Due Fri Dec 12: Final Reflection
<b>Capstone Projects due by Monday, Dec 15, by 11:59PM ET</b>		

## FULL CLASS SCHEDULE

### Week 1: September 3

#### Introduction

#### REQUIRED READING/ACTIVITY (before the first class meeting)

- Explore [Secrets of Craft and Nature](#) (the digital critical Edition of the 1580s manuscript, BnF Ms. Fr. 640). Watch this [video](#) for tips on navigating through *Secrets of Craft and Nature* and its resources.
  - Make note of two intriguing materials, themes, or techniques you encounter in your exploration.
- Pamela H. Smith, “Making the Edition,” in *Secrets of Craft and Nature in Renaissance France. A Digital Critical Edition and English Translation of BnF Ms. Fr. 640*, edited by

Making and Knowing Project et al. (New York: Making and Knowing Project, 2020), [https://edition640.makingandknowing.org/#/essays/ann\\_329\\_ie\\_19](https://edition640.makingandknowing.org/#/essays/ann_329_ie_19).

- Be sure to watch the M&K lab videos embedded in the essay

## SEPTEMBER 3: IN CLASS

10:10–10:30: Introduction to the class

10:30-11:00: Exploration of *Secrets of Craft and Nature*

- Get into groups of 3 or 4 to explore [Secrets of Craft and Nature](#).
- Introduce yourself to your partners, and discuss briefly what two points intrigued you in your pre-semester reading?
- Spend 20 minutes on the [scavenger hunt reconnaissance](#) of the Edition with your partners

11-11:25: Report to the class by group

11:30–12: Lab tour

---

## Week 2: September 10 Is Handwork Knowledge?

### REQUIRED READING/ACTIVITY

- SIGN UP FOR HANDS-ON SESSIONS IN THE LAB. There are a set number of slots per session. If a session is full and you wish to switch to that time, it is your responsibility to find another student to switch with you.

#### Required Reading:

- Pamela H. Smith, *From Lived Experience to the Written Word: Reconstructing Practical Knowledge in the Early Modern World* (Chicago: Univ. Chicago Pr, 2022), chs. 2-3.
- Tillmann Taape, “The Body and the Senses in Ms. Fr. 640: Towards a ‘Material Sensorium,’” in *Secrets of Craft and Nature in Renaissance France*, [http://edition640.makingandknowing.org/#/essays/ann\\_302\\_ie\\_19](http://edition640.makingandknowing.org/#/essays/ann_302_ie_19).

#### Optional Reading:

- Pamela H. Smith, “An Introduction to Ms. Fr. 640 and its Author-Practitioner.” In *Secrets of Craft and Nature in Renaissance France*, [https://edition640.makingandknowing.org/#/essays/ann\\_300\\_ie\\_19](https://edition640.makingandknowing.org/#/essays/ann_300_ie_19).
- Explore the [Research and Teaching Companion](#)

## SEPTEMBER 10: IN CLASS

10:10–11:40: Discussion: Is Handwork Knowledge?

- Get into groups of three. Discuss your responses to the reading. What questions did they raise for you?
- All-group discussion of the readings
- Groups will work together on the Historical Culinary Reconstruction (HCR) assignment for the rest of the week.

11:40-12: HCR introduction and permission/contribution forms

---

## Week 3: September 17

### Reconstruction of Historical Techniques

#### REQUIRED READING/ACTIVITY

- Carry out your culinary reconstruction:
  - You are responsible for sourcing and purchasing your own materials. If this presents any hardship for you, please speak to us about it before you buy anything. We may be able to reimburse you for -- or purchase for you -- some of the materials.
- A group member should upload the same presentation in Courseworks on Sept. 16
  - Your group's presentation on Sept. 17 must be 11 minutes max.
  - Practice delivering the presentation together, as we must keep to time in class.

#### SEPTEMBER 17: IN CLASS

10:10–11:40: Presentations of HCR process and results

11:40–12pm: Discussion of the results (and consumption, if possible and safe to do)

- Introduction to laboratory safety training

#### FOLLOW UP: Week 3

- **Due Sept 19:** Participation and Presence goal(s) assignment.
- **Due Sept 24:** Reconstruction Thoughts - Add at least one comment/thought.
- Laboratory safety training (complete over the coming two weeks)
  - Recommended: TC7200 (Part 1 of Initial Laboratory Safety Training)

---

## Week 4: September 24

### Dyeing & Colors I: Colors and Dyes in Early Modern Europe

#### REQUIRED READING/ACTIVITY

**Watch:** [Cochineal cultivation today](#).

**Read:**

- Elena Phipps, "Cochineal Red: The Art History of a Color," *Metropolitan Museum of Art*.
- Ulinka Rublack, "Renaissance Dress, Cultures of Making, and the Period Eye," in *New Directions in Making and Knowing*, a special issue of *West 86th: A Journal of Decorative Arts, Design History, and Material Culture* 23.1 (2016): 6-34.
- Sophie Pitman, "A dyeing art: Reconstructing Rosetti's Plictho," in Giorgio Riello, Maria Hayward, and Ulinka Rublack, eds. *A Revolution in Colour: Natural Dyes and Dress in Europe, C. 1400-1800*. London: Bloomsbury Publishing, 2024.
- Beverly Lemire, "Textiles, Fashion, and Questions of Whiteness." in Beatriz Marín-Aguilera and Stefan Hanß, eds., *Subjectivities In-Between Early Modern Global Textiles* (Amsterdam: Amsterdam University Press, 2023).

#### Optional Reading

- Ulinka Rublack, "Befeathering the European: The Matter of Feathers in the Material Renaissance," *American Historical Review* 126.1 (2021): 19-53.

- Alessandra Russo, Gerhard Wolf, Diana Fane (eds.), *Images Take Flight. Feather Art in Mexico and Europe 1300-1700* (Munich, Hirmer/ University of Chicago Press, 2015), and the work of [Stefan Hanß](#).

## SEPTEMBER 24: IN CLASS

10:10–11:30: Discussion of readings

11:30-12: Intro to Final Capstone: Assignment Sheet: Final Capstone

- Explore the [Research and Teaching Companion](#) for previous [student projects](#) and [lesson plans](#).
- Hand out sourdough starter. Over the coming weeks, learn to make bread! This activity helps you experience and think about an important theme of the class: Embodied Knowledge.

## FOLLOW UP: Week 4

- September 26: Optional visit to the Met Cloisters herb garden with AHIS GU4722 Medieval Art, Craft, Science (Professor Bryda): meet at the Cloisters admissions desk at 11:15am. Sign up.

## Week 5: October 1 Dyeing & Colors II: Dyebath Preparation

**MEET IN CHANDLER 858**

### REQUIRED READING/ACTIVITY:

- Browse the Met Museum textile collection, doing searches for [South American textiles](#), [South American textiles from 1000-1400 CE](#), or for [Central American textiles](#). See also [Museo Textil de Oaxaca](#) for historic Mexican textiles.
- Read over the Lesson Plan on Dyeing in the [Research and Teaching Companion](#), including
  - [Dyeing with Natural Colorants](#)
  - [Cochineal Dye: History, Chemistry, and Preparation](#)
  - [Pictures of Common Natural Dyestuffs](#)
- Laboratory safety training
  - It is recommended that you take TC7200
- Think about how you have been working at home. Review your own workflows and safety procedures. How to undertake hands-on work in a thoughtful and safe way?
  - M&K has laboratory/studio safety protocols. What are the underlying principles? How do these compare to working at home?
- Lab attire and reminders:
  - Closed-toed shoes and long pants/skirt are required.
  - Hair should be pulled back and any dangly accessories should be removed.
  - There is no eating, drinking, or chewing gum inside the lab.

## OCTOBER 1: IN CLASS

- 10:10am-12pm: meet in lab
- 

### Week 6: October 8 Dyeing & Colors III: Hands-on Dyeing

We will host P'urhépecha dyer and weaver, [Bertha Estrada Huipe](#) and her son Mateo Rodriguez Estrada, from Ahuiran, Michoacan, Mexico, who will be in residence from October 2-October 10. During this week, you can [sign up](#) for as many of the additional activities as you can fit into your schedule.

## OCTOBER 8: IN CLASS

- 10:10-12 - Dyeing in class
  - Note: students may bring one article of white cloth (should not be bigger than a short-sleeved shirt) to dye. All students will be provided white handkerchiefs if they do not bring an article of clothing.
- 

### Week 7: October 15 Reflections on Dyeing

## REQUIRED READING:

- Dana Thomas, *Fashionopolis: The price of fast fashion and the future of clothes*, ch. 2: "The Price of Furious Fashion."
- (if you couldn't attend [Dyeing and the Environment](#) last Thursday, please read [The Future of the Textile Industry: Bacterial Colorants in Fashion](#).)

## OCTOBER 15: IN CLASS

- Please SIGN UP again for Nov 5 and 12 sessions in the lab - note the limits on numbers in each class.
- Discussion in groups: Reflections on textiles, fashion, your dyeing experience and event participation
- Discuss ideas for Capstone Project topics.

## FOLLOW UP: Week 7

- Due Oct 17: Reflection on your dyeing experience (ca 4-6 pages).
-

## Week 8: October 22

### Collecting and Imitating Nature and Art

#### REQUIRED READING/ACTIVITY

- Samuel Quiccheberg, *The First Treatise on Museums. Samuel Quiccheberg's Inscriptiones 1565*, trans. Mark A. Meadow and Bruce Robertson (Getty Research Institute, 2013).
  - Required looking: [Kunsthistorisches Museum: Selected masterpieces](#) and [MICROCOSMS: ROYAL KUNSTKAMMERS - The Museum of Decorative Arts in Prague](#)
- Smith, Pamela H. and Isabella Lores-Chavez. "Counterfeiting Materials, Imitating Nature," in Marjolijn Bol and Emma Spary, eds.. *The Matter of Mimesis: Studies of Mimesis and Materials in Nature, Art and Science*. Leiden: Brill, 2023, pp. 27-53, <https://brill.com/display/book/9789004515413/BP000011.xml?language=en>.

#### Optional reading

- **PLEASE NOTE:** this essay contains images and descriptions of preparing dead animals for taxidermy - it may be disturbing to some:
  - Divya Anantharaman and Pamela H. Smith. "[Animals Dried in an Oven](#)." In *Secrets of Craft and Nature in Renaissance France. A Digital Critical Edition and English Translation of BnF Ms. Fr. 640*, edited by Making and Knowing Project, et al. 2020.
- Pamela H. Smith, "Collecting Nature and Art: Artisans and Knowledge in the Kunstkammer," in *Engaging With Nature: Essays on the Natural World in Medieval and Early Modern Europe*, ed. Barbara Hannawalt and Lisa Kiser (University of Notre Dame Press, 2008), 115-136.
- Martin Kemp, "'Wrought by No Artist's Hand': The Natural, the Artificial, the Exotic, and the Scientific in Some Artifacts from the Renaissance," *Reframing the Renaissance: Visual Culture in Europe and Latin America 1450-1650*, ed. Claire Farago (New Haven and London: Yale University Press, 1995), 177-96.
- See the entire book, [The Matter of Mimesis](#)

#### OCTOBER 22: IN CLASS

10:10-11:30: discussion of readings

Any questions about Capstone? Assignment Sheet: Final Capstone

- Explore the [Research and Teaching Companion](#) for previous [student projects](#) and [lesson plans](#).

#### FOLLOW UP: Week 8

- Due Oct. 24: Capstone Topics
-

## Week 9: October 29

### Embodied Knowledge

#### REQUIRED READING/ACTIVITY

- Ann-Sophie Lehmann, “Wedging, Throwing, Dipping and Dragging – How Motions, Tools and Materials Make Art,” *Folded Stones*, eds. Barbara Baert and Trees de Mits (Institute for Practice-based Research in the Arts: Ghent 2009), pp. 41-60.
- Raymond Tallis, “Grasping the Hand,” in *The Hand: A Philosophical Inquiry into Human Being* (Edinburgh: Edinburgh University Press, 2003), 21–43
- Tillmann Taape, “‘Experience Will Teach You’: Recording, Testing, Knowing, and the Language of Experience in Ms. Fr. 640,” *Secrets of Craft and Nature*, <https://www.doi.org/10.7916/njnj-6q58>.

#### Optional reading:

- Erin O’Connor, “Embodied knowledge in glassblowing: the experience of meaning and the struggle towards proficiency,” *Sociological Review* (2007): 126-141.
- Tim Ingold, *The Perception of the Environment: Essays in Livelihood, Dwelling and Skill* (London and New York: Routledge, 2000), chs. 18-19 (pp. 339-361).

#### OCTOBER 29: IN CLASS

10:10–10:30: Share your bread. Discuss your experiences.

10:30–12:00: Whole class discussion of the readings.

- How did the readings help you to think about the experience of kneading, rising, and baking bread? Or vice versa?
- Be ready to talk about your failures and any interesting insights from your failures, as well as any other observations about the experiences.

#### FOLLOW UP: Week 10

- Due Nov 9: Topic Exploration
- New: for students working in the lab for their final projects, you can sign up for lab times. Please submit your lab/activity protocol asap and definitely as part of your topic exploration (due Nov. 9).

---

## Week 10: November 5

### Transforming Materials: From Dyes to Pigments

#### **GROUP I MEET IN CHANDLER 858**

#### REQUIRED READING/ACTIVITY (for Group I)

- [Presentation: Cochineal Lake: History, Chemistry, and Preparation](#)
- [Presentation: Introduction to Pigments & Paints](#)
- [Assignment Sheet: Cochineal Lake Making](#)
- Search the English translation of *Secrets of Craft and Nature* for “lake,” “brazilwood,” “cochineal,” “platte,” “ronde” in Fr. 640

### Optional Reading

- Erma Hermens and Arie Wallert, “The Pekstok Papers, Lake Pigments, Prisons and Paint-Mills,” in *Looking through Paintings: The Study of Painting Techniques and Materials in Support of Art Historical Research (Leids Kunsthistorisch Jaarboek XI)*, ed. Erma Hermens (Baarn, The Netherlands: Uitgeverij de Prom, 1998), pp. 269-280 and 287-291.
- Jo Kirby et al, “Chapter 5 - Recipes,” in *Natural Colorants for Dyeing and Lake Pigments: Practical Recipes and their Historical Sources* (Archetype Publications, London, 2014).
  - *Natural Colorants* Chapter 3 - Chemistry (chemistry of the lake process)

### NOVEMBER 5: IN CLASS

10:10–10:30: Go over process

10:30-11:40: Make cochineal lake pigment. Filter and wash pigment, then leave to dry

11:40-12pm: Discussion of what you found in Fr. 640 for “lake,” “brazilwood,” “cochineal,” “platte,” “ronde.”

### FOLLOW UP: Week 10

- Continue research for your Capstone.
- 

## Week 11: November 12

### Transforming Materials: From Dyes to Pigments

#### **GROUP II MEET IN CHANDLER 858**

### REQUIRED READING/ACTIVITY (for Group II)

Please complete the required readings and activities listed in Week 10 for Group I

### NOVEMBER 12: IN CLASS

10:10–10:30: Go over process

10:30-11:40: Make cochineal lake pigment. Filter and wash pigment, then leave to dry.

11:40–12pm: Discussion of what you found in Fr. 640 for “lake,” “brazilwood,” “cochineal,” “platte,” “ronde.”

**Take home** lake pigments and painting kit - try painting out your pigments at home (optional)

- [Presentation: Introduction to Pigments & Paints](#)
- [Painting assignment sheet](#)
- Bring in any results to class on Dec 3.

### FOLLOW UP: Week 11

- Continue work on your Capstone
-

## Week 12: November 19 Wrap Up

### NOVEMBER 19: IN CLASS

- 10:10–12: Wrap up and conclusions, Capstone questions/issues
- Assignment Sheet: Final Capstone

### FOLLOW UP: Week 12

**Take home** lake pigments and painting kit - try painting out your pigments at home (optional)

- [Presentation: Introduction to Pigments & Paints](#)
- [Painting assignment sheet](#)
- Bring in any results to class on Dec 3.

Capstone Project

- Due Nov 30: paired peer editing draft. Upload into Google Drive.
- Due Dec 2 at 6pm: comments on paired peer editing draft
- Due Dec 3 by 10am: all class members read and comment on all drafts (as appropriate)

---

## Week 13: November 26

No Class (Thanksgiving Break)

---

## Week 14: December 3 Capstone Project Draft Exchange

### DECEMBER 3: IN CLASS

- Due Dec 2 at 6pm: comments on paired peer editing draft completed.
- Due Dec 3 by 10am: read and comment on all drafts in the Google Drive

**If you have painted with your pigment, please bring in your results!**

10:10–12: Draft share - Class will review each draft for ca. 7 minutes.

### FOLLOW UP: Week 14

- **Due Dec. 12:** Final reflection assignment.
- **Due Dec 15:** Capstone Project

---

## Statement on Academic Integrity

The intellectual venture in which we are all engaged requires of faculty and students alike the highest level of personal and academic integrity. As members of an academic community, each one of us bears the responsibility to participate in scholarly discourse and research in a manner characterized by intellectual honesty and scholarly integrity.

Scholarship, by its very nature, is an iterative process, with ideas and insights building one upon the other. Collaborative scholarship requires the study of other scholars' work, the free discussion

of such work, and the explicit acknowledgement of those ideas in any work that inform our own. This exchange of ideas relies upon a mutual trust that sources, opinions, facts, and insights will be properly noted and carefully credited.

In practical terms, this means that, as students, you must be responsible for the full citations of others' ideas in all of your research papers and projects; you must be scrupulously honest when taking your examinations; you must always submit your own work and not that of another student, scholar, or internet agent.

Any breach of this intellectual responsibility is a breach of faith with the rest of our academic community. It undermines our shared intellectual culture, and it cannot be tolerated. Students failing to meet these responsibilities should anticipate being asked to leave Columbia.

## **Disability-Related Accommodations**

In order to receive disability-related academic accommodations, students must first be registered with Disability Services (DS). More information on the DS registration process is available online at [www.health.columbia.edu/ods](http://www.health.columbia.edu/ods). Faculty must be notified of registered students' accommodations before exam or other accommodations will be provided.