

HIST GU4962
**Making and Knowing in Early Modern Europe:
Hands-On History**
Tuesday and Thursday 9am-12:10pm
Online

Instructor:

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This course is associated with the [Making and Knowing Project](#) of the [Center for Science and Society](#) at Columbia University.

DESCRIPTION

This course introduces students to the materials, techniques, contexts, and meanings of skilled craft and artistic practices in early modern Europe (1350-1750), in order to reflect upon a series of topics, including craft knowledge and artisanal epistemology; the intersections between craft and science; and questions of historical methodology in reconstructing the material world of the past. The course will be run as a “Laboratory Seminar,” with discussions of primary and secondary materials, as well as hands-on work.

The first lab seminar to use the published edition of Fr. 640, [Secrets of Craft and Nature in Renaissance France](#)*, as its focus, it will test the use of the Edition in a higher education classroom to inform the development of Phase II of the Making and Knowing Project - a *Research and Teaching Companion*. Students’ final projects (exploratory and experimental work in the form of digital/textual analysis of Ms. Fr. 640, reconstruction insight reports, videos for the Companion, or a combination) will be published as part of the Companion or the [Sandbox](#).

**Secrets of Craft and Nature in Renaissance France. A Digital Critical Edition and English Translation of BnF Ms. Fr. 640*, edited by the Making and Knowing Project, Pamela H. Smith, Naomi Rosenkranz, Tianna Helena Uchacz, Tillmann Taape, Clément Godbarge, Sophie Pitman, Jenny Boulboulé, Joel Klein, Donna Bilak, Marc Smith, and Terry Catapano (New York: the Making and Knowing Project, 2020), <https://edition640.makingandknowing.org>.

Making and Knowing on Twitter: You can follow the Project on Twitter [@MakingKnowing](#) and tweet any photos from your hands-on activities (which we can then re-tweet).

ASSIGNMENTS AND EVALUATION

Evaluation

The following elements and assignments (described in more detail below) account for the total grade in the course:

- 15% Participation, class discussion, and contribution to Discussion Questions
- 10% Presentation on Historical Culinary Recipe Reconstruction
- 35% Weekly Field Notes (for each hands-on lab activity)
- 40% Final Project

Assignments

- Working in pairs, prepare and present a powerpoint on your Historical Culinary Recipe Reconstruction.
- Weekly for each hands-on activity: record your field notes and reflect on hands-on activities (writing about doing and embodied activity).
- Discussion Question contribution
- Final Project

Class Discussion and “Discussion Questions”

Each week, we will discuss a set of readings for about two hours of class time. All students are expected to come prepared for discussion, including contribution to the “Discussion Questions” documents as you do your weekly readings. These are meant to be a place where everyone can raise and puzzle through some of the issues in the readings; we use these documents to guide and supplement class discussions. Please add any points you want to raise beneath the relevant readings, or add more general points in the section at the top. Feel free to make this a discussion space: comment or expand on the points of your colleagues.

Field Notes and Hands-on Assignments

Each week, we will undertake a hands-on activity, following instructions provided in demonstration videos or by live demo from the lab or an extended home assignment. 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. Students will keep Field Notes (in written, visual, or podcast form) on their experiences and experiments, documenting their work. All field notes will be entered in Google Drive in the Field Notes Summer 2021 folder, and photos will be uploaded to the [photo repository](#).

Final Project

The culmination of the semester is a Final Project, typically done in pairs. The Projects should, in some way, serve as companion pieces to the Digital Critical Edition, *Secrets of Craft and Nature*, or form a part of the Making and Knowing Project’s *Research and Teaching Companion*

to *Secrets of Craft and Nature*. These exploratory and experimental projects will help to brainstorm, design, and implement alternative paths by which to access the material included now in the Edition and/or provide other forms of disseminating and engaging with the themes. Unlike print publications, open access digital publications do not have an institutional framework by which they are discovered and disseminated. It is thus important to come up with alternative paths by which the digital edition can be accessed, discovered, disseminated, and, ultimately, made sustainable. Throughout the semester, you will work closely with the course instructors and the Making and Knowing team to develop potential areas of exploration that you are interested in pursuing for the Final Project.

Your Final Projects will be published as part of the *Research and Teaching Companion* (RTC) or the [Sandbox](#) (depending on content and long-term maintenance considerations) that will form a component of the digital critical edition of Ms. Fr. 640:

READINGS

Required to acquire (available via Abebooks.com, amazon.com, etc.):

- Cennino Cennini, *The Craftsman's Handbook, 'Il Libro dell'Arte'*, trans. by Daniel Thompson (New York: Dover, 1960).
 - Please note that an earlier translation of this book can be borrowed from an open library [here](#) (Internet archive/[National Emergency Library](#)).
- Samuel Quiccheberg, *The First Treatise on Museums. Samuel Quiccheberg's Inscriptiones 1565*, trans. Mark A. Meadow and Bruce Robertson (Getty Research Institute, 2013).

These are useful as comparison artist/artisan writings (but not required):

- Theophilus, *The Various Arts. De Diversis Artibus*, ed. and trans. Hawthorne (Dover, 1980).
- Benvenuto Cellini, *Two Treatises*, trans. C. R. Ashbee (repr. 2006).
- Mary P. Merrifield, *Medieval and Renaissance Treatises on the Arts of Painting: Original Texts with English Translations* (Courier Dover Publications, 2012).
- Giorgio Vasari, *On Technique* (Dover, 1960).
- Karel van Mander, *The Lives of the illustrious Netherlandish and German painters, from the first edition of the Schilder-boeck* (Doornspijk: Davaco, 1994–1999).

MATERIALS

For our hands-on assignments this semester, you will need a number of materials to undertake the activities in your homes. Some will be provided to you by the M&K lab while others are to be provided by you. We will be sending you a package with the M&K lab materials in the coming weeks. Note: the first day you will need these materials is during Week 3 (May 18) for casting into breadmolds. Many of these are items we hope you may already have around the house, or at least can easily get your hands on. If, for some reason, this proves to be a hardship, please reach out to us: our goal is to ensure you are all able to participate fully.

SCHEDULE

IMPORTANT: Complete by DATE May 2—this is required for access to course materials

- Please fill out the Student Information Form which will ask you for information in order to send you materials for the hands-on assignments and to grant you access to the collaborative course files.
 - Once you have completed this form, you will shortly (but not immediately) receive an email invitation with instructions from the Making and Knowing Project Google Account to view the Student Files folders.
 - Please fill out the following two forms as part of your participation in an active research project (the Making and Knowing Project!) upload to the SU21 Lab Seminar folder (a chance to try using our Google drive with your @gmail email). You can use an electronic signature. A sample completed form is in the folder for reference.
 1. permission form
 2. contribution form
 - If you have any questions or problems, please contact Naomi AND Caroline.
 - For reference, please consult M&K GD Introduction and information on the Project Google Drive
 - Once you have received confirmation, please make sure you can view the Google Drive folder
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SCHEDULE OVERVIEW (semester at-a-glance)

Week: Theme	Hands-on Activity	Tuesday	Thursday
Week 1: Get to know <i>Secrets of Craft and Nature!</i>	HCR, breadmaking (sourdough starter)	May 4: Introductions	May 6: No class meeting
Week 2: Collecting Nature and Art	HCR, breadmaking	May 11: HCR presentations, breadmaking progress	May 13: Discussion of readings
Week 3: Embodied Knowledge	Breadmaking and molding	May 18: Casting into breadmolds	May 20: Discussion of readings
Week 4: Nature and Art	Pigment/lake making, painting	May 25: Discussion of readings	May 27: Intro to pigments and paint
Week 5: Transforming Materials: Pigments and Paints	Pigment/lake making, painting	June 1: Lake making	June 3: Painting

Week 6: Craft and Science	Painting	June 8: Painting results, discussion of readings	June 10: Final Project Feedback Workshop
Week 7: Final Projects	Final Projects work	June 15 (NO CLASS) [READING WEEK]	June 17 (NO CLASS) [READING WEEK]
DUE JUNE 20: Final Projects must be submitted by midnight ET			

Week 1: May 4, May 6

Get to know *Secrets of Craft and Nature!*

IN PREPARATION (BEFORE THE FIRST DAY OF CLASS)

Required Reading and Viewing:

- 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.
 - Be sure to watch the short videos embedded in the essay.

Optional further 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.
- Colin Debuiche and Sarah Muñoz, “Ms. Fr. 640: The Toulouse Context,” translated by Philippe Barré and Christine Julliot de la Morandière, in *Secrets of Craft and Nature in Renaissance France*, https://edition640.makingandknowing.org/#/essays/ann_336_ie_19.

Contribute any questions, thoughts, or connections stimulated by the preparatory readings and videos to the week’s Discussion Questions - Week 1 document which functions as a discussion forum and repository of ideas for both students and instructors. There will be a new document for each week’s readings.

Required Activity:

Browse *Secrets of Craft and Nature*: <https://edition640.makingandknowing.org>.

- **Explore** each menu item.
- **Complete** the following scavenger hunt of the Edition
 - Pick three of the following terms, and use the search bar to search the manuscript: “mercury,” “bread,” “rat,” “dog,” “cuttlefish,” “saliva,” “garlic,” “blood,” “rosemary,” “milk,” “horse,” “earwax”
- Browse the results and select one of the occurrences in the manuscript that you find interesting. Please note the page number (e.g., fol. 76v) and URL (e.g., <https://edition640.makingandknowing.org/#/folios/76v/f/76v/tl>) from which you viewed the recipe or entry containing the term. **Keep notes for discussion.**
 - What is the recipe for? Is it a recipe at all? If not, how would you characterize it? How is the relevant object/material/animal used in the recipe? Was this use or the

material surprising to you? How does this manuscript entry relate to a subject you are interested in? Could you follow the entry's instructions to make this object/material?

- Is there an essay associated with this entry in the manuscript (click on the beaker icon on the right of the entry)? Does it provide new insights or answer your questions about this recipe?

MAY 4: IN CLASS

10am–10:30 Introductions all around.

10:30–11:30 Each student should be ready to talk about what they found in the *Secrets of Craft and Nature* scavenger hunt.

11:30–12:10 Discussion of “Field Notes” and note-taking practice. Begin a Field Notes page in your folder for your breadmaking assignment.

Discussion of Digital Protocols, Flickr naming and upload protocols, and how to insert images into Field Notes

Choose a partner to work together on the Historical Culinary Reconstruction (HCR) assignment for the rest of the week.

MAY 6: NO CLASS MEETING

Take this time to work with your partner on the HCR and begin baking bread.

MAY 6: OPTIONAL OFFICE HOURS

(for help with Google Drive, Flickr, Field Notes... any questions you have!)

FOLLOW UP: Week 1

Begin taking **Field Notes**

- All Field Notes are kept in the Google Drive Folder, Field Notes Summer 2021 (make sure you are accessing with your @gmail.com account)

After the first class, you will begin preparing for two assignments: HCR and breadmaking.

(1) Due May 11: Historical Culinary Recipe Reconstruction (HCR)

- Start on the HCR right away with your partner by reviewing the assignment sheet carefully, exploring and using the websites listed there to search for comparable recipes in contemporaneous sources, and doing the following reading/watching BEFORE starting the reconstruction:
 - Assignment Sheet: Historical Culinary Recipe Reconstruction
 - [CU Library Tool](#) compiled by librarian Meredith Levin.
 - Ken Albala, “Cooking as Research Methodology: Experiments in Renaissance Cuisine,” *Renaissance Food from Rabelais to Shakespeare: Culinary Readings and Culinary Histories*, ed. Joan Fitzpatrick (Aldershot, UK: Ashgate, 2010), pp. 73–88.
 - [Syrup of Violets and Science](#) video.
- Prepare a Google Slide or Powerpoint presentation of your HCR inside the personal Field Notes Summer 2021 folder belonging to a member of your group.

- Your presentation must be 10 minutes max on May 11
- Practice delivering the presentation so that we can keep to time in class.
- Maximum of \$30 budget for HCR - save ALL receipts!

(2) Breadmaking (for bread molds due May 18)

- Over the coming week, learn to make bread! Start as soon as possible, in tandem with your HCR prep. Start early enough that you can bake more than once—you will need to experiment (and you will want to eat some of it!)
- Remember to keep detailed Field Notes and take copious pictures as you learn to bake.
- You will need to research the ingredients and process of making sixteenth-century bread.
- If you are able to use (or make) a sourdough starter, start feeding your starter and baking (or learning to bake) bread over the coming weeks.
- Be ready to have prepared bread molds (i.e., with an object pressed into it and an impression ready to be cast into) on May 18. We will cast (i.e., pour wax into them) together on May 18.
- If you requested sourdough starter from Pamela, you will be able to pick it up from the History Department - more information to come shortly.

Week 2: May 11, May 13

Collecting Nature and Art

IN PREPARATION: Week 2

Reminder for May 11: Prepare your HCR presentation with your partner (10 min. max).

Required reading for discussion on May 13

- Samuel Quiccheberg, *The First Treatise on Museums. Samuel Quiccheberg's Inscriptiones 1565*, trans. Mark A. Meadow and Bruce Robertson (Getty Research Institute, 2013).

Optional further reading:

- 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.
- Colin Debuiche, "Ms. Fr. 640 and the Béthune Collection," translated by Christine Julliot de la Morandière and Philippe Barré, in *Secrets of Craft and Nature in Renaissance France*, https://edition640.makingandknowing.org/#/essays/ann_337_ie_19.

See the Discussion questions in the Discussion Questions - Week 2 document. **Contribute** your comments.

Consider the list of sample final projects. Make an appointment to meet with the instructors this week.

MAY 11: IN CLASS

- 9am-10:15 Google Slide Presentations of HCR process and results
Take a look at the OED for etymological info about words, e.g., biscuits
- 10:15-10:45 At-home consumption of and commentary on the results
- 10:45-11am BREAK
- 11am-11:20 Discussion of progress on breadmaking - show samples if ready
- 11:20-12:10 Field Notes and Digital Protocol review and questions

If we have time:

Safety discussion: how to undertake hands-on work in a thoughtful and safe way?

- Safety Resources
 - M&K has laboratory/studio safety protocols. What are the underlying principles? How do we apply these when working at home?
 - How to read an MSDS sheet using the example of vinegar
 - Then, fill out together:
 - beeswax
 - linseed oil
 - If you are interested, have a look at sulfur (not required)

MAY 13: IN CLASS

- 10am-11:25 Discussion of readings.
- Discussion questions in the Discussion Questions - Week 2 document. Be sure to contribute your comments.
- 11:25-11:30 BREAK
- 11:30-11:40 Quick check-in about casting on Tuesday (think about setup, workflow, materials)
- 11:40-12:10 Intro to Final Projects (with special guest, Terry Catapano, M&K Digital Lead)
- Make appointment for Final Project check-ins on May 20

FOLLOW UP: Week 2

- Continue your Field Notes, completing or cleaning up the ones from Weeks 1+2.
 - Make appointment for Final Project check-ins on May 20
 - **Due May 18:** Breadmolding - Assignment Sheet: Bread Molding
 - Keep baking bread!
 - Choose an object to press into the bread to create a breadmold.
 - Prepare your breadmolds for May 18. Be ready to show your molds and to begin the casting process in class.
 - Think about your setup, workflow, and materials: How to undertake hands-on work in a thoughtful and safe way?
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Week 3: May 18, May 20

Embodied Knowledge

IN PREPARATION: Week 3

Reminder for May 18: Have your bread molds ready to show the class.

Required reading for discussion on May 20:

- 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.
- Emma Le Pouésard, "Pain, Ostie, Rostie: Bread in Early Modern Europe," in *Secrets of Craft and Nature in Renaissance France*, http://edition640.makingandknowing.org/#/essays/ann_046_fa_16.
- 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

Optional further reading:

- Erin O'Connor, "Embodied knowledge in glassblowing: the experience of meaning and the struggle towards proficiency," *Sociological Review* (2007): 126-141.
- Julian Thomas, "Phenomenology and Material Culture," in *Handbook of Material Culture*, ed. Christopher Tilley et al. (Sage 2006), 43-59.
- 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).

Contribute to the Discussion Questions - Week 3 document.

MAY 18: IN CLASS

9am-10am Show your bread molds in class.

- You do not need to make a ppt presentation, but be ready to show your bread molds to the rest of the class, and to talk about your failures and any interesting insights from your failures, as well as any other observations about the experiences. How do your bread molds show traces of your process (successes, failure)? How do we read them as objects?

10am-10:15 BREAK

10:15-10:45 Casting demo

Safety discussion: how to undertake hands-on work in a thoughtful and safe way?

10:45-12:10 Communal casting session on Zoom (if this is possible at this time at home).

Have all your materials and tools laid out and ready for using in class today.

MAY 20: IN CLASS

9am-10am Final Project check-ins; general questions

10am-10:10 BREAK

10:10-12:10pm Discussion of the readings.

- How did the readings help you to think about the experience of kneading, rising, and baking bread? Or vice versa?

FOLLOW UP: Week 3

- Continue your Field Notes
- Continue developing ideas for your Final Project
- Some of the articles mentioned in class on May 20:
 - Bob Scribner, “Cosmic Order and Daily Life”
 - Edward Muir, “The Calendar,” *Ritual in Early Modern Europe*
 - Caroline Bynum, “Significance of Food to Medieval Women”
 - Bynum has written many works on materiality and spirituality, so you can find much more by searching at the Library.

Week 4: May 25, May 27

Nature, Art, and Imitation

IN PREPARATION: Week 4

Required Reading:

- Selections of your choice from Cennino Cennini, *The Craftsman’s Handbook, ‘Il Libro dell’Arte’*, trans. by Daniel Thompson (New York: Dover, 1960).
 - **Choose** your favorite couple of chapters and read for specific things, e.g. language, how instructions are given, materials and how they are transformed, etc., making note of what you find in the Discussion Questions document
 - How does Cennini’s book of recipes compare to Ms. Fr. 640? How does it compare to Quiccheberg’s plan for a collection?
 - Can you find any of the materials in Ms. Fr. 640 (e.g., those you found in your scavenger hunt) in Cennini?
- **PLEASE NOTE:** this essay contains images and description 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.
- Isabella Lores-Chavez. “[Imitating Raw Nature](#).” 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.

Contribute to the Discussion Questions - Week 4 document

MAY 25: IN CLASS

9am-10:30 Discussion of readings
 10:30-12pm Final Project check-ins

MAY 27: IN CLASS

- 9am-11am Presentation: Introduction to Pigments & Paints
 Presentation: Cochineal Lake: History, Chemistry, and Preparation
- 11-12pm Individual check-ins about final projects, as needed.

FOLLOW UP: Week 4

- Continue your Field Notes
 - Continue developing ideas for your Final Project
 - Start preparation for the coming two weeks of color making!
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Week 5: June 1, June 3

Transforming Materials: Pigments and Paints

IN PREPARATION: Week 5

Required 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.
- Search the translation for “lake,” “brazilwood,” “cochineal,” “platte,” “ronde” in Fr. 640
- Review these assignment sheets to prepare for the week’s activities (note: you do not have to start on the assignments yet; just be aware of what we are going to do):

Further Optional Reading

- 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)
- Elena Phipps,

Contribute to the Discussion Questions - Week 5 document

JUNE 1: IN CLASS

- 9am-10am Making of Lake Pigment - Cochineal
 Discussion of what you found in the manuscript regarding red colorants
- 10am-10:15 BREAK
- 10:15-12:10 Lake making together over Zoom (if this is possible at this time at home).
 Have all your materials and tools laid out and ready for using in class today.

Homework for Thursday:

- Wash, filter, allow to dry.
- Make sure you have your sample card ready for June 3.

JUNE 3: IN CLASS

9am-10:30 Demo: Mulling and painting pigments. Painting out together
10:30-12:10 Final Project check-ins

FOLLOW UP: Week 5

- Continue experimenting with painting out your pigments
 - Different types of pigments (organic- cochineal, mineral - azurite, earth - ochre)
 - Different types of binding media (gum, tempera - egg yolk, glair - egg white)
 - What other types of trials can you do? Painting out a scene? Trying substrates other than paper?
- Continue your Field Notes
- **Due June 6:** Submit a draft of your final project for the June 10 Feedback session. Please submit it in the document with your name on it in the Final Project DRAFTS folder.

Week 6: June 8, June 10 Craft and Science

IN PREPARATION: Week 6

Continue experimenting with painting out your pigments.

Required Reading

- William Eamon and Françoise Paheau, “The Accademia Segreta of Girolamo Ruscelli: A Sixteenth-Century Italian Scientific Society,” *Isis* 75, no. 2 (1984): 327-42.
- **By June 10:** Read your classmates’ Final Project drafts in preparation. Leave comments or suggestions in **tracked changes** in their document.

Further Optional Reading

- Pamela O. Long, *Artisan Practitioners and the Rise of the New Sciences, 1400-1600* (Oregon State UP, 2011), Intro. and ch. 1.
- Pamela H. Smith, *The Body of the Artisan: Art and Experience in the Scientific Revolution* (Chicago and London: The University of Chicago Press, 2005, repr. 2018), chs. 1-3.

Contribute to the Discussion Questions - Week 6 document

JUNE 8: IN CLASS

9am-9:50 Show the results of painting out your pigments
9:50-10am BREAK
10am-11:30 Discussion of Readings

JUNE 10: IN CLASS

9am-10:15 Final Project Feedback Workshop

10:15-10:30 BREAK

10:30-11:30 Final Project Feedback Workshop (continued)

11:30-12:10 Data management review

- 2021 Digital Protocol Resource Page, Flickr check, transfer Google Doc ownership if needed, etc.

FOLLOW UP: Week 6

- Complete Field Notes
- **Due June 20:** Submit Final 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. Faculty must be notified of registered students' accommodations before exam or other accommodations will be provided. Students who have (or think they may have) a disability are invited to contact Disability Services for a confidential discussion at (212) 854-2388 (Voice/TTY) or by email at disability@columbia.edu.