

This is a draft version of the syllabus and is subject to change.

**DEPARTMENT OF FINE ARTS**

**COURSE OUTLINE — FALL 2026**

**AR1105: Introduction to the History of Global Art I — 3**

**(3-0-0) 45hrs for 15 weeks**

Northwestern Polytechnic acknowledges that our campuses are located on Treaty 8 territory, the ancestral and present-day home to many diverse First Nations, Metis, and Inuit people. We are grateful to work, live and learn on the traditional territory of Duncan's First Nation, Horse Lake First Nation and Sturgeon Lake Cree Nation, who are the original caretakers of this land.

We acknowledge the history of this land and we are thankful for the opportunity to walk together in friendship, where we will encourage and promote positive change for present and future generations.

**INSTRUCTOR:** Kaveh Rafie

**PHONE:** +1 780-539-2911

**OFFICE:** online

**Email:** [krafie@nwpolytech.ca](mailto:krafie@nwpolytech.ca)

**OFFICE HOURS:** Wednesdays 12:00 PM – 2:00 PM or by appointment

[Teams Link](#)

**DESCRIPTION**

A comparative, global examination of art from prehistory to the 15th century. The course uses focused case studies to contrast and connect artistic developments from diverse world cultures.

**PREREQUISITE(S)/COREQUISITE(S)**

None

**REQUIRED MATERIALS**

No textbook is required for this course. All readings will be provided on Perusall, an online annotation platform that requires a paid subscription (\$5 CAD).

If you have any issues accessing Perusall, please contact me as soon as possible.

### **i Financial Hardship Exemption**

If the cost of the Perusall subscription presents a financial hardship, please contact me confidentially at [krafie@nwpolytech.ca](mailto:krafie@nwpolytech.ca). Alternative arrangements will be made so that every student can fully participate in the course, regardless of financial circumstances.

## **Other Reference Books**

- Zainab Bahrani, 2017, *Art of Mesopotamia*, Thames & Hudson.
- Nelson, R. and R. Shiff (eds.) *Critical Terms for Art History*. Chicago: Chicago University Press.
- Pedley, John Griffiths, 2002, *Greek Art and Archaeology*. New Jersey: Prentice Hall.
- D. Preziosi and L. Hitchcock, 2000, *Aegean Art and Architecture*. Oxford History of Art.
- Gay Robins, 2008, *The Art of Ancient Egypt*. (Revised Edition). Harvard University Press.
- Nancy H. Ramage and Andrew Ramage, 1991, *Roman Art*. New Jersey: Prentice Hall.
- Paul Zanker, 2008, *Roman Art*. Trans. H. Heitmann-Gordon. Los Angeles: The J. Paul Getty Museum.

Anne D'Alleva, 2010, *Methods and Theories of Art History*.

## **DELIVERY MODE**

This course is delivered synchronously online via Microsoft Teams: [/todo](#)

## **LEARNING OUTCOMES**

### **Course Objectives**

This course provides a survey of global art from prehistory to the 15th century. By the end of the term, you will be able to:

- **Analyze & Identify:** Examine the formal qualities, historical contexts, and cultural meanings of key monuments and objects from across the globe.
- **Compare & Interpret:** Construct evidence-based arguments by comparing works from different cultures and interpreting them through primary and secondary sources.

- **Articulate & Communicate:** Present ideas clearly in both writing (employing art historical methods) and informed discussion.

## Core Skills Emphasized

This course is designed to strengthen your:

- **Critical Thinking:** Integrating diverse views into rigorous, fact-based judgments.
- **Visual Literacy:** Decoding the complex and often contradictory meanings of visual expression.
- **Creative Analysis:** Solving interpretive problems when obvious solutions are not available.

## Art Historical Analysis

There are many approaches to art historical understanding but for our purposes we will focus on four:

- *Formal analysis* (color, shape, texture, scale, line, shadow, space, composition and other physical properties of the work itself)
- *Iconographic analysis* (story, theme or subject presented by the work including any symbolism or veiled meanings that would be legible to people part of the artist's culture)
- *Sociohistorical analysis* (social, political, economic and cultural context in which the work is produced)
- *Aesthetic analysis* (sensuous and psychological impact that the work has on you and others)

## TRANSFERABILITY

Please consult the Alberta Transfer Guide for more information. You may check the transferability of this course at the Alberta Transfer Guide main page <http://www.transferalberta.alberta.ca>.

⚠ For courses with alpha (letter) grading, a grade of D or D+ may not be acceptable for transfer to other post-secondary institutions. **Students are cautioned that it is their responsibility to contact the receiving institutions to ensure transferability.**

## EVALUATIONS

|                     |     |
|---------------------|-----|
| CLASS PARTICIPATION | 25% |
| EXAMS               | 40% |

ENGAGED READING

20%

ARTIFACTS

15%

## **Class Participation**

This class will be held synchronously online via Microsoft Teams. Active participation in Teams sessions and activities is essential for a successful learning experience. Students are expected to engage with the material and contribute to discussions. Your grade is based on the following components:

### **Camera Policy**

Turning your camera off will result in receiving no participation credit (10%) unless it is during a break or you have communicated with me in advance for accommodations.

### **Discussion Contribution**

Actively contribute to class discussions by asking questions, responding to prompts, and engaging with your peers' ideas.

### **In-Class Activities**

Complete all micro-activities, such as polls and short collaborative tasks, announced during the session.

### **Note on Recordings**

Sessions will be recorded for educational purposes. By participating, you consent to being recorded. If you miss a session, please email me to receive the link to the missed session.

### **Attendance Policy**

Attendance for our live Microsoft Teams sessions is MANDATORY. You are allowed no more than TWO unexcused absences. Failure to address chronic absenteeism may result in failing the course.

If social anxiety limits your participation, email [krafie@nwpolytech.ca](mailto:krafie@nwpolytech.ca) to discuss alternatives.

## **Engaged Reading**

Students are required to complete annotations on assigned readings using Perusall. These annotations will help deepen your understanding of the material and facilitate class discussions.

To receive full credit, students must engage with the readings by **highlighting key points, asking questions, and responding to peers' annotations**.

## Exams

There will be two take-home exams during the semester, worth a combined 40% of your final grade. Both exams draw on lectures, readings, and class discussions, and include multiple-choice, short-answer, and essay questions.

## Artifacts

This component invites students to explore course concepts through a blend of written analysis and creative practice. Assignments are designed to be flexible, allowing for either a short critical essay or a creative project accompanied by a brief reflection.

Examples of activities include:

- **Critical Response:** A short essay analyzing a specific artwork or text.
- **Creative Application:** A practical project, such as constructing a linear perspective drawing or creating a digital composition (e.g., using Photoshop) to demonstrate understanding of spatial depth, accompanied by a short written explanation of the process and principles applied.

## Late Assignments and Missed Exams

Please submit your study guide responses by midnight on the date they are due. Assignments not turned in at that time will receive a score of zero that will stay in place until the assignment is received (myClass will not calculate your grade accurately otherwise). Assignments turned in after the due date will be marked down by 20%.

### Warning

Please note that most universities will not accept your course for transfer credit **IF** your grade is **less than C-**.

## GRADING CHART FOR COURSES WITH ALPHA GRADING

| Alpha Grade | 4-point Equivalent | Percentage Guideline | Alpha Grade | 4-point Equivalent | Percentage Guideline |
|-------------|--------------------|----------------------|-------------|--------------------|----------------------|
| A+          | 4.0                | 95–100               | C+          | 2.3                | 67–69                |
| A           | 4.0                | 85–94                | C           | 2.0                | 63–66                |

| Alpha Grade | 4-point Equivalent | Percentage Guideline | Alpha Grade | 4-point Equivalent | Percentage Guideline |
|-------------|--------------------|----------------------|-------------|--------------------|----------------------|
| A-          | 3.7                | 80-84                | C-          | 1.7                | 60-62                |
| B+          | 3.3                | 77-79                | D+          | 1.3                | 55-59                |
| B           | 3.0                | 73-76                | D           | 1.0                | 50-54                |
| B-          | 2.7                | 70-72                | F           | 0.0                | 0-49                 |

□ Grades for this course will be assigned as a percentage.

## COURSE SCHEDULE (TENTATIVE)

(Schedule is subject to change. Any changes will be communicated in advance via myClass announcements.)

### Week 1

#### Thu, Sep 03: Welcome to Global Art History!

What is Art?

Overview of the course structure, objectives, and assessment methods.

##### READ

- D'alleva, Anne. *Fundamentals of Art History*. Laurence King Publishing, 2021. Class Participation and Notetaking (an excerpt).

##### WATCH

1. [What is Art? | The Art Assignment](#)

### Week 2

#### Tue, Sep 08: What is Art History?

What is Art History? What does art history do?

Learning the methods and approaches used in the study of art history.

##### READ

1. D'alleva, Anne. *Fundamentals of Art History*. Laurence King Publishing, 2021. Chapter 1 (an excerpt).

##### WATCH

2. [How to do Visual \(Formal\) Analysis in Art History.](#)

#### Thu, Sep 10: First Marks

When and where did art begin? How do we know?

The earliest known art in caves and rock shelters, and how to analyze and interpret it.

##### READ

- Mullins, Charlotte. "First Marks." In *A Little History of Art*, 1–8. Yale University Press, 2022. Also available on [myClass](#).
- [Paleolithic Art, An Introduction](#)
- [Venus of Willendorf](#)
- [Origins of Rock Art in Africa](#)

-  **WATCH**
- [Lion Man](#)

## Week 3

### **Mon, Sep 14: Add/Drop Deadline**

Last day to add or drop fall courses.

### **Tue, Sep 15: The Neolithic Art and the Agricultural Revolution**

How the communities and art looked like during the Neolithic period.

-  **READ**
- [The Neolithic Revolution](#)
  - [Çatalhöyük](#)
  - [Neolithic period in China](#)
  - [An Indus Seal](#)
  - [Stonehenge](#)

-  **WATCH**
- [Bushel with Ibex Motifs](#)
  - [The Oldest temple in the world—BBC](#)

### **Thu, Sep 17: Stories under the Sky of the Fertile Crescent**

How did the storytelling through images shaped the first city-states in Mesopotamia?

-  **READ**
- Lawrance, Lee. "See How Researcher Zainab Bahrani Rethinks Narrative of Ancient Art." 2024-03-01. <https://www.aramcoworld.com/articles/2024/a-researcher-chisels-new-perspectives-on-ancient-art>
  - [Standing Male Worshipper \(Tell Asmar\)](#)
  - [White Temple and Ziggurat, Uruk](#)
  - [Warka Vase](#)

-  **WATCH**
- [Standard of Ur and other objects from the Royal Graves](#)
  - [Victory Stele of Naram-Sin](#)
  - [Seated Gudea holding temple plan](#)
  - [Law Code Stele of King Hammurabi](#)

## Week 4

### Sat, Sep 19: Artifact I

"What is Art?" is due. (see [myClass](#) for details).

### Tue, Sep 22: From the Ruins of the Bronze Age: Assyria, Babylon, and Persia

How new imperial powers rose from the collapse of the Late Bronze Age world.

#### READ

- [Assyria, an introduction](#)
- The Ishtar Gate and Neo-Babylonian art and architecture — Smarthistory
- Persepolis: The Audience Hall of Darius and Xerxes — Smarthistory
- Marian H. Feldman, *Luxurious Forms: Redefining a Mediterranean "International Style," 1400–1200 BCE* (excerpt, on Perusall)

#### WATCH

- [Digital Reconstruction of the Northwest Palace, Nimrud](#) — Assyria
- [The Ishtar Gate](#)

### Thu, Sep 24: The Nile, Pyramids, and Pharaohs

The Nile as the lifeblood of Egyptian civilization to the most daring architectural achievements of the Old Kingdom.

#### READ

- [Palette of King Narmer](#)
- [Step Pyramid Complex, Saqqara](#)
- [The Great Pyramids of Giza](#)

#### WATCH

- [King Menkaure and Queen](#)
- [The Seated Scribe](#)

## Week 5

### Tue, Sep 29: The Sacred and the Theater of the World

The Middle Kingdom and New Kingdom of Egypt, from the sacred temples to the theatrical tombs.

#### READ

- [Middle Kingdom and Second Intermediate Period, an introduction](#)
- [New Kingdom and Third Intermediate Period, an introduction](#)
- [Paintings from the Tomb-chapel of Nebamun](#)
- [Temple of Amun-Re and the Hypostyle Hall, Karnak](#)

 **WATCH**

- [Mortuary Temple and Large Kneeling Statue of Hatshepsut](#)
- [Hunefer's Judgement in the presence of Osiris](#)

**Thu, Oct 01: Bronze and Clay: Ancient China from the Shang to the Qin**

Ritual bronze vessels and a terracotta army: art and authority in ancient China.

 **READ**

- [The Terracotta Warriors](#)

 **WATCH**

- [Tigers, dragons, and monsters on a Shang Dynasty Ewer](#)
- [Da Ke Ding](#)

**Week 6**

**Tue, Oct 06: Labyrinth and Lion Gate: The Bronze Age Aegean**

Minoan palaces, Cycladic figures, and Mycenaean citadels: the first European art of the Aegean world.

 **READ**

- [Knossos](#)
- [Bull-leaping fresco from the palace of Knossos](#)
- [Mycenaean art, an introduction](#)

 **WATCH**

- [Male Harp Player of the Early Spedos Type](#) — Getty Conversations
- [The Treasury of Atreus](#)

**Thu, Oct 08: The Human Measure: Archaic and Classical Greece**

From kouros to contrapposto: how Greek sculptors invented the classical human body.

 **READ**

- [Introduction to ancient Greek art](#)
- [Kouroi and Korai, an introduction](#)
- [The Parthenon, Athens](#)
- [Why the Elgin Marbles Should Not be Returned to Greece ... Yet](#) by Elizabeth Marlowe

 **WATCH**

- [Charioteer of Delphi](#)
- [Polykleitos, Doryphoros \(Spear-Bearer\)](#)

- [The Erechtheion](#)

## Week 7

### Sat, Oct 10: Artifact II

Artifact II is due. (see [myClass](#) for details).

### Tue, Oct 13: The World after Alexander: The Hellenistic Age

Emotion, drama, and the arts of the vast Hellenistic kingdoms.

#### READ

- [The Dying Gaul, reconsidered](#)
- [Nike \(Winged Victory\) of Samothrace](#)
- [The Pergamon Altar](#)

#### WATCH

- [Lysippos, Apoxyomenos](#)
- [Lysippos, Farnese Hercules](#)
- [Apollonius, Boxer at Rest \(The Seated Boxer\)](#)

### Thu, Oct 15: The Wheel and the Stupa: Buddhist Art in South Asia

How did the Buddha, never depicted in human form at first, become the center of a vast visual culture?

#### READ

- [The Pillars of Ashoka](#)
- [Buddhism, an introduction](#)
- [The stupa, an introduction](#)
- [Yaksha and Yakshi sculptures](#)
- [Buddhist monasteries](#)

#### WATCH

- [How to recognize a bodhisattva](#)

## Week 8

### Tue, Oct 20: Before the Emperors: Etruscans and the Roman Republic

The art of the Etruscan cities and of republican Rome, from temple sculpture to painted walls.

#### READ

- [Temple of Minerva and the sculpture of Apollo \(Veii\)](#)
- [Ancient Roman art, an introduction](#)

- [Roman wall painting styles](#)

 **WATCH**

- [Sarcophagus of the Spouses](#)
- [In full color, ancient sculpture reimagined](#)

**Thu, Oct 22: The City of Marble: Imperial Rome**

Monuments of empire: how Roman emperors shaped the city, and the world, through art and architecture.

 **READ**

- [Athanadoros, Hagesandros, and Polydoros of Rhodes, Laocoön and his Sons](#)
- [The Forum of Trajan](#)
- [Ara Pacis Augustae](#)
- [The Pantheon \(Rome\)](#)
- [Baths of Caracalla](#)

 **WATCH**

- [The Colosseum](#)
- [Column of Trajan](#)
- [Battle of the Romans and Barbarians \(Ludovisi Battle Sarcophagus\)](#)
- [Equestrian Statue of Marcus Aurelius](#)

**Week 9**

**Fri, Oct 23: Midterm Exam**

Take-home midterm covering material from weeks 1–7 (see [myClass](#) for details).

**Tue, Oct 27: A New Rome: Late Antiquity and Early Christian Art**

From Constantine to Ravenna: how a changing empire reshaped the image.

 **READ**

- [Arch of Constantine, Rome](#)
- [Colossus of Constantine](#)

 **WATCH**

- [Santa Costanza](#)
- [Catacomb of Priscilla, Rome](#)
- [Basilica of Santa Sabina](#)
- [The Mausoleum of Galla Placidia](#)

**Thu, Oct 29: The Sacred Image: Byzantine Art**

Icons, mosaics, and the art of the empire of New Rome.

 **READ**

- [Byzantine art, an introduction](#)
- [Icons, an introduction](#)
- [Empress Theodora, rhetoric, and Byzantine primary sources](#)

 **WATCH**

- [Sant'Apollinare in Classe, Ravenna \(Italy\)](#)

## Week 10

### Sat, Oct 31: Artifact III

Artifact III is due. (see [myClass](#) for details).

### Tue, Nov 03: The Journey of the Buddha: Buddhist Art in East Asia

Following Buddhism from India along the Silk Road into China and Japan, and the distinct artistic styles that developed in each culture.

 **READ**

- [Yungang grottoes](#)
- [Chinese scholar-painters, an introduction](#)
- [Chinese landscape painting](#)
- [Tang dynasty \(618–907\), an introduction](#)
- [Song dynasty \(960–1279\), an introduction](#)
- [Yuan dynasty \(1279–1368\), an introduction](#)

 **WATCH**

- [Tomb model of a watchtower](#)
- [Hōryūji](#)

### Thu, Nov 05: Ancient Andes: From Chavín to Tiwanaku

Andean art and architecture from Chavín de Huántar to the Tiwanaku and Wari states.

 **READ**

- [Introduction to Andean Cultures — Smarthistory](#)
- [Chavín de Huántar — Smarthistory](#)
- [Nasca Geoglyphs — Smarthistory](#)
- [Moche Culture, an Introduction — Smarthistory](#)
- [Tiwanaku: Pre-Incan Civilization in the Andes — Live Science](#)
- [Wari Civilization — Ancient History Encyclopedia](#)
- [Esther Pasztory, "The Andes: Cosmic Order in Space" \(excerpt\)](#)

## Week 11

**Tue, Nov 10 – NO CLASS: Fall Break**

**Thu, Nov 12 – NO CLASS: Fall Break**

## Week 12

**Tue, Nov 17: Cities of the Gods: Mesoamerican Art**

Art and architecture of the Olmec, the Maya, and the great city of Teotihuacan.

### READ

- [Olmec Colossal Heads](#)
- [Palenque \(Classic Period\)](#)
- [Maya glyphs, a basic introduction](#)
- [Teotihuacan](#)

### WATCH

- [Popol Vuh](#)

**Thu, Nov 19: Arts of the Muslim World**

From the Dome of the Rock to the Alhambra: art, architecture, and the sacred.

### READ

- [Arts of the Islamic world: The early period](#)
- [Mosque architecture, an introduction](#) by Kendra Weisbin
- [The Dome of the Rock \(Qubbat al-Sakhra\)](#)
- [Samarra, A Palatial City](#) by Matt Saba
- [The Alhambra](#) by Shadie Mirmobiny

### WATCH

- [Folio from a Shahnama, The Bier of Iskandar \(Alexander the Great\)](#) — Smithsonian

## Week 13

**Sat, Nov 21: Artifact IV**

Artifact IV is due. (see [myClass](#) for details).

**Tue, Nov 24: Pilgrims and Relics: Early Medieval and Romanesque Art**

Monasteries, conquest, and the great pilgrimage churches of medieval Europe.

### READ

- [Medieval churches: sources and forms](#) by Valerie Spanswick

- [Romanesque art, an introduction](#) by Andreas Petzold
- [Pilgrimage routes and the cult of the relic](#) by Christine M. Bolli
- [The Art of Conquest in England and Normandy](#) by Diane Reilly
- [Matthew in the Coronation Gospels and Ebbo Gospels](#) by Jennifer Awes Freeman

 **WATCH**

- [The Bayeux Tapestry](#) (optional, 22 mins)
- [Lindau Gospels cover](#)
- [Bronze doors, Saint Michael's, Hildesheim](#)

**Thu, Nov 26: Toward the Light: Gothic Art**

Stone, glass, and heaven on earth: the great cathedrals of the twelfth and thirteenth centuries.

 **READ**

- [Recht, \*Believing and Seeing: The Art of the Gothic Cathedral\*](#) (excerpt)

 **WATCH**

- [Gothic architecture explained](#)
- [Birth of the Gothic: Abbot Suger and the ambulatory at St. Denis](#)
- [Chartres Cathedral](#)
- [The Cathedral of Notre-Dame, Paris](#)
- [Reims Cathedral](#)
- [Amiens Cathedral](#)
- [Salisbury Cathedral](#)

**Week 14**

**Fri, Nov 27: Withdrawal Deadline**

Last day to withdraw from fall courses.

**Tue, Dec 01: Art in Africa**

From Ife to Great Zimbabwe: the art of African kingdoms before 1600.

 **READ**

- [Africa historical overview: to 1600](#) by Christa Clarke
- [Christian Ethiopian art](#)
- [Great Mosque of Djenné](#) by Elisa Dainese
- [Kingdom of Ife: sculptures from West Africa](#)
- [The Great Mosque of Kairouan](#) by Colette Apelian
- [Great Zimbabwe](#) by Nancy Demerdash

 **WATCH**

- [Seated Figure \(Djenné peoples\)](#)

**Thu, Dec 03: From Giotto to Botticelli: Italian Art, 1300--1500**

From Giotto's Arena Chapel to Botticelli's mythologies: the rebirth of naturalism and the invention of linear perspective.

 **READ**

- [Siena in the Late Gothic, an introduction](#) by Joanna Milk Mac Farland
- [A primer for Italian renaissance art](#)
- [Early applications of linear perspective](#) by Joseph Dauben
- [Donatello, St. Mark](#) by David Boffa

 **WATCH**

- [Cimabue and Giotto compared](#)
- [Giotto, Arena \(Scrovegni\) Chapel \(part 1 of 4\)](#)
- [Duccio, Maestà](#)
- [Linear Perspective: Brunelleschi's Experiment](#)
- [Filippo Brunelleschi, Dome of the Cathedral of Florence](#)
- [Masaccio, Holy Trinity](#)
- [Donatello, David](#)
- [Sandro Botticelli, The Birth of Venus](#)
- [Alberti, Façade of Santa Maria Novella, Florence](#)

**Week 15**

**Sat, Dec 05: Artifact V**

Artifact V is due. (see [myClass](#) for details).

**Tue, Dec 08: The Northern Renaissance**

Oil, detail, and devotion: Flemish painting in the fifteenth century.

 **READ**

- [The Northern Renaissance, a brief introduction](#) by Bonnie Noble
- [Limbourg brothers, Très Riches Heures du Duc de Berry](#) by Christine M. Bolli
- [The Medieval and Renaissance Altarpiece](#) by Donna L. Sadler
- [Jan Van Eyck, The Ghent Altarpiece](#) by Sally Hickson
- [Jan van Eyck, The Arnolfini Portrait](#) by Lane Eagles

 **WATCH**

- [Workshop of Robert Campin, Annunciation Triptych \(Merode Altarpiece\)](#)
- [Jan van Eyck, Portrait of a Man in a Red Turban \(Self-Portrait?\)](#)

**Mon, Dec 14: Final Exam**

Take-home final exam covering material from weeks 8–15 (see [myClass](#) for details).

## **STUDENT RESPONSIBILITIES**

Online Communication & Professionalism: Students are expected to maintain a high-level of professionalism across all course-related communications. Please conduct your communications as you would any other professional experience. Treat your colleagues with respect! Join the lecture on time and remain for the duration of class and related activities. Students can expect to put in a minimum of 4 hours per week on out-of- class work. Assignments will be expected on the date required.

## **STATEMENT ON ACADEMIC MISCONDUCT**

Academic Misconduct will not be tolerated. For a more precise definition of academic misconduct and its consequences, refer to the Student Rights and Responsibilities policy available at <https://www.nwpolytech.ca/about/polytechnic-leadership/policies-directory>.

**\*\*Note:** all Academic and Administrative policies are available on the same page.

## **ADDITIONAL INFORMATION:**

### **Plagiarism and the Use of LLMs or AI Tools**

Submitting AI-generated content as your own work is plagiarism. This includes work produced entirely or partially by LLMs (Large Language Models) or other AI tools without proper attribution.

**You must own your intellectual work.** AI may assist with brainstorming, outlining, or refining language—but the ideas, analysis, and argument must be yours.

#### **Permitted Use:**

- Brainstorming ideas and exploring topics
- Creating outlines or structure for your writing
- Refining and improving your own writing (grammar, clarity, flow)
- Generating examples to understand concepts (not to submit)

#### **Prohibited Use:**

- Copy-pasting AI-generated text into assignments without substantial revision
- Having AI write essays, reports, or responses for you
- Using AI to generate analysis or arguments you claim as your own

#### **Requirements:**

- All AI use must be cited (tool name and date)

- You are solely responsible for all submitted content
- AI errors, hallucinations, or misinformation will be treated as academic misconduct
- ⚠️ Copy-pasting AI-generated content may result in academic integrity charges and formal reporting

Last updated: August 25, 2026