IE HUMANITIES

IE University
Professor: **CRISTINA NUALART**

E-mail: cnualart@faculty.ie.edu

Academic year: 22-23
Degree course: FIRST
Semester: 2º
Category: COMPULSORY
Number of credits: 6.0
Language: English

PREREQUISITES
IMAGE, ART AND POWER
There are no prerequisites for this course.

SUBJECT DESCRIPTION

IMAGE, ART AND POWER

Visual culture links to power systems, either by transmitting or perpetuating dominant structures, or by questioning and attempting to subvert them. Consider, for example, the use of imagery as a soft power tool for public diplomacy, or the visual activism of the Black Power movement. To understand how visual imagery can be used to support power, we must also understand what systems of power exist within the constructs of art and visual studies. Our aim is to explore how cultural production shapes our understanding of social dynamics, through our collective interpretation of visual art, photojournalism, films, fashion, architecture and media imagery.

This course is aimed at those who want to be acquainted with art histories and visual culture, but also to those who wish to think critically about power, while becoming conversant with the perspectives and mechanisms at work in the imagery all around us. The learning process includes some image-based tasks (no drawing skills required) in addition to written work designed to deepen the understanding of the theories discussed. Thinking through different geographical and chronological environments will strengthen historical knowledge and provide tools for building richer intercultural connections.

IE Impact

IE IMPACT- HUMANITIES is the first pillar course in the IE Impact Learning Journey. IE Impact is a multi-bachelor, multi-school mandatory academic program for all IEU students, and has the mission to foster the skills, mindsets, and knowledge that IE University believes future graduates need, in order to develop into leaders of positive change. IE Impact includes three "pillar courses": the **Humanities**, Technology and Entrepreneurship. It culminates in a fourth, hands-on course called the IE Challenge, whose design embodies IE's value of Diversity and its commitment to Sustainability.

The IE Impact Learning Journey aims to develop:

- Humanistic approaches to interpersonal relations, decision-making and critical thinking;

- Familiarity with the technologies that can be applied to solve some of the world's greatest

challenges, as well as understanding the implications of using such technologies;

- Entrepreneurial mindsets, know-how, and skills to identify and solve problems worth solving, and to create validated business models that enable solutions to be enduring and scalable;
- A curiosity and an awareness about how sustainability-driven enterprises are sources of positive change;
- Adaptive leadership skills, as well as personal and team-based skills to foster innovation through diversity.

OBJECTIVES AND SKILLS

Students with regular attendance who actively participate in class will strengthen these skills:

- Analytical, critical, and creative thinking.
- Comprehensive reading of complex texts.
- Writing and argumentation.
- Research and information competence.
- Sensitivity to other cultures and human experiences.

And more specifically:

- Critically interpret artistic representations and other visual culture.
- Become conversant in basic notions of visual culture, its practices and methodologies.
- Gain knowledge of the role of imagery in different social environments.
- Be familiar with intellectual debates on the uses and power of art in society.

METHODOLOGY

The content of this course is introduced through lectures, readings and occasional audios and videos. Each topic will be explored with class activities –such as discussions, group work or creative explorations for which student participation and dialogue is essential.

The course will be taught employing IE's Liquid Learning methodology, which combines three essential elements for a complete and dynamic learning experience: synchronous interactions, asynchronous interactions and individual inquiry and discovery. Synchronous Interaction is learning that happens in live, in real-time. For example, attending classes (lectures, discussions, labs, studios) in-person or virtually, working with classmates on team projects in a work-room or video-conference platform, or getting help and feedback from professors in-person or online. Asynchronous Interaction and Individual Inquiry and Discovery are learning experiences that happen interactively and asynchronously using collaboration tools and digital platforms.

Teaching methodology	Weighting	Estimated time a student should dedicate to prepare for and participate in
Lectures	23.33 %	35 hours
Discussions	20.0 %	30 hours
Exercises	16.67 %	25 hours
Group work	13.33 %	20 hours
Other individual studying	26.67 %	40 hours
TOTAL	100.0 %	150 hours

PROGRAM

NOTE:

Required readings will be made available on Blackboard. Students are welcome to propose alternative sources, in particular of relevant texts in minority languages that are not available in English. Please negotiate with your professor if you wish to tailor your required reading list.

SESSIONS 1 - 2 (LIVE IN-PERSON)

COURSE INTRODUCTION

What is "the visual turn"? And a conversation about representations of Power.

Video: Ways of Seeing (watch episodes 1 to 4) (Youtube)
Book Chapters: John Berger: Ways of Seeing (available at IE Library)

SESSIONS 3 - 4 (LIVE IN-PERSON)

IMAGE ETHICS

An introduction to ethical debates on the creation and use of images, and image rights.

Book Chapters: Chapter 14: "Research Ethics and Visual Materials", in: Visual Methodologies. An introduction to Researching & Visual Materials (4th edition), 2016 (ced)

SESSION 5 (ASYNCHRONOUS)

Visual Thinking

This session guides you into putting into practice what is sometimes referred to as "visual thinking", and activate what some psychologists refer to as "visual-spatial intelligence".

All asynchronous sessions require students to complete a task that counts towards their Continuous Evaluation grade.

SESSIONS 6 - 7 (LIVE IN-PERSON)

MUSEUMS, POWER AND THE CANON (Museum Visit)

The Museum is a relatively new type of institution in humanity's history, yet museum's arguably play an important role in our vision of our collective selves and what we deem culturally valuable. We examine the notion of the "canon", and discuss what or who it leaves underrepresented or out.

(All effort will be made to organize a museum visit for this session, however, circumstances and availability could result in changes to the date and time of the session. Information will be shared in class and on Blackboard as soon as possible).

Book Chapters: "The idea of the canon and canon formation in art history", in: Art History and Visual Studies in Europe, edited by Matthew Rampley, 2012 (CED)
Book Chapters: "Art in a Globalised State", in: Art and Social Change, edited by Caroline Turner, 2005 (ced)

SESSIONS 8 - 9 (LIVE IN-PERSON)

ART MADE IN ASIA

Throughout the course we will see examples of imagery and art from around the globe, something impossible to cover comprehensively. In this class, we will touch upon a fraction of the varied production from Asia. For millenia, this vast and diverse continent has produced a rich range of sophisticated cultures. Through a small selection of examples, we will consider perspectives on image-making and worldviews.

Book Chapters: "Under the Shadow: Problems in Museum Development in Asia", in: Contemporary Asian Art and Exhibitions: Connectivities and World-making, edited by: Michelle Antoinette & Caroline Turner, 2014 (ced)

Article: "The invisible and the visible. Identity politics and the economy of reproduction in art", in: Decolonising Museums, 2015 (L'Internationale Online, 16 September 2015)

SESSION 10 (ASYNCHRONOUS)

Cultural Mediation

Cultural Mediation is a practice that many museums now use to involve the audiences in dialogue with visual experiences. Students will attend one of the events held online or in Madrid, from a suggested list (details on Blackboard and in class during session 9).

Book Chapters: Chapter: "Cultural Mediation: Between the Need for Legitimization and Critique of Cultural Hegemony", in: Time for Cultural Mediation, 2012

SESSIONS 11 - 12 (LIVE IN-PERSON)

RACE AND INDIGENEITY

How have colonised, racialized, indigenous peoples and ethnic minorities been deprived of power, and reclaimed it? How are images implicated in promoting racist ideologies, or undoing them?

Book Chapters: "White People Should Figure Out How to Get Rid of White Privilege", chapter 4 in: White Privilege, 2019 (CED)

Book Chapters: "Implications of Blackness in Contemporary Art", chapter 18 in: A Companion to Contemporary Art Since 1945, edited by Amelia Jones, 2010 (available at IE Library)

SESSIONS 13 - 14 (LIVE IN-PERSON)

ART, REVOLUTIONS and ICONOCLASM

From the Avant-Garde artistic movements to contemporary socially-engaged art, artists have invented ways to signal and promote changes in society's power structures.

As we approach the midterm, we collectively review and discuss what we have learned to date, and take time to share ideas to improve and polish the midterm assignment.

Book Chapters: "What is Curatorial Activism?" (available at IE Library)

SESSION 15 (LIVE IN-PERSON)

PEER-REVIEW (assessed)

In order to refine individual submissions, and to learn from each other, students will peer-review another student's midterm essay. Participation in the peer-review process is graded based on quality and timeliness.

SESSIONS 16 - 17 (LIVE IN-PERSON)

MID-TERM ESSAY DUE

PHOTOGRAPHY AND PHOTOJOURNALISM

The invention of machines that seemingly captured visible reality, and produced images of it, changed the course of image history. We explore how this development relates to perceptions of documentary evidence. The power of photography may have played a part in starting or ending wars.

The readings for these sessions will be from Susan Sontag's much acclaimed books *On Photography,* and *Regarding the Pain of Others.* Groups of students will be allocated different chapters to read prior to the class discussion. The texts will be made available to each group.

Book Chapters: Susan SONTAG: On Photography (available at IE Library)

Book Chapters: Susan SONTAG: Regarding the Pain of Others (available at IE Library)

SESSIONS 18 - 19 (LIVE IN-PERSON)

FROM THE STILL IMAGE TO THE MOVING IMAGE

Film, TV and audiovisuals including video games were a significant step in the development of image creation. Narrative can also be conveyed through sequential artforms in 2D, such as comics and graphic novels.

Book Chapters: Chapter "The Film Age", in: The Social History of Art, Vol. 4., 1999 (available at IE Library)

SESSION 20 (ASYNCHRONOUS)

Visual experiences in writing. Exhibition and Film reviews

How are written reviews of film and art exhibitions constructed? Which magazines publish them? What makes a good written review? In addition to the set reading, the task for this session will allow you to browse IE library's Premium Press: https://library.ie.edu/resources/premium-press/ as you learn effective, professional writing tips, and put them into practice.

Book Chapters: Chapters: "How to Substantiate Your Ideas" and "Practical How To's", in: How to write about contemporary art, 2014 (available at IE Library)

SESSIONS 21 - 22 (LIVE IN-PERSON)

THE GAZE, THE BODY AND GENDERED POWER

Theories of the gaze, masculinities, and representations of gendered bodies. Prior to looking at how these are situated in the social sphere, we consider how they are represented in the media.

For this session, the discussion will be around the concept of the "male gaze", as first proposed by Laura Mulvey. The discussion will be divided in two blocks, one analysing the "male gaze" in relation to camera work and other film-making techniques, and another considering if the male gaze concept can be applied to the visual activism attributed to the artist known as Tom of Finland. Thus, before this session, some students will read the texts by Laura Mulvey, and others will watch the film "Tom of Finland".

Article: "Visual Pleasure and Narrative Cinema", first published in Screen magazine. Republished in Visual and Other Pleasures, 1989 (CED)

Book Chapters: Chapter 4: "Afterthoughts on 'Visual Pleasure and Narrative Cinema' inspired by King Vidor's Duel in the Sun (1946)", in: Visual and Other Pleasures, 1989 (CED)

Video: Tom of Finland (2017)

SESSIONS 23 - 24 (LIVE IN-PERSON)

ARCHITECTURE, MAPS AND CITIES

Cartography, urban planning and the design of landscapes, buildings, monuments, and even islands or objects in outer space, affect the image we have of out environment, and our agency within it. Images of these spaces also include recordings created for public surveillance (a good reason to review the content of sessions 3-4 on "image ethics").

One group of students will read a chapter from Jane Jacobs's key book *The Death and Life of Great American Cities* (1961), helpful to rethink contemporary urban problems and possibilities. Another group of students will read a chapter from *The Language of Houses*, by Alison Lurie (2014).

Book Chapters: "How to look at a culvert" (pp. 12-17) and "How to look at maps (pp. 125-128), in:
How to Use Your Eyes, 2000 (available at IE Library)

Book Chapters: "People Who Can't Afford to Live Here Should Move Somewhere Else", in: If You
Lived Here: The City in Art, Theory, and Social Activism, by Martha Rosler, 1999

Book Chapters: The Death and Life of Great American Cities (available at IE Library)

Book Chapters: The language of houses: how buildings speak to us (2014) (available at IE Library)

SESSION 25 (ASYNCHRONOUS)

Semiotics and Personal Appearance

Earlier in the course, we have considered the space individuals occupy in an urban environment. In shared social spaces, how does personal appearance incorporate semiotic messages? What are the elements of transgression, for fitting in and belonging, for identity formation? Consider selfies and dress styles, traditional costumes, tattoos, cosmetic technologies, erotic capital, etc. as you read one of the most personal and creative texts of the course.

Book Chapters: "Hermstory", chapter 5 in: The Feminism and Visual Culture Reader, edited by
Amelia Jones, 2010 (available at IE Library)

SESSIONS 26 - 27 (LIVE IN-PERSON)

FASHION

Attire plays an important role in signalling codes of belonging, class and gender. The meaning of these cultural expressions will be interpreted from historical and sociological lenses. It is expected that students will come to class prepared to discuss their ideas from the previous asynchronous session, as well as the set reading. High achieving students might choose to read something more theoretical. Discuss with instructor in advance if you want guidance or suggestions.

Book Chapters: "Fashion Since 2010", chapter 12 in: Costume and Fashion, 2020

SESSIONS 28 - 29 (LIVE IN-PERSON)

To Be Arranged

Environmental art, mental health, visual activism, or image theory, are some of the possible topics that can be discussed in this class. The content of these final sessions will be decided during the course, taking student preferences into account, as well as any opportunities that may arise, such as attending a special event or welcoming a guest speaker. Any instructions or materials required for these sessions will be made available in advance.

Students must check announcements regularly, as the scheduled content of the course may be adjusted to optimise learning oportunities. Understandably, changes to the programme may occur due to unforeseen circumstances.

SESSION 30 (LIVE IN-PERSON)

FINAL EVALUATION

Course wrap up and closure.

BIBLIOGRAPHY

Recommended

- Maura Reilly, Lucy R Lippard. (2021). *Curatorial activism : towards an ethics of curating.* 1st published, repr.. Thames & Hudson. ISBN 9780500239704 (Printed)
- Susan Sontag. (2001). *On photography.* New York : Picador USA : Farrar, Straus and Giroux. ISBN 9781429957113 (Printed)
- Susan Sontag. (2004). *Regarding the pain of others.* First Picador edition.. New York : Picador. ISBN 9781466853577 (Printed)
- John Berger. (2008). *Ways of seeing.* Penguin Books. ISBN 9780141035796 (Printed)
- Amelia Jones. (2006). *A companion to contemporary art since 1945.* Oxford : Blackwell Pub.. ISBN 9781405107945 (Printed)
- Arnold Hauser. (1999). *The social history of art / 4, Naturalism, impressionism, the film age..* 3rd edition. Routledge. ISBN 9780415199483 (Printed)
- Gilda Williams. (2019). *How to write about contemporary art.* Reprint. Thames & Hudson. ISBN 9780500291573 (Printed)
- James Elkins. (2000). *How to use your eyes.* Routledge. ISBN 9781135961602 (Printed)
- Martha RoslerBrian Wallis 1953-Dia Art Foundation.. (1998). *If you lived here : the city in art, theory, and social activism.* New Press. ISBN 9781565844988 (Printed)
- Jane Jacobs. (2011). *The death and life of great American cities.* Anniversary edición. New York : Modern Library. ISBN 9780679644330 (Printed)
- Alison Lurie, Karen Sung. (2015). *The language of houses : how buildings speak to us.* Reprint edición. Delphinium Books. ISBN 9781883285661 (Printed)
- Amelia Jones. (2010). *The feminism and visual culture reader.* 2nd Edition. Routledge. ISBN 9780415543705 (Printed)
- James Laver. (2020). *Costume and Fashion.* Thames Hudson Ltd. ISBN 9780500204498 (Printed)

EVALUATION CRITERIA

The evaluation of student performance will be based largely on the quality of the critical thinking demonstrated throughout the various tasks and assignments on the course. The effort students put into reading, preparation and the development of their research and writing skills will also constitute evidence of progress, and contribute substantially to their overall grade.

Assessment includes:

- Class preparation and participation (reading quizzes, in-class activities and discussion).
- Short tasks, some individual and some in groups (typically, 1-3 pages of written work and/or

creative tasks, on asynchronous sessions).

- Peer review of another student's midterm essay.
- A midterm essay (4-6 pages,1000-1500 words, excluding references).
- A final test to assess critical thinking skills applied to the concepts of image, art and power.

Submissions that do not comply with the assessment requirements and specified submission procedures will be rejected.

LATE SUBMISSION: assignments submitted after the deadline will incur a penalty: 10% of the grade will be deducted per each day (24hrs) it is late.

Criteria	Percentage	Comments
Class Participation	20 %	Preparation and Participation
Midterm	20 %	Midterm Evaluation
Final Exam	30 %	Final Evaluation
Other	30 %	Continuous Assessment

EVAUATION CRITERIA

Preparation and participation	20%
Midterm evaluation	20%
Final evaluation	30%
Continuous assessment	30%

Grade description and equivalents:

- **Excellent/Sobresaliente: 9.0-10.0 (A- to A+)**

  Consistently produces work of the highest quality and craft; exhibits notable progress and development over the course of the semester; meets all course objectives at highest level; attendance is near-perfect, and contributions to course discussions are extremely valuable.

- **Very Good/Notable: 7.0-8.9 (B- to B+)**

  Completes all assignments with work of above-average quality and craft; exhibits significant progress and development; meets most course objectives; attendance and participation are very good.

- **Good/Aprobado: 6.0-7.0 (C- to C+)**

  Completes all assignments with work of acceptable quality and craft; exhibits some progress and development; meets a majority of course objectives. Attendance and participation are acceptable.

- **Pass/Aprobado: 5.0-6.0 (D)**

  Assignments are delivered but are incomplete and/or of low quality and craft; exhibits little progress and development; meets few course objectives. Attendance and participation are poor, but absences do not total more than 30%.

- **Fail/Suspenso: 0-4.9 (F)**

  Work is incomplete, missing, or does not meet course objectives. Attendance and participation are poor.

- **Automatic Failure/Suspenso: 0 (F)**

  Please note that a student who misses 30% or more of the scheduled sessions receives an automatic 0.0, and loses his or her right to the second chance or call (convocatoria.)

RETAKE POLICY:

Students have four opportunities to pass a course, distributed in two consecutive academic years. It is mandatory to attend 100% of the classes, but if justified, students can miss up to 30% of the classes. If they miss over 30%, they will have to enroll again in the course the following year. Students who do not comply with the 70% attendance rule will lose their 1st and 2nd chance, and go directly to the 3rd one (they will need to enroll again in this course the next academic year). Students who fail the subject in the first regular period, will have to retake it in July. The dates and locations will be posted in advance by the university informing both professors and students. The maximum grade a student can obtain in the second exam session is 8 out of 10. The retake involves the submission of all coursework and assignments that during the course had not been completed or were below passing standard, in addition to a progress reflection and an additional essay, in replacement of the final exam, which will not be repeated.

CODE OF ETHICS / HONOUR CODE:

Cheating and plagiarism are very serious offenses governed by the IE student code of conduct. Any student found cheating or plagiarizing on any assignment or component of this course will at a minimum receive a "0" on the affected assignment. Moreover, the student will also be referred to the University Judicial System for further action. Additional penalties could include a note on your transcript, failing the class, or expulsion from the university. One way to enact academic integrity is to do the right thing even though no one is watching. The core values of integrity, both academic and otherwise include: honesty, fairness, respect, responsibility, and trust. Academic integrity requires that all students within Instituto de Empresa (IE) act in accordance with these values in the conduct of their academic work, and that they follow the rules and regulations concerning the accepted conduct, practices and procedures of academic research and writing. Academic integrity violations are defined as cheating, plagiarism or other violations of academic ethics.

Cheating includes:

a) An act or attempt to give, receive, share, or utilize unauthorized information or unauthorized assistance at any time for assignments, papers, projects, presentations, tests or examinations. Students are permitted to mentor and/or assist other students with assignments by providing insight and/or advice. However, students must not allow other students to copy their work, nor will students be permitted to copy the work of other students. Students must acknowledge when they have received assistance from others.

b) Failure to follow rules on assignments, papers, projects, presentations, tests or examinations as provided by the course professor and/or as stipulated by IE.

c) co-operation or collaboration. d) with official documents, including electronic records.

d) The impersonation of a student on presentations, exercises, tests or an examination. This includes logging onto any electronic course management tool or program (e.g. Blackboard, etc.) using someone else's login and password.

Plagiarism includes:

a) Using the work of others and attempting to present it as your own. For example, using phrases or passages from books, articles, newspapers, or the internet and not referencing them properly in your document is a form of plagiarism. This includes using information from others without citing it, misrepresentation of cited work, and misuse of quotation marks.

b) Submitting an assignment or paper that is highly similar to what someone else has written (i.e., minimal changes in wording, or where the sentences are similar, but in a different order).

c) Plagiarizing is not committing "word for word" copying. "Thought for thought" is also a form of plagiarism. Other violations of academic ethics include: a) Not acknowledging that the students' work or any part thereof has been submitted for credit elsewhere.

b) Misleading or false statements regarding work completed. c) Knowingly aiding or abetting anyone in committing any form of an academic integrity violation.

Academic Misconduct Procedure for Humanities Courses:

1. If a Humanities instructor suspects a student has committed academic misconduct (as defined in the student's Code of Ethics) in a Humanities course, he or she must refer the case to the Humanities program director with all the necessary supporting evidence.

2. The Humanities program director will meet with the student and write a brief summary of the instructor and the student's views and pass them on to the Bachelor's program director. The Humanities program director may also suggest what type of sanction would be appropriate for the student.

3. If there is enough objective evidence to sanction the student, the program director will check if this is the first time the student has committed academic misconduct.

4. Is this is a first breach of conduct, the program director will decide the scope of the sanction on the basis of all the above information. (Bachelor or Ethics Committee).

5. If this is a second offense or if, according to the Humanities director's report, the case is serious enough, the case will be redirected to the university's Ethics Committee.

(Approved by the Vice-Rector of Academic Affairs, 20th June 2020).

PROFESSOR BIO

Professor: **CRISTINA NUALART**

E-mail: cnualart@faculty.ie.edu

CRISTINA NUALART

Cristina Nualart loves how pictures can make us chuckle, get angry or feel sympathetic. She holds a PhD in Art History (Madrid) and an MA in the Creative Economy (London). Her research is directed towards art and visual culture, with a particular interest in feminism and gender studies. She is an academic member of two research groups focused on Asian art and visual culture: GIA (Grupo de Investigación Asia, Complutense University Madrid), and VASDiV (Visual Activism and Sexual Diversity in Vietnam Research Network, Art and Humanities Research Council/GCRF grant, UK). In Spain, she has developed courses for Casa Asia and worked on projects led by Dirección General de Patrimonio de la Comunidad de Madrid. She has given talks in institutions such as Museo Thyssen, Museo Nacional de Escultura, IVAM, Matadero Madrid and Museo Reina Sofía.

OTHER INFORMATION
Office Hours

Student meetings by appointment. Contact: cnualart@faculty.ie.edu

OTHER RELEVANT INFORMATION ABOUT THIS COURSE:

ATTENDANCE POLICY
Attendance to this Humanities course is mandatory. Just like any other academic course, all students must follow IEU's Attendance Policy, which demands that every student must attend at least 70% of sessions. IEU attendance policy applies to any type of session: live in-person and asynchronous sessions. Students attending less than 70% of sessions will be graded with a FAIL for the course. This FAIL will apply to the ordinary and the extraordinary calls of the current academic year.

For live in-person sessions, students will be marked absent if:

- they do not attend the session in-person or in any mode;
- they attend an in-person session via Zoom, or any remote format;
- they attend virtually a live in-person session, for which they received an authorized attendance waiver to attend the session online, but they do not have
- their camera turned on, they are not engaged, and they are not seated without distraction during the entire class session.

For asynchronous sessions, students will be marked absent if:

- they do not engage and complete the work expected of them in the asynchronous sessions.

Students are advised to take into account that the great majority of the Humanities sessions are double sessions; therefore, if a student is absent on a day when 2 sessions scheduled, the student will be marked absent for both sessions (= 2 absences).

Attendance waivers
Professors are not allowed to grant exceptions to the attendance policy. Any waiver must be granted by the IE Impact Program Management.

Under exceptional circumstances (serious health problems, visa delays, and travel restrictions), a student can ask for a temporary attendance waiver and may be allowed to attend online (or not in any format) and not have their 70% attendance affected. For this to be possible, a written and documented request must be made in advance to the IE Impact/Humanities Program Management Team. Students must email *ieimpacthumanities@ie.edu* with the request and any related documentation. Last minute notifications or verbal requests will not be considered. If the request is approved, an attendance waiver will be granted over one or more sessions and the allowed 30% will only be applied to all other absences (without an authorized waiver).

Rules for online attendance (when authorized)
Any student who receives (or expects to receive) authorization for an attendance waiver to attend a live in-person session online (via Zoom) must meet the following criteria to be marked present: must have their camera on at ALL times (with the camera clearly showing that the student is present and attentive), must be actively engaged during the entire class session (including any team-work), and must be located in an appropriate learning environment (e.g. student must be seated and free of distractions for the entire session).

Use of the 30% absences
No sessions or activities may be "skipped". If a student is under the impression that s/he can skip up to 30% of sessions, this is a mistake. The 30% "rule" is reserved for those circumstances that are out of a student's control. Personal trips, interviews, appointments, mild illnesses, family celebrations or ceremonies, or other personal matters will not be treated as exceptional cases and should be considered part of the 30% of allowed absences.

Attending online but still absent
Students who do not have an authorized attendance waiver may attend a class session online; however they must be aware that they will be marked absent.

Role of Professors in Attendance

Professors are responsible for recording attendance; however, they have no authority to grant any student permission to have an excused absence of any kind (or to change the format of how a student will attend a session). Any inquiries or requests must be made by the student to the IE Impact Program Team via email to: *ieimpacthumanities@ie.edu*

Professors are instructed to mark as ABSENT:

- students who do not attend a session in its previously scheduled format
- students who attend a session in a different format (online) than what was previously scheduled (i.e. they attend online instead of in-person).
- students who attend a session they were previously authorized to attend online but do not have their cameras on, engage actively or stay seated in an environment free of distractions for the entire session.
- students who do not complete the work adequately assigned for an asynchronous session.

If a student receives authorization for an attendance waiver and the student was already marked absent, the professor will be informed and the attendance record will be modified from absent to whatever is authorized (present, excused, etc).

Authorization for Attendance Waiver from a Student's Bachelor Program

If a student has received authorization for an attendance waiver from their bachelor degree's program to be absent (from any format of class) or to attend a live in-person session online (via Zoom), then the student must forward the email authorization to the IE Impact Team (*ieimpacthumanities@ie.edu*), who will check the situation. Upon verification, the professor will be informed to either not record a student as absent or to change a previous attendance record from absent to present, excused, etc.