Description:
The 20th century has seen some radical upheavals in the nature of art, artistic materials and media, and artistic goals. Although some of these changes had their origins in the late 19th century, many of the artistic experiments of the 20th century had no precedent. At the same time, these experiments did not and do not take place in a vacuum: art, perhaps more than ever, is inseparable from the world which produces it. Twentieth century art may not be more complex than any other period, but it often seems harder to study. In part, this is because we are so close to it, and in part, because it really does challenge most of our preconceptions about the role and nature of art, not the least of which is what should art look like. And then there are the questions about the social and political nature of art today: Why has art today become so contentious and yet so fundamentally a part of contemporary life? Why do politicians threaten to withhold money from museums for mounting exhibitions of work they deem inappropriate? Who should make this decision, anyway—the public, the artist, the museum or the government? And what is the role and place of art in a new world of global terrorism? The answers are just as varied as the questions. Every textbook we might choose for this class has a different story to tell about the 20th century. In the interest of getting more than one story, I’ve put together a group of readings which unite the more chronological examination of styles that we find in your primary text with the more ideological, conceptual and at times, personal, orientations of the critics and artists living through these period.

Textbooks
Reserve readings: the reserve readings are available through the McConnell library course reserve page. Locate the course reserves by searching for my name or for the course number. All the reserve readings are listed and numbered in the appendix.

Goals and Objectives:
• to develop and demonstrate visual and analytic familiarity with significant movements, artists, and ideas of the 20th century and the contributing influences of the 19th century
• to recognize the roles of gender, economic systems, and politics in both the creation and reception of art
• to recognize the increasingly global nature of developments in the world of art
• to understand the difference between a personal response and a critical response based on theory and history
• to engage in independent exploration of a provocative issue, artist or work of art in terms of style and ideas and present your findings in a coherent and convincing paper

Web Sources:
class web site: www.radford.edu/rbarris (Link to the page for ART428)
ARTSTOR: www.artstor.org

Using the readings: Think of Hunter as a framework or scaffolding for the course. It covers
movements, styles and artists, and has a lot of reproductions. It will give you a firm
 grounding for the ideas which we will cover in class and in the other readings. I recommend
 that you read the relevant sections in Hunter before we cover the material in class so that
 we all have the same starting point.
 Conceptually, the reserve readings will be more important. I will generally require a short
 written statement in response to a key question for each assigned reading. These will not
 be graded on correctness but on completeness.

**TOPIC OUTLINE**

**Week I: Fin-de-Siècle Crises: Art at the end of the 19th Century**
Primitivism, authenticity and the artist’s vision: Gauguin and Cézanne
Aesthetic Decadence: symbolism and art nouveau

*Hunter et al., ch. 2: focus on Cézanne; ch. 3: Gauguin; symbolism; ch. 4
Reserve reading #2 (Emil Nolde)*

**Week II: The decorative and the expressive**
Naturalism, naturism and the *cult-de-la-vie*: early Matisse and Fauvism

*Hunter: chapter 7*

**III: Cubism: Questioning language and representation**
the many histories of cubism
the role of Picasso and Braque
the transformation of cubism

*Hunter: ch. 9; Gaiger and Wood: pp 62-94
Reserve reading #3*

**CASE STUDY: Parade: the unity of symbolism, popular culture and cubism**

**IV: War, Movement and Revolution as the Subjects of Art**
Italian futurism: the “anti”-cubism?
German expressionism and die Brücke: the Bridge from apocalypse to renewal

*Hunter: ch. 8 (112-126); ch. 10 (149-156)
Reserve reading #4*

**V - VI: From pictures of things to pictures of nothing: the search for pure
abstraction**
The other expressionism: Kandinsky and the Blaue Reiter
Malevich and Suprematism
Mondrian and De Stijl

*Hunter: complete ch. 10
Reserve reading #1*

**VII - IX: Order and Anti-Order: Art between the Wars**
a) Russian constructivism: art as revolution
b) From Dada to Surrealism: questioning the source of art
*Hunter: ch. 11 - 12; Gaiger and Wood: 112-132
Reserve readings #5 and 6*
c) Totalitarian art: the new objectivity and socialist realism

Hunter: ch. 8 (126-31)

X: America between the wars
American modernism and American regionalism
Magical realism

Hunter: ch. 16

CASE STUDY: the NY World’s Fair of 1939 and the German Exhibition of Degenerate Art

XI - XII: World War II and the Crisis of Art
a) NY becomes the center: abstract expressionism

Hunter: ch. 17
reserve readings 9 - 10; recommended: 7-8

b) European existentialism and the figure in crisis

Hunter: ch. 18

XIII: the new realism of the 1960s
Rauschenberg and Johns: an interest in materials and the beginning of pop art

Hunter: ch. 19 -20

XIV: Abstraction or realism? From minimalism to the death of the object
pop art, minimalism, and the birth of performance

Hunter: ch. 22
Gaiger and Wood: 168-88; 274-88
reserve reading: one of 11, 12 or 13

XV: Postmodernism and the death of the artist
redefining art and the artist

Hunter, ch. 23
either 249-274 in Gaiger and Wood OR Reserve readings 15 and 16
recommended: reserve reading 14

Requirements:

Attendance and Participation:
Attendance is expected and necessary since lectures will supplement but not duplicate reading material. Participation is also expected, especially in a class this size. In addition to doing the assigned reading, you should learn to use the Artstor web site for image review.

Ideally, you take responsibility for attending class because you are adults and you are taking this class because you want to; you (and the state of VA) are paying for your education; and you are here to learn. Additional incentives for attending class are these:
Absences numbering 0 - 2: bonus of 50 points added to your grade point total
Absences numbering 3 - 5: bonus of 30 points
Absences numbering 6 - 10: no bonus but no points are deducted
Absences numbering 11 - 12: 30 points deducted from total
More than 12 absences: automatic F

Note that this policy applies to everyone and every absence. Being late twice will count as one absence. Leaving early twice will likewise count as one absence. If extra credit events come up, attendance at these events may replace an absence, but these events are not predictable so do not plan on it.

I. 4 semester exams: Exams will include identification of artworks by artist, title and date, short questions about their significance, and questions on important topics from reading and lectures. I will try to keep these less than hour, which means that we may also have some class time on the same days as exams. Exams will be given at the start of class, and since they involve identification, being late will probably cost you points. (100 points each)

Note: I hope to arrange a trip to the National Gallery of Art to see the Jasper Johns exhibition and view a videotaped lecture by Kirk Varnedoe on the minimalism and Jasper Johns. If we can arrange it, an essay on this trip will take the place of one exam.

II. Term project:
The best approach to a term paper for this type of course is usually to choose an artist or specific work of art which interests you. Although I do not encourage biographical term papers, if you focus on a specific artist you can address a particular question or issue raised by that artist's work. If you choose a particular work, the best approach is usually one which explores the various interpretations given that work and argues why one is more convincing or better than another. One thing you do not want to do is to choose a style or movement as a topic. You might, however, ask a question about a movement and use that as your means of examining a specific style. Since almost everyone in this class is an art major, I would not be surprised if you already have identified artists of particular personal interest. I am open to papers which involve the reconstruction of another artist's work in order to understand the technique used by that artist, its implications for the course of 20th century art, and its implications for your own work. Note that doing this still requires a written research paper, but part of your research is experiential.

Types of Papers:
1. The Descriptive or Expository paper: this paper chooses a position which you will prove or substantiate. The typical topic for a paper like this is either an investigation of some theme in the work of the artist (ex.: Although the CoBra artists did not personally experience the Holocaust, the theme of the Holocaust unites their works through style and content). The general outline for this type of paper is a statement of the thesis with some description of the subject, enumeration of the key points that are necessary to prove your thesis, followed by the development of these points. The body of the paper therefore develops and demonstrates the validity of each point. For a paper about a group of artists (such as the example I gave above), this would include examples of works of art for each point. If your topic had to do with the demonstration of a particular idea in the work of one artist, your points to be developed would show how this idea is found in a body of work. If your topic is the detailed analysis of a single work, your thesis statement becomes a statement about the interpretation of the painting and your points of proof become the supporting “data” for your interpretation. This might be reference to earlier works as support for understanding a later work or it might be reference to interpretations of works which are similar to the one you have chosen.
2. **Argumentative Paper:** As the title suggests, this paper is based on your establishment of a point of view which is contrary to that of someone else. [Example: Prof. Smith (this could be a writer or a critic) suggested that Alex Katz’s contributions to modernism are insignificant whereas I think they respond to a comparable development in fiction writing and are important because they demonstrate the widespread influence of a prevailing cultural trend in the 1960s.] In some respects, this paper uses a comparison format although you probably want to lay out the essence of each position at the beginning. The development of this paper then breaks down the two arguments into key points and shows how your position refutes the other position. To make this a convincing paper, you need to be able to support your own position with ideas from other sources (in other words, it’s not enough to say: I think this is wrong).

3. **Synthesis of the Expository paper and the Argumentative paper:**
The argument is essentially taking place between two (or more) interpretations or analyses. Both positions need to be developed. The conclusion to the paper is your synthesis of the two arguments, either by rejecting one and accepting the other or by finding that each offers something valuable.

**Everyone:** you must make an appointment to discuss your paper with me before you complete it. Recommended: don’t wait too long.

Following approval of your general idea:
1. prepare a preliminary bibliography with rationale for the selection of your sources and submit it for approval [required; before Feb. 13]
2. read your sources and take notes. Prepare an outline or rough draft. Ask me to review it and give you feedback. [optional; before Mar. 27]
3. write a better draft and ask someone in class to read it and critique it. Ask someone else to proof it for grammatical and spelling errors.

Papers should be 7-8 pages in length, not including pictures, bibliography, title page, or other attachments. Longer is acceptable; shorter is not. You should use a small font (this is 10 point, Verdana), and you should not have any margins wider than 1 inch. The first page of your paper is NOT the title page; it is the beginning of the essay. You start at the top of the paper because your name and title are on a different page. Directions for general term paper formats and documentation using the Chicago style are attached.

I want the notes included at the end of the paper but if you use certain versions of MS Word, you will have to include them at the bottom of the page. In this case, your paper will have to be longer with respect to pages.

You must use journal and book sources in your bibliography. Books that CANNOT be used as sources include: survey textbooks; art appreciation textbooks; encyclopedias; the Time Life series; books written for adolescents or high school students or younger. Web sites that CANNOT be used include: Wikipedia, Encarta, and About: art history. I plan to schedule a workshop on how to choose good book sources and good web sources.

(200 points for the term project)

**III. Reading Questions:** I will assign questions for the more conceptual or complex readings. In most cases, I will ask you to answer them in email. Each question will be worth 10, 0 or -5. I will not judge the correctness of your answer but I will look for evidence that you read the article and gave thought to it. If there are more than 5, they will count as bonus points. (Expected Total = 50 points)
IV. **Final**: Part one (in class) will consist of identifications and questions of significance (as in the previous hourly exams). Part two will be a take-home essay (to hand in at the time of the final). (150 points)

You will be allowed to bring one 3x5 index card with you for every exam. All notes on the card should be handwritten. You must put your name on the card and hand it in with your exam. Do not use the index card in place of studying – use it to guarantee that you will remember something you’re worried about forgetting!

**Due Dates and Grading Chart:**

<table>
<thead>
<tr>
<th>Expectation</th>
<th>Due Date</th>
<th>Points (Ideal)</th>
<th>Points (Actual)</th>
</tr>
</thead>
<tbody>
<tr>
<td>attendance</td>
<td>[ongoing]</td>
<td>(50)</td>
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</tr>
<tr>
<td>reading questions</td>
<td>[ongoing]</td>
<td>(50)</td>
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<tr>
<td>exam 1</td>
<td><strong>JAN 25</strong></td>
<td>(100)</td>
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<tr>
<td>CAA CONFERENCE</td>
<td>FEB. 15 [NO CLASS]</td>
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<tr>
<td>exam 2</td>
<td><strong>FEB. 20</strong></td>
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<td>SPRING BREAK</td>
<td>MAR. 10-18</td>
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<td>exam 3</td>
<td><strong>MAR. 20</strong></td>
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<td>exam 4</td>
<td><strong>APR. 10</strong></td>
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<td>term project (final version)</td>
<td><strong>APR. 19</strong></td>
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<td>final exam</td>
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<td>TOTAL</td>
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If you’ve taken art history before, the following suggestions may not be anything new. If you’re still fairly new to art history, you might want to try some of them.

**HOW TO GET AN A (OR CLOSE TO IT)**

1. **Increase your participation: why?**
   It keeps you awake so you take better notes.
   It makes the time go faster.
   It gives you a chance to practice: answering questions and getting feedback when it doesn’t count will help you on a test, when it does count.

2. **Increase your participation: how?**
   This may sound like strange advice, but try sitting in different seats. Although it helps me get to know you when you stay in the same seat, you may feel bolder in some parts of the room. Sitting up front may make the room seem smaller, and therefore less threatening. For other people, being in the back is less threatening. Try different seats until you find your best place.

Reward yourself: make a deal with yourself. For every 5 times you ask or answer a question, you’ll buy yourself a creamy latte (or whatever you like).

Ask questions: it’s less intimidating than answering them.
3. Take good notes
Why? No matter how much I put on the web site, it can’t take the place of your own notes. For one, your notes reflect your understanding. For another, writing something down helps you remember it. Unless you have perfect recall, you will never remember everything without taking notes.
What should you write down?
Enough of the artist’s name (abbreviate!) and the art work’s name to know what it is you’re writing about. You don’t need the entire name, since that will be on your handout or on the web site, and you can write faster if you use shortcuts.
Key features of the art work: what do I indicate is unusual or novel? What does this art work mean to other people? How did people react to it when it was made? How do people react to it today? What comparisons do I make to it? If you don’t get all of this from the lecture, go back to your notes later and supplement them.

4. Image Identification: Study techniques
I always recommend making study flash-cards by cutting out the image and pasting it on one side of an index card and writing the important information on the other. But making the cards doesn’t guarantee remembering the image!
Step one: prioritize. Are all the images equally important? Probably not. So you need to decide which ones are the most likely candidates for an exam:
Which ones did I spend a long time talking about? Which ones have I come back to more than once and used in comparisons? Which are covered in both the textbook and in class?
Step two: group them. Were several paintings used to illustrate a common principle or theme? Put them together. Did we study the work of a single artist in detail? Learn his or her work as a unit. Did we cover three different periods? Group the works by period. It doesn’t matter what categories you make; what matters is that the category should help you make sense of the images.
Step three: get to know the images. This involves several things. Just looking at it is a passive activity and probably won’t do the job. Look at it and describe it to yourself. What exactly is it a picture of? What colors did the artist use? What shapes dominate the picture? How would you describe it to someone who has never seen it? But in addition to visual familiarity, get to know the image as a character in history. What is the meaning of the picture? Why was it made? When was it made? What happened because it was made?
Step four: test yourself. Run through your flash cards more than once and make yourself write down the answers.
(Secret trick: try drawing thumbnail sketches of the image. Even if you can’t draw well, it records the image in your mind. And no one else will ever see your pictures!)

5. Terminology and key ideas
This should be pretty straightforward. Make a list of any terms and concepts which are new (not just to you but to the period as well), difficult, unfamiliar, used more than once. Find their definitions and find examples of art works which illustrate the meaning of the term. With respect to concepts and ideas, begin grouping art works in terms of the ideas they relate to. This will be especially useful for essay questions. Essays do not always tell you which works to write about. They may ask you to write about a theme or idea and leave it to you to choose the works which make the best examples. Thinking about these groups beforehand will help you under the pressure of an exam. Related to this, you may want to make up your own essay questions and try to answer them when you’re studying.
RESOURCES:

Using the Class Web Site
My home page is: http://www.radford.edu/rbarris
On that page, you can find a link for the ART428 “home” page. If you’re working from your own computer, you can create a bookmark. The course home page will contain links to study guides. These are outlines and summaries of key ideas covered in class, with some of the images. They are not verbatim transcripts of lectures, so do not expect to read them instead of coming to class.

I update the web site frequently so check often, and make sure you hit the refresh button if you’ve created a bookmark. But: the last time I taught this class, I didn’t have a web site. I make it myself, so don’t be surprised if I get behind now and then.

Images download slowly, so use a computer with a good network connection or work on campus.

Using ARTstor
1. Artstor is an image library. I prepare image groups to accompany lecture material and you can access them, print them out, and prepare your own personalized image groups.

Access Artstor through the library data base system or by typing in: http://www.artstor.org
The first time you use Artstor, you must either be on campus or go to the artstor site by using the Radford library link. Once you have a log-in and password, you can work from home for 4 months without working on a campus computer.

2. Make sure you allow pop-ups for this site. Otherwise, it will not work.

3. Whenever you use Artstor, after the home page comes up:
Click on the launch button on the right side of the Artstor home page: Search and Browse for Images. You can’t register until you do this.

4a. The first time you use it, you must register. Hit the register button (on the right side of the page you’re now on) and complete the form. Your Artstor user name must be the same as your Radford email address. You can change your password, but why make things complicated.
4b. Now that you’re registered, the next time you use it, instead of hitting the register button, you log in (the button is below the register button). You must always log in when you use it.

5. Register for the course. You only need to do this once. Go to the Tools menu on the top of the page, and choose: access shared folder. It will come up with your name entered for you and ask you for the password:

ART428Spring2007

This will give you access to the folders I create for this class which will now show up when you hit the button for “select a course folder.” After you choose this folder, you can choose an image group. As I create slide study groups, I will add them to this folder and they will show up as additional options under “select image group.” You can also use Artstor to browse for images which I haven’t put in the study folders; you need to log in but you do not need to choose a course folder when you do that. You can save the folders I make into your own work folder and then you can add comments to the images. You can print out the
images, with or without the comments, and you can save them on your own computer. Let me know if you need help with any of this.

Artstor includes a lot of information that you do not need to know and occasionally it includes incorrect information. This means that you need to sort out the information included and learn what is necessary. For instance, I will never ask you where an artwork is currently located (although you might want to know that, if you’re planning a trip). Although it is useful to know the dates of an artist’s life, I will not test you on that. In contrast, you should know the date when the artwork was made (even if I don’t test you on it). In the case of discrepancies between information I give you in class and information in Artstor, use the material I’ve given you in class.
Reserve Reading List for 20th Century and Contemporary Art classes

[Note: e-books are not the same thing as electronic reserves. To get an e-book, you do a library catalogue book search or link to it through the reserve page. To get a reserved article, you go to the course reserves home page]


General Guidelines for Writing the Paper:

**Topic statement and definition:**
Begin with a statement of your topic; this may include a brief overview of your interest in this issue or a description of why the topic is important. It should NOT be a restatement of the question although it should give enough information to make clear what it is you are going to be writing about.

Your approach to the topic or question should also be included here: is comparison the basis of your approach? If it is, what are you comparing? Or, are you trying to demonstrate some quality or support some belief with respect to the topic? How will you show this? If done well, this part of your paper tells the reader what to expect in the rest of it.

**Description of artwork or issue chosen for paper:**
If your topic is an analysis of a work of art, describe it in detail and the reasons for studying it. If your topic is an issue or an artist, give a thorough overview of the issue. This is similar to your topic statement but more detailed. This is where you explain why the issue is worth studying and what people know about it.

**Context and analysis:**
Context includes material about the historic period in question, the artist, previous approaches to analysis of your question, and so on. This part of the paper is often called the literature review, meaning that it is where you show your familiarity with what other people have written about your subject. Since you’re not doing experimental research, this is probably going to be the most important part of your paper.

**Significance, conclusion**
Here you discuss the importance, meaning and value of the particular artwork or thematic question chosen for this paper. This is also where you should include your own point of view which is either related to these positions or rejects them for reasons related to their failure as critical theories. This is an important part of the paper precisely because it is where you tell the reader what you, in contrast to other people, think. You therefore want to make sure that your point of view is clearly distinguishable from those of the writers or sources you’ve looked at.

**Writing style and organization:**
- grammar is correct; spelling is correct
- paper is well-organized and understandable
- more than one source of information is used to arrive at a new point of view
- when the ideas of other writers are used, acknowledgment is made with footnotes and quotation marks, when appropriate; very long quotations should not be used in a short paper—summarize the words of someone else in your own words and give credit to the person who had the idea first

**Pictures**
Art papers benefit from the inclusion of illustrations. This lets me know what you are talking about and it also lets me know that you’ve looked at the work yourself. There is a correct format for including the pictures. The first time you mention an art work, give its name, the artist’s name, and the date, and in parentheses, write Figure X, with X referring to the number of the figure. Number them in order of appearance. At the end of your paper, include a reproduction of each figure, labeled correctly and with the figure number underneath. These should not be thumbnails. The alternative to printing out each picture is to create a folder in artstor, and refer me to your folder. If you do this, you should include a list of figures in which you have all the identifying information and give numbers to each
The Chicago Manual of Style presents two basic documentation systems, the humanities style (notes and bibliography) and the author-date system. Choosing between the two often depends on subject matter and nature of sources cited, as each system is favored by different groups of scholars.

The humanities style is preferred by many in literature, history, and the arts. This style presents bibliographic information in notes and, often, a bibliography. It accommodates a variety of sources, including some which are less appropriate to the author-date system.

When you need to give a citation, you place a reference number in superscript, usually at the end of the sentence or paragraph which deserves the citation. Every citation gets its own number and the citations proceed in numeric order. The note itself comes at the end of the text. In some cases, it will be at the bottom of the page but it is easier to read the paper and to judge the length of the essay when the notes are placed at the end. The notes are not the same thing as a bibliography, so the information below gives you the format for both: the note (indicated by N) and the bibliographic entry (indicated by B). The primary difference is that the note gives the author’s name the way we say it (first name followed by last name) while the bib. entry puts the last name first. Another difference is the use of parentheses around the publishing information (used in the note but not in the bibliographic entry).

Online sources that are analogous to print sources (such as articles published in online journals, magazines, or newspapers) should be cited similarly to their print counterparts but with the addition of a URL. Some publishers or disciplines may also require an access date. For online or other electronic sources that do not have a direct print counterpart (such as an institutional Web site or a Weblog), give as much information as you can in addition to the URL. The following examples include some of the most common types of electronic sources.

**Book: One author**


**Two authors**


**Chapter or other part of a book**


B: Wiese, Andrew. “‘The House I Live In’: Race, Class, and African American Suburban

*Article in a print journal*


*Article in an online journal*


*Web site*

Web sites may be cited in running text (“On its Web site, the Evanston Public Library Board of Trustees states . . .”) instead of in an in-text citation, and they are commonly omitted from a bibliography or reference list as well. The following examples show the more formal versions of the citations. If an access date is required by your publisher or discipline, include it parenthetically at the end of the citation, as in the second example below.


This information has been taken from the Chicago Manual of Style Web site. It includes many more examples than you see here; for more information, go to:

http://www.chicagomanualofstyle.org/tools_citationguide.html

Another web site which has useful information is the University of Pennsylvania Library:

http://gethelp.library.upenn.edu/PORT/documentation/intext_citation_chicago_html

The Penn site also includes information about how to paraphrase without plagiarizing.
Classroom Contract

1. **Arrive on time.**
The rules for class conduct are based on the principle of being considerate of others. Arrive promptly and be prepared to begin class when it is time for class to start. Turn off your cell, put it away and do not send text messages during class. I do allow laptop use in upper level courses but I would like to know in advance if you plan to use one.

2. **Disagreements and Personal Responsibility**
We should expect to disagree on issues about art. Some questions are factual, in which case there’s only one correct answer, but art questions are often interpretive. Some interpretations or explanations may be better than others. Disagreement is not a value judgement and I may disagree with you. Likewise, you may disagree with me. This is not a problem if the question is about interpretation or preferences; it is a problem when the question is about social or historical context or someone else’s interpretation - in other words, things which can be supported by research. This is where personal responsibility enters: it is your responsibility as a student in this class to back up your interpretations with evidence based on reading and research. Perhaps more important: don’t confuse personal preferences with analysis and learning.

3. **Academic Honesty**
Students are expected to abide by the Radford University Honor Code in this and all your classes. This includes the avoidance of plagiarism on all writing assignments.

4. **Assistance for Students with Disabilities:**
If you have a learning disability recognized by the Disabled Student Services Office of Radford University, you should advise me of the nature of your disability during the first week of the semester.

Other problems: a lot of things happen to us and we can’t always cope with them as well as we’d like. You may not want to confide your personal life problems in me, but if something is impacting your performance, you should find a way to let me know - before the last week of the semester! At the same time, recognize that you have choices to make and a university education does make demands. Sometimes the right choice is knowing when you can’t do something.

5. **Academic Freedom: from the Radford University Handbook:**
Faculty and students “have the right to express their views without fear of censorship or penalty. Such freedom must apply both to teaching and research and includes not only the rights of a teacher in teaching but the rights of a student in learning.” To me this means at least two things: not only is it highly possible that we won’t believe the same things, but we can feel free to say it without penalty. It also means that as an educator, my decisions about how to present material to you and what material to present may be different from those made by your other teachers. At the same time, we should be careful to distinguish between proselytizing and academic freedom.

6. **Read the syllabus.** A copy of the syllabus will be posted on line. If you lose your copy, check the online syllabus so you can stay on track.

*I have read the classroom contract and syllabus and agree to follow the procedures and expectations listed. I understand that not doing so will negatively affect my grade.*

**Signature and date:** ________________________________