ART216-01: Art History Survey II: From the Renaissance to the 21st Century

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Summer II 2007, 1-3:15 M - Th  
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Description:
Part two of the art history survey spans a period of extraordinary developments and changes in art. These changes include the nature and role of the artist, reasons for making art, the public’s responses to art, the materials and media used, and the subject matter of the art work. One of the most amazing changes, which may be hard to believe today, is that artists during the Renaissance did not make art as a means of personal expression – art was a business long before it became a form of personal expression. Guiding questions for this survey therefore include the changing nature of patronage (who wants the art and who pays the artist) and its effect on art; the role of gender in terms of who makes the art work, what it looks like, and who uses it; and the growth of national and/or regional issues and their reflection in art. Finally, as your textbook title indicates, this class focuses on the western tradition of art (Europe and North America).

Goals and Objectives:
- to understand the history of art as the history and visualization of ideas about people and the world they live in
- to recognize the interaction between regional styles, period styles, and the personal expressive style of the artist
- to recognize and trace changing approaches to the representation of the human figure in sculpture and painting from the Renaissance to the early 21st century
- to recognize the roles of gender, economic systems, and politics in both the creation and reception of art
- to understand the difference between a personal response, a descriptive response, and a critical response based on theory, history, and visual analysis when speaking and writing about art

Textbooks
Fred S. Kleiner, Gardner’s Art through the Ages: The Western Perspective. V. II (Thomson-Wadsworth, 2006).
Other materials: small (5x8) unlined notebook; index cards; pen and pencil; one blue book

Web sources:
class web site: www.radford.edu/rbarris (Link to the page for ART216)  
ARTSTOR: www.artstor.org

Using the survey textbook: Reading the relevant chapter before class will help you understand the lecture and direct your attention to important concepts for note-taking. After the material has been covered, you should review the chapter again. You are responsible for material included in the textbook. D’Alleva is not required but it does have some useful advice on note-taking and study methods for art history. These readings are strongly recommended for those of you who are new to art history.
Provisional Topic Outline and Readings

*Introduction to Art History Survey II*

an overview of major changes and themes in art from the Ren. to the present syllabus; course overview and expectations

*Reading:* Gardner: "Basics" and the Introduction
  recommended: D’Alleva, ch. 1 and 2

**I. Before the Renaissance: Italy**

events leading to the Renaissance;
patronage and commissions;
media and types of artwork: the fresco; the altarpiece
the role of regional differences (Florence and Sienna)

*Reading:* Gardner, chapter 14

**II. Before the Renaissance: Northern Europe**

the lingering Gothic and the influence of books
the personalization of religion
media: the use of oils; the domestic altarpiece
the rise of portraiture

*Gardner: chapter 15 (up to p. 444)*

**III. The Italian Renaissance in the 15th century**

humanism and the role of antiquity;
the role of competition versus imitation;
development and use of linear perspective;
architecture: the palazzo; the Renaissance church

*Gardner, ch. 16*

**IV. Notions of Perfection: The Italian Renaissance in the 16th century**

changes from the "early" Renaissance to the "high" or classical Renaissance;
the idea of a perfect church: Bramante’s Tempietto;
new ideas about the nature of art and the artist
the Renaissance “triumvirate”: Leonardo, Raphael and Michelangelo
the meaning of *disegno*: drawing and composition

*Gardner: chapter 17, 494-518*

**V. Alternatives to Florence and Rome**

the Venetian Renaissance: Bellini, Titian, and Giorgione
*disegno* vs *colore*: painting as poetry and the role of color

*Va. Women in the Renaissance: artist, patron, and subject matter*

*chapter 17, 518-528*

**VI. Transitions to the 17th century: the beginning of a change**

Mannerism in painting and architecture; the Counter-Reformation, and new patronage
ch. 17, 528-540

VII. Northern Europe in the 16th Century: Renaissance and Reformation
the Protestant Reformation: what it meant in terms of art
idolatry and iconoclasm
the northern artist and the role of the market

[ch. 15, p. 444]; chapter 18

VIII. The Italian Baroque (17th Century): Theatricality, Politics and Religion
the sacred becomes personal
naturalism and tenebrism
Baroque architecture and the transformation of the Renaissance

ch. 19: 569-588

IX. Baroque painting and architecture in Northern Europe, France and Spain
Versailles and the Baroque landscape in France
the power of allegory
the role of the aristocracy
the group portrait as a new genre

ch. 19, 588-626

X. Art for the Aristocracy (18th Century): from the Rococo to the neoclassical
New patrons and new subjects: the entertainment value of art
Rococo paintings and architecture: female taste or aristocratic?
Morality intrudes: moral genre paintings and the path to enlightenment
the industrial age, science, and a new taste for the natural

ch. 20, 629-643

XI. Reframing Frankenstein: revolutions and their aftermath
Intellectual revolutions and the first Industrial revolution;
the Neoclassical rejection of superficiality in art and architecture;
the romantic sublime and the 19th century

ch. 20, 644-674

[XI-A. New media and new venues for art (19th century)
Other revolutions: international expositions and the invention of photography
ch. 20: 675-682]

XII. Political realism and other realisms
Marx and Engels: the proletariat and the bourgeoisie;
modern life, science, and an interest in the common person;
the rejection of history paintings
an American realist: Thomas Eakins

ch. 21: 685-698

XIII. The impressionist impulse
the end of the salon and the rejection of the academic style
light, time and change as the subjects of art
the new middle class and the pursuit of leisure
ch. 21: 698-710

**XIV. “Dreaming in front of nature” at the end of the 19th century**
Responses to impressionism: neo-impressionism and proto-expressionism
Symbolism and synesthesia
fin-de-siècle decadence and art nouveau

complete ch. 21: 711-732

**XV. Early 20th century avant-gardes**
new artistic revolutions;
pure abstraction;
World War I and the radicalization of art: cubism, futurism, and constructivism

ch. 22: 735-754; 777-780

**XVI. Redefining art after the first World War**
the call to order and disorder: Dada, Surrealism and Socialist Realism

ch. 22: 755-777

**XVII: Art after WW II**
Existentialism and the artist;
the end of modernism and the beginning of the postmodern
new media, new, new subjects, new art

ch. 22: 794-802; ch. 23

**Requirements**

**Grading and Assignments:**
Although I do not give optional assignments, when possible I will give you choices about how to fulfill them. Because your grade will be based on a variety of assessment measures, you do not need to be good at everything in order to excel. In other words, a single bad grade is not cause for despair. But you should note that tests do increase in difficulty during the semester, which means that you may not be able to predict performance on one test based on how you did on another.

**I. Attendance and Participation:**
Attendance is required and necessary since lectures will supplement but not duplicate reading material. You are responsible for signing the attendance sheet - if you don’t, you will be marked absent. (For the summer session class, I may use a seating chart and I’ll be able to tell if you’re here.) I will count partial attendance as well.
Ideally, you take responsibility for attending class because you are adults; you (and the state of VA) are paying for your education; and you are here to learn. If you need additional incentives, attendance points can affect your grade:

Absences numbering 0 - 1: bonus of 50 points added to your grade point total
Absences numbering 2 - 3: bonus of 30 points
Absences numbering 4: no bonus but no points are deducted
Absences numbering 5: 30 points deducted from total
More than 5 absences: automatic F.
Note that this policy applies to everyone and every absence. Missing part of class will count as ½ an absence. Attendance is more critical in the summer when each class meeting contains almost a full week of “regular semester” work.

**II. Short exams and the final exam** will involve identification of key art works. You will be provided with a list of artists’ names, art work titles and dates for each exam. There may be as many as 40 art works on a single exam but the amount varies for each test. You will occasionally be asked questions about the significance of something and about historical developments. Some of your questions will be “unknown” or “mystery” items, meaning that you probably have not seen the work before. In those cases, I ask you to identify the artist, or the style, or the region, depending on what is appropriate for the body of material we have just studied. I try to include short-answer types of questions – these may be true or false statements, identification of the characteristics of a movement, and questions calling for one or two sentences as an answer. Because our class meetings are more than 2 hours in length, tests will never last the entire class session. I will usually schedule a test for the beginning of class, and we will follow the test with the next unit of material.

There are no make-ups for missed tests and if you come late on an exam day, you will miss part of the exam.

The final exam lasts for two hours and will be in the same format although it will cover more material. The identifications on the final will not be cumulative but there will probably be topic-related questions which are comprehensive (asking you to make judgements about changes in art over the period of the course). *(100 points each “hourly” test; final = 150)*

**You must bring a pen for tests.** I will give you answer sheets during the semester but for the final exam, you need a blue exam booklet. These can be purchased at the bookstore for about 60 cents.

*You will be allowed to bring one 3x5 index card with you for the final exam. All notes on the card should be handwritten. You must put your name on the card and hand it in with your exam. Sometimes I allow index cards for shorter exams but I will tell you when I give you the study guide.*

**III. Image Notebook**

For each class meeting, pick 2 - 3 key art works. Key art works are works which we discuss in some detail, which generally demonstrate a new development or indicate a new trend. In your notebook:
- make a sketch of the art work (does not have to be detailed but should have enough visual information to make the work identifiable); write the name of the work and the artist and the date underneath it
- identify at least one unusual and important development which this art work demonstrates
- What style or period is it? What are the key qualities or characteristics of its style? This relates to what it looks like, but includes characteristics that are more general and which the art work may share with other works of the same style
- Who requested the art work (if anyone)? If it was not made for a client or patron, why did the artist make it?
- What is the primary, accepted meaning of this work?
- other: something meaningful to you with respect to this work

Write clearly and neatly. I will collect the notebooks on Thursdays and return them on
Mondays (except for the last week when you do not have to hand one in).
Grading for the notebook will be cumulative and will be based on the following: you
included the required material listed above; your statements reflect important facts and
concepts, written in your own words; and you rarely (if ever) include “factoids.”
If you do it well, this notebook will become an important, individualized study guide.

Point value: 100 points total (25 maximum each week)

IV. Term Paper
Tests limit your ability to display your knowledge, understanding and insights. I therefore
also require a written paper. I call it a term paper but it does not have to be longer than 4
pages. It can be longer, if you need to make it longer, and it cannot be shorter. It must be
researched, use footnotes and have a bibliography, and involve your own personal
observations or insights.

Directions:
Your paper must be based on the analysis and interpretation of a single work of art. Choose
a work which attracts you and which is relevant to our course (in other words, it cannot be a
non-western work of art, and it cannot come from the period prior to the Renaissance).
Make sure you get my approval before you begin research.

Works which are not allowed:
the Sistine Chapel
Leonardo's Last Supper
St. Peter's
Mona Lisa
Michelangelo's David

To write a good paper, you should investigate:
• the artist's reasons for making the work,
• the patron’s reasons for wanting it made and his or her level of satisfaction with the
  work when it was finished,
• the role of this work in the career of the artist,
• how it demonstrates (or departs from) the qualities we usually associate with the
  artist,
• how other people responded to it (at the time it was made and more recently),
• at least two interpretations of the work’s meaning
• why these interpretations differ and which is more convincing

I expect you to use Chicago style for citations. D’Alleva includes examples and I’ve
 appended examples to the syllabus along with general guidelines for how to format and
write a term paper (whether short or long).

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 are not
acceptable for research. Electronic journals are acceptable because they are refereed
journals which exist in print AND online.

(POINT VALUE: 150 points)
If you’ve taken art history before, the following suggestions may not be anything new. If this is your first art history class or you’re still fairly new to art history, the following ideas are intended as helpful suggestions. I’ve based them on some of D’Alleva’s suggestions, other sources of information about studying, and feedback from with good students.

**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 memory, you’re not going to remember everything I say in class. If you don’t write it down, it’s bound to come up on a test question. That’s the way life works.

   What should you write down?
   Enough of the artist’s name (think of it as txtg ur-self!) 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 ART216 “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. The best way to use the study guides is as a back-up for your
own note-taking – it will help you fill in what you missed but it does not have everything we
cover in class. Students who do the best work in my classes generally read the text book
before class, take detailed notes on lectures, and then compare their notes and the text with
the material on the web site. They also try to stay on top of things – this material can make
sense or it can seem strange and foreign to you. The trick is to engage with it – ask the art
questions and let it speak to you. Good students also ask questions in class and are willing
to take a chance and answer them.

I update the web site frequently so check often, and make sure you hit the refresh button if
you’ve created a bookmark. Images download slowly, so use a computer with a good
network connection or work on campus.

**Using ARTstor**

Artstor is an image library to which Radford University subscribes. Most of the images I
show you in class come from the Artstor collection, but not all of them do. This is why you
need to check the images on my web site as well as the images in Artstor. Because of
licensing requirements, I will not put the Artstor image lists on my web page. You can
access them quite easily and either save them to your computer or print them out for yourself.

1. 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 a password or access code. Use the following for this class:

**ART216summer07**

This will give you access to the image groups I place in the folder called: Art History Survey II (Summer 2007) which will now show up when you hit the button for “select a 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 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 art work was made. 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.
# Due Dates and Personal Grading Chart:

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A = 756  
B = 671  
C = 578  
D = 527  
F = below 527

My tests often include extra credit questions, in which case the point value may be higher than 100. That will not change the “ideal” scores but will give a chance to increase your actual scores.

Also note that attendance points, although they are easy to earn, are not a gift. They are calculated in the total point value.

On occasion, I have been able to drop the lowest grade for everyone. Last semester, I included a fifth exam, so we could do this without changing the scoring chart. I would not count on it during summer session since we will be pressed for time. Alternatively, if I decide to drop one grade, the total score for the final grade will be 750.
General Guidelines for Writing the Paper:

**Topic statement and definition:**
Your topic is related to the art work you chose but you should have a particular theme to develop. This is your thesis statement.

**Description of artwork or issue chosen for paper:**
You should describe it in detail and the reasons for studying it. You will probably discuss the work in formal, stylistic terms in this part of the paper.

**Context and analysis:**
Context includes material about the historic period in question, the artist, previous approaches to analysis of your question, interpretations of the work, 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.

**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.

**Documentation Style for Your Term Paper**

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**

Note style:

Bibliography style:

**Two authors**

N:

B:

**Chapter or other part of a book**

N:

B:
Article in a print journal
N:

B:

Article in an online journal
N:

B:

This information has been taken from the Chicago Manual of Style Website. 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_hu.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. Note that I do not allow laptop use in large survey classes. Do not leave the room when class has started.

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. 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.

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. Sign below and turn this in.

Signature and date:_________________________________________________________