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

Spring 2008; TH 11-12:15, MG 206

Instructor: Prof. Roann Barris
email: rbarris@radford.edu
Office: 213 Powell  Phone: 831-6001
HRS: MWF 9-2 or by appt

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 commissions the artwork and pays the artist to make it) 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
required: Fred S. Kleiner, Gardner’s Art through the Ages: The Western Perspective. V. II (Thomson-Wadsworth, 2006).

Web sources:
class web site: www.radford.edu/rbarris (Link to the page for ART216)
ARTSTOR: www.artstor.org [access class folder ART216 Spring2008 with this password: art216.spring2008]

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. The book has an introductory section which discusses general concepts of art and its analysis, a useful glossary, tables explaining key iconographic moments in the history of Christianity, and a thorough bibliography. Get to know these sections since they will all be useful to you.
Topic Outline and Readings

I. Before the Renaissance: Italy and Northern Europe
media and types of artwork: the fresco; the altarpiece; the domestic altarpiece
the role of regional differences and the influence of religion

Reading: Gardner, chapter 14 and chapter 15 (up to p. 444)

II. The Italian Renaissance in the 15th century
humanism and the role of antiquity;
development and use of linear perspective;
arquitectura: the palazzo; the Renaissance church

Gardner, ch. 16

III. Notions of Perfection: The Italian Renaissance in the 16th century
changes from the “early” Renaissance to the “high” or classical Renaissance;
the Renaissance “triumvirate”: Leonardo, Raphael and Michelangelo

Gardner: chapter 17: 494-518

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

Chapter 17: 518-528

V. The transition to the 17th century: the beginning of a change
Mannerism in painting and architecture; the Counter-Reformation, and new patronage
Fontana and Anguissola: mannerists or late Renaissance?

Ch. 17, 528-540

VI. Northern Europe in the 16th Century: Renaissance and Reformation
the Protestant Reformation and its impact on art of the north
the northern artist and the role of the market

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

VII. The Italian Baroque (17th Century): Theatricality, Politics and Religion
the sacred becomes personal and history becomes the present
Baroque architecture and the transformation of the Renaissance
key artists of the baroque: Caravaggio, Gentileschi, Bernini, Borromini

Ch. 19: 569-588

VIII. Baroque painting and architecture in Northern Europe, France and Spain
Versailles and the Baroque landscape in France
the role of the aristocracy
Rubens, Velazquez, Hals and Vermeer

Ch. 19, 588-626
IX. 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

ch. 20, 629 - 643

X. Revolutions and their aftermath: from the 18th to the 19th centuries
the Neoclassical rejection of superficiality in art and architecture;
the romantic sublime and the 19th century

ch. 20, 644 - 682

XI. Reality and Realism in the 19th century
modern life, science, and an interest in the common person;
the rejection of history paintings

ch. 21: 685-698

XII. The impressionist impulse
the end of the salon and the rejection of the academic style

ch. 21: 698-710

XIII. Response to impressionism: Post-impressionist styles at the end of the 19th century
neo-impressionism and proto-expressionism
Symbolism
Gauguin, Van Gogh, Seurat and Cézanne

complete ch. 21: 711-732

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

ch. 22: 735-780

XV: Art after WW II
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:
In a class which involves an unfamiliar type of material and study techniques, it is not unusual to do less well in the beginning and improve over time. Because your grade is based on a variety of assessment measures, you do not need to be good at everything and you should not rule out the possibility of improving if you don’t do as well as you want to at first. All grades are feedback, and some of that feedback may be an indication that you should consult with me on how to improve your study habits. Note that I also try to
hold optional study groups prior to exams. For some people, the value of these sessions is the review; for others, it's a chance to develop a method of reviewing that you can use on your own.

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.

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. Nonetheless, penalties for absences can sometimes be effective. Note that the attendance policy applies to everyone and does not assume that some reasons for being absent are better than others. You therefore do not need to bring me any documentation of reasons for missing class, and you do not need to contact me prior to an absence. With respect to attendance, everyone and all reasons are equal.

Your a/p pool consists of 100 points.
Attendance:
The first two absences will have no impact.
Absences numbering 3-4: deduction of 5 points
Absences numbering 5-6: deduction of 10 points
Absences numbering 7-8: deduction of 15 points
Absences numbering 9-10: deduction of 20 points
Absences numbering 11-12: deduction of 25 points
More than 12 absences: automatic F

Noticeable lateness, leaving early, or engaging in non-class related activities (ie, cell phone, text messaging, reading unrelated material: will count as 1 absence in your absence pool.

Note that this pool of points will also apply to occasional ungraded activities. If they are not completed or are turned in late, you will lose 10 points from the a/p pool.

These are not “extra credit” points. They are included in the complete grade point total.

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 such cases, I will 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 often take the form of a chart and list of characteristics of regional or artist styles, and I ask you to associate the characteristic with the correct region, artist, period, etc. The semester tests will be shorter than the entire class session and I will expect you all to finish by the same time, at which point we will continue with class. Tests will always be given at the start of class. 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 be topic-related questions which are comprehensive (asking you to make judgements about changes in art over the period of the course).

3 exams during the semester at 100 points each; final exam = 200 points.
There are no make-ups for missed tests and if you come late on an exam day, you will miss part of the exam. Because these exams involve looking at artworks, you cannot make up what you’ve missed.

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.

III. Artstor Image Units (a/p points)

For each unit that we cover in class, I will create an image unit in Artstor. These units will be numbered consecutively and they will contain all the images you are required to learn for tests. For each unit, your assignment is as follows: choose 3 images from the unit and save them into your own personal image unit. Name it and keep it in the folder with your initials attached to it. On the tab marked “student commentary,” record answers to the following questions:

- identify at least one significant and important development which this work demonstrates – why did we choose this work to study? What has this artist done which probably hasn’t been done before?
- if you chose a detail from a larger work, why did you pick this particular detail? How does it relate to the overall work?
- What style is it? Be specific – distinguish between early and late Renaissance, between northern European and Italian renaissance and baroque, and so on. What are the key qualities or characteristics of this style in general and how does the particular work you chose reflect those qualities? Does this work do anything different with respect to the generally accepted qualities of the style? This is often the key to the work’s significance.
- Do we know who the patron or client was? If we don’t, why not? If we do, why did this person or organization want the art work?
- What do we generally think this work means?

I will review your units weekly. If they are not done or the information is incomplete, you will lose 10 points per unit. If you do it well, you will have a personal study guide for your upcoming test.

IV. Term Paper

Tests do not give you the opportunity to engage in true, independent thinking, the type that can be done with a written paper. Think of the term paper as a chance to display a combination of your analytic thinking skills and your ability to draw independent and creative conclusions from what you’ve read and studied. Your paper must be 1900 words (±100). This is approximately 5 double-spaced pages but I will check word count, since font sizes and margins vary. Your word count should not include footnotes, your name, headers, etc. Microsoft Word gives you this information.

Your paper must be researched, use reference notes, in the Chicago style, have a bibliography, and involve your own personal observations or insights.
SUGGESTED TOPICS:

I. The analysis paper: Your paper will 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).

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

For this type of paper, you should investigate:
A. the artist’s reasons for making the work,
B. the patron’s reasons for wanting it made and his or her level of satisfaction with the work when it was finished,
C. the role of this work in the career of the artist,
D. how it demonstrates (or departs from) the qualities we usually associate with the artist,
E. how other people responded to it (at the time it was made and more recently),
F. at least two interpretations or discussions of the work and its meaning
G. why these interpretations differ and which is more convincing.

Some students have found that actually trying to make a copy of the artwork is a valuable key to understanding it. If you decide to do this (and it is not required), you should attempt to use the same materials that the artist used and to work on the same scale. The goal of this activity is to have a more personal understanding of the technical process used by the artist. In other words, this is not a chance to display your creative talents; this is a more active way of understanding how the materials and technique play a role in determining the outcome of the artistic process. You may find that even if you can’t approximate the artist’s skill, you will still learn a lot about the composition and you may see it in new ways, with some surprising insights. If you do this, a discussion of what you learned by making the art work should be a part of your paper.

2. An investigation of portraits or self-portraits: For this topic, you should identify parameters for comparison. For example, how do portraits of women change from the Renaissance to the 19th century? You would then need to identify artists who paint female portraits, choose meaningful examples for your comparison, and investigate reasons for the changes you will undoubtedly see. The focus of your paper might be a detailed comparison between two particular portraits, but other artists and paintings would play a role in helping you to generalize from your observations of the focus paintings.

3. Investigation of a recurring subject in art: The story of David is a popular subject in art. How does it appear in art during the period from the Renaissance through the 20th centuries, what does it mean at different points in time, and why does it change? I use David as an example here but I do not want you to use David as a subject in your term papers. There are many themes which become iconic. When you make your choice, be sure to explore not only how the representation of the subject changes but how the meaning changes as well. As in the previous topic, this type of paper may also rely on a good comparison as its centerpiece, with discussion to other examples in order to build your comparison and extend your observations.
4. How does the market for art influence the work of art? Artists in Italy during the Renaissance were commissioned by wealthy aristocrats so they did not really work for an ‘art market.’ In northern Europe, a market did begin to take shape during the Renaissance. Eventually, the market system becomes more important than the private patron; today, we might say, the private patron and the market are really the same thing. Or are they? This question does require some understanding of what is meant by the art market. Unlike the previous examples, the key to this topic does not lie in a comparison of art works but in a systematic and thorough examination of social and economic factors which influence art and how they change. Your comparison in this case might be between two periods or regions.

5. Other possibilities:
- the influence of Japanese art on the impressionists [note: although you cannot do a paper on Japanese art, in this case, your question is about the use of Japanese art by French artists in the 19th century]
- female artists in northern Europe [choose a set of artists to focus on]
- Durer’s self-portraits
- Artemisia Gentileschi’s use of the Judith and Holofernes subject
- the influence of astronomy on 17th century artists
- the influence of Versailles on baroque palaces and gardens in Europe
- movies, fiction, and art history: setting aside the Da Vinci Code, there are a lot of books and movies these days which make art history part of the plot. But some of these movies simply use art history to provide a fairly accurate rendering of the time period; as far as the artist or art is concerned, you don’t learn anything about it. Some of them seem to make the art work the point of the movie or book, but they may distort the truth of the art work. All the same, they tend to introduce people who didn’t think they were interested in art to art history. Choose a recent film or novel about an artist or art work and analyze the art historical accuracy of the movie/book which you’ve chosen. You may not use the Da Vinci Code.
- the camera obscura: did Vermeer use it? Did Ingres use it? If they did, does this make their art less interesting or less valuable?

OPTIONS: 1) If you don’t like these topic suggestions but have one of your own, meet with me outside of class and tell me what your idea is. You’re not restricted to this list but you do need to clear your topic with me first.

I expect you to use Chicago style for citations and footnotes. I will give you guidelines for doing this and put it on the web site. We will also have some a/p activities related to the correct use of Chicago style and references.

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 generally not acceptable for research UNLESS it is authored by an identifiable person with appropriate credentials and it is used as a 3rd or 4th resource. Wikipedia, Encarta, and gallery web sites are NOT acceptable. Electronic journals are acceptable because they are refereed journals which exist in print AND online.

The following steps must be completed. If it is required and you do not do it, you will lose 10 points from your a/p pool.

1– you must receive approval for your topic. Submit your plan to me on paper or by email and request a meeting with me if necessary or desired. [required: by Feb. 19]
2 – prepare a preliminary bibliography with rationale for the selection of your sources (what
does this book or article contain and why is it relevant) and submit it for approval
[required: Mar 6]
3 – read your sources and take notes. Prepare an outline or rough draft. Ask me to review it and give you feedback [recommended but not required; suggested date: March 27]
4 – 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. [recommended but not required]
5 – turn in complete project on April 22. If you would like to have your paper considered for the 1st ANNUAL ART HISTORY SYMPOSIUM, you should either submit the final or a good draft by April 15.

(POINT VALUE: 200 points)

Summary of Term Paper Guidelines:
• acceptable length
• uses footnotes or endnotes in the Chicago style
• has bibliography of acceptable sources
• includes personal observations, insights and conclusion
• topic statement and bibliography have been approved

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

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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 things I’ve read, feedback from my colleagues, and feedback from good students.
Many of you have no previous experience with art and yet you may expect it to be easy. Don’t forget that this is not a course about why you like something; this is a course in the history of art. In other words, you need to study for this class the way you study for a history class, but some of the history comes from what you see in the art works.

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. If answering questions is scary, try asking 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 text your 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! You can also use your personal artstor units for this.

   **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.

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 textbook 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.

Sometimes I will put “hand-outs” on the web site. Check before class to get a list of the key art works and terms for that day’s lecture.

Using ARTstor

Artstor is an image library to which Radford University subscribes. Most of the images I show you in class come are in both the textbook and in Artstor but sometimes I show you things that are not in the textbook. There may also be different details or angles for the images in the textbook and in Artstor. I expect you to know both.

If you’ve taken an art history class at Radford before, you’ve probably used Artstor and you’re already registered. Skip to Step 5.

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. If your browser is IE7, you will get a message telling you that the window is trying to close. Let it close because a new one opens up.

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 FOLDER. 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. Use the following for this class:

art216.spring2008

This will give you access to the image groups I place in the folder called: ART216 Spring2008 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 will also have a folder with your initials after it. This is your work folder. For the Artstor image group assignment, you must save your images with a new name into your work folder. Then you will be able to write commentaries.

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.

Due Dates and Personal Grading Chart:

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<th>Points (actual)</th>
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<td>Term paper topic</td>
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Classroom Contract
1. **Classroom behavior.**
The rules for class conduct are based on the principle of being considerate of others and strategies to enhance learning. Arrive on time, 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 we do not allow laptop use in large survey classes. No taping or recording of lectures in any format is allowed without prior permission. Unless it is an absolute and dire emergency, 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 questions about art and architecture are often interpretive. Some interpretations or explanations may be better than others, not because we like them better but because of historical evidence. In other words, disagreement is not a value judgement – if you were given a math problem \((3x = 6)\), and your answer is 4, the professor would tell you that your answer is wrong and most likely, you would not assume that this was a case of personal disagreement. Surprisingly, art history is the same way. Our analyses in this class are rarely based on personal preferences; they are based on historical data. Some answers are right and some are wrong, regardless of our personal beliefs. The key is not to 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 one of us 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.”

6. **Responsibility for Personal Performance:**
You must make sure you sign the attendance sheet – if you forget, you will be marked absent. Likewise, you must hand in work on time. You need to read the syllabus – there is a lot of useful information in it. A copy of the syllabus will be posted online. 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 do my best to follow the procedures and expectations listed. I understand that not doing so will negatively affect my grade. Sign below and keep this form (and the grading chart) in your notebook._

Signature and date:______________________________________________________________