

Instructor: Professor Way	Term: Fall 2017
Office: Art Building 212	Class time: Thursday 5:00-7:50pm
Office Hours: Wed 3:00-5:00, Thurs 4:00-5:00	Meeting Place: ART 219
Email: Jennifer.Way@unt.edu – this is the best way to reach me	

AEAH 4800 METHODOLOGIES OF ART AND VISUAL CULTURE
AEAH 5800 METHODOLOGIES OF ART AND VISUAL CULTURE

CATALOG COURSE DESCRIPTION

Methodologies of Art History and Visual Culture. 3 hours. Examination of methodologies associated with art history and visual culture studies. Taught as a seminar, with emphasis on readings, oral presentations, and written assignments.

LEARNING OUTCOMES

- Know what a method is
- Identify methods and the ways they are used in published art history scholarship
- Use methods to raise questions about an object or a feature of its history, creation or use
- Know how to learn more about methods
- Use a method to develop, implement, complete and report on a research project inquiring about an object or a feature of its history, creation or use

STRUCTURE

This course asks you to read and understand published writing about art history methods, participate in discussions about methods, and complete related work individually and in some cases, collaboratively. It is your responsibility to listen in class and follow instructions regarding readings and assignments. The course uses a UNT-supported wiki on Pbworks as an archive for the syllabus and for readings in folders marked by dates. To access the wiki you must receive an email from the site and respond in the affirmative. The url is

<https://arthistorymethods.pbworks.com/w/page/55545510/FrontPage>.

During class you will want to easily find and access assigned readings for that class and for all classes up to that point in the semester. Also, you will need your notes. Therefore, if you do not have a laptop or computer or device to bring readings to class electronically, please see me about checking out a laptop from the college. Finally, you will need something to write with on hard copy in the event we work on material during class.

COURSE EVALUATION

September 7, September 21, October 12, October 26

Class work based on assigned readings, videos and discussion 20 points

Throughout the semester we will work in class using assigned readings perhaps supplemented with videos and discussion 4 times. Work will be turned in and evaluated @ 5 points each time.

September 14

Identify methods in published art history scholarship 15 points

In class you will receive one method. Find a work of art history scholarship published in a journal, book or catalog that is informed by the method. Read it to identify the method. Write a report identifying the method and demonstrate how the author defines and uses it. Identify and explain any related concepts, ideas or procedures that characterize the method in the work of scholarship. Provide persuasive, clear evidence of your identification and explanations.

September 21

Use methods to raise questions about an object or a feature of its history, creation or use 15 points

Select one method to use in raising questions about an object or its history, creation or use. Use what you know about the method to raise questions, being as wide ranging and thorough as possible. Then, find two examples of published scholarship that also use the method (not an assigned reading, not something you read for any other assignment thus far; select examples from a journal, book or catalog). Following the questions you raised, demonstrate that the examples of scholarship use the method and show how they use the method. Consider, do they apply it similarly? Finally, provide five examples of the best resources or bibliography you would consult to learn more about the methodology. Convince me that they are the very best resources.

Use a method to develop & implement a research project about an object, its history, creation or use
COLLECTIONS CULTURES COLLABORATIONS (CCC)

Your methodologically-driven paper is part of a ten-year series called “Collections Cultures Collaborations.” This series facilitates undergraduate and graduate-level art history majors studying regional collections firsthand, with the subsequent use of that research in an exhibition or scholarly presentation. This year we are working with objects selected from a current exhibition at the Crow Collection of Asian Art -- *Styled with Poise: Figures in Japanese Paintings and Prints*. Read about the exhibition here – <http://crowcollection.org/exhibition/styled-poise-figures-japanese-paintings-prints>. The exhibition runs from July 9, 2017 to January 7, 2018. If possible, the best papers will be selected for public presentation at a special research day held at the Crow Museum in early spring, 2018. Students will be encouraged to submit papers to UNT Scholars Day and for presentation at external conferences, too.

September 28

(CCC) Identify what it is about the object or its features that you propose to study. Select a methodology.

October 5

10 points

(CCC) Show how the methodology you selected is well suited to your inquiry. Propose a research question. Plan how you will use the method to answer a question about topic.

October 12-November 2

(CCC) Do the research.

November 2-16

15 points

(CCC) Analyze how your research answers the question you raised initially.

November 16-30

(CCC) Draft a paper including your question and methodology, analysis of your research, and conclusions. State what new questions your completed research raises.

November 30-December 7

25 points

(CCC) Edit your paper and submit it to complete the assignment.

RESOURCES

Your professor is your best resource for this course. Go to office hours. Talk about your work in class and your academic and careers interests. Ask for guidance. Talk with other professors, too.

The Art Collection [of books] is now located on the 3rd floor of the Willis Library. All art books of all art disciplines are together with the rest of the humanities in one library that is open 24/7.

Research Help at CVAD Your UNT Art Reference Librarian is Rebecca Barham: (940) 565 - 4405, Rebecca.Barham@unt.edu. It is your responsibility to know how to use the UNT Libraries and access information relevant to your coursework. **As early in the semester as possible, you are strongly encouraged** to work with Rebecca to identify secondary and primary resources for your research paper project-- journal articles, exhibition and collection catalogs, auction records, books, encyclopedias, and databases,

Examples of online resources

British Library, online catalog search

<http://www.bl.uk/reshelp/findhelprestype/catblhold/all/allcat.html>

Dallas Museum of Art, online collections search <https://collections.dma.org/>

Dictionary of Art Historians <https://dictionaryofarthistorians.org/index.htm>

Heilbrunn Timeline of Art, Metropolitan Museum of Art

<http://www.metmuseum.org/toah/chronology>

Library of Congress, online catalog search <https://catalog.loc.gov/>

New York Public Library, online catalog search <https://catalog.nypl.org/>

Smithsonian Institution Research Information System, online search <https://siris.si.edu/>

Southern Methodist University central library, online catalog search <https://www.smu.edu/cul/>

Texas Woman's University library, online catalog search <http://www.twu.edu/library/>

Thomas J. Watson Library, Metropolitan Museum of Art, online catalog search,

<http://library.metmuseum.org/screens/opacmenu.html>

University of North Texas Libraries, online catalog search <http://www.library.unt.edu/>

Victoria and Albert Museum, online collections search

http://collections.vam.ac.uk/information/information_basicsearching

Selected online resources for Japanese art

“Art of the Edo Period, Japan,” Heilbrunn Timeline of Art, Metropolitan Museum of Art,
http://www.metmuseum.org/toah/hd/edop/hd_edop.htm

Asian: Japanese Art, Art Institute of Chicago, online collections search
<http://www.artic.edu/aic/collections/artwork/category/103>

“Becoming Modern, Becoming Global: Japanese Prints from the Meiji Period (1868-1912),” Princeton University Art Museum <http://artmuseum.princeton.edu/object-package/becoming-modern-becoming-global-japanese-prints-meiji-period-1868-1912/35688>

Cleveland Museum of Art, Japanese Art, online collections search
<http://www.clevelandart.org/art/departments/japanese-art>

Discovering Japanese Art: American Collectors and the Met, The Metropolitan Museum of Art
<http://www.clevelandart.org/art/departments/japanese-art>

Lisa Sainsbury Library, Sainsbury Institute for the Study of Japanese Art and Culture, online catalog search <http://sainsbury-institute.org/library/>

Jordan Schnitzer Museum of Art, University of Oregon, online collections search,
<http://jsma.uoregon.edu/japanese>

Smithsonian Institution Freer Sackler, online collections search
<http://www.asia.si.edu/collections/japanese.asp>

Tokyo National Museum, online collection search
http://www.tnm.jp/modules/r_free_page/index.php?id=95

SCHEDULE OF MEETINGS AND ASSIGNMENTS

Week 1 - August 31 – ACCOUNTING FOR MAKERS

Read the following material before class begins. Each week, as you read assigned material, keep track of key ideas and arguments related to the course themes. Ask yourself, how do the authors use a method? Do they identify a method or jump right into discussing their topic? How do they approach, analyze, and report on their research? In what ways are they discussing objects or related issues? What choices have they made about what matters in art? What are some connections linking their topics, research questions, what they did as their research, and the ways they analyze and discuss it in their publication? Becoming aware of these topics will help you focus more on what we mean by “method” and more easily develop your research paper.

“Artist,” Grove Art Online – online database through UNT Libraries

Nochlin, Linda. “Why have there been no great women artists,” *Art News* Get the actual essay from *Artnews* (January 1971): 22-39; 67-71.

“Biography and Autobiography,” 125-157, in Laurie Schneider Adams, *Methodologies of Art, An Introduction* (Westview Press), 2009.

Due in two weeks

September 14

Identify methods in published art history scholarship **15 points**

In class you will receive one method. Find a work of art history scholarship published in a journal, book or catalog that is informed by the method. Read it to identify the method in the scholarship. Write a report identifying the method and demonstrate how the author defines and uses it. Identify and explain any related concepts, ideas or procedures that characterize the method in the work of scholarship. Provide persuasive, clear evidence of your identification and explanations.

Week 2 - September 7 – THE SIGNIFICANCE OF LOOKING

Class work based on assigned readings, videos and discussion **15 points**

Throughout the semester we will work in class using assigned readings perhaps supplemented with videos and discussion **4 times**. Work will be turned in and evaluated @ 5 points each time.

Grove Art Online – online database through UNT Libraries

“Technical examination”

“Connoisseurship”

Harris, Ann S. “Bernini’s portrait drawings: context and connoisseurship,” *The Sculpture Journal* 20 no. 2 (2011): 1263-178, 287.

Olin, Margaret. “Gaze.” In *Critical Terms for Art History*, edited by Robert S. Nelson and Richard Shiff, 318-329. Chicago: University of Chicago Press, 1996.

Smith, Mark M. “Seeing.” In *Sensing the Past: Seeing, Hearing, Smelling, Tasting, and Touching in History*, 19-39. Berkeley: University of California Press, 2007.

Due next week

September 14

Identify methods in published art history scholarship **15 points**

In class you will receive one method. Find a work of art history scholarship published in a journal, book or catalog that is informed by the method. Read it to identify the method in the scholarship. Write a report identifying the method and demonstrate how the author defines and uses it. Identify and explain any related concepts, ideas or procedures that characterize the method in the work of scholarship. Provide persuasive, clear evidence of your identification and explanations.

Week 3 - September 14 – OBJECTS IN THE WORLD

Due today

Identify methods in published art history scholarship 15 points

In class you will receive one method. Find a work of art history scholarship published in a journal, book or catalog that is informed by the method. Read it to identify the method in the scholarship. Write a report identifying the method and demonstrate how the author defines and uses it. Identify and explain any related concepts, ideas or procedures that characterize the method in the work of scholarship. Provide persuasive, clear evidence of your identification and explanations.

Grove Art Online - online database through UNT Libraries

“Art History, The Problems of a Universal Art History”

“Art History, Contextualism- Social background as context”

“Art History, Contextualism- The search for structural correlations”

“Provenance”

Prown, Jules David. "Mind in Matter: An Introduction to Material Culture Theory and Method." *Winterthur Portfolio* 17, no. 1 (Spring, 1982): 1-19. <http://www.jstor.org/stable/1180761>.

Dannehl, Karin. "Object Biographies: From Production to Consumption." In *History and Material Culture: A Student's Guide to Approaching Alternative Sources*, edited by Karen, Harvey, 123-138, London: Routledge, 2009

Coltman, Vicky. “Material Culture and the History of Art (efacts),” in *Writing Material Culture History* (Bloomsbury Press), 17-31, 2014.

“What is Provenance Research?” Philadelphia Museum of Art, <http://www.philamuseum.org/research/98-108.html>

“Collecting and Provenance Research,” The Getty Research Institute <http://www.getty.edu/research/tools/provenance/>

Due next week

September 21

Use methods to raise questions about an object, its history, creation or use 15 points

Select one method to use in raising questions about an object or its history, creation or use. Use what you know about the method to raise questions, being as wide ranging and thorough as possible. Then, find two examples of published scholarship that also use the method (not an assigned reading, not something you read for any other assignment thus far; select examples from a journal, book or catalog). Following the questions you raised, demonstrate that the examples of scholarship use the method and show how they use the method. Consider, do they apply it similarly? Finally, provide five examples of the best resources or bibliography you would consult to learn more about the methodology. Convince me that they are the very best resources.

Week 4 - September 21 – USING OBJECTS

Due today

Use methods to raise questions about an object, its history, creation or use 15 points

Select one method to use in raising questions about an object or its history, creation or use. Use what you know about the method to raise questions, being as wide ranging and thorough as possible. Then, find two examples of published scholarship that also use the method (not an assigned reading, not something you read for any other assignment thus far; select examples from a journal, book or catalog). Following the questions you raised, demonstrate that the examples of scholarship use the method and show how they use the method. Consider, do they apply it similarly? Finally, provide five examples of the best resources or bibliography you would consult to learn more about the methodology. Convince me that they are the very best resources.

Class work based on assigned readings, videos and discussion 15 points

Throughout the semester we will work in class using assigned readings perhaps supplemented with videos and discussion 4 times. Work will be turned in and evaluated @ 5 points each time.

Bleichmar, Daniela and Peter C. Mancall, "Introduction," 1-4, in *Collecting Across Cultures: Material Exchanges in the Early Modern Atlantic World* (University of Pennsylvania Press, 2011)

"Collecting," in Grove Art Online – online database through UNT Libraries

Marceau, Cécile. "The Ethics of Collecting: universality questioned." *Museum International* 59, no. 3 (September 2007): 80-87. *Academic Search Complete*, EBSCOhost (accessed July 22, 2016).

Rosenthal, Tom. "Catalogues Raisonnées Cui Bono?" *Art Review* 52, (2000): 62-63.

Cole, Sylvan. "Ramblings about Catalogues Raisonnées." *Print Quarterly (U.K.)* 20, no. 2 (2003): 179-180.

Sara Ahmed, "Happy Objects," 29-51, In *The Affect Theory Reader*, edited by Melissa Gregg and Gregory J. Seigworth (Duke University Press, Durham and London, 2010)

Dietler, Michael. "Consumption." In *The Oxford Handbook of Material Culture Studies*, edited by Dan Hicks and Mary C. Beaudy, 209-228. Oxford: Oxford University Press, 2010.

Due next week

September 28

(CCC) Identify what it is about the object or its features that you propose to study. Select a methodology.

Week 5 - September 28 - SOCIAL CONTEXTS

Due today

September 28

(CCC) Identify what it is about the object or its features that you propose to study. Select a methodology.

Oxford Reference – online database through UNT Libraries

“Society,” in *A Dictionary of Sociology*

“Society,” in *The Concise Oxford Dictionary of Politics*

“Society,” in *A Dictionary of Critical Theory*

“Society,” in *Dictionary of the Social Sciences*

“Class,” in *A Dictionary of Psychology*

Grove Art Online - online database through UNT Libraries

“Art History, Contextualism”

“Art History, Contextualism- Social background as context”

“Art History, Contextualism- The search for structural correlations”

“Social history of art”

“Marxism”

“Contextual Approaches I: Marxism, Orientalism, Colonialism, and Racial Iconography,” 65-96, in Laurie Schneider Adams, *Methodologies of Art, An Introduction* (Westview Press), 2009.

“Marxist and Materialist Perspectives on Art,” 48-59, in Anne D’Alleva, *Methods & Theories of Art History*, 2d ed (Laurence King Publishing Ltd, 2012)

Due next week

October 5

15 points

(CCC) Show how the methodology is well suited to your inquiry. Propose a research question. Plan how you will use the method to answer a question about topic.

Week 6 – October 5 – GENDER

Due today

October 5

15 points

(CCC) Show how the methodology is well suited to your inquiry. Propose a research question. Plan how you will use the method to answer a question about topic.

Grove Art Online – online database through UNT Libraries

“New art history”

“Feminism and Art”

“Queer Studies in America”

“Gay and Lesbian Art”

“Contextual Approaches II: Feminism and Gender,” 97-124, in Laurie Schneider Adams, *Methodologies of Art, An Introduction* (Westview Press), 2009.

“Feminisms,” 59 - 76, in Anne D’Alleva, *Methods & Theories of Art History*, 2d ed (Laurence King Publishing Ltd, 2012)

Scott, Joan Wallach. “Women's History.” In *Gender and the Politics of History*. New York: Columbia University Press, 1999. 15-26. eBook Collection (EBSCOhost), EBSCOhost.

Katz, Jonathan Ned. “The Invention of Heterosexuality.” In *The Social Construction of Difference and Inequality: Race, Class, Gender, and Sexuality*, 150-161. Boston: McGraw-Hill, 2010.

Giffney, Noreen, “Introduction: The 'q' Word.” In *The Ashgate Research Companion to Queer Theory*, edited by Noreen Giffney and Michael O’Rourke, 1-13. Farnham, Surrey: Ashgate, 2009.

Week 7 - October 12 – INTERSECTIONALITY

Class work based on assigned readings, videos and discussion **15 points**

Throughout the semester we will work in class using assigned readings perhaps supplemented with videos and discussion **4 times**. Work will be turned in and evaluated @ 5 points each time.

Grove Art Online - online database through UNT Libraries

“Art History, Contextualism- Social background as context”

“Art History, Contextualism- The search for structural correlations”

Oxford Reference – online database available through UNT Libraries

“Intersectionality,” *A Dictionary of Sociology*

“Intersectionality,” *A Dictionary of Gender Studies*

“Intersectionality,” *New Oxford American Dictionary*

“Race,” *A Dictionary of Media and Communication*

“Race,” *A Dictionary of Critical Theory*

“Critical Race Theory,” *The New Oxford Companion to Law*

“Postcolonialism,” quick reference

“Postcolonialism,” *Oxford Encyclopedia of the Modern World*

“Race as a Social Construction,” *Black Women in America*, 2d ed, 2005

“Race and Post-Colonial Theory,” 76- 87, in Anne D’Alleva, *Methods & Theories of Art History*, 2d ed (Laurence King Publishing Ltd, 2012)

Nochlin, Linda. "The Imaginary Orient." In *The Politics of Vision: Essays on Nineteenth-Century Art and Society*, 33-59. New York: Harper + Row, 1989.

Due November 2

October 12-November 2

(CCC) Do the research.

Week 8 - October 19 – MEANING-MAKING, 1

Grove Art Online - online database through UNT Libraries

“Iconography”

“Narrative and the visual and literary arts”

Panofsky, Erwin. "Iconography and Iconology: An Introduction to the Study of Renaissance Art." In *Meaning in the Visual Arts: Papers In and On Art History*, 26-54. Chicago: University of Chicago Press, 1982.

Cassidy, Brendan. "Introduction: Iconography, Texts, and Audiences." In *Iconography at the Crossroads: Papers from the Colloquium, sponsored by the Index of Christian Art, Princeton University, 23-24 March 1990*, 3-15. Princeton: Index of Christian Art, Dept. of Art and Archaeology, Princeton University, 1993.

Due November 2

October 12-November 2

(CCC) Do the research.

Week 9 – October 26 – HISTORIOGRAPHY

“Historiography,” *A Dictionary of Critical Theory*, Oxford Reference – online database through UNT Libraries

“Japan, §XXIII: Connoisseurship and historiography,” Grove Art Online – online database through UNT Libraries

Due November 2

October 12-November 2

(CCC) Do the research.

Week 10 – November 2 – MEANING MAKING, 2**Due today****October 12-November 2**

(CCC) Do the research.

“Semiotics,” Grove Art Online– online database through UNT Libraries

“Semiotics, Deconstruction, “193-211, in Laurie Schneider Adams, *Methodologies of Art, An Introduction* (Westview Press), 2009.

“The Analysis of Form, Symbol and Sign,” 16-45, in Anne D’Allewa, *Methods & Theories of Art History*, 2d ed (Laurence King Publishing Ltd, 2012)

Due in two weeks**November 2-16****15 points**

(CCC) Analyze how your research answers the question you raised initially. Provide a working argument based on your analysis of your research.

Week 11 - November 9 – STYLE AND FORM

Class work based on assigned readings, videos and discussion **15 points**

Throughout the semester we will work in class using assigned readings perhaps supplemented with videos and discussion **4 times**. Work will be turned in and evaluated @ 5 points each time.

Grove Art Online – online database through UNT Libraries

“Style”

“Formalism”

Wofflin, Heinrich. "Introduction: The Double Root of Style, The Most General Representational Forms, and Imitation and Decoration." In *Principles of Art History: The Problem of Development of Style in Later Art*, 1-17. (New York: Dover Publications, 1940).

Wofflin, Heinrich. "Principles of Art History." In *The Art of Art History: A Critical Anthology*, edited by Donald Preziosi, 115-126. Oxford: Oxford University Press, 1998.

Schapiro, Meyer. "Style." In *The Art of Art History: A Critical Anthology*, edited by Donald Preziosi, 143-149. Oxford: Oxford University Press, 1998.

Gombrich, Ernst H. "Style." In *The Art of Art History: A Critical Anthology*, edited by Donald Preziosi, 150-164. Oxford: Oxford University Press, 1998.

“Formalism and Style,” 21-41, in Laurie Schneider Adams, *Methodologies of Art, An Introduction* (Westview Press), 2009.

Also, we will discuss our about research projects. Specifically, how do we transition from doing research to analyzing our research? What is involved in analyzing our research?

We will work on identifying an argument or assertion from your in-process analysis of your research. It will serve as the answer to the question that you posed at the beginning of your research. Or, it will serve as the answer to a question you posed that changed in the course of your research.

Due next week

November 2-16

15 points

(CCC) Analyze how your research answers the question you raised initially. Provide a working argument based on your analysis of your research.

Week 12 - November 16 – ART HISTORY AND WRITING**Due today****November 2-16****15 points**

(CCC) Analyze how your research answers the question you raised initially. Provide a working argument based on your analysis of your research.

Readings to be determined.

Due in two weeks**November 16-30**

(CCC) Draft a paper reporting on your question, your methodology, the analysis of your research and your conclusions. State what new questions your completed research raises, and indicate what you would do in a future project by continuing with this methodology or using another.

Week 13 - November 23 – NO CLASS – THANKSGIVING HOLIDAY**Week 14 - November 30 – workshop for project drafts****Due today****November 16-30**

(CCC) Draft a paper reporting on your question, your methodology, the analysis of your research and your conclusions. State what new questions your completed research raises, and indicate what you would do in a future project by continuing with this methodology or using another.

Please bring your draft to class. We will peer review the drafts and talk together about any problems and difficulties.

Week 15 - December 7 – FINAL CLASS

We will present mini versions of our papers.

November 30-December 7**25 points**

(CCC) Edit your paper and submit it to complete the assignment.

POLICIES

Evaluation for Assignments:

100 Point Scale Grade	Letter Grade
97-100	A+
93-96	A
90-92	A-
87-89	B+
83-86	B
80-82	B-
77-79	C+
73-76	C
70-72	C-
67-69	D+
63-66	D
60-62	D-
53-59	F

Evaluation range for course grade	
100-91	A
90-81	B
80-70	C
69-60	D
59-0	F Fail

ASSIGNMENT POLICIES: For all assignments, instructions are distributed prior to the due date. It is up to you to understand the assignment fully and seek assistance when needed. Please speak to the professor if you are unclear about an assignment, or if you miss a deadline or. No late work is accepted. **Make up work is not available.**

ATTENDANCE POLICY: **Each student is permitted two absences.** No written documentation is necessary, nor will any be collected. **Subsequent absences will likely reduce the final course grade at the discretion of the professor.** Students who habitually arrive late or leave early will be marked absent at the discretion of the professor. Note that missing class does not excuse you from an assignment due before or during class. **Perfect attendance will be rewarded with a bonus of 3 points added to your final course grade.**

AMERICAN DISABILITIES ACT: The College of Visual Arts and Design is committed to full academic access for all qualified students, including those with disabilities. In keeping with this

commitment and in order to facilitate equality of educational access, faculty members in the College will make reasonable accommodations for qualified students with a disability, such as appropriate adjustments to the classroom environment and the teaching, testing, or learning methods when doing so does not fundamentally alter the course. If you have a disability, it is your responsibility to obtain verifying information from the Office of Disability Accommodation (ODA) and to inform me of your need for an accommodation. Requests for accommodation must be given to me no later than the first week of classes for students registered with the ODA as of the beginning of the current semester. If you register with the ODA after the first week of classes, your accommodation requests will be considered after this deadline. Grades assigned before an accommodation is provided will not be changed. Information about how to obtain academic accommodations can be found in UNT Policy 18.1.14, at www.unt.edu/oda, and by visiting the ODA in Room 321 of the University Union. You also may call the ODA at 940.565.4323.

BUILDING EMERGENCY PROCEDURES: In case of emergency (alarm will sound), please follow the building evacuation plans posted on each floor of your building and proceed to the nearest parking lot. In case of tornado (campus sirens will sound) or other weather related threat, please go to the nearest hallway or room on your floor without exterior windows and remain there until an all clear signal is sounded. Follow the instructions of your teachers and act accordingly.

COURSE RISK FACTOR: According to University Policy, this course is classified as a category one course. Students enrolled in this course will not be exposed to any significant hazards and are not likely to suffer any bodily injury. Students will be informed of any potential health hazards or potential bodily injury connected with the use of any materials and/or processes and will be instructed how to proceed without danger to themselves or others.

CENTER FOR STUDENT RIGHTS AND RESPONSIBILITIES: The following statement reminds students of their rights and responsibilities within the academic community – *“Each University of North Texas student is entitled to certain rights associated with higher education institutions. See www.unt.edu/csrr for further information.”*

SCREEN POLICY [TECHNOLOGY IN CLASS]: Phones must be turned off unless the professor says otherwise. If your phone rings more than once during class in the classroom, your final course grade will be reduced at the professor’s discretion, you will be asked to leave class and that class will be counted as an absence.

NOTE: Professor Way retains the right to change the syllabus with or without notice.