

Instructor: Professor Way

Course location: Phys 116

Course meetings: Wednesdays, 2:00-4:50pm

Office hours: Tuesdays 1:45-4:45pm; please schedule in advance through email

Email Jennifer.Way@unt.edu

AEAH 4800.001 METHODOLOGIES OF ART AND VISUAL CULTURE

AEAH 5800.002 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 OBJECTIVES

- Know what a method is
- Identify and define key methods in art history scholarship
- Analyze how methods are used in published art history scholarship
- Analyze what significance a method has for published art history scholarship
- Use methods to generate questions about an object or a feature of its history, creation or use
- Annotate an expanded bibliography for the methodological portion of your research project
- Use a method to propose, 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 learn about methods used in art history scholarship and develop and complete a research project that follows from a methods-based question you raise. The course is organized for learning about a method or a genre of methods on a

weekly basis, through individual reading and writing, group discussion, and individual assignments. The course uses a wiki to archive the syllabus along with assigned readings that are not already available electronically.

During class you will want to easily find and access assigned readings along with your notes from the readings. In class you will need these notes for discussion. Therefore, if you do not have a laptop or computer or device to bring readings and your notes to class electronically, please see the professor 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.

EVALUATION AND GRADING POLICIES

AUG	SEPTEMBER		OCTOBER		NOVEMBER		DECEMBER	
CLASS	CLASS	WORK DUE	CLASS	WORK DUE	CLASS	WORK DUE	CLASS	WORK DUE
8/29	9/5	RR – MANDATORY FOR ALL STUDENTS	10/3	RR (CCC-3)	11/7	RR (CCC-5)	12/5	(CCC-7)
	9/12	RR (CCC-1)	10/10	RR (CCC-4)	11/14	RR –FINAL ONE! (CCC-6)		
	9/19	RR	10/17	RR (CCC-4)	11/21	WRITING DAY		
	9/26	RR (CCC-2)	10/24	RR (CCC-4)	11/28	(CCC-6)		
			10/31	RR (CCC-4)				

“RR” - Reading response

40 points (5 points each)

You are required to read assigned material weekly, in preparation for class—not during or after class but before class begins. Take notes that 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. Scholarship that **undergraduates** are required to read appears in **boldface**. Graduate students must read all work listed for a class.

The RR assignments number 11 in total; you are required to complete 8. You choose which to complete. You need not inform the professor ahead of time. Despite not completing an RR assignment, you remain responsible for completing the assigned reading. **The only exception to this rule is September 5—the RR assignment for that date is mandatory for all students.**

These assignments are due by the beginning of class. 500 words or less, typed double space. Use in-text references.

For each assignment, in your own words, explain:

- What methodology is the author using?
- What are the primary distinguishing features of the methodology?
- What are the primary goals of the author? What types of issues is s/he concerned with?
- What evidence does the author cite? How does the author demonstrate the relevance of the evidence to her/his primary ideas and to the methodology employed?
- How could this methodology be applied to art of different periods?
- Does the author relate art to other types of cultural phenomena?
- How might you utilize the author’s method in the study of your chosen focal work?

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 works belonging to the University of North Texas’s public art collection.

(CCC-1) Identify your object and explain what you propose to study. Make sure that a methodology is a central part of research question/s **5 points**

(CCC-2) 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 generate questions. Then, find three examples of published scholarship that also use the method (not assigned readings, not something you read for any other assignment thus far; select examples from a journal, book or catalog). Demonstrate that the examples of scholarship use the method

and discuss how their engagement with the method contributes to understanding your object, etc. Finally, provide five examples of published writing you would consult to learn more about the methodology. For each, briefly explain why the source is a good one.

(CCC-3) Propose a research question. Outline how you will answer the question using your method **5 points**

(CCC-4) Conduct your research.

(CCC-5) Analyze how your research answers the question you raised initially **5 points**

(CCC-6) Draft a paper including your question and methodology, analysis of your research, and conclusions. State what new questions your completed research raises. Aim for a paper approximately 5-6 pages in length, typed double space. Provide a Works Cited list and consistently use a system for notation.

(CCC-7) Edit your paper and submit it to complete the assignment **30 points**

RESOURCES

Your professor is your best resource for this course. Go to office hours. 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 such as journal articles, exhibition and collection catalogs, auction records, books, encyclopedias, and databases. The earlier you begin, the more time you will have to digest what you learn and make choices in your process.

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

SCHEDULE OF MEETINGS AND ASSIGNMENTS

Scholarship that **undergraduates** are required to read appears in **boldface**. Graduate students must read all work listed for a class.

August 29

Week 1 – the life of the maker

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

Vasari, Giorgio, *Lives of the Artists*, (first edition 1550, 1568, trans. George Bull, 2nd. ed. London: Penguin Books, 1965): read the account for at least one artist

Hobbs, Richards, “Reading Artists’ Words,” 173-182, in *A Companion to Art Theory*, P. Smith and Carolyn Wilde, eds (Oxford, 2002).

Kris, Ernst, and Otto Kurz, “The Heroization of the Artist in Biography,” in *Legend, Myth, and Magic in the Image of the Artist* (New Haven, 1979): 30-60.

Nochlin, Linda. “Why have there been no great women artists,” *Artnews* (January 1971): 22-39; 67-71.

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

September 5 – no class meeting**Week 2 - THE SIGNIFICANCE OF LOOKING**

We will not meet in person. Everyone will use class time to individually complete the first RR assignment based on readings assigned for September 5 and submit it by Friday, September 7, 5:00pm. Please submit your completed work electronically, through email as a word document (not a pdf) to Jennifer.Way@unt.edu. Once you complete the assignment, begin working on your CCC-1 assignment due at the beginning of class the next week. If in working on this assignment you have any confusions, questions or problems, please contact the professor at Jennifer.Way@unt.edu.

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

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.

Grove Art Online – online database through UNT Libraries

“Technical examination”

“Connoisseurship”

“Connoisseurship,” in Stephen Miller, *The Anatomy of a Museum: An Insider’s Text* (John Wiley & Sons, 2017)

Berenson, Bernard. *Rudiments of connoisseurship: Study and Criticism of Italian Art*. New York: Schocken Books, 1962 (originally published in 1902). 111-148.

Von Sonnenburg, Hubert. *Rembrandt/Not Rembrandt in the Metropolitan Museum of Art: Aspects of Connoisseurship*. New York: Metropolitan Museum of Art, 1995. 71-79.

Grosvenor, Bendor. “The case for old-fashioned connoisseurship,” *The Art Newspaper*, Issue 258, June 2014, and Myrone, Martin. “We don’t need the ‘new’ connoisseurs,” *The Art Newspaper*, Issue 258, June 2014

September 12

Week 3 - OBJECTS IN THE WORLD

Grove Art Online - online database through UNT Libraries
 “Art History, Contextualism- Social background as context”
 “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/>

September 19

Week 4 - USING OBJECTS

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.

September 26

Week 5 - SOCIAL CONTEXTS

Grove Art Online - online database through UNT Libraries

“Art History, Contextualism- Social background as context”

“Social history of art”

“Marxism”

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*

Baxandall, Michael, "The Period Eye," 29-57, in Michael Baxandall, *Painting and experience in fifteenth century Italy : a primer in the social history of pictorial style* (Oxford: Oxford University Press, 1988)

Clarke, Timothy J. “On the Social History of Art,” 249-258, excerpted from *Image of the People, Gustave Courbet and the 1848 Revolution* (London, 1973): 9-20, in F. Francina, and C. Harrison *Modern Art and Modernism* (Harper & Row, 1982).

Wolff, Janet. “Social Structure and Artistic Creativity,” 9-25, in Janet Wolff, *The Social Production of Art* (2d ed, New York University Press: New York, 1993).

Craven, David. “Marxism and Critical Art History,” 265-285, in *A Companion to Art Theory*, P. Smith & Carolyn Wilde, eds (Oxford, 2002).

Hadjinicolaou, Nicos. “Art History and Class Struggle” 243-248, in F. Francina, and C. Harrison *Modern Art and Modernism* (Harper & Row, 1982).

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

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

October 3

Week 6 –GENDER

Grove Art Online – online database through UNT Libraries

“New art history”

“Feminism and Art”

“Queer Studies in America”

“Gay and Lesbian Art”

**Scott, Joan Wallach. "Women's History," 15-26, in *Gender and the Politics of History* (New York: Columbia University Press, 1999).
Access this reading online through UNT Libraries**

Pollock, Griselda. “Feminist Interventions in the Histories of Art, 296-313, in Eric Fernie, *Art History and Its Methods: A Critical Anthology* (New York and London: Phaidon Press Ltd., 2003).

Katz, Jonathan Ned. "The Invention of Heterosexuality," 150-161, in *The Social Construction of Difference and Inequality: Race, Class, Gender, and Sexuality* (Boston: McGraw-Hill, 2010).

Butler, Judith. “Subjects of Sex/Gender/Desire,” in *Gender Trouble* (New York, 1999): 3-33. Find online through UNT libraries.

Giffney, Noreen, "Introduction: The 'q' Word," 1-13, in *The Ashgate Research Companion to Queer Theory*, edited by Noreen Giffney and Michael O'Rourke (Farmingham, Surrey: Ashgate).

Kobena Mercer, “Skin Head Sex Thing: Racial Difference and the Homoerotic Imaginary,” *New Formations* (Spring 1992): 1-24.

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

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

October 10

Week 7 – 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," 26-54, in *Meaning in the Visual Arts: Papers In and On Art History* (Chicago: University of Chicago Press, 1982).

Gombrich, E. H. “The aims and limits of iconology,” 1-25, in *Symbolic Images: Studies in the Art of the Renaissance* (Phaidon, 1972)

Schapiro, Meyer. “‘Muscipula Diaboli,’ The Symbolism of the Merode Altarpiece,” *Art Bulletin* 27 (1945): 182-187. Online through UNT Libraries - Jstor

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

October 17

Week 8 - Post-colonialism

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*

Hine, Darlene Clarke. “Race as a Social Construction,” *Black Women in America*, 2d ed (Oxford University Press, 2005)

Said, Edward. “Orientalism,” 87-91, in Bill Ashcroft, Gareth Griffiths, and Helen Tiffin , eds. *The Post - Colonial Studies Reader* (London and New York: Routledge, 1995).

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

Bhabha, Homi K. “The Other Question: Stereotype, discrimination, and the discourse of colonialism,” 66-84, in *The Location of Culture* (London and New York: Routledge, 2004). Access online through UNT Libraries.

Coombes, Annie E. “Inventing the ‘Postcolonial’: Hybridity and Constituency in Contemporary Curating,” in *New Formations*, winter 1992, 39-52

Craven, David. “Abstract Expressionism and Third World Art: A Post-Colonial Approach to ‘American’ Art,” *Oxford Art Journal*, 14: 1 (1991). 44-66.

Ashcroft, Bill, and Gareth Griffiths and Helen Tiffin. *Postcolonial Studies, the Key Concepts*, 2d ed (Routledge, 2000)

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

October 24

Week 9 – Reception

Mulvey, Laura. “Visual Pleasure and Narrative Cinema,” 833-844, in *Film Theory and Criticism: Introductory Readings* Eds. Leo Braudy and Marshall Cohen. New York: Oxford UP, 1999)

Doane, Mary Ann. “Film and the Masquerade: Theorising the Female Spectator,” *Screen* 23 no 3-4 (1 September 1982): 74–88

Pollock, Griselda. “Modernity and the Spaces of Femininity,” *Vision and Difference, femininity, feminism, and history of art*, 55-90.

Holly, Michael Ann. “Reciprocity and Reception Theory,” 448-457, in *A Companion to Art Theory*, P. Smith and Carolyn Wilde, eds (Oxford, 2002).

October 31

Week 10 – MEANING MAKING, 2

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

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

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

Krauss, Rosalind. “In the Name of Picasso,” 23-40, in *The Originality of the Avant -Garde and Other Modernist Myths* (Cambridge, MA: MIT Press, 1985).

November 7

Week 11 - STYLE AND FORM

Grove Art Online – online database through UNT Libraries

“Style”

“Formalism”

Baxandall, Michael. “Material,” 27-38, in *The Limewood Sculptors of Renaissance Germany* (New Haven and London, 1980).

Wofflin, Heinrich. “Introduction: The Double Root of Style, The Most General Representational Forms, and Imitation and Decoration,” 1-17, in *Principles of Art History: The Problem of Development of Style in Later Art* (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.

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

November 14

Week 12 - PSYCHOANALYSIS

Wolheim, Richard. “Psychoanalysis and Art,” Grove Art Online. Access through UNT Libraries.

Liebert, Robert S. “Michelangelo’s Mutilation of the Florence Pieta: A Psychoanalytic Inquiry,” *Art Bulletin* 59 (March 1977). 47-54.

Spector, Jack. “Letter to the Editor” and Robert Liebert’s reply, *Art Bulletin* 69 (1978): 573-574.

Lacan, Jacques. “The Mirror-Phase as Formative of the Function of the I,” 609-613, in Charles Harrison and Paul Wood eds. *Art in Theory, 1900-1990: An Anthology of Changing Ideas* (Oxford and Cambridge: Blackwell Publishers Ltd., 1999).

November 21

Week 13 - November – WRITING DAY - NO CLASS MEETING - USE THIS TIME TO DRAFT YOUR RESEARCH

November 28

Week 14 - November – workshop for project drafts

December 5

Week 15 - December – FINAL CLASS

POLICIES

Academic integrity expectations and consequences (UNT Policy 06.003)

<http://policy.unt.edu/sites/default/files/06.003.pdf>

ADA accommodation statement (UNT Policy 16.001)

"UNT makes reasonable academic accommodation for students with disabilities. Students seeking accommodation must first register with the Office of Disability Accommodation (ODA) to verify their eligibility. If a disability is verified, the ODA will provide a student with an accommodation letter to be delivered to faculty to begin a private discussion regarding one's specific course needs. Students may request accommodations at any time, however, ODA notices of accommodation should be provided as early as possible in the semester to avoid any delay in implementation. Note that students must obtain a new letter of accommodation for every semester and must meet with each faculty member prior to implementation in each class. For additional information see the ODA website at disability.unt.edu."

[HTTPS://TEACHINGCOMMONS.UNT.EDU/TEACHING-HANDBOOK/DEFINITIONS-AND-POLICIES/UNT](https://teachingcommons.unt.edu/teaching-handbook/definitions-and-policies/unt)

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.

Assignment policy

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 expectations and consequences (UNT Policy 06.039)

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.** Also, 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.**

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.

Campus Health and Safety

Emergency: Dial 911

UNT Police: 940-565-3000

Denton Police: 940-349-8181 (non-emergency)

Denton County Sheriff's Office: 940-349-1600 (non-emergency)

Student Health and Wellness Center: 940-565-2333

Counseling and Testing Services: 940-565-2741

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.*”

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.

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

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.