



Arts of Japan

A Digital Syllabus for a Virtual Summer Session 2, 2020

Survey the arts of the Japanese archipelago from the Neolithic period to the present day. This course investigates diverse works such as funerary remains, Shintō architecture, Buddhist sculpture, castle architecture, woodblock prints, hanging and hand scrolls, gardens, tea ceremony, oil and ink painting, performance, photography, and fashion design. We will use visual analysis to discuss themes such as patronage, religious expression, social organization, traditional technologies, indigenous and imported techniques, urban design, and the political functions of art. This course emphasizes various connections between Japan and other cultures through the 21st century that have helped shape its dynamic aesthetic traditions.

Logistics

Class meets on...

M-F, 12:30-2:00 pm CST

12:30-1:30 pm CST: daily [content](#)

1:30-2:00 pm CST: daily [discussion](#)

Google Classroom Code: [ymbx6mj](#)

Professor

Dr. Christina M. Spiker

(she/her/hers)

spiker1@stolaf.edu

www.cmspiker.com

267.229.2195 (cell during COVID-19)

Office: CAD 220 (office hours by virtual apt).

Course Objectives

- **Identify** key figures and movements in the history of Japanese art from the Neolithic to the present.
- **Develop** a critical vocabulary for describing Asian art, including terminology related to processes, techniques, technologies, and materials.
- **Cultivate** an awareness of the role and power and ideology in the production and circulation of Japanese art.
- **Compare** indigenous Japanese artistic developments with global influences such as those from China, Korea, Portugal, the Netherlands, and the United States.
- **Apply** methodologies from various disciplines (art history, history, visual anthropology) to the visual and cultural analysis of Japanese art and practice this skill in class discussion and writing assignments.
- **Engage** in a discussion about issues in Japanese society related to nationalism and state power, religion, gender, and environment and learn to identify them in a range of visual forms.
- **Benefit** from a Liberal Arts education through rigorous intellectual inquiry that sees Japanese art in a broader discursive context.

Course Assignments

Assessment in this course is done according to a **grading contract** that you will find as an appendix to this syllabus. We will review this together on the first day of the course.

Introductory/Final Letter to the Professor

Write an **Introductory Letter** to the professor at the beginning of the course and a **Final Letter** at the end of the course. These are non-negotiable in the grading contract for a B. Failure to submit these two items means that you have not met the basic expectation required for a “B” in this course!

Your Introductory Letter will focus more on who you are as a person and what skills you bring to this course, as well as providing space to reflect on your hopes/fears. Your Final Letter will reflect on your overall progress in this class and identify areas of particular challenge where you showed growth.

Daily Labor of Our Course

This summer class is compressed into five weeks, and “meets” for an hour and ½ every weekday -- this means it is **intensive** in nature. Here is what you can expect.

- **Lectures & Daily Activities.** Every weekday, you will have a **2-part video lecture** (around 10-25 min each; 20-50 min total) alongside an **informal activity** that I would like you to complete. These activities might range in format (it could be a written response, a creative exercise, some preliminary research, a mind-map, checking out a digital collection, etc), and should take you anywhere from 10-30 minutes depending on the task.

These lectures/activities will be posted by 10:00am CST on the day of class and will be due by 1:30pm CST, during class. Activities will be posted on and submitted through our Google Classroom site.

- **Virtual Classroom Discussion.** At 1:30pm CST, you will log on to our **virtual classroom** on Google Meet to discuss what you learned on this day for thirty minutes. You can see this as a time for informal conversation with the professor -- bring your ideas, questions, and comments and we will work through them as a group.

The exception is on the first day of class when we will meet together at the start of class (12:30pm CST) to review the syllabus and expectations together!

- **Peer Feedback.** Outside of class time, you are responsible for **responding to your peers' contributions in this class at least twice a week.** This could be adding comments to a daily response or adding comments to any of the special projects your peers are completing. We should approach this feedback as a learning community, where comments are meant to push the conversation forward, not denigrate. These will always be due on Saturday, except for the last week, which is due on the last day of class (8/14).
- **Weekly Assignments.** Finally, You will complete **one two-page assignment each week** starting with Week 1 on which you will receive written feedback. These will always be due

on Saturday, except for the last assignment, which is due on the last day of class (8/14). There will be a total of five assignments (one for each of the 5 weeks).

Five Weekly Assignments

Week 1: Archeological Excavation

Much of the material that we will cover in the first week comes in the form of prehistoric objects, building foundations, and tombs. Our goal is “simple”: how do you analyze something from ancient history when there is no supporting written documentation? You have been provided a packet of information from a fellow archaeologist. Take on the guise of an excavator/art historian and investigate a mysterious object found in Niigata prefecture. (2 pages)

Your Week 1 Assignment is due on Saturday, 7/18.

Week 2: Close Visual Analysis of Buddhist Art

Art History is a discipline concerned with how works of art and material culture communicate meaning. Choose an example of Japanese Buddhist sculpture from the Asuka to the Kamakura periods and perform a visual analysis. What did that icon mean for practitioners during that time? How is the figure’s meaning communicated through the form/ body/ color/ or iconography/ etc.? (2 pages).

Your Week 2 Assignment is due on Saturday, 7/25.

Week 3: Architectural Program

For this assignment, you will turn to the built environment to perform a more holistic analysis of how space communicates function and meaning. When analyzing a structure, you need to keep all facets in mind--layout, organization, interior design, exterior design, furnishings, etc. Choose a temple/shrine/or castle from the list the professor provides. Do research on it (both interior and exterior) and discuss how art comes together with architectural form to communicate meaning and/or function during the period it was used. (2 pages).

Your Week 3 Assignment is due on Saturday, 8/1.

Week 4: Comparative Print Analysis

Skillful comparative analysis is at the heart of art history! By understanding the differences between works, you can more concretely explain what makes certain objects unique. You will be asked to choose two prints from two different printmakers and perform a stylistic comparison of how they approach the medium. The professor encourages you to start by annotating the two images side-by-side to submit alongside your written response. Think through subject, technique, use of line, composition, color, etc. Your analysis should show a familiarity with the medium of woodblock printmaking. (2 pages).

Your Week 4 Assignment is due on Saturday, 8/8.

Week 5: Where Past Meets Present

Many contemporary Japanese artists make use of Japan's rich aesthetic history. Perform research on a contemporary artist from the list provided and explain how they invoke forms/ themes/ techniques past in the present moment. What are they borrowing? What are they innovating upon? What kind of commentary on the past does their work offer? How do they use the past to inform our understanding of the present? (2 pages).

Your Week 5 Assignment is due on the last day of class, Friday, 8/14.

Attendance Policy

How many classes can I miss?

We should all strive for perfect attendance, but you can miss as many classes as you need and as few classes as you possibly can.

What does this mean?

- I hope that you do not miss any classes, because missing even a single class may have an effect on your learning. I have tried to make each class useful to you, and I have tried to make our class activities mostly things that you could not replicate on your own. We have a limited amount of time together, so we should use that time well. If you miss class, you

will, indeed, miss stuff. More than that, we will miss you. Absences detract from the whole class experience for everyone.

- However, life happens and it doesn't stop simply because you are taking my course. You will probably get sick at least once this term. Worse things could happen, too. So there needs to be some flexibility.
- Yes, there is a point at which you have missed too many classes for me to be able to say that you should get credit for the course. This is not about whether you are a good person or not. It is not a value judgment. It is a judgment about what having this course on your transcript means.

What should I do if I miss class?

Get in touch with me *as soon as possible* to let me know what is going on (Me = Christina Spiker, spiker1@stolaf.edu, CAD 220). I'm not going to yell at you, or criticize you for missing class. I don't need to see your doctor's notes. We just need to chat to make sure you have a plan for passing. If you find yourself in a situation where you are dealing with numerous absences, please don't hesitate to get in touch with your Academic Dean, who can provide further support.

Accommodations

Even remotely, I am still committed to supporting the learning of all students in my class. If you have already registered with Disability and Access (DAC) and have your letter of accommodations, please meet with me as soon as possible to discuss, plan, and implement your accommodations in the course. If you have concerns about how distance learning will impact your course progress, please be in touch with me. If you have or think you have a disability (learning, sensory, physical, chronic health, mental health or attentional), please contact Disability and Access staff at 507-786-3288 or by visiting wp.stolaf.edu/academic-support/dac.

Statement of Inclusivity

In keeping with St. Olaf College's mission statement, this class strives to be an inclusive learning community, respecting those of differing backgrounds and beliefs. It is my intent that students from all diverse backgrounds and perspectives be well-served by this course, that

students' learning needs be addressed both in and out of class, and that the diversity that the students bring to this class be viewed as a resource, strength and benefit. Your suggestions are encouraged and appreciated. Please let me know ways to improve the effectiveness of the course for you personally, or for other students or student groups.

Gender Pronouns

This course affirms people of all gender expressions and gender identities. If you go by a different name than what is on the class roster (or if this changes), please let me know. Using correct gender pronouns is important to me, so you are encouraged to share your pronouns with me and correct me if a mistake is made. If you have any questions or concerns, please do not hesitate to contact me.

Plagiarism and Academic Integrity

Plagiarism, the unacknowledged appropriation of another person's words or ideas, is a serious academic offense. It is imperative that you hand in work that is your own, and that cites or gives credit to others whenever you draw from their work. Please see St. Olaf's statements on academic integrity and plagiarism at <https://wp.stolaf.edu/thebook/academic/integrity/>. See also the description of St. Olaf's honor system at <https://wp.stolaf.edu/honorcouncil/>.

Note on Japanese Pronunciation

You do not need to know any Japanese to take this course, but it can be helpful to know how to pronounce it. As described by historian Henry Smith of Columbia, Japanese vowels are pronounced approximately as in Italian or Spanish: just remember "pasta, prego, and tutti frutti." Long marks (called "macrons") over the vowels "o" and "u" indicate not a change in sound, but rather a prolongation in time, roughly twice as long as normal; it is as though the vowel were repeated (and in fact, in the Japanese writing system, the "long" vowels are written as two syllables, and some systems of romanization reflect this by using "oo" for ō and "uu" for ū). The distinction between short and long vowels is a basic part of the Japanese language, and can often distinguish the meaning of two words: for example, *kōshō* means "negotiations," while *koshō* means "broken"; *ogawa* is a "small river," *ōgawa* is a "large river"; *kuki* means "stem" but *kūki* is "air." Note that by convention, macrons are usually omitted from very common proper nouns like Tokyo, Kyushu, and Shinto (which should properly be Tōkyō, Kyūshū, and Shintō), and from common nouns that have become anglicized and do not appear in italics, such as "daimyo" and "shogun."

Course Schedule

****This syllabus schedule may change if we get behind on readings and/or content or if unique opportunities arise. You will be notified of these changes if/when they occur****

Color Key:

- **PINK = textbook reading**
- **BLACK = short supplementary readings by art historians**
- **PURPLE = assignments**

There are two types of readings in this schedule: your **textbook** and **supplementary readings** by scholars in the field. I recommend that you complete all readings. However, if you are short on time, you should complete your textbook readings because they will give you the broad historical context you need to understand the lecture. Since the textbooks are best digested in full chapters, I have indicated on the syllabus when you should have them done. The textbooks will be read in bursts, while the supplementary readings will be shorter and more daily in nature.

Week 1: Early Culture to the Establishment of State

July 13 (M): Course Introduction

- No reading assigned for today, but please complete your **Introductory Letter** by tomorrow.

July 14 (Tu): Ropes & Flames (Jōmon)

- **Nancy K. STALKER, “Chapter 1: Early Japan” pp. 1–27.**
- Richard PEARSON, “Jōmon Period,” pp. 61–64; 69–75.

July 15 (W): Figures & Influence of Agriculture (Jōmon/Yayoi)

- HARADA Masayuki, “Dogu: Broken and Enshrined,” pp. 50–58.

July 16 (Th): Giant Tombs (Kofun)

- Richard PEARSON, “Kofun,” pp. 197–208.

July 17 (F): Way of the Gods

- Cassandra ADAMS, “Japan’s Ise Shrine,” pp. 49–53.

Your **Week 1 Assignment** is due on Saturday, 7/18.

No late/incomplete responses for any daily material will be accepted after Sunday, 7/19.

Week 2: Buddhism & the Aristocracy

July 20 (M): Early Buddhist Art (Asuka/Nara)

- **Nancy K. STALKER, “Chapter 2: Forging a Centralized State (550-794)” pp. 28–49.**
- John M. ROSENFELD, “Prologue: The Shadow of Shōtoku Taishi,” pp. xi–xvii.

July 21 (Tu): Early Buddhist Art & China’s Influence (Nara/Hakuhō)

- NISHIOKA Tsunekazu, *The Building of Hōryūji*, pp. 27–43.

July 22 (W): Heian Court, Emakimono (*Tale of Genji*) (Heian)

- **Nancy K. STALKER, “Chapter 3: The Rule of Taste: Lives of Heian Aristocrats (794-1185),” pp. 50–78.**
- Penelope MASON, “*Emakimono* and Papermaking,” pp. 115–122.
- Anna WILLMANN, “Japanese Illustrated Handscrolls,” Heilbrunn Timeline of Art History at the Metropolitan Museum of Art.

July 23 (Th): Esoteric Buddhism (Heian)

- Elizabeth ten GROTENHUIS, “Introduction to the Mandala of the Two Worlds,” pp. 36–42.

July 24 (F): Amidism (Heian)

- Mimi Hall YIENGPRUKSAWAN, Hiraizumi, pp. 122–133.
- Miyeko MURASE, “In Praise of Amida Buddha,” pp. 45–57.

Your Week 2 Assignment is due on Saturday, 7/25.

No late/incomplete responses for any daily material will be accepted after Sunday, 7/26.

Week 3: Warrior Elites & Castle Aesthetics

July 27 (M): Emakimono & Transition of Power (Heian/Kamakura)

- **Nancy K. STALKER, “Chapter 4: The Rise and Rule of the Warrior Class (12th-15th Centuries)” pp. 79–111.**

July 28 (Tu): Grotesque Realism in Portraiture (Kamakura)

- Ive COVACI, “Enlivened Images,” pp. 1–15.

July 29 (W): Zen Ink (Muromachi)

- **Nancy K. STALKER, “Chapter 5: Disintegration and Reunification (1460s-early 1600s),” pp. 112–143.**
- Audrey Yoshiko SEO, *The Sound of One Hand*, pp. 3–9; 95–102.

July 30 (Th): Garden Design & Tea Ceremony (Muromachi)

- Wybe KUITERT, Small Scenic Gardens, pp. 95–107.
- Francois BERTHIER, Reading Zen in the Rocks, pp. 30–38, 47–58.
- HAGA Koshiro, “The Wabi Aesthetic,” pp. 245–251.

July 31 (F): Castles (Muromachi, Momoyama, Tokugawa)

- Nancy K. STALKER, “Chapter 6: Maintaining Control: Tokugawa Official Culture (1603-1850s),” pp. 144–173.
- William H. COALDRAKE, “Castles,” pp. 104–105; 120–129.

Your Week 3 Assignment is due on Saturday, 8/1.

No late/incomplete responses for any daily material will be accepted after Sunday, 8/2.

Week 4: Texture of Momoyama & Edo

August 3 (M): Japan’s Interactions w/ The World (Momoyama/Edo)

- NARUSAWA Katsushi, “Two Streams of Nanban Painting,” pp. 57–73.
- Joao Paulo Oliveira e COSTA, “Japan, Portugal, and the World,” pp. 51–54.

August 4 (Tu): Kano School Painting (Muromachi, Momoyama, Tokugawa)

- Yukio LIPPIT, “The Kano School,” pp. 1–10.
- Timon SCREECH, *Governing Images*, pp. 134–149.

August 5 (W): Rinpa Painting (Edo)

- Yukio LIPPIT, “Tawaraya Sōtatsu,” pp. 23–38.
- John CARPENTER, *Designing Nature*, pp. 11–24.

August 6 (Th): Pictures of the Floating World (*Ukiyo-e*) (Edo)

- Nancy K. STALKER, “Chapter 7: Edo Popular Culture: The Floating World and Beyond (late 17th to mid-19th centuries),” pp. 174–208.
- Christine GUTH, *Art of Edo Japan*, pp. 99–119.

August 7 (F): Humble Cups, Violent Thugs, and the Bizarre (Edo)

- Melanie EASTBURN, “The Life of Lotus Moon,” pp. 9–14.
- Inge KLOMPMAKERS, *Of Brigands and Bravery*, especially pp. 9–10, 14–16, 18–19, 26–30.

Your Week 4 Assignment is due on Saturday, 8/8.

No late/incomplete responses for any daily material will be accepted after Sunday, 8/9.

Week 5: Modern Japan & the Postwar

August 10 (M): Understanding Meiji through Architecture & Painting (Meiji)

- Nancy K. STALKER, “Chapter 8: Facing and Embracing the West (1850s-1900s),” pp. 209–243.
- Bert WINTHER-TAMAKI, “The Path of Self,” pp. 29–37; 112–117.
- YAMADA Nanako & Helen MERRIT, “Uemura Shōen,” pp. 12–16.

August 11 (Tu): Sensōga (Wartime Japan)

- Nancy K. STALKER, “Chapter 10: Cultures of Empire and War (1900s-1940s),” pp. 276–317.
- Bert WINTHER-TAMAKI, “Embodiment/Disembodiment: Japanese Painting during the Fifteen-Year War,” pp. 145–180.

August 12 (W): Avant-Gardism & Osaka Expo '70 (20th Century & Contemporary)

- Nancy K. STALKER, “Chapter 9: Modernity and its Discontents” pp. 244–275.
- YOSHIMOTO Midori, “Expo '70 and Japanese Art: Dissonant Voices,” pp. 1–12.

August 13 (Th): Postwar Manga (20th Century)

- Nancy K. STALKER, “Chapter 11: Defeat and Reconstruction (1945-1970s),” pp. 318–361.
- TEZUKA Osamu, *The Birth of Astro Boy*, pp. 10–32.

August 14 (F): Superflat and Bye Bye Kitty!!! (Contemporary)

- Nancy K. STALKER, “Chapter 12: ‘Cool’ Japan as Cultural Superpower,” pp. 362–400.
- Michael DARLING, “Plumbing the Depths of Superflatness,” pp. 77–89.
- David ELLIOTT, *Bye Bye Kitty!!!*, pp. 7–31.

Your **Week 5 Assignment** and **Final Letter** are due on the last day of class, Friday, 8/14.

No late/incomplete responses for any daily material will be accepted after Sunday, 8/16.

Grading Contract for a B

This course uses a form of grading called **labor-based contract grading**. **There are no points or letter grades in this course, aside from the final letter grade you earn at the end.** The premise of contract grading is that if you do the work/labor required to earn a B, you will see *enormous* gains in your learning. Traditional grading systems encourage you to work for “points,” as if learning were a game whose goal was to get a certain grade. Contract grading redirects your focus on the **process of learning**. Contract grading provides you with the reassurance that if you complete all of the assigned work (the labor), you will earn a B. This can free you up to focus on your learning, not your grade.

If you have never worked with contracted grading in the past (or even if you have), I recommend that you read the preamble by Prof. Asao B. Inoue that outlines why contracted grades lead to a more equitable classroom (uploaded on our Google Classroom).

Our Grading Contract for a B

Adapted from Asao B. Inoue (2019)

You are guaranteed a course grade of “B” if you meet all of the following conditions.

- **Participation.** You agree to fully participate in our scheduled class sessions and their activities and assignments, which means you will need to be present in class as often as you can, as most activities cannot be done before or after class and require your colleagues to complete. If you are absent, the student has notified the Professor beforehand (when possible) and worked out a plan for continuation (required).
- **Lateness.** You agree to come on time or early to our Virtual Google Class Discussion at 1:30pm CST. “Walking” into class late 1-2 times in a quarter is understandable, but even in a digital space, it is highly disruptive.
- **Sharing and Collaboration.** You agree to work cooperatively and collegially in groups when asked. Give thoughtful peer feedback in our Google Classroom and work faithfully with your group/partner on other collaborative tasks.
- **Late/Incomplete Work.** You agree to turn in properly and on time all work and assignments expected of you in the spirit they are assigned, which means you’ll complete all of the labor instructions for each assignment. During the semester, you may,

however, turn in a few assignments late. The exact number of those late assignments is stipulated in the table on the last section of this contract.

Late or incomplete work is defined as any work or document due that is turned in AFTER the due date/time but by Sunday on the week it was assigned. For example, if some work (say a daily response) was due on Monday, July 19 at 1:30pm CST, then that piece must be turned in by 11:59 pm on Sunday the 25th. If you miss something on Thursday, July 23 at 1:30pm CST, that piece must also be turned in by 11:59 pm on Sunday the 25th. Once it becomes Monday, this “resets” and no late work will be accepted.

- **Missed Work.** If you turn in late work AFTER Sunday on the week it was due, then it will be considered “missed work,” which is a more serious mark against your grading contract. This is due to the fact that all assignments are used in class soon after they are due, so turning in something beyond this period means it is assured to be less useful, and its absence the potential to hurt your colleagues in class.
- **Ignored Work.** You agree not to ignore *any* work expected of you. Ignored work is any work unaccounted for in the semester—that is, I have no record of you doing it or turning it in. My sense is that ignoring the work so crucial to one’s development as a learner in our community is bad and unacceptable, so accumulating any “ignored work” will keep you from meeting our contract expectations (see table in Final Assessment Breakdown Section).

All Work/Labor and writing needs to meet the following conditions:

- **Complete and On Time.** You agree to turn in on time and in the appropriate manner complete essays, writing, or other labor assigned that meet all of our agreed upon expectations. (See Late/ Incomplete Work for details on late assignments). This means you’ll be honest about completing labor that asks particular time commitments of you (for example, “write for 10 minutes,” etc.).
- **Revisions.** When the job is to revise your thinking and work, you will reshape, extend, complicate, or substantially clarify your ideas—or relate your ideas to new things. You won’t just correct or touch up. Revisions must somehow respond to or consider seriously your colleagues’ or the professor’s assessments in order to be revisions.
- **Copy Editing.** When the job is for the final publication of a draft, your work must be well copy edited—that is, you must spend significant time in your labor process to look just at

spelling and grammar. It's fine to get help in copy editing. (Copy editing doesn't count on drafts before the final portfolio or first drafts).

To Earn Higher than a B

You will earn higher than a B in the class (B+, A-, A) if you do all of what is required for a B *and* put in extra work/labor that benefits you and the whole class. Each one is worth a $\frac{1}{3}$ of a letter grade (completing one = a B to a B+; two = B to an A-; three = B to an A).

The same logic applies to those who are contracting for a C or below. Finishing one of these assignments will bring you up $\frac{1}{3}$ of a letter grade (e.g. C to a C+).

You can read the longer [individual prompts and requirements](#) in our Google Classroom, but here is a snapshot of the options:

1. **Complete three reading analyses** that outlines the academic argument put forward by an author in the supplementary reading and applies it to works of art we are studying. These must be completed on the day the reading is due and your analysis will be shared with the class. You must complete all three for credit.
2. **Execute a creative project that engages with course material.** This can take the form of creative writing, a piece of music, a film, or a work of art in any medium. Regardless of what you create, you must also produce a brief written rationale about your creative choices that you are willing to share with your peers.
3. **Produce an oral presentation** on a Japanese work of art in the Minneapolis Institute of Art Collection that can be shared with the class. You are responsible for submitting a recording of your delivery in addition to your slides/script.
4. **Draft a well-researched annotated bibliography** that explores a subject *beyond* what we have covered as a course that can be provided as a research resource for our class. Entries will need to be in Chicago Manual of Style and annotations should give classmates an indication of the content/argument contained within.
5. **Create a digital humanities project** about an aspect of Japanese art. You can choose technology like StoryMap JS or Timeline JS, which are simple to learn for first-time users. Your project will be shared with the rest of the class (and the world through the world-wide-web!)

6. **Craft a detailed study guide** about a period of Japanese art (e.g. Edo period, Momoyama period, Meiji period), complete with a well-designed one-page graphic handout or infographic that your peers can print and use for reference. You can design this handout digitally or by-hand (and scan it).
7. **Lead one of our daily 30-minute discussion periods.** You will be responsible for developing questions for the class and leading us through that analysis. You will also be responsible for fielding questions (but the Professor will be there to help you in that area)! If you want to pursue this, the Professor will need to know at least one week in advance.
8. **Revise and expand one of your weekly assignments.** A revision is not simply responding to professor/editorial feedback, but reworking ideas, reorganizing thoughts, and pushing yourself to take greater risks in your writing. Each weekly assignment is two pages in length. An expansion doubles this to at least four solid pages.

In all cases, you should consult with the Professor if you want to pursue these options. Each option needs to be completed fully in order to count. You should review the individual prompt and requirements carefully, and clarify with the Professor if anything is unclear.

Final Assessment Breakdown & Contributing Factors

Below is a table that shows how late/incomplete/missing/or ignored work affects your successful compliance with our contract. In our course, we have 23 daily tasks, 5 weekly assignments, 10 required peer comments (2 per week), and an intro/final letter. This means there are 40 items of various types that you will be expected to complete by the close of our course in the contract for a B.

	# of Late/Incomplete Assignments	# of Missed Assignments	# of Ignored Assignments
A	5	1	0
B	5	1	0
C	6	2	0
D	7	3	1
F	8	3	2

You will notice that the thresholds for an A and a B are identical and that all assignments regardless of type are weighted the same. That means a peer comment has the same weight as a weekly assignment. If you are aiming for a grade higher than a B, please consult the section “To Earn Higher than a B.”

Gimme/Plea. As the administrator of our contract, the Professor will decide in consultation with the student whether a gimme is warranted in any case.

The student must come to the Professor as soon as possible, usually before the student is unable to meet the contract (before breaching the contract), so that they/she/he and I can make a fair and equitable arrangement.

You may use a gimme *for any reason*, but only once in the semester. Please keep in mind that the contract is a public, social contract, so my job is to make sure that whatever agreement we come to about a plea will not be unfair to others in class. A gimmie/plea does *not* allow you to ignore any work expected of everyone in the class. A plea is *not* an “out clause” for anyone who happens to not fulfill the contract in some way; it is for rare and unusual circumstances out of the control of the student.

Exemplary Labor. If by our last class, you have no late, missed, or ignored assignments, and do not use a gimme, then you will earn an extra $\frac{1}{3}$ of a letter grade (equal to one item in the Section “To Earn Higher than a B”) to your final course grade. This rule is meant to reward those students who engage in all the labor of the course in the fullest spirit asked of them and demonstrate themselves to be exemplary class citizens.

By staying in this course and attending class, you accept this contract and agree to abide by it. I (Christina M. Spiker) also agree to abide by the contract, and administer it fairly and equitably.