THE UNIVERSITY OF NORTH TEXAS
COLLEGE OF VISUAL ARTS AND DESIGN
Fall 2016

AEAH 4814-001 IADS CAPSTONE
Looking Behind the Image: Ethics, Art-making, and Arts Management
Tu Th 12:30-1:50 P.M.
ROOM #: ART 234

INSTRUCTOR: LAUREN CROSS
OFFICE: ART 224E
OFFICE HOURS: TU 2-3 P.M. & TH 3-5 P.M. and by appointment.
EMAIL: EMAIL THROUGH BLACKBOARD

COURSE DESCRIPTION:
Capstone course for Interdisciplinary Art and Design Studies majors. Advanced interdisciplinary study of art and design. Specific topics will vary. Delivered as a seminar consisting of assigned readings, class discussion, oral presentations, and written research. Prerequisite(s) : ART 1200 or 1301, 1440, 1450, 1500, 1510, 2350, 2360, 6 hours of advanced art history, and 3 hours from IADS Menu 2.

REQUIRED TEXTBOOK:
Ethics by Walead Beshty, and additional assigned articles/chapters/essays posted on Blackboard (Bb).

RECOMMENDED READING:
Kara Walker-No/Kara Walker-Yes/Kara Walker? by Howardena Pindell

COURSE CONTENT:
In the course ART 4814 Interdisciplinary Art and Design Studies Capstone, students will explore ethical concerns within visual arts practice, including the process and rationale for art-making, representation, and arts administration. The course will weave together a series of readings and images pertaining to aesthetics, philosophy, arts law, and identity that will allow us to examine the importance of ethics when assessing the legal, social, and cultural contradictions within art. In addition to a variety of active and participatory research assignments, the course will feature a service-learning project in partnership with a regional arts organization in North Texas that focuses on the relationship between art, ethics, and law.

Students should be aware that when examining ethical issues the topics and discusses might be uncomfortable, challenging, and complex. For example, some may consider the display and discussion of images and artworks considered unethical as contradictory. In other words, why perpetuate the stigmas and complications already present within problematic images by displaying them in class? For this reason, such contradictions are welcomed and acknowledged critically in this class so that students can propose their own personal code of ethics for their own creative projects and for the artistic practices of others.

Lastly, we will explore the implications of ethics not just within art-making but in other platforms of creative practice in the visual arts, including curating, museology, and arts management. We will explore the code of ethics for select arts institutions and organizations and evaluate their effectiveness. The course will include assigned trips to observe art practices in North Texas through the lens of ethical philosophy, and consider possibilities within the region. The course will also featured guest lectures from regional artists, designers, and art lawyers who explore the connections between art, media, and ethics.
COURSE OBJECTIVES LEARNING OUTCOMES:

Students will:

2. Demonstrate the vocabulary of art history, art design, cultural criticism, and ethics.
3. Analyze ethnographic content from the study of an art-or-image topic.
4. Perform qualitative interviews that illuminate diverse perspectives related to an art-or-image-related topic.
5. Effectively communicate through photo-voice narratives using photography and writing on an art-or-image-related topic and observations from fieldwork.
6. Implement art-or-image-related project in service-learning environment.

COURSE STRUCTURE:

In-Class Reflection & Discussion: Reflexive & discussion-based learning are the primary modes of teaching in this class, which will be prompted by brief lectures and reflection assignments. For this reason, you can expect that this course will not privilege extensive lecturing and relies on student discussion. Nonetheless, lectures that are presented will be featured during the beginning or at the end of class in order to ensure that students feel comfortable with their understanding of course material. Students should come to class prepared for discussion, having read all assigned readings before each class session. I will occasionally call on students to engage in course readings and topics. When provided reflection assignments, students will complete them and turned them in by the end of class.

Active Learning/Collaborative Learning Activities: As an extension of our class discussions, students will also engage in active and collaborative learning activities in class in order to engage course topics in innovative ways. Pre-class assignments may also be required in order to help students to evaluate key terms and concepts.

Experiential Learning (Fieldwork Requirement):

Throughout the course of the semester, select class sessions will be set aside for student experiential learning activities, which will allow students to engage in field research and document their experiences within the local arts community in Denton, Dallas, and Fort Worth. Qualitative Researchers often use fieldwork as a way to gain experiential knowledge on their research topics. Students will be assigned fieldwork trips at various museums, art galleries, and cultural centers throughout the DFW area, and will be required to keep an electronic Photo-voice journal on Blackboard (Bb) to document and reflect on their field experiences. Students will be assigned a selection of reflection questions to complete for each fieldwork trip in their Photo-Voice Journal. See the STUDENT EVALUATION section of the syllabus for more information about the Photo-voice Journal assignment.

Fieldwork trips are required. Students must get prior approval to miss assigned fieldwork locations and must arrange related alternative trips with the approval of the instructor. Fieldwork days are meant 1) prompt students to consider ethic concerns in the art world 2) to help students immerse into the local arts community 2) to give students opportunities to reflect on and critique art more regularly, 3) to introduce students to artists, art, and art institutions in Denton and the DFW area that can illuminate course topics, and 4) to give students opportunities to practice art interpretative methods.

Note: Students will be responsible for arranging their own transportation to art sites within the region.

STUDENT EVALUATION (OR GRADING):

The grading system for the course is the following:

Participation (10 per class session x 30).................................300
Profound Impact Points (10 points each x 3)..............................45
Photo-voice Journal Entries (40 x 3)...........................................120
Photo-voice Ethics Presentation........................................50
Service Learning Project...............................................75
Analysis Paper & Presentation.......................................200
Total Possible Points 790

Extra Credit (up to 20 points)

READINGS AND ONLINE MATERIALS:
This course will use Blackboard to distribute course materials, to communicate and collaborate online, to turn in course assignments and quizzes, and to post grades. You can access Blackboard at http://learn.unt.edu using your university login and password. You can find support using Blackboard at the UNT Helpdesk on the web (http://helpdesk.unt.edu) by email (helpdesk@unt.edu) or by phone (940) 565-2324.

PARTICIPATION (IN-CLASS & PRE-CLASS ACTIVITIES) (up to 10 points per class session): An important component of the class will be active and collaborative learning exercises and discussion. For this reason, your attendance and participation in class exercises and discussions is required. Exercises allow opportunities for previously assigned and impromptu reflections on readings and engagement with classmates. Participation points are earned not only through attendance but completing and participating in in-class assignments. Missing in-class activities can not be made up if you are absent, even for excused absences, or turned in electronically via email. Students who miss in-class assignments must take advantage of the many extra credit opportunities that are offered in the course to make up missing points.

PROFOUND IMPACT POINTS (45 points): During Weeks 5, 9, and 14, students will present and turn in typed, profound impact points reflecting over past assigned readings they found impactful in understanding key terms and concepts. Profound Impact Points allow students to trace their learning and review over ideas that might be useful to them in future assignments and papers. For example, Profound Impact Points completed in Week 4 will cover readings from Weeks 1-4. Profound Impact Points should be brief and in bullet point format, and include:

1. Five quotes: At least five quotes from five different assigned readings that the student found insightful to understanding postmodernism, key terms, and concepts.
2. Explanation: Each quote should include 1-2 sentences explaining your reflections on each quote at the end of each bullet point
3. Include one image of an artwork not covered in class and explain its relationship to one of your selected quotes. Include artist name, Work title, date, and dimensions for the work.
4. MLA formatting (i.e. in-text parenthetical citations and Works Cited)

Profound Impact Points are worth up to 15 points (up to 2 points per point + 5 points for Artwork Example image)

PHOTO-VOICE JOURNAL ENTRIES & PRESENTATIONS (170 points): As a part of the fieldwork requirement for the course, students are required to document visits to art museums, art galleries, arts organizations in the Denton/Dallas/Fort Worth area. In addition to engaging in art viewing experiences, fieldwork should be a time of reflection and analysis of the ethical issues covered in class. Photo-voice Journal entries of your field visits and reflections serve to document your progress and understanding of the complex ideas explored in class.

Photo-voice is a critical method of research that allows the researcher or research participant to “show and tell” their experiences. Over the course of the semester students will be documenting their art view experiences in their own Photo-Voice Journal. These Photo-voice Journals will not be audio-based (despite the name), they will “show voice” to student art experiences and will be hosted in electronic journals located in Blackboard (Bb). Each entry is worth up to 40 points.
I. Journal Entries (40 points each; Total 120 points): Students will post entries for at least three fieldwork experiences at a select museums/galleries/arts organizations in North Texas, which will allow students to expound on our assigned readings. An official list of exhibitions and arts institutions will be shared with students in advance, and a few trip opportunities will be arranged by the instructor for students who are available. Students can post two (2) additional independently initiated art experiences for extra credit (a total of 80 extra credit points). Extra credit opportunities can include art lectures, talks, art-making workshops, and art activities. Photo-voice journal entries can only be seen by the instructor and are an opportunity for students to practice their art analysis and interpretation skills in a secure environment. Journal entries for your visits to art galleries/museums must include:

1. 3 photographs documenting your art experience (8 points)
2. Summary of your art experience (or theoretical framework) (8 points)
3. Interpretation and/or evaluation of the art that you viewed (or photographs you are using to describe theory) (8 points)
4. At least two direct quotes from our assigned readings that inform your interpretation (8 points).
5. Use correct MLA format (i.e., in-text parenthetical citations and Works Cited to support your claims) (8 points).
   Total of up to 40 points per entry

II. Photo-Voice Ethics in Art Presentation (50 points): Each student will select an ethical issue discussed in one assigned course reading. Then, students will create a Photo-voice narrative reflecting on their interpretations of their selected ethical issue and its impact within the field of art, including the student’s own interests in art. Like photo-voice journal entries, students will take at least three photographs and write a brief narrative approximately 3-5 sentences reflecting on their interpretations. In addition to posting your photo-voice reflection in your Photo-Voice Journal, during Weeks 12 and 13 students will present their findings in class using the following criteria:

1. Choose a direct quote from your selected article (10 points)
2. Take least three (3) photographs (you may not use images from the internet) that reflect your interpretation of the theoretical framework illustrated in article (10 points).
3. Brief narrative describing your interpretation of the quote and its relationship to your image reflections (3-5 sentences) (10 points).
4. Use correct MLA format (i.e., in-text parenthetical citations and Works Cited to support your claims) (10 points).
5. Share your photo-voice reflections in a 2 minute presentation in class (10 points).

SERVICE LEARNING PROJECT (75 points): Students will use their interactions within a regional arts organization specializing in art, ethics, and law and create a 1–2 page code of ethics for a proposed artist, arts organization, or arts agency, and present their ideas with the class. Instructor will provide more information and rubrics for service learning project to the class.

ANALYSIS PROJECT (200 points):

Part I: Ethics Topic Proposal (25 points): Students will propose an ethics related topic or artist to examine and receive approval or revision recommendations from instructor.

Part II: Annotated Bibliography & Presentation (75 points): Students will create an annotated bibliography paper on a approved ethic topic or artist covering at least 7 sources that will be explored in analysis paper (up to 50 points). Students will present a summary of ethics topic/ artist covering in analysis paper and preliminary annotated findings with the rest of the class (up to 25 points).
Part III & IV: Final Analysis Paper & Presentation (100 points): Students will write a 3-5 page analysis paper on an approved topic related to a ethics topic or artist, and will use an initial Annotated Bibliography findings and additional sources to support their claims. The paper should be in MLA format. Worth up to 75 points for Analysis Paper and 25 points for Analysis Presentation. Instructor will provide more information and rubrics to the class for the analysis project.

EXTRA CREDIT (up to 80 points):
As mentioned above, attending and documenting additional art experiences in your Photo-voice Journal beyond the required class visits can be counted as extra credit up to 80 points. Submit your extra credit entries by Wednesday, December 4th by 11:59 p.m. to earn extra credit points. Additional extra credit opportunities will be posted via the Announcements on Blackboard (Bb).

ARTIST RESOURCES:
As you become more immersed in the local arts & culture community please be aware of the following resources as you are researching activities and artists for your assignments:

Local Art Museums
The Modern Art Museum of Fort Worth (www.themodern.org)
Amon Carter Museum of American Art (www.cartermuseum.org)
Kimbell Art Museum (www.kimbellart.org)
Dallas Museum of Art (www.dma.org)
Dallas Contemporary (www.dallascontemporary.org)
Ther Nasher Sculpture Center (www.nashersculpturecenter.org)
The Crowe Collection of Asian Art (crowcollection.org)

Galleries & Art Dealer Associations
Fort Worth Art Dealers Association (www.fwada.com)
Contemporary Art Dealers of Dallas (www.caddallas.net)
Dallas Art Dealers Association (www.dallasartdealers.org)

Alternative & Non-profit Exhibition Spaces/Organizations
Fort Worth Community Arts Center (www.fwcac.com)
The MAC (the-mac.org)
WoCA Projects (www.wocaprojects.com)
Fort Worth Public Art (www.fwpublicart.org)
Visual Arts Society of Texas in Denton (vastarts.org)
City of Denton Public Art (www.cityofdenton.com/departments-services/public-art)
Artist Organizations
Texas Artists Coalition (www.texasartistscoalition.org)
Greater Denton Arts Council (www.dentonarts.com)

National Resources
College Art Association (www.collegeart.org)
Artsy (www.artsy.com)
Art21 (www.pbs.org/art21/artists)
ATTENDANCE POLICY: A class attendance sheet will be passed around before the end of every class session. Students are only allowed a maximum of two unexcused absences, before it starts negatively impacting your grade. Students will be deducted 15 grade points for each additional unexcused class session. Students who have been six or more unexcused absences will be automatically dropped from the course. Excused absences, such as as a result of medical emergencies must be documented and submitted in writing to the instructor no more than 48 hours after the absence.

AMERICAN DISABILITIES ACT: 
The University of North Texas 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 you with an accommodation letter to be delivered to faculty to begin a private discussion regarding your specific needs in a course. You 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. Students are strongly encouraged to deliver letters of accommodation during faculty office hours or by appointment. Faculty members have the authority to ask students to discuss such letters during their designated office hours to protect the privacy of the student. For additional information see the Office of Disability Accommodation website at http://www.unt.edu/oda. You may also contact them by phone at 940.565.4323.

DISABILITIES ACCOMMODATION: 
Please notify the instructor if you have a disability that requires accommodation. It is also required that you register with the UNT Office of Disability Accommodation, Student Union, Room 318. The College of Visual Arts and Design policy on accommodation is available upon request in the CVAD Dean’s offices, Room 107. Further questions and problems on accommodation may be addressed to Associate Dean Eric Ligon, School Accommodation Liaison, Art Building, Student Advising, Room 111.

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.

Students who are pregnant or will become pregnant during the course of the semester are advised to check with their doctor immediately to determine if any additional risks are reason to postpone this course until a later semester. Upon request, your professor will provide a list of chemicals and safety issues for your doctor to review. Material Safety Data Sheets are available on all chemicals. It will be up to you and your doctor to determine what course of action to take.

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 their until an all clear signal is sounded. Follow the instructions of your teachers and act accordingly.

CENTER FOR STUDENT RIGHTS AND RESPONSIBILITES: Each University of North Texas student is entitled to certain rights associated with higher education institutions. See www.unt.edu/csrr for further information.
Weekly Class Schedule

Part I: Locating Ethics, Situating Aesthetics

Week 1 (August 29-September 2): Why Ethics? Aesthetics and Developing Codes for Art Practice

Tuesday, August 30: Ethics or Morals?

Assigned Readings: Blackboard: Ethics: “Introduction” (Bb); Atkinson, “Ethics for Artists”(Bb)

Introductions

Due: In-Class Assignments

Thursday, September 1: Philosophical Origins and Implications of Ethics


View Video: “Art Without A Conscience”

Due: In-Class Assignments

Week 2 (September 5-9): Relational Aesthetics and Practices

Tuesday, September 6: Subjective Politics, Resistance, and Relational Aesthetics


Due: In-Class Activities

Thursday, September 8: Reception Theory

Assigned Readings: Ethics: Kester, “On the Contemporary”(44-45); Weizman, Forensic Architecture: Notes from Fields and Forms”(45-49)

Due: In-Class Activities

Part II: To Criticize or to Intervene

Week 3 (September 12-16): About Right and Wrong

Tuesday, September 13: Regimes of Righteousness

Assigned Readings: Ethics: Easterling, “Believers and Cheaters”(52-55); Merryman and Urice, “Introduction”(Bb) and “Plunder and Reparations”(Bb)

Due: In-Class Activities

Thursday, September 15: Audience and the Perception of Right and Wrong

Assigned Readings: Ethics: Hammons, “In Conversation with Kellie Jones” (55-59) and “In Conversation with Deborah Menaker Rothschild”(59-60); Rosler “The Concerns of Art” (61-62)

Due: In-Class Activities

Due: Photo-voice Entry # 1
Week 4 (September 19-23): Space

Tuesday, September 20: (Re)defining space, Institutional Critique and Place

Assigned Readings: Ethics: Fraser, “An Artist’s Statement”(62-65) and “There’s No Place Like Home”(70-74); Ranciere, “Some Paradoxes of Political Art”(65-70)

Due: In-Class Activities

Thursday, September 22: Ethical Crisis and the Cost of Critique

Assigned Readings: Ethics: Carpenter, “The Tail that Wags the Dog”(74-82); Graw, “Market Reflexivity after the Bioeconomic Turn”(83-87)

Due: In-Class Activities

Week 5 (September 27-30): Forms of Expression

Tuesday, September 27: Responding to Error and Problematic Texts


Due: In-Class Activities

Due: Profound Impact Points

Thursday, September 29: Originality of Ideas

Assigned Readings: Ethics: Price, “Courtesy of Seth Price”(94-95); Clark, “Full Emptiness”(95-96); Oiticica, “Position and Programme”(96-99); Clark, “Humanity”(100-101); Costa, “Useful Art Works”(101); Bruguera, “Reflections on Arte Util”(102-103)

Due: In-Class Activities

Extra Credit: Conversations series, Christopher Blay

Week 6 (October 3-7): Politics and Experience

Tuesday, October 4: Politics


Due: In-Class Activities

Part III: To Produce Or To Refuse

Thursday, October 6: Experience

Assigned Readings: Ethics: Rosler, “For an Art against the Mythology of Everyday Life”(118-119); Kippenberger and Oehlen, “No Problem”(120-122)

Due: In-Class Activities

Week 7 (October 10-14): Exhibitions, Display, and Perception

Tuesday, October 11: Weighing Original Intent and Response

Assigned Readings: Asher, “Ambiente arte, dal futurism ad oggi”(122-124) and “Los Angeles Institute of Contemporary Art”(124-129)

Due: In-Class Activities
**Thursday, October 13: Reflections on Practice**


*Due:* In-Class Activities

Due: Photo-voice Journal Entry #2

---

**Week 8 (October 17-21): Theory, Doing, and Change**

**Tuesday, October 18: Politics and Undoing**

**Assigned Readings:** *Ethics*: Steyerl, “Politics of Art: Contemporary Art and the Transition to Post-Democracy”(137-141); Chan, “Undoing: In Conversation with Kathy Halbreich”(141-142)

*Due:* In-Class Activities

---

**Thursday, October 20: Theory and Change**


*Due:* In-Class Activities

---

**Week 9 (October 24-28): Engaging Others**

**Tuesday, October 25: Speaking for others**

**Assigned Readings:** Sehgal, “On This Situation: In Conversation with Hans Ulrich Obrist”(149-151);

*Due:* In-Class Activities

Due: Profound Impact Points

---

**Part IV: To Represent, To Mediate or To Deceive**

**Thursday, October 27: React, Feel, Participate**

**Assigned Readings:** *Ethics*: Barthes, “Shock-Photos”(154-155); Sontag, “Regarding the Pain of Others”(156-159); Azoulay, “The Spectator is Called to Take Part”(160-163); Barthes, “Camera Lucida”(164)

*Due:* In-Class Activities

**Extra Credit:** Conversations series, featuring Lauren Woods

---

**Week 10 (October 31-November 4): Ethical Considerations in the Work of Kara Walker**

**Tuesday, November 1: Ethics and Kara Walker Part I**

**Assigned Readings:** Selections from *Kara Walker No/Kara Walker Yes/Kara Walker?* (Bb)

*Due:* In-Class Activities

---

**Thursday, November 3: Ethics and Kara Walker Part II**

**Assigned Readings:** Selections from *Kara Walker No/Kara Walker Yes/Kara Walker?* (Bb); Repetto, “These Images May Be In Your City Next: Reception Issues in the Art of Kara Walker”(Bb)

*Due:* In-Class Activities

*Due:* Analysis Project Part I/ Ethics Topic Proposal
Week 11 (November 7-11): Contradictions and Consequences

Tuesday, November 8: Ideologies of Contradiction

Assigned Readings: Ethics: Tillmans, “Look Again: In Conversation with Dominic Eichler” (164-167); Hayes, “I March in the Parade of Liberty but as Long as I Love You I’m Not Free” (167-171); Martens, “Towards a New Institutional Critique: In Conversation with T.J. Demos” (171-177)

Due: In-Class Activities

Thursday, November 10: An Aesthetics of Consequences


Due: In-Class Activities

Week 12 (November 14-18): Renewal & Denigration of Vision

Tuesday, November 15: Best Methods of Practice

Assigned Readings: Ethics: Bourriaud, Lunghi, O’Neill, and Ruf, “Is the Curator per Definition a Political Animal?” (187-189); Fischli & Weiss, “How to Work Better” (189); Huberman, “Take Care” (190-194)

Due: In-Class Activities

Thursday, November 17: Ownership, Stewardship and Responsibility


Due: In-Class Activities

Due: Photo-voice Ethics Entry & Presentation (In-Class)

Week 13 (November 21-25): Ethics and Arts Institutions

Tuesday, November 22: Art Institutions and Perceptions of Success and Failure

Assigned Readings: Ethics: ElDaehab, “On How to Fall with Grace-or Fall Flat on Your Face” (206-211); Salti, “Occupational Hazards of Modern Art and Museums: A Conversation with Khaled Hourani” (212-217); Katrib, “Institutional Anxieties: Mass MoCA versus Christoph Buchel” (217-221); “The Artist and the Museum” (Bb)

Due: In-Class Activities

Due: Photo-voice Ethics Presentation (In-Class)

Thursday, November 24-27: Thanksgiving Break (No Class)

Week 14 (November 28–December 2): Law, Ethics, and the Community

Tuesday, November 29: Museums and Best Practices

Assigned Readings: Blackboard: “Selected Codes of Ethics (for Museums)” (Bb); “Museums As Real Estate Developers” (Bb); Cotter, “Making Museums Moral Again” (Bb)

Due: In-Class Activities

Due: Profound Impact Points

Due: Analysis Project Part II/Annotated Bibliography Paper
Thursday, December 1: The Arts and The Gentrification Debate

**Assigned Readings: Blackboard:** Badger, “How Many Gentrification Critics Are Actually Gentrifiers Themselves?”(Bb); Leon, “The “Bronx is Still Burning”(Bb); Rao, “Swiss Beatz Responds to Critics Who Say He Promotes Gentrification”(Bb)

**View Video:** Zukin, “The Slipper Ethics of Gentrification

**Due:** Photo-voice Journal Entry #3

---

**Week 15 (December 5-9): The Ethical Practices for Artists & Analysis Presentations**

**Tuesday, December 6: Living and Working as An Artist**

**Assigned Readings: Blackboard:** “The Resale Right”(Bb); “Living and Working as An Artist”(Bb); “The Artist and the Lawyer”(Bb); “Commissioned Works of Art”(Bb)

**Due:** In-Class Activities

**Due:** Service Learning Codes of Ethics Assignment

---

**Thursday, December 8: Analysis Presentation**

**Due:** Analysis Project Part III/Analysis Presentations

---

**Week 16 (December 12-16): Finals Week**

**Thursday, December 15: Analysis Presentation & Papers (Finals)**

**Finals Week Meeting Time:** 10:30 a.m.-12:30 p.m.

**Due:** Analysis Project Part III/Analysis Presentations

**Due:** Analysis Project Part IV/Final Analysis Paper

---

**Note:** Please note that the above schedule is tentative; I retain the right to change the syllabus with or without notice.
**STUDENT ACKNOWLEDGEMENT:**

I (print) acknowledge that I have read the course syllabus. I understand the course structure, grading and attendance policies as well as the risk factor rating. I hereby agree to the syllabus and its provisions.

<table>
<thead>
<tr>
<th>Course number and section</th>
<th>Risk Rating</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Student phone #, e-mail address (print)</th>
<th>Signature</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Faculty Name</th>
<th>Signature</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

12/09/12 rev.