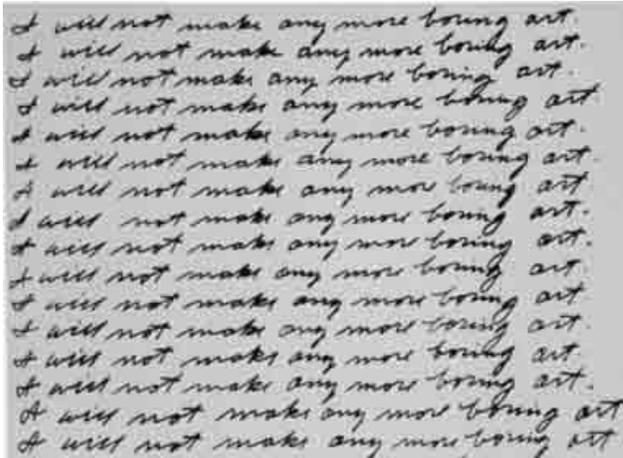


University of Texas at Dallas
Arts and Humanities
AHST 3318 001
Contemporary Art and Architecture
Dr. Charissa N. Terranova
Fall 2007
Tuesday-Thursday 2:30-3:45
Location: HH 2.402

office location- JO 5.404
office hours- Tuesday-Thursday 4:00-6:00
charissa.terranova@utdallas.edu



John Baldessari, "I Will Not Make Any More Boring Art," 1971



Jessica Stockholder, #291, 1997

Description

This class focuses on the history of art and architecture in Europe, the United States and Japan, 1965 to the present. Topics include: the Duchamp effect, Pop art in the world, the transformation of art as a result of Roland Barthes' "Death of the Author," theory and Conceptualism in art and architecture, the politics of the body and spatiality, gender and sexuality in the 1970s and 1980s, postmodernism in art and architecture, the philosophy of Deconstruction and its effects on art and architecture, video, installation art, British art in the 1990s, the death drive of painting, painting in the new millennium, the new flatness and scatter art. Together we will investigate the greater political economy of individual objects, buildings and events of the recent past, our goal being an understanding of how they are constitutive of the greater political, social and economic network of forces in which we live today. The course is made up of weekly lectures and readings, a film, museum and gallery visits, two written assignments, and a midterm and final examination.

Goals of Course

- Learn and engage the history of art and architecture, its cultural and political ramifications, from Pop Art to the present, roughly 1955 to 2007.
- Learn how to think critically about contemporary art and architecture, and its cultural and political ramifications.
- Learn how to identify the salient and successfully formal components of a work of art, whether a painting or a performance.

- Habituate daily reading of the newspaper through assigned reading of the arts section in the *New York Times*.
- Habituate close and analytical reading of texts.
- Hone critical writing skills through two short written assignments.
- Habituate engagement with the arts community of DFW through assigned visits to a museum and gallery.

Books for Purchase

You are required to attend every lecture that is scheduled on the syllabus and complete the assigned reading prior to class. The reading assignments come from your two textbooks as well as other books that are on reserve at the library. The following two texts are available for you to purchase at the bookstore:

- 1.) David Hopkins. *After Modern Art, 1945-2000*. London: Oxford University Press, 2000. ISBN 019284234X
- 2.) Kristine Stiles and Peter Selz, Eds. *Theories and Documents of Contemporary Art: A Sourcebook of Artists' Writings*. Los Angeles, CA: University of California Press, 1996. ISBN 0520202538

Reserve Readings

The following texts are available for you on reserve at the library:

- 1.) Roland Barthes. *Image, Music, Text*. New York: Noonday Press, 1977. ISBN 0374521360
- 2.) Takashi Murakami, Ed. *Little Boy Art: The Arts of Japan's Exploding Subculture*. New Haven, CT: Yale University Press, 2005. ISBN 0300102852
- 3.) Tracey Warr, Ed. *The Artist's Body*. London: Phaidon, 2000. ISBN 0714835021
- 4.) Donald Preziosi, Ed. *The Art of Art History: A Critical Anthology*. Oxford: Oxford University Press, 1998. ISBN 0192842420
- 5.) Lucy Lippard. *Six Years: The Dematerialization of the art Object from 1966 to 1972*. Los Angeles: University of California Press, 1997. ISBN 0520210131
- 6.) Jean Baudrillard. *Simulacra and Simulation*. Trans. Sheila Faria Glaser. Ann Arbor, MI: University of Michigan Press, 1994. ISBN 0472065211
- 7.) Robert Venturi, Steven Izenour and Denise Scott Brown. *Leaning from Los Vegas: The Forgotten Symbolism of Architectural Form*. Cambridge, MA: MIT Press, 1977. ISBN 026272006X
- 8.) Norman Rosenthal. *Sensation*. London: Thames & Hudson, 1998. ISBN 0500280428
- 9.) Michael Rush. *Video Art*. London: Thames & Hudson, 2003. ISBN 0500203296
- 10.) Frederic Jameson. *Postmodernism, or, The Cultural Logic of Late Capitalism*. Durham, NC: Duke University Press, 1991. ISBN 0822310902
- 11.) Margaret Iverson. *Mary Kelly*. London: Phaidon Press, 2001. ISBN 0714836613
- 12.) K. Michael Hays, Ed. *Architecture Theory since 1968*. Cambridge, MA: MIT Press, 1998. ISBN 0262581884
- 13.) Yve-Alain Bois, Ed. *Endgame: Reference and Simulation in Recent Painting and Sculpture*. Cambridge, MA: MIT Press, 1986. ISBN 0262521180
- 14.) Barry Schwabsky. *Vitamin P: New Perspectives in Painting*. London: Phaidon Press, 2004. ISBN 0714844462
- 15.) Leo Steinberg. *Other Criteria: Confrontations with Twentieth-Century Art*. London: Oxford University Press, 1972.
- 16.) David Robbins, Ed. *The Independent Group: Postwar Britain and the Aesthetics of Plenty*. Cambridge, MA: MIT Press, 1990.
- 17.) Martha Buskirk and Mignon Nixon, Eds. *The Duchamp Effect: Essays, Interviews and Round Table*. Cambridge, MA: MIT Press, 1996.
- 18.) Serge Guilbaut, Ed. *Reconstructing Modernism: Art in New York, Paris, Montreal, 1945-1964*. Cambridge, MA: MIT Press, 1990.
- 19.) Allan Kaprow. *Essays on the Blurring of Art and Life*. Berkeley, CA: University of California Press, 1996.
- 20.) Thomas Lawson, "Las Exit: Painting," *Art Forum*, October 1981.
- 21.) Charissa N. Terranova, "Rational Exuberance: The Vigor and Range of Flatness in the Work of Scott Barber," catalog essay for Barry Whistler Gallery.
- 22.) Barry Schwabsky, *Jessica Stockholder*. London: Phaidon Press, 1995.
- 23.) Benjamin Buchloh, Alison M. Gingeras and Carlos Basualdo, Eds. *Thomas Hirschhorn*. London: Phaidon Press, 2004

Museum and Gallery Visits and Written Assignments

There are two short written assignments that are organized in conjunction with exhibitions at the Dallas Museum of Art and Road Agent Gallery in Dallas. For each, you must write a 750- to 1000-word review.

While describing is essential to these assignments, your end product in each instance should be synthetic. That is to say, you should make a statement about the exhibition – take a position – and write about the elements of the works of art as they relate to your argument. Your description should be part of your main idea. By “taking a position” your argument might take up some of the following points:

- what the art means
- how the art makes meaning
- how the art relates to the artist's life
- how the art relates to our contemporary world
- how the materials carry or don't carry the intent of the artwork
- how the artwork is or is not political
- how the artwork functions as “form”
- the installation and organization of the exhibition

You should model your voice after the arts journalists of the *New York Times*. In preparation for these assignments you must begin reading the reviews – art, architecture, theater, music, and film – in the newspaper. As proof that you have been doing this, you must submit a review from the *New York Times* with your essay.

Each essay must comply with the following requirements:

- 750 to 1000 words
- double spaced, 10 or 12 pt. font
- 1.5” margins
- an attached review article from the *New York Times*

The essays are due on the following dates:

- Assignment #1 on Concentrations 51: Mark Handforth at the Dallas Museum of Art – Due September 6
- Assignment #2 on Dogs, Rats, and Weasels: Raychael Stine at Road Agent Gallery, Dallas, Texas – Due November 6

Tips: In terms of writing style, please avoid the passive voice, hyperbole and cliché. Simplistic and unfounded descriptions of art, such as “it is beautiful,” “he is a genius,” or “this is an amazing masterpiece,” are banned from this writing assignment. Your textbooks will be helpful to you. Though it is not mandatory, you are welcome to do extra research on the artists. In preparation for these written assignments you should familiarize yourself with the art criticism of the *New York Times*. It is the voice and stance of the critic (art, architecture, film and book) that you will assume for this writing. **Remember that plagiarism is grounds for expulsion from the university.** The written assignments must be submitted in paper: I will not accept electronic documents.

Exams

There are two exams in the course: a mid-term that will be held during regular class time and a final, which will be held TBA. The exams will consist of slide identification, multiple choice, fill-in-the-blank and matching. The exam material will be culled from the lectures, reading assignments and class discussions. The final exam will be cumulative.

NOTE ON DATES

Please sign the sheet at the back of the syllabus declaring that you have read the dates of the exams and due dates of the essays and noted them in your calendar. Submit it to the TA. There are absolutely no make-up exams for people who mis-schedule the exam. I do not accept late papers.

Grading

Your grade in the course will be calculated from the following percentages:

Written Assignments = 60%; 30% each

Midterm Exam = 20%

Final Exam = 20%

Field Trip Policies Off-Campus Instruction and Course Activities

Off-campus, out-of-state, and foreign instruction and activities are subject to state law and University policies and procedures regarding travel and risk-related activities. Information regarding these rules and regulations may be found at the website address http://www.utdallas.edu/BusinessAffairs/Travel_Risk_Activities.htm. Additional information is available from the office of the school dean. Below is a description of any travel and/or risk-related activity associated with this course.

Student Conduct & Discipline

The University of Texas System and The University of Texas at Dallas have rules and regulations for the orderly and efficient conduct of their business. It is the responsibility of each student and each student organization to be knowledgeable about the rules and regulations which govern student conduct and activities. General information on student conduct and discipline is contained in the UTD printed publication, *A to Z Guide*, which is provided to all registered students each academic year.

The University of Texas at Dallas administers student discipline within the procedures of recognized and established due process. Procedures are defined and described in the *Rules and Regulations, Series 50000, Board of Regents, The University of Texas System*, and in Title V, Rules on Student Services and Activities of the university's *Handbook of Operating Procedures*. Copies of these rules and regulations are available to students in the Office of the Dean of Students, where staff members are available to assist students in interpreting the rules and regulations (SU 1.602, 972/883-6391) and online at <http://www.utdallas.edu/judicialaffairs/UTDJudicialAffairs-HOPV.html>

A student at the university neither loses the rights nor escapes the responsibilities of citizenship. He or she is expected to obey federal, state, and local laws as well as the Regents' Rules, university regulations, and administrative rules. Students are subject to discipline for violating the standards of conduct whether such conduct takes place on or off campus, or whether civil or criminal penalties are also imposed for such conduct.

Academic Integrity

The faculty expects from its students a high level of responsibility and academic honesty. Because the value of an academic degree depends upon the absolute integrity of the work done by the student for that degree, it is imperative that a student demonstrate a high standard of individual honor in his or her scholastic work.

Scholastic Dishonesty, any student who commits an act of scholastic dishonesty is subject to discipline. Scholastic dishonesty includes but is not limited to cheating, plagiarism, collusion, the submission for credit of any work or materials that are attributable in whole or in part to another person, taking an examination for another person, any act designed to give unfair advantage to a student or the attempt to commit such acts.

Plagiarism, especially from the web, from portions of papers for other classes, and from any other source is unacceptable and will be dealt with under the university's policy on plagiarism (see general catalog for details). This course will use the resources of turnitin.com, which searches the web for possible plagiarism and is over 90% effective.

Copyright Notice

The copyright law of the United States (Title 17, United States Code) governs the making of photocopies or other reproductions of copyrighted materials, including music and software. Copying, displaying, reproducing, or distributing copyrighted works may infringe the copyright owner's rights and such infringement is subject to appropriate disciplinary action as well as criminal penalties provided by federal law. Usage of such material is only appropriate

when that usage constitutes “fair use” under the Copyright Act. As a UT Dallas student, you are required to follow the institution’s copyright policy (Policy Memorandum 84-1.3-46). For more information about the fair use exemption, see <http://www.utsystem.edu/ogc/intellectualproperty/copypol2.htm>

Email Use

The University of Texas at Dallas recognizes the value and efficiency of communication between faculty/staff and students through electronic mail. At the same time, email raises some issues concerning security and the identity of each individual in an email exchange. The university encourages all official student email correspondence be sent only to a student’s U.T. Dallas email address and that faculty and staff consider email from students official only if it originates from a UTD student account. This allows the university to maintain a high degree of confidence in the identity of all individual corresponding and the security of the transmitted information. UTD furnishes each student with a free email account that is to be used in all communication with university personnel. The Department of Information Resources at U.T. Dallas provides a method for students to have their U.T. Dallas mail forwarded to other accounts.

Withdrawal from Class

The administration of this institution has set deadlines for withdrawal of any college-level courses. These dates and times are published in that semester’s course catalog. Administration procedures must be followed. It is the student’s responsibility to handle withdrawal requirements from any class. In other words, I cannot drop or withdraw any student. You must do the proper paperwork to ensure that you will not receive a final grade of “F” in a course if you choose not to attend the class once you are enrolled.

Student Grievance Procedures

Procedures for student grievances are found in Title V, Rules on Student Services and Activities, of the university’s *Handbook of Operating Procedures*.

In attempting to resolve any student grievance regarding grades, evaluations, or other fulfillments of academic responsibility, it is the obligation of the student first to make a serious effort to resolve the matter with the instructor, supervisor, administrator, or committee with whom the grievance originates (hereafter called “the respondent”). Individual faculty members retain primary responsibility for assigning grades and evaluations. If the matter cannot be resolved at that level, the grievance must be submitted in writing to the respondent with a copy of the respondent’s School Dean. If the matter is not resolved by the written response provided by the respondent, the student may submit a written appeal to the School Dean. If the grievance is not resolved by the School Dean’s decision, the student may make a written appeal to the Dean of Graduate or Undergraduate Education, and the dean will appoint and convene an Academic Appeals Panel. The decision of the Academic Appeals Panel is final. The results of the academic appeals process will be distributed to all involved parties.

Copies of these rules and regulations are available to students in the Office of the Dean of Students, where staff members are available to assist students in interpreting the rules and regulations.

Incomplete Grade Policy

As per university policy, incomplete grades will be granted only for work unavoidably missed at the semester’s end and only if 70% of the course work has been completed. An incomplete grade must be resolved within eight (8) weeks from the first day of the subsequent long semester. If the required work to complete the course and to remove the incomplete grade is not submitted by the specified deadline, the incomplete grade is changed automatically to a grade of F.

Disability Services

The goal of Disability Services is to provide students with disabilities educational opportunities equal to those of their non-disabled peers. Disability Services is located in room 1.610 in the Student Union. Office hours are Monday and Thursday, 8:30 a.m. to 6:30 p.m.; Tuesday and Wednesday, 8:30 a.m. to 7:30 p.m.; and Friday, 8:30 a.m. to 5:30 p.m.

The contact information for the Office of Disability Services is:
The University of Texas at Dallas, SU 22

PO Box 830688
Richardson, Texas 75083-0688
(972) 883-2098 (voice or TTY)
disabilityservice@utdallas.edu

If you anticipate issues related to the format or requirements of this course, please meet with the Coordinator of Disability Services. The Coordinator is available to discuss ways to ensure your full participation in the course. If you determine that formal, disability-related accommodations are necessary, it is very important that you be registered with Disability Services to notify them of your eligibility for reasonable accommodations. Disability Services can then plan how best to coordinate your accommodations.

It is the student's responsibility to notify his or her professors of the need for such an accommodation. Disability Services provides students with letters to present to faculty members to verify that the student has a disability and needs accommodations. Individuals requiring special accommodation should contact the professor after class or during office hours.

Religious Holy Days

The University of Texas at Dallas will excuse a student from class or other required activities for the travel to and observance of a religious holy day for a religion whose places of worship are exempt from property tax under Section 11.20, Tax Code, Texas Code Annotated.

The student is encouraged to notify the instructor or activity sponsor as soon as possible regarding the absence, preferably in advance of the assignment. The student, so excused, will be allowed to take the exam or complete the assignment within a reasonable time after the absence: a period equal to the length of the absence, up to a maximum of one week. A student who notifies the instructor and completes any missed exam or assignment may not be penalized for the absence. A student who fails to complete the exam or assignment within the prescribed period may receive a failing grade for that exam or assignment.

If a student or an instructor disagrees about the nature of the absence [i.e., for the purpose of observing a religious holy day] or if there is similar disagreement about whether the student has been given a reasonable time to complete any missed assignments or examinations, either the student or the instructor may request a ruling from the chief executive officer of the institution, or his or her designee. The chief executive officer or designee must take into account the legislative intent of TEC 51.911(b), and the student and instructor will abide by the decision of the chief executive officer or designee.

Policy on Make-ups, Lateness, and Attendance

Students are expected to attend all class sessions. If you will not be able to attend a specific session, you must make arrangements with another student to get copies of notes, etc. You are allowed two unexcused absences, after which your grade will be lowered one half grade. Assignments must be turned in on time; for each 24-hour period an assignment is late, one full grade will be deducted (e.g., an "A" paper will become a "B" paper). Appropriate medical and family excuses will be accepted in order to establish new dates for assignments. Make-ups for the Final Exam will require substantial justification. Students participating in an officially sanctioned, scheduled University extracurricular activity will be given the opportunity to make up class assignments or other graded assignments missed as a result of their participation. It is the responsibility of the student to make arrangements with the instructor prior to any missed scheduled examination or other missed assignment for making up the work.

Schedule

Thursday August 16: The Duchamp Effect: Neo-Dada, Collage, Combines and Assemblages

- Hopkins, 1-66
- de Duve in Buskirk and Nixon eds., "Echoes of the Readymade: Critique of Pure Modernism," 93-129, available in book on reserve and online through JSTOR
- Duchamp in Stiles and Selz, eds., 818-821
- Johns in Stiles and Selz, eds., 323-326
- Rauschenberg in Stiles and Selz, eds., 321-323

Tuesday August 21: British Pop! The Independent Group

- Robbins, pages TBA

-Hamilton in Stiles and Selz, 296-302

Thursday August 23: American Pop! The Irony and Ecstasy of Mass Consumerism

-Warhol in Stiles and Selz, 340-346
-Rosenquist in Stiles and Selz, 347-349
-Ruscha in Stiles and Selz, 356-358

Tuesday August 28: American Pop! The Irony and Ecstasy of Mass Consumerism

-Crow in Guilbaut, ed., "Saturday Disasters: Trace and Reference in Early Warhol," 311-331

Thursday August 30: French Pop! Nouveau Réalisme

-Restany in Stiles and Selz, 306-308
-Spoerri in Stiles and Selz, 284-285; 310-311
-Klein in Stiles and Selz, 81

Tuesday September 4: Art, Architecture and Revolution in Paris: Lettrisme, the Situationist International and May 1968

-Debord in Stiles and Selz, 704-706
-Situationist International in Stiles and Selz, 702-706

Thursday September 6: Bodies in Space: Fluxus, Art, and Anarchy

-Hopkins, 95-130
-Maciunas in Stiles and Selz, 726-28
-Higgins in Stiles and Selz, 728-730
-Paik in Stiles and Selz, 431-436
-Brecht in Stiles and Selz, 333
-Vautier in Stiles and Selz 730-731

-Written Assignment #1 Due

Tuesday September 11: Bodies in Space: Happenings and Protest

-Kaprow, "The Legacy of Jackson Pollock," 1-9
-Kaprow in Stiles and Selz, 709-714
-Hopkins, 37-64 (review)
-Steinberg, "The Flatbed Picture Plane," 82-9
-Cage, 707-708

Thursday September 13: Post-Painterly Abstraction and Minimalism

-Kelly in Stiles and Selz, 92-93
-Noland in Stiles and Selz, 94-98
-Truitt in Stiles and Selz, 99-102
-Judd in Stiles and Selz, 114-116
-Stella and Judd in Stiles and Selz, 117-123

Tuesday September 18: Minimalism and the Death of the Author

-Andre in Stiles and Selz, 124
-Flavin in Stiles and Selz, 125
-Smith in Stiles and Selz, 126
-Bathes, "The Death of the Author," 142-148
-Serra in Stiles and Selz, 379

Thursday September 20: Conceptualism: Language and the Sign

-Hopkins, 67-94; 161-196
-Lippard, *Six Years; The Dematerialization of the Art Object from 1966 to 1972*, pages TBA
-Lewitt in Stiles and Selz, 822-827
-Bochner in Stiles and Selz, 828-831
-Kosuth in Stiles and Selz, 840-841
-Baldessari in Stiles and Selz, 890-891

Tuesday September 25: Conceptualism: Language and Arte Povera

- Art & Language in Stiles and Selz, 850-851
- Celant in Stiles and Selz, 662-665
- Kounellis in Stiles and Selz, 666-670
- Merz in Stiles and Selz, 671-673
- Penone in Stiles and Selz, 674-675

Thursday September 27: MID TERM EXAM

Tuesday October 2: Gender and Sexuality in the 1970s

- Chicago in Stiles and Selz, 291-292; 358-362
- Miriam Schapiro, "The Education of Women as Artists: Project Womanhouse," *Art Journal*, vol. 31, no. 3 (Spring 1972) 268-270; available online through JSTOR
- Paula Harper, "The First Feminist Art Program: A View from the 1980s," *Signs*, vol. 10, no. 4 (Summer 1985) 762-781; available online through JSTOR

Thursday October 4: Gender and Sexuality in the 1970s

- Mary Kelly and Paul Smith in Preziosi, "No Essential Femininity," 370-382
- Kelly in Stiles and Selz, 858-861

Tuesday October 9: Gender and Sexuality in the 1980s

- Julia Kellman, "HIV, Art and a Journey toward Healing: One Man's Story," *The Journal of Aesthetic Education* Vol. 39, No. 3 (Fall 2005) 33-43; Available through PROJECT MUSE at the library website
- Peggy Phelan, "Serrano, Mapplethorpe, the NEA and You: 'Money Talks': October 1989," *TDR (1988-)* Vol. 34, No. 1 (Spring 1990) 4-15; Available through JSTOR at the library website
- Mapplethorpe in Stiles and Selz, 274-280
- Serrano in Stiles and Selz, 281

Thursday October 11: Postmodernism: Pictures and Simulations

- Hopkins, 197-232
- Baudrillard, "The Precession of the Simulacra," 1-42
- Thomas Lawson, "Last Exit: Painting," *Art Forum*, October 1981
- Bois, *Endgame*, pages TBA

Tuesday October 16: Postmodernism: Neo-Expressionism and Graffiti

- Haring in Stiles and Selz, 369-371
- Bacon in Stiles and Selz, 199-203
- Freud in Stiles and Selz, 219-220
- Baselitz in Stiles and Selz, 254
- Clemente in Stiles and Selz, 261-262

Thursday October 18 Postmodernism: Signage, Urbanism and Space

- Jameson, *Postmodernism, or, The Cultural Logic of Late Capitalism*, pages TBA
- Venturi, Scott and Brown, *Learning from Las Vegas*, pages TBA

Tuesday October 23: Deconstruction in Art and Architecture

- Preziosi, "Deconstruction and the Limits of Interpretation," 397-400
- Derrida, "Point de folie – Maintenant l'architecture," in Hays, ed., *Architecture Theory since 1968*, pages TBA
- Mary McLeod, "Architecture and Politics in the Reagan Era: from Postmodernism to Deconstructivism," in Hays, ed., *Architecture Theory since 1968*, pages TBA

Thursday October 25: Querying Jacques Derrida

- In Class Film, *Derrida*, 2002

Tuesday October 30: Performance Art

- Schneeman in Stiles and Selz, 682-683; 714-718
- Nitsch in Stiles and Selz, 745-749
- Mühl in Stiles and Selz, 750-753
- Brus in Stiles and Selz, 754-755

Thursday November 1: Video

- Rush, *Video Art*, pages TBA
- Paik in Stiles and Selz, 431-436

Tuesday November 6: British Art in the 1990s

- Richard Shone, "From 'Freeze' to House: 1988-94," in Rosenthal, *Sensation*, 12-25
 - Lisa Jardine, "Modern Medicis: Art Patronage in the Twentieth Century in Britain," in Rosenthal, *Sensation*, 40-48
- Written Assignment #2 Due**

Thursday November 8: The Death Drive of Painting and Painting in the New Millennium

- Francesca Colpitt, "Dumb Painting: The End of Representation," *Artlives*, (Summer 2005) Available at www.artlives.org
- Schwabsky, *Vitamin P*, pages TBA
- Christopher Miles, "The Death of Painting and The Writing of Painting's Post-Crisis, Post-Critique Future," *Artlives* (Summer 2005) Available at www.artlives.org

Tuesday November 13: Yesterday's, Today's and Tomorrow's Flatness

- Murakami, *Little Boy Art*, pages TBA
- Terranova, "Rational Exuberance: The Vigor and Range of Flatness in the Work of Scott Barber," 7-15.

Thursday November 15: The Politics of Scatter Art and the New Informe

- Interview: Lynne Tilman in conversation with Jessica Stockholder, *Jessica Stockholder*, (London: Phaidon Press, 1995) 6
- Schwabsky, "The Magic of Sobriety," in *Jessica Stockholder* (London: Phaidon Press, 1995) 42
- Buchloh, *Thomas Hirschhorn* (London: Phaidon Press, 2004) pages TBA.

I, _____, have read and noted in my schedule the
(print name)
dates of the mid-term, final exam and the due dates of the three written assignments.

(signature)