



## Art 4315: Aspects of Contemporary Art

University of Texas at Arlington,  
Fine Arts Building [FA] 2102A, Tuesdays and Thursdays 9:30-10:50am

**Description:** This course provides a selective introduction to the art of the past twenty years. It is concerned with both the formal analysis of artworks and their historical context. The lectures and readings are integrated with important works from the collections of art museums in Dallas and Fort Worth.

**Instructor:** Dr. Benjamin Lima, FA 2101, 214-771-8269, [blima@uta.edu](mailto:blima@uta.edu) Please allow 24 hrs. for a response.  
Office Hours: Thursdays 12:30 to 1:30pm and by appointment. Online appointments: <http://goo.gl/rukVU>

### Student Learning Outcomes

1. To become familiar with major monuments, themes and concepts in art from about 1990 to the present.
2. To gain experience with close firsthand observation of art in museums, developing analytical skills.
3. To be able to interpret works of modern art both through visual analysis of a work itself, and in light of historically important interpretations given to works by artists, critics, and scholars.
4. To develop research, observational and organizational skills in preparing a written assignment.
5. To develop communication and analytical skills in presenting the results of research and study.

**Syllabus:** This syllabus can be downloaded from the instructor's research profile here:  
<https://www.uta.edu/ra/real/editprofile.php?pid=4055#12>

### Required books

- Eleanor Heartney, *Art & Today* (Phaidon, 2008) [library copy](#)
- Jörg Heiser, *All of a Sudden* (Sternberg, 2008) [library copy](#)
- Birnbaum et al., *Defining Contemporary Art* (Phaidon, 2011) [library copy](#)
- **Reading is also assigned from journal articles available online (see below).**

The books are available at the following locations:

- UTA bookstore, 400 S. Pecan at UTA Blvd, 817-272-5757.
- [On reserve](#) at the [Architecture and Fine Arts](#) Library (AFA) in ARCH 104.
- Visual Resource Commons, FA 2109, open Monday to Friday 9:00am to 5:00pm (Tue-Thu to 8pm).

## Topic Outline

Date	Artists Discussed	Reading
1/17	Introduction	
1/19	Institutions	* * *
1/24	Richter, Polke, Oehlen, Kippenberger, Abts	Heiser chap. 2: "Bodiless Elegance vs. Pungent Physicality: The Painting of Decisions" Heartney chap. 3: "Art & Abstraction" Joselit, <a href="#">"Painting Beside Itself"</a>
1/26	William Kentridge	Dubow and Rosengarten, <a href="#">"History as the Main Complaint"</a> Krauss, <a href="#">"The Rock': William Kentridge's Drawings for Projection"</a>
1/31	Thomas Demand Wolfgang Tillmans	Adams, <a href="#">"Out of Sight, Out of Body: The Sugimoto/Demand Effect"</a> Heartney chap. 4: "Art & Representation"
2/2	Jeff Wall Andreas Gursky	Fried, <a href="#">"Jeff Wall, Wittgenstein and the Everyday"</a> Ohlin, <a href="#">"Andreas Gursky and the Contemporary Sublime"</a>
2/7	Marlene Dumas	Heartney chap. 9: "Art & The Body"
2/9	Steve McQueen Matthew Barney	Heiser chap. 3: "Illusion vs. Anti-Illusion – Film/Video in Exhibition Architectures" Demos, <a href="#">"The Art of Darkness: On Steve McQueen"</a>
2/14	Rodney Graham Gillian Wearing	Heartney chap. 5: "Art & Narrative" Hopkins, <a href="#">"Out of It: Drunkenness and Ethics in Martha Rosler and Gillian Wearing"</a>
2/16	Pierre Huyghe	Godfrey, <a href="#">"Pierre Huyghe's Double Spectacle"</a> McDonough, <a href="#">"No Ghost"</a> Maimon, <a href="#">"The Third Citizen"</a>
2/21	Tacita Dean	Trodd, <a href="#">"Lack of Fit: Tacita Dean, Modernism and the Sculptural Film"</a> Godfrey, <a href="#">"Photography Found and Lost: On Tacita Dean's 'Floh'"</a>
2/23	<b>Midterm Exam</b>	
2/28	Douglas Gordon Pipilotti Rist	Heartney chap. 6: "Art & Time"
3/1	Tröckel, Cattelan, Wurm	Heiser chap. 1: "Pathos vs. Ridiculousness – Art with Slapstick" Ross, <a href="#">"Vision and Insufficiency at the Turn of the Millennium"</a>
3/6	Thomas Schütte Mike Kelley	Heartney chap. 8: "Art & Deformation" Singerman, <a href="#">"The 'Educational Complex': Mike Kelley's Cultural Studies"</a> Levine, <a href="#">"Manly Crafts: Mike Kelley's (Oxy)Moronic Gender Bending"</a>
3/8	Raymond Pettibon	Heartney chap. 1: "Art & Popular Culture" Buchloh, <a href="#">"Raymond Pettibon: Return to Disorder and Disfiguration"</a> Buchloh, <a href="#">"Raymond Pettibon: After Laughter"</a>
	<i>Spring break – no class</i>	
3/20	Damien Hirst	Ray, <a href="#">"Little Glass House of Horrors"</a> Tupitsyn, <a href="#">"Post-Autonomous Art"</a>
3/22	Fischli & Weiss Gabriel Orozco	Heartney chap. 2: "Art & the Quotidian Object" Iversen, <a href="#">"Readymade, Found Object, Photograph"</a>
3/27	Mona Hatoum	Potts, <a href="#">"Installation and Sculpture"</a> Heartney chap. 10: "Art & Identity"
3/29	Shirin Neshat	Wu, <a href="#">"Worlds Apart: Problems of Interpreting Globalized Art"</a>
4/3	Whiteread, Gillick, West	Heartney chap. 13: "Art & Architecture"
4/5	Sehgal, Ondak, Fraser	Heiser chap. 4: "Art vs. Market: The Logic of Unseizable Gratification"
4/10	Wilson, Struth	Heartney chap. 14: "Art & its Institutions"
4/12	Philippe Parreno	Foster, <a href="#">"An Archival Impulse"</a> Bennett, <a href="#">"Aesthetics of Intermediality"</a>
4/17	Thomas Hirschhorn	Buchloh, <a href="#">"Detritus and Decrepitude: The Sculpture of Thomas Hirschhorn"</a> Stracey, <a href="#">"The Caves of Gallizio and Hirschhorn"</a>
4/19	Rirkrit Tiravanija	Bishop, <a href="#">"Antagonism and Relational Aesthetics"</a> Heartney chap. 16: "Art & Audience"
4/24	Francis Alÿs	Kester, <a href="#">"Lessons in Futility: Francis Alÿs and the Legacy of May '68"</a>
4/26	Olafur Eliasson	Heartney chap. 11: "Art & Spirituality"
5/1	Walid Raad, Emily Jacir	Heartney, chap. 12: "Art & Globalism"
5/3	Futures	Davis, <a href="#">"How to Make Analogies in a Digital Age"</a>
5/10	<b>FINAL EXAM 9:00am</b>	

**Assigned Reading: Journal Articles**

- Adams, Parveen. "Out of Sight, Out of Body: The Sugimoto/Demand Effect." *Grey Room* 22 (winter 2006), pp. 86-104.  
<http://libproxy.uta.edu:2066/login.aspx?direct=true&db=a9h&AN=19508359&site=ehost-live>
- Apter, Emily. "The Aesthetics of Critical Habitats." *October* 99 (winter 2002), pp. 21-44.  
<http://libproxy.uta.edu:2055/stable/779123>
- Baker, George. "An Interview with Pierre Huyghe." *October* 110 (autumn 2004), pp. 80-106.  
<http://libproxy.uta.edu:2055/stable/3397558>
- Baker, George. "Photography's Expanded Field." *October* 114 (fall 2005), pp. 120-140.  
<http://libproxy.uta.edu:2066/login.aspx?direct=true&db=a9h&AN=19064211&site=ehost-live>
- Bennett, Jill. "Aesthetics of Intermediality." *Art History* 30:3 (June 2007), pp. 432-450.  
a) <http://libproxy.uta.edu:2217/journal/117962694/abstract>  
b) <http://libproxy.uta.edu:2066/login.aspx?direct=true&db=a9h&AN=27095640&site=ehost-live>
- Bishop, Claire. "Antagonism and Relational Aesthetics." *October* 110 (autumn 2004), pp. 51-79.  
<http://libproxy.uta.edu:2055/stable/3397557>
- Buchloh, Benjamin H. D. "An Interview with Thomas Hirschhorn." *October* 113 (summer 2005), pp. 77-100.  
<http://libproxy.uta.edu:2066/login.aspx?direct=true&db=a9h&AN=17949060&site=ehost-live>
- \_\_\_\_\_. "Detritus and Decrepitude: The Sculpture of Thomas Hirschhorn." *Oxford Art Journal* 24:2 (2001), pp. 41-56.  
<http://libproxy.uta.edu:2822/cgi/reprint/24/2/41>
- \_\_\_\_\_. "Raymond Pettibon: After Laughter." *October* 129 (summer 2009), pp. 13-50. **AFAL** /  
<http://libproxy.uta.edu:2066/login.aspx?direct=true&db=a9h&AN=44105007&site=ehost-live>
- \_\_\_\_\_. "Raymond Pettibon: Return to Disorder and Disfiguration." *October* 92 (spring 2000), pp. 36-51.  
<http://libproxy.uta.edu:2055/stable/779232>
- Buchloh, Benjamin H. D., et al. "To Make an Inner Time: A Conversation with Gabriel Orozco." *October* 130 (fall 2009), pp. 177-196. **AFAL**
- Cheetham, Mark A. "Mapping the Monochrome: Malevich, Klein and Now." *Art Journal* 64:4 (winter 2005), pp. 94-109.  
<http://libproxy.uta.edu:2055/stable/20068426>
- Davis, Whitney. "How to Make Analogies in a Digital Age." *October* 117 (summer 2006), pp. 71-98.  
<http://libproxy.uta.edu:2066/login.aspx?direct=true&db=a9h&AN=21777461&site=ehost-live>
- Demos, T. J. "The Art of Darkness: On Steve McQueen." *October* 114 (fall 2005), pp. 61-89.  
<http://libproxy.uta.edu:2066/login.aspx?direct=true&db=a9h&AN=19064213&site=ehost-live>
- Dubow, Jessica and Ruth Rosengarten. "History as the Main Complaint: William Kentridge and the Making of Post-Apartheid South Africa." *Art History* 27:4 (Sept. 2004), pp. 671-690.  
a) <http://libproxy.uta.edu:2217/journal/118769380/abstract>  
b) <http://libproxy.uta.edu:2066/login.aspx?direct=true&db=a9h&AN=14491606&site=ehost-live>
- Foster, Hal. "An Archival Impulse." *October* 110 (autumn 2004), pp. 3-22. <http://libproxy.uta.edu:2055/stable/3397555>
- Fried, Michael. "Jeff Wall, Wittgenstein and the Everyday." *Critical Inquiry* 33:3 (spring 2007), pp. 495-526.  
<http://libproxy.uta.edu:2212/doi/abs/10.1086/513524>
- Godby, Michael. "William Kentridge: Retrospective." *Art Journal* 58:3 (autumn 1999), pp. 75-85.  
<http://libproxy.uta.edu:2055/stable/777862>
- Godfrey, Mark. "Photography Found and Lost: On Tacita Dean's 'Floh.'" *October* 114 (fall 2005), pp. 90-119.  
<http://libproxy.uta.edu:2066/login.aspx?direct=true&db=a9h&AN=19064212&site=ehost-live>
- Godfrey, Mark. "Pierre Huyghe's Double Spectacle." *Grey Room* 32 (summer 2008), pp. 38-61.  
<http://libproxy.uta.edu:2066/login.aspx?direct=true&db=a9h&AN=33248333&site=ehost-live>
- Hopkins, David. "'Out of it': Drunkenness and Ethics in Martha Rosler and Gillian Wearing." *Art History* 26:3 (June 2003), pp. 340-363.  
<http://libproxy.uta.edu:2066/login.aspx?direct=true&db=a9h&AN=10302789&site=ehost-live>
- Hughes, Gordon. "Power's Script: or, Jenny Holzer's Art after 'Art after Philosophy.'" *Oxford Art Journal* 29:3 (October 2006), pp. 419-440. <http://libproxy.uta.edu:2822/cgi/content/full/29/3/419>

- Iversen, Margaret. "Readymade, Found Object, Photograph." *Art Journal* 63:2 (summer 2004), pp. 44-57.  
<http://libproxy.uta.edu:2055/stable/4134520>
- Joselit, David. "Painting Beside Itself." *October* 130 (Fall 2009), pp. 125-134. **AFAL**
- Joseph, Branden W. "Future Anterior: History and Speculation in the Work of Angela Bulloch." *Grey Room* 32 (summer 2008), pp. 114-142.  
<http://libproxy.uta.edu:2066/login.aspx?direct=true&db=a9h&AN=33248332&site=ehost-live>
- Kester, Grant. "Lessons in Futility: Francis Alÿs and the Legacy of May '68." *Third Text* 23:4 (July 2009), pp. 407-420.  
<http://libproxy.uta.edu:2066/login.aspx?direct=true&db=a9h&AN=43577953&site=ehost-live>
- Krauss, Rosalind. "'The Rock': William Kentridge's Drawings for Projection." *October* 92 (spring 2000), pp. 3-35.  
<http://libproxy.uta.edu:2055/stable/779231>
- Levine, Cary. "Manly Crafts: Mike Kelley's (Oxy)Moronic Gender Bending." *Art Journal* 69 (summer 2010), pp. 74-91.  
<http://libproxy.uta.edu:2066/login.aspx?direct=true&db=a9h&AN=51972961&site=ehost-live>
- Maimon, Vered. "The Third Citizen: On Models of Criticality in Contemporary Artistic Practices." *October* 129 (summer 2009), pp. 85-112.  
<http://libproxy.uta.edu:2066/login.aspx?direct=true&db=a9h&AN=44105009&site=ehost-live>
- McDonough, Tom. "No Ghost." *October* 110 (autumn 2004), pp. 107-130. <http://libproxy.uta.edu:2055/stable/3397559>
- McKee, Yates. "The Public Sensoriums of Pula: Cybernetic Abstraction and the Biopolitics of Urban Survival." *Art Journal* 67:3 (fall 2008), pp. 46-67.  
<http://libproxy.uta.edu:2066/login.aspx?direct=true&db=a9h&AN=35170903&site=ehost-live>
- Ohlin, Alix. "Andreas Gursky and the Contemporary Sublime." *Art Journal* 61:4 (winter 2002), pp. 23-35.  
<http://libproxy.uta.edu:2055/stable/778148>
- Potts, Alex. "Installation and Sculpture." *Oxford Art Journal* 24:2 (2001), pp. 5-23.  
<http://libproxy.uta.edu:2822/cgi/reprint/24/2/5>
- Ray, Gene. "Little Glass House of Horrors." *Third Text* 18:2 (Mar. 2004), pp. 119-133.  
<http://libproxy.uta.edu:2066/login.aspx?direct=true&db=a9h&AN=12725440&site=ehost-live>
- Ross, Christine. "The Temporalities of Video: Extendedness Revisited." *Art Journal* 65:3 (fall 2006), pp. 82-99.  
<http://libproxy.uta.edu:2055/stable/20068483>
- Ross, Christine. "Vision and Insufficiency at the Turn of the Millennium: Rosemarie Trockel's Distracted Eye." *October* 96 (spring 2001), pp. 86-110. <http://libproxy.uta.edu:2055/stable/779119>
- Singerman, Howard. "The 'Educational Complex': Mike Kelley's Cultural Studies." *October* 126 (fall 2008), pp. 44-68.  
<http://libproxy.uta.edu:2066/login.aspx?direct=true&db=a9h&AN=35405944&site=ehost-live>
- Smith, Terry. "Contemporary Art and Contemporaneity." *Critical Inquiry* 32:4 (summer 2006), pp. 681-707.  
<http://libproxy.uta.edu:2212/doi/abs/10.1086/508087>
- Stallabrass, Julian. *Contemporary Art: A Very Short Introduction* (Oxford: Oxford University Press, 2006).  
**N6490 S7282 2006** <http://pulse.uta.edu/vwebv/holdingsInfo?bibld=1605241>
- Stracey, Frances. "The Caves of Gallizio and Hirschhorn: Excavations of the Present." *October* 116 (spring 2006), pp. 87-100. <http://libproxy.uta.edu:2066/login.aspx?direct=true&db=a9h&AN=21163925&site=ehost-live>
- Trodd, Tamara. "Lack of Fit: Tacita Dean, Modernism and the Sculptural Film." *Art History* 31:3 (June 2008), pp. 368-386. <http://libproxy.uta.edu:2066/login.aspx?direct=true&db=a9h&AN=33325594&site=ehost-live>
- Tupitsyn, Victor. "Post-Autonomous Art." *Third Text* 68 (May 2004), pp. 273-82.  
<http://libproxy.uta.edu:2066/login.aspx?direct=true&db=a9h&AN=14304921&site=ehost-live>
- Turvey, Malcolm, et al. "Round Table: The Projected Image in Contemporary Art." *October* 104 (spring 2003), pp. 71-96. <http://libproxy.uta.edu:2055/stable/3397582>
- Wu, Chin-Tao. "Worlds Apart: Problems of Interpreting Globalized Art." *Third Text* 21:6 (Nov. 2007), pp. 719-731.  
<http://libproxy.uta.edu:2066/login.aspx?direct=true&db=a9h&AN=27777337&site=ehost-live>

**COURSE REQUIREMENTS**

Please note: there are different requirements for art history majors, studio art majors, and graduate students.

**Requirements for Art History Majors:**

1. **25 percent:** The midterm exam will take place on Feb. 23rd in class. It will cover material through Feb. 21st.
2. **50 percent:** A research paper of between 3500 and 4500 words, plus notes, bibliography and illustrations.

Deadlines:

- Submit initial question or problem: Jan. 31st
  - Submit 300-word abstract and annotated bibliography: Feb. 14th
  - Individual meeting to discuss abstract/biblio: Feb. 23rd
  - Submit rough outline: Mar. 8th
  - Bring rough draft to Writing Center, request "tutor slip": Mar. 29th
  - Submit revised rough draft in class with "tutor slip": Apr. 10th
  - Individual meeting to discuss rough draft: Apr. 17th
  - Submit final draft in class: Apr. 24th. Late papers will be accepted until May 1st with a grade penalty. No assignments will be accepted after May 1st.
3. **25 percent:** The final exam will take place on Thursday, May 10th from 9:00 to 11:00am. It will cover material from February 28th to the last day of class.

**Requirements for All Other Undergraduate Students:**

1. **33.3 percent:** The midterm exam will take place on Feb. 23rd in class. It will cover material through Feb. 21st.
2. **33.3 percent:** There will be a written assignment of 1000 words. The assignment is to write a formal analysis of one work in a local museum, chosen from a selected list of works (see below). You should make an appointment with the Writing Center at least two weeks in advance, so that you have enough time to see the tutor and make changes for your final draft. The deadline for submitting the final draft with rough draft, tutor slip and pencil sketch of the work is April 10th. Late assignments will be accepted until April 17th with a grade penalty. No assignments will be accepted after April 17th.
3. **33.3 percent:** The final exam will take place on Thursday, May 10th from 9:00 to 11:00am. It will cover material from February 28th to the last day of class.

**Requirements for Graduate Students:**

1. **25 percent:** 20-minute oral presentation on research topic with PowerPoint slides. Practice version: week of April 12th. Final version in class: Week of May 1st.
2. **50 percent:** A research paper of between 3500 and 4500 words, plus notes, bibliography and illustrations.

Deadlines:

- Submit initial question or problem: Jan. 31st
  - Submit 300-word abstract and annotated bibliography: Feb. 14th
  - Individual meeting to discuss abstract/biblio: Feb. 23rd
  - Submit rough outline: Mar. 8th
  - Bring rough draft to Writing Center, request "tutor slip": Mar. 29th
  - Submit revised rough draft in class with "tutor slip": Apr. 10th
  - Individual meeting to discuss rough draft: Apr. 17th
  - Submit final draft in class: Apr. 24th. Late papers will be accepted until May 1st with a grade penalty. No assignments will be accepted after May 1st.
3. **25 percent:** The final exam will take place on Thursday, May 10th from 9:00 to 11:00am. It will cover material from February 28th to the last day of class.

**Attendance:** Attendance at lectures is required. I will take attendance on random days with a sign-in sheet. Excessive absences will hurt your grade. I will not discuss attendance over e-mail. Please see me in person to discuss attendance.



**Grading Policy:**

A (90-100): excellent, thoughtful, thorough, comprehensive understanding

B (80-89): good or very good, solid, minor mistakes, no major flaws

C (70-79): solid, fulfills requirements, some mistakes

D (60-69): major mistakes or omissions

F (0-50): does not fulfill requirements for the course

**Exams:**

Makeup midterm exams are permitted only with a doctor's note. No makeup midterm exam will be given more than one week after the exam date. Makeup midterm exams will receive a 1/3 grade penalty (A to A-). No makeup final exams will be given. Missing the final exam means failing the course.

The midterm and final exam will test both basic and advanced understanding. On a basic level, when you see an image, can you recognize it and identify it (who, what, when, where, why, how)? With two related works, can you compare and contrast them? On a more advanced level, can you explain one or more artworks with reference to the ideas discussed in the textbook and lectures? Each week's lecture and readings will be focused on a particular time and place, but the exams will ask you to make connections among the various topics and synthesize them into a larger overall understanding. The exams will consist of Slide Identification, Slide Comparisons and Essay Questions.

Slide Identification: For every lecture, there will be a list of images that may appear on the exams. You will be asked to identify artist, title, date and medium by looking at the picture. For example: "Picasso, *Les Femmes d'Alger*, 1907, oil on canvas." A list of these images is available online here: <http://www.uta.edu/art/slidereview/arlington>. The best way to study is to print out a set of flash cards, and practice every week. It is a lot harder to memorize them all at once right before the exam.

Slide Comparisons: The exams will also include side-by-side comparisons of a pair of two images chosen from the list of images to study for slide ID (see above). This pair will have some relationship of subject matter, style, context or otherwise. You will be asked to identify the two images, and write one paragraph comparing and contrasting the two artworks.

Essay questions: A list of essay questions will be provided, asking you to closely study a single work, read a selection of assigned reading (available online), then answer one or more questions. Several of these essay questions will appear on the midterm and final exams. You will be able to answer some of these as take-home questions, and others as part of the in-class exam (without notes).

**Requirements for the Written Assignment**

Formal Analysis: For students who are not art history majors, a 1000-word formal analysis is due in class on April 10th. You must submit four items for credit: 1) the rough draft you brought to the writing center, 2) a pencil sketch of the artwork, 3) the "Tutor Slip" received from the writing center, and 4) your final draft. All of these are required for credit. A sample formal analysis is online here: <http://www.uta.edu/faculty/blima/formal.pdf>

Acknowledging Sources and Plagiarism: All research sources must be properly cited. Developing citation skills is an important goal of this course. For the written assignments, all students must review the tutorial here: <http://library.uta.edu/plagiarism/index.html>. Plagiarism will be grounds for a failing grade of "F."

Citation Format: All sources must be properly cited using Chicago style. For quick references to Chicago style, see the online guide from the University of Washington: <http://www.lib.washington.edu/help/guides/45chicago.pdf> or the quick guide from Chicago: [http://www.chicagomanualofstyle.org/tools\\_citationguide.html](http://www.chicagomanualofstyle.org/tools_citationguide.html)

Writing Center: The UTA Writing Center is located in Room 411 of the Central Library: <http://www.uta.edu/owl/>. Tutors are available by appointment: <http://uta.mywconline.com/>. For all written assignments in this course, it is required that students bring a rough draft to the Writing Center by the date indicated. At your appointment, please request a "tutor slip" to document your appointment. Bring a copy of the assignment with you on your visit.

Museum Exhibitions: The written assignments will be structured to take advantage of major museum exhibitions such as Mark Manders at the Dallas Museum of Art (Jan. 15th to Apr. 15th) and Glenn Ligon at the Modern Art Museum of Fort Worth (Feb. 15th to June 3rd).

Format: Written assignments must be in 12-point Times font, double spaced, ragged right (not justified), one-inch margins, with page numbers, and all pages stapled together, with the final draft on top. Long quotations should be single-spaced as a block quote. I will not accept papers in an incorrect format.

**Extra Credit:** Extra credit will be available from time to time. It will be given for writing short reports on lectures outside of class, and for unannounced short quizzes (one question) on the material from the previous lectures.

## Policies and Procedures

Please be ready to give your full attention to the course each week. For this reason, no mobile phones, laptops, or other electronic devices are permitted in the classroom.

**Drop Policy:** Students may drop or swap (adding and dropping a class concurrently) classes through self-service in MyMav from the beginning of the registration period through the late registration period. After the late registration period, students must see their academic advisor to drop a class or withdraw. Undeclared students must see an advisor in the University Advising Center. Drops can continue through a point two-thirds of the way through the term or session. It is the student's responsibility to officially withdraw if they do not plan to attend after registering. Students will not be automatically dropped for non-attendance. Repayment of certain types of financial aid administered through the University may be required as the result of dropping classes or withdrawing. For more information, contact the Office of Financial Aid and Scholarships (<http://www.uta.edu/ses/fao>).

**Americans with Disabilities Act:** The University of Texas at Arlington is on record as being committed to both the spirit and letter of all federal equal opportunity legislation, including the *Americans with Disabilities Act (ADA)*. All instructors at UT Arlington are required by law to provide "reasonable accommodations" to students with disabilities, so as not to discriminate on the basis of that disability. Any student requiring an accommodation for this course must provide the instructor with official documentation in the form of a letter certified by the staff in the Office for Students with Disabilities, University Hall 102. Only those students who have officially documented a need for an accommodation will have their request honored. Information regarding diagnostic criteria and policies for obtaining disability-based academic accommodations can be found at [www.uta.edu/disability](http://www.uta.edu/disability) or by calling the Office for Students with Disabilities at (817) 272-3364.

**Academic Integrity:** At UT Arlington, academic dishonesty is **completely unacceptable and will not be tolerated in any form**, including (but 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" (UT System Regents' Rule 50101, §2.2). Suspected violations of academic integrity standards will be referred to the Office of Student Conduct. Violators will be disciplined in accordance with University policy, which may result in the student's suspension or expulsion from the University. All students must review UTA's online plagiarism tutorial at <http://library.uta.edu/plagiarism/index.html>

**Student Support Services:** UT Arlington provides a variety of resources and programs designed to help students develop academic skills, deal with personal situations, and better understand concepts and information related to their courses. Resources include tutoring, major-based learning centers, developmental education, advising and mentoring, personal counseling, and federally funded programs. For individualized referrals, students may contact the Maverick Resource Hotline at 817-272-6107, send a message to [resources@uta.edu](mailto:resources@uta.edu) or visit [www.uta.edu/resources](http://www.uta.edu/resources).

**Electronic Communication:** UT Arlington has adopted MavMail as its official means to communicate with students about important deadlines and events, as well as to transact university-related business regarding financial aid, tuition, grades, graduation, etc. All students are assigned a MavMail account and are responsible for checking the inbox regularly. There is no additional charge to students for using this account, which remains active even after graduation. Information about activating and using MavMail is available at <http://www.uta.edu/oit/cs/email/mavmail.php>.

**Student Feedback Survey:** At the end of each term, students enrolled in classes categorized as lecture, seminar, or laboratory will be asked to complete an online Student Feedback Survey (SFS) about the course and how it was taught. Instructions on how to access the SFS system will be sent directly to students through MavMail approximately 10 days before the end of the term. UT Arlington's effort to solicit, gather, tabulate, and publish student feedback data is required by state law; student participation in the SFS program is voluntary.

**Final Review Week:** A period of five class days prior to the first day of final examinations in the long sessions shall be designated as Final Review Week. The purpose of this week is to allow students sufficient time to prepare for final examinations. During this week, there shall be no scheduled activities such as required field trips or performances; and no instructor shall assign any themes, research problems or exercises of similar scope that have a completion date during or following this week *unless specified in the class syllabus*. During Final Review Week, an instructor shall not give any examinations constituting 10% or more of the final grade, except makeup tests and laboratory examinations. In addition, no instructor shall give any portion of the final examination during Final Review Week. During this week, classes are held as scheduled. In addition, instructors are not required to limit content to topics that have been previously covered; they may introduce new concepts as appropriate.