

ART 1800

Narrative and Representation

Spring 2021

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ART 309 A**

Office Hours: Mondays and Wednesdays 11-12:30 via Zoom (ID: 5221798263)

Welcome!

LAB:

Instructor Name _____

Instructor Email _____

Instructor Office Hours _____

Instructor Office Location _____

Section Number _____

Classroom Location _____

Course Meeting Days _____

Course Meeting Time _____

COURSE DESCRIPTION (FROM UNT CATALOG)

This course emphasizes multiple levels of representation ranging from the physical to the intangible.

COURSE CONTENT

In this course, students will examine the function of narrative in contemporary culture. Students will attend weekly lectures in addition to two weekly lab classes. Lectures will address how narrative is produced and received in contemporary culture, and the mutually influential relationship between narrative and representation. During lab classes, students will participate in reading discussions, demonstrations and skill-building workshops, and independent studio work. Students will complete three major projects over the semester, which will explore historical narratives through the single frame, emergent narratives through sequence, and speculative narratives through space. Each project will manifest through a process of artistic research, design and material experimentation, execution, written reflection, and critique. Through this process, students will practice communicating their creative intentions through a critical approach to materials and form.

COURSE OBJECTIVES

1. Use a variety of materials on multiple surfaces
2. Use digital and analog tools and materials in image and object-making processes
3. Employ multiple forms of representation to convey a complex idea
4. Employ vocabulary and art terminology to analyze narrative artwork in multiple contexts
5. Use professional verbal and written communication
6. Use professional communication skills to collaborate with and provide feedback to peers
7. Describe the process of making an artwork in verbal and written formats using art terminology and professional communication

EXPECTATIONS

In this class you will develop your creative voice and critical thinking skills through visual art, as well as discover the way your work is relevant to the world outside the studio and classroom. This course is designed to be rigorous and you should expect your instructors to challenge and support you throughout the semester. You should also expect the class to be an inclusive community where you will give and receive thoughtful criticism and feedback.

In turn, it is expected that you will be an engaged and active member of the classroom community. This means that you will devote equal attention to online coursework, class activities, and studio projects. You should be prepared to spend an average of six hours (sometimes more) outside of class each week reading, making artwork, and completing other related assignments such as preparatory sketches and writing project reflections.

COURSE REQUIREMENTS

In this class you will receive grades for both online and studio coursework, the combination of which will determine your final grade. You will typically have online assignments due each week (sometimes every two weeks), while your studio assignments will take several weeks. You will also receive a grade for your participation in your lab section.

Online Coursework

For your online assignments, you will have assigned reading or viewing that you can complete at your own pace. You will then be asked to complete a short piece of writing that demonstrates your comprehension of the assigned materials and your critical thinking about how they relate to the larger themes addressed in this class. Be aware that your written responses will have a different length requirement each week. Make sure to pay attention to this as you are writing.

Studio Participation

Your studio participation is an extremely important component of the class and is a significant part of your overall grade. Your instructor will give you a participation grade based on your completion of the following expectations: Coming to lab on time and with your supplies, being prepared to discuss materials from your online coursework, completing other occasional homework, and actively participating in class discussions, group activities and critique.

Studio Coursework

Your studio assignments will be where you apply some of the concepts you learn about in your online coursework. While you will receive parameters for each of your studio assignments, you will have significant leeway in how you choose to respond to them. As such, a portion of your grade for each of these assignments will depend on your choice of appropriately challenging subject matter. The remainder of your grade will depend on how well you meet the technical and conceptual challenges you have set out for yourself. You are not expected to be an expert in this class, but you are expected to grow your technical and conceptual abilities over the course of the semester.

The following are descriptions of each assignment:

Unit 1... HISTORICAL NARRATIVES explored through the single frame

Assignment: Re-Presenting History

Each student will research a historic social or political movement (pre-21st century) and then select one iconic black and white photo from this movement. Students will then use photo-editing software to create a digital collage that uses the same compositional strategies as their historic photo. Their collage should be comprised completely of original photos taken by the student during the course of the project and follow the original composition as closely as possible with significant attention to detail. Their final image should be "set" in the present day, meaning that, while it duplicates the composition of the original photo, it should ultimately say something about contemporary culture.

Unit 2... EMERGENT NARRATIVES explored through sequence

Assignment: Chronicling the Present

Part one: Each student will begin by documenting a repeated phenomenon that they encounter in their daily life. This phenomenon can be anything the student chooses, but it must somehow show the viewer something new, or a novel aspect of a familiar phenomenon. They will then use this documentation as source material to create a series of images in the form of a 12-page half-size zine that somehow shows a progression from the first page to the last. For this portion of the project, students will be not be able to use text and will be restricted to using analog processes (collage, mark-making, photocopying, etc.).

Part two: Students will spend time studying the collection of zines from their class and then appropriate imagery from their classmates' zines as source material to create an original artist's book. This book must be made using a book form that intentionally connects to their chosen subject matter and go above and beyond class demonstrations by expanding and/or combining basic bookmaking techniques. It must also contain a progression of original imagery made from images appropriated from their classmates.

Unit 3... SPECULATIVE NARRATIVES explored through space

Assignment: Telling the Future

Each student must gather at least five found objects, which they will bring to class and deconstruct in the studio (or at home for remote classes). Using their materials as inspiration, students will then work in groups of 3-5, to devise two speculative narratives: one that proposes a utopian future and one that proposes a dystopian future. Through their narrative, they must answer the question How can a speculative narrative tell us something about the current day? Each student will then use their group's collective materials to create two sculptures: one that speaks to their utopian narrative, and one that speaks to their dystopian narrative. Throughout

this process, group members should work together closely, providing feedback on each other's work and assisting one another as needed.

ASSESSMENT

You are not expected to be an expert in this class, but you are expected to grow your technical and conceptual abilities over the course of the semester. For each assignment, a portion of your grade will depend on your choice of appropriately challenging subject matter. The remainder of your grade will depend on how well you meet the technical and conceptual challenges you have set out for yourself. Prior to each critique, you will be given a rubric that details how your instructor will be grading the project.

The following shows how your final grade will be weighted:

- Online Coursework (modules) = 25% of total
- Studio Participation = 10% of total
- Studio Assignment 1 = 20% of total
- Studio Assignment 2 = 25% of total
- Studio Assignment 3 = 20 % of total

GRADING

A = Excellent (100-90%)

B = Above Average (89-80%)

C = Average (79-70%)

D = Inferior (69-60%) [passing but not necessarily satisfying degree requirements]

F = Failure (59% or below)

REQUIRED COURSE MATERIALS

You are not required to buy a textbook for this course, but will instead have assigned readings available on Canvas (see below). You are required to buy materials for each project. You'll be able to purchase some of the general materials at the start of the semester, although many of your materials will be determined by the individual nature of each of your projects. Please be prepared to buy some materials as-needed throughout the semester. For more information, please look at the detailed supply list attached to the end of the syllabus.

REQUIRED READING, VIEWING, AND LISTENING

As you will learn in this class, we receive narratives through a variety of media. To reflect this, you will be assigned to complete required readings, viewings, and/or listening assignments as part of your online modules. The content of this assigned media is important and will be the subject of class discussions in your lab sections. Be prepared to share your thoughts in class.

IMPORTANT: Occasionally, the artwork or other materials you view in class may contain nudity or violence. These are included for educational purposes and are an important part of the larger concepts communicated in this course. Content in the arts can sometimes include works, situations, actions, and language that can be personally challenging or offensive to some students on the grounds, for example, of sexual explicitness, violence, or blasphemy. As the College of Visual Arts and Design is devoted to the principle of freedom of expression, artistic and otherwise, and it is not the college's practice to censor these works or ideas on any of these grounds. Students who might feel unduly distressed or made uncomfortable by such expressions should withdraw at the start of the term and seek another course.

COURSE ANNOUNCEMENTS

Students are required to have their notifications turned on for course announcements. You will receive important information each week via course announcements and are responsible for reading these before you come to lab.

REMOTE INSTRUCTION

Some sections of this course will be delivered completely through remote instruction. Other sections will follow a hybrid model, in which students attend face-to-face labs. On certain days, when use of the lab space or equipment is not necessary, these face-to-face lab sections may also meet remotely via Zoom. This may also occur if the class instructor is unable to attend due to illness or quarantine orders, or if the entire class is ordered to quarantine due to potential COVID-19 exposure. These remote meetings will occur at the same time and last for the same duration as the face-to-face class. Students should be prepared to have their webcam on for the duration of the class, unless otherwise informed by their instructor. The same policies concerning attendance and acceptable student behavior apply. Students will be notified in advance if there are plans for the class to meet remotely.

All classes after November 25 will be delivered remotely.

BUILDING HOURS

CVAD building hours for the fall 2020 semester are subject to change. Be prepared to work from home when necessary. Check the [CVAD website \(Links to an external site\)](#) for the most up-to-date building hours.

ATTENDANCE POLICY

You are expected to attend all classes prepared with the necessary supplies, and arrive on time. You should be both physically and mentally present in both lectures and labs, meaning that you should be awake with your phone and headphones put away. If an instructor has to ask you more than once to put away a device or take out your headphones, you'll be asked to leave and it will count as an absence. You may be able to use your headphones when you are working independently during lab time, but this is at the discretion of your instructor. You may use a laptop to take notes during the lecture. Additionally, if you come to class unprepared to work (without the necessary supplies or readings completed) your instructor may ask you to leave and it will count as an absence. Any other violations of the [UNT Code of Student Conduct \(Links to an external site.\)](#) may also be cause for your instructor to ask you to leave class and count you absent for the day.

Students are expected to keep track of the number of absences they accrue over the semester, as this may affect their grade (see bullet points below). They may track their absences by clicking on the "Grades" link on the left side of the course Canvas page, and then selecting "Roll Call Attendance." If you believe you have been erroneously marked absent or tardy on a day you attended class, you must contact your lab instructor within 48 hours to address the problem.

IMPORTANT: Be aware that the Canvas grade book shows an "attendance grade." This percentage simply shows what percentage of classes you have attended and does not affect your final grade for the class. The only way your attendance will affect your grade is if you have more than allotted number of absences outlined below. It is your responsibility to keep track of the number of absences you accrue over the semester.

If you are experiencing anything in your life that may interfere with your regular attendance or ability to be otherwise present in class, please let your instructor know as soon as possible so that we can work with you to determine your options before your grade is affected.

The following bullet points outline the specifics of the attendance policy:

- Regular and punctual attendance is mandatory.
- You are allowed three unexcused absences and two excused absences. Additional excused absences may be permitted at the discretion of the lab instructor and/or instructor of record.
- Having an absence excused will require a note from a doctor or a note from the art office excusing the absence for a reason covered under UNT policy 06.039 (Student Attendance and Authorized Absences) in order to be counted as excused.

- Absences for religious or cultural holidays/observances are permitted and excused, but it is your responsibility to make your instructor aware of your absence in advance. Your instructor has the right to request the involvement of the Dean of Students to excuse your absence. For this reason, it is important that you make arrangements with your instructor as soon as possible.
- Absences due to documented quarantine orders for COVID-19 may be excused (see below)
- More than three unexcused absences and/or two excused absences will lower your final grade by one letter grade per additional absence.
- A tardy is considered to be arrival 5 minutes after the beginning of class.
- Three tardies will constitute an absence.
- Examinations, quizzes, and in-class assignments missed may only be made up with an official doctor's excuse or note from the art office excusing the absence for a reason covered under UNT policy 06.039 (Student Attendance and Authorized Absences).

COVID-19 IMPACT ON ATTENDANCE

While attendance is expected as outlined above, it is important for all of us to be mindful of the health and safety of everyone in our community, especially given concerns about COVID-19. Please contact your instructor if you are unable to attend class because you are ill, or unable to attend class due to COVID-19 including symptoms, potential exposure, pending or positive test results, or if you have been given specific instructions to isolate or quarantine from a health care provider or a local authority. It is important that you communicate with your instructor prior to being absent so they may make a decision about accommodating your request to be excused from class.

If you are enrolled in a face-to-face lab section and are unable to attend due to the reasons listed above, but feel that you are still able to participate, you may request attend class remotely. You must contact your instructor with this request and they will then notify you if this is a possibility. This is not a guaranteed option. It will occur only in extenuating circumstances and completely at the discretion of your instructor.

If you are experiencing any [symptoms of COVID-19](#) please seek medical attention from the Student Health and Wellness Center (940-565-2333 or askSHWC@unt.edu) or your health care provider PRIOR to coming to campus. UNT also requires you to contact the UNT COVID Hotline at 844-366-5892 or COVID@unt.edu for guidance on actions to take due to symptoms, pending or positive test results, or potential exposure. While attendance is an important part of succeeding in this class, your own health, and those of others in the community, is more important.

FACE COVERINGS

Face coverings are required in all UNT facilities. Students are required to wear face coverings during this class that fully and securely cover their nose and mouth at all times. Students who do not come to class with a face covering will be asked to leave immediately and retrieve a face covering from CVAD 101. Students refusing to wear a face covering, or refusing to wear it properly (securely covering their nose and mouth), will be asked to leave and will be counted absent.

If you are unable to wear a face covering due to a disability, please contact the Office of Disability Access to request an accommodation. UNT face covering requirements are subject to change due to community health guidelines. Any changes will be communicated via the instructor.

LATE WORK

For your online assignments (modules), there will be no late work accepted. You will have a week (sometimes more) to complete these assignments at your own pace, so make sure you plan ahead and leave yourself enough time to get them done before the deadline. Because you turn them in so frequently, missing one will not have an enormous impact on your grade, but it is important to be in the habit of completing them on time.

For your studio assignments, any late work will be subject to a 10% (one letter grade) deduction per day it is late. This may be waived by your instructor in the case of extreme unforeseen circumstances, but it is your responsibility to communicate with them as soon as possible if something like this occurs.

IMPORTANT: The due date for projects on Canvas is the date by which you must turn in your final documentation of your work. The date by which you must have your project finished for critique is different (typically about a week earlier) and is posted clearly in the assignment on Canvas. It is very important to keep track of both of these dates. Projects that are not finished by the date of critique will be considered “late” and graded accordingly. Projects will not be considered “turned in,” and therefore will not be graded, until your documentation is uploaded on Canvas.

EXTRA CREDIT

There is no guaranteed extra credit in this class.

ACADEMIC INTEGRITY

According to UNT Policy 18.1.16, Student Academic Integrity, academic dishonesty occurs when students engage in behaviors including, but not limited to cheating, fabrication, facilitating academic dishonesty, forgery, plagiarism, and sabotage. A finding of academic dishonesty may result in a range of academic penalties or sanctions ranging from admonition to expulsion from the University.

DISABILITY ACCOMODATION

The University of North Texas makes reasonable academic accommodation for students with disabilities. Students seeking reasonable accommodation must first register with the Office of Disability Access (ODA) to verify their eligibility. If a disability is verified, the ODA will provide you with a reasonable accommodation letter to be delivered to faculty to begin a private discussion regarding your specific needs in a course. You may request reasonable accommodations at any time, however, ODA notices of reasonable 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 reasonable 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 reasonable 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, refer to the Office of Disability Access website at <http://www.unt.edu/oda>. You may also contact ODA by phone at (940) 565-4323.

Because of the varied kinds of work we will be doing in this course, it is extremely important that you obtain your accommodation letter from the ODA as soon as possible. Even if you think a disability will not interfere with your work in this particular class, remember that art is unpredictable! Your work will take you in unexpected directions and you'll probably be doing things later in the semester that you are cannot predict at the present moment. Thus, it is imperative that you have all accommodations in place to make sure you are fully supported when you decide you decide to make a 9-foot tall ostrich sculpture out of grape Jell-O.

HEALTH & SAFETY PROGRAM

Students are required to follow the Department of Studio Art Health and Safety guidelines and are required to complete training for each studio course. The goal of the Studio Art Health and Safety Program is to protect the health and welfare of all faculty, staff, and students and to cooperate with the University of North Texas' Office of Risk Management. Please visit the [Studio Art Health and Safety Program website \(Links to an external site.\)](#) for details and the departmental handbook.

In an emergency, call 911.

BEST PRACTICES FOR HEALTH & SAFETY IN THE STUDIO

Over the semester, you will be learning to use many new tools. Any tool can be dangerous if you do not use proper safety precautions, so it is important that everyone learns the best practices for staying safe in the studio. On certain days, you will be asked to come to class wearing appropriate “work clothes” (closed-toed shoes, no loose-hanging clothing or jewelry, long hair pulled back). If you fail to do this, your instructor will ask you to go home and change before you come back to class. You may also be asked to use safety goggles, earplugs, dust masks, or other safety equipment when using certain tools. If you fail to follow these rules, you’ll be asked to leave class and it will count as an absence. Finally, please refrain from using any toxic materials in the Foundations classroom. If a need arises to use materials such as spray paint or epoxy, please alert your instructor so that they can help you find a safe way to do so. They may be able to help you find comparable non-toxic alternatives and/or find a safe way to use proper facilities and precautions. If you are not sure whether or not a material is toxic, please ask!

Full health and safety information for the Foundations classrooms is available in the [Foundations Health and Safety Handbook \(Links to an external site.\)](#).

The following bullet points outline the general best practices for working in the Foundations classrooms:

- All students must abide by all rules set forth by the Instructor and Technician. During your class all shop rules and policies are presented as well as a discussion of the proper and safe use of shop tools.
- If you are ever unsure or uncomfortable using a tool or machine during open studio time, please make sure that you get an instructor or technician to help you. Plan ahead and ask the instructor to personally demonstrate the tool during class time so that you are properly trained and comfortable to use it on your own time during open shop hours.
- Please read Monona Rossol’s *The Artist’s Complete Health and Safety Guide* for more information.
- Work in a well-ventilated area (or outside) while working with any material or practice that produces toxic or irritating fumes or dust (Resins, chemicals, oil-based paints, and solvents may not be mixed indoors).
- ALWAYS clean up all messes produced by any material or practice to prevent from exposing others to the hazards of that material and/or practice.
- Closed toe shoes and safety goggles are required when using a power tools or drills.
- Wash hands (including under fingernails) after using toxic materials and chemicals (even if you were wearing gloves).
- Wear protective gloves and use plastic drop cloth to contain chemicals, paints, and stains when applying.
- Make sure to wear the proper safety gear for each process
- All spray painting must be done in spray booth.
- Always use common sense, avoid distractions and concentrate on the task at hand.
- Artist materials can sometimes get messy. Make sure to wear clothes that you are ok with getting dirty or you may want to purchase an apron.

EMERGENCY NOTIFICATION & PROCEDURES

UNT uses a system called Eagle Alert to quickly notify students with critical information in the event of an emergency (i.e., severe weather, campus closing, and health and public safety emergencies like chemical spills, fires, or violence). In the event of a university closure, please refer to the course management system for contingency plans for covering course materials.

For more information, consult the UNT Emergency Guide.

ACCEPTABLE STUDENT BEHAVIOR

In addition to the expectations outlined above, you are expected to conduct yourself in accordance with the UNT Code of Student Conduct. If you engage in behavior that interferes with your instructor's ability to conduct a class or other students' opportunity to learn, your instructor will ask you to leave the classroom. Instructors also have the right to refer disruptive students to the Dean of Students to consider whether the student's conduct violated the Code of Student Conduct. The University's expectations for student conduct apply to all instructional forums, including University and electronic classroom, labs, discussion groups, field trips, etc. For more information read the [The Code of Student Conduct on the Dean of Students website \(Links to an external site.\)](#).

ADMINISTRATION OF STUDENT EVALUATIONS

Your feedback is important and an essential part of participation in this course. The student evaluation of instruction is a requirement for all organized classes at UNT. The survey will be made available during weeks 13 and 14 of the semester to provide you with an opportunity to evaluate how this course is taught. You will receive an email from "UNT SPOT Course Evaluations via IA System Notification" with the survey link. You should look for the email in your UNT email inbox. Simply click on the link and complete the survey. Once you complete the survey you will receive a confirmation email that the survey has been submitted. For additional information, please visit the SPOT website at www.spot.unt.edu or email spot@unt.edu.

INCOMPLETE GRADES

An Incomplete Grade ("I") is a non-punitive grade given only during the last one-fourth of a term/semester and only if a student (1) is passing the course and (2) has a justifiable and documented reason, beyond the control of the student (such as serious illness or military service), for not completing the work on schedule. In consultation with the instructor, complete a request for an Incomplete Grade. This form can be found on the department website and must be turned into the department chair prior to the last day of classes (not the exam date). Note: A grade of Incomplete is not automatically assigned to students.

SEXUAL DISCRIMINATION, HARRASSMENT & ASSAULT

UNT is committed to providing an environment free of all forms of discrimination and sexual harassment, including sexual assault, domestic violence, dating violence, and stalking. If you (or someone you know) has experienced or experiences any of these acts of aggression, please know that you are not alone. The federal Title IX law makes it clear that violence and harassment based on sex and gender are Civil Rights offenses. UNT has staff members trained to support you in navigating campus life, accessing health and counseling services, providing academic and housing accommodations, helping with legal protective orders, and more.

UNT's Dean of Students' website offers a range of on-campus and off-campus resources to help support survivors, depending on their unique needs: <http://deanofstudents.unt.edu/resources> 0.

UNT's Student Advocate she can be reached through e-mail at SurvivorAdvocate@unt.edu or by calling the Dean of Students' office at 940-565-2648. You are not alone. We are here to help.

PERMISSION TO USE STUDENT ARTWORK

We would like to use your work to spread the news about the amazing art made at CVAD! Please help us put your talent on display by allowing us to photograph and exhibit your art on CVAD's social media, websites and paper advertising. There will be a link provided to you via Canvas for you to complete permissions. Thank you!

SCHEDULE

(subject to change)

WEEK 1

1. Hello, appellations and pronouns, syllabus, intro activities
2. Intro to project 1, lecture on historical narrative through the single frame, supplemental activity/ viewing/reading/etc. of instructor's choice

WEEK 2

1. Research, intro to Photoshop NO CLASS FOR M-W SECTIONS
2. Research presentations due/intro to photoshop, supplemental activity/ viewing/reading/etc. of instructor's choice

WEEK 3

1. Work day, in process critique/ supplemental activity/ viewing/reading/etc. of instructor's choice
2. Work day, in process critique

WEEK 4

1. Critique/ePortfolio
2. Critique/ePortfolio (Assignment 2 intro if time allows)

WEEK 5

1. Lecture on identifying emergent narrative (documenting repeated phenomena), workshop/supplemental activity/ viewing/reading/etc. of instructor's choice
2. Demo on how to lay out a "master copy" of a half-size zine, collage techniques, workshop/activity/ viewing/reading/etc. of instructor's choice

WEEK 6

1. Students present research and work in progress. Look at zine examples.
2. Students bring materials for work day

WEEK 7

1. Work day. Look at book examples.
2. Students bring photocopied pages and bookbinding materials to class. Workshop on pamphlet binding (3 hole pamphlet stitch). Begin Bookmaking and appropriated material demos. Scanned pages due by Friday.

WEEK 8

1. Students bring book-binding materials to class. Book-making demo and work day. Looking at book examples.
2. Book Models due at the end of class. Partial work day and workshop/activity/viewing/reading/etc. of instructor's choice (could be a good time for informal in-process critique)

WEEK 9

1. Work day, workshop/supplemental activity/ viewing/reading/etc. of instructor's choice
2. Work day

WEEK 10

1. Work day
2. Critique

WEEK 11

1. Critique

2. Begin project 3, demo on classroom tools for face-to-face classes, and critique (if needed), workshop/supplemental activity/ viewing/reading/etc. of instructor's choice

WEEK 12

1. Students bring in found objects, demolition day
2. Group meetings and work day, workshop/supplemental activity/ viewing/reading/etc. of instructor's choice

WEEK 13

1. Group presentations, work day
2. Work day, workshop/supplemental activity/ viewing/reading/etc. of instructor's choice

WEEK 14

1. Work day, workshop/supplemental activity/ viewing/reading/etc. of instructor's choice
2. Work day, workshop/supplemental activity/ viewing/reading/etc. of instructor's choice

WEEK 15

1. Work day
2. Critique

EXAM WEEK: Finish critiques

SUPPLIES

Listed below are the supplies you will need for each project, as well as the general supplies you will use regularly in class. If you already have any of these things left over from previous classes, feel free to use them instead of buying new. A few items may be purchased for you by the school in *limited supply*. Your instructor will let you know if this is the case. Many items are marked as “as-needed,” meaning that you do not need to purchase them immediately, but should get them when/if your individual project requires them. Finally, an important aspect of this class is learning how to select the appropriate materials to suit your individual project ideas. In projects 2-3, you will be responsible for determining what materials you need in order to accomplish your project and then bringing these things to class. While you may not need to buy a large number of items at the beginning of the semester, be prepared to purchase additional materials on a project-by-project basis.

Technology Requirements:

- Laptop equipped with microphone and webcam (internal to your computer is fine)
- Photo editing software (Although it is not required, Adobe Photoshop is highly recommended and will be demonstrated in class. If you do not have it on your own computer, it is available on computers in the CVAD computer lab.)
- Camera for documentation (Good quality phone pictures are fine for Assignment 2. If you attend an in-person lab, you will be required to use a professional camera for Assignment 1. These are available for checkout through CVAD IT.)
- Access to a photocopier or black and white printer for Assignment 2 (Printers are available in CVAD, photocopiers available in the library or a copy shop)
- Access to a scanner for Assignment 2 (Scanners are available in CVAD or the UNT library)
- If you attend an in-person lab, you may be asked to check out cameras, lighting equipment, and/or laptop computers from CVAD IT at various times throughout the semester.
- If you attend a remote lab, you may check out equipment from CVAD IT at any time, although you are not required to. If you choose not to do this, you are responsible for providing your own equivalent equipment.

General Supplies:

- Drawing pencils
- Good quality erasers
- Sharpie
- Sketchbook for keeping track of your research and ideas (5" x 8" or larger)
- Drawing paper (Strathmore or equivalent is fine. Individual sheets can be purchased as-needed)
- X-acto Knife with extra blades
- Metal ruler
- Masking or drafting tape
- Blue painter's tape
- Adhesives: super glue, hot glue, gorilla glue, and wood glue (Can be purchased as-needed)
- Good sharp scissors

Unit 1... HISTORICAL NARRATIVES explored through the single frame

Project: Re-Presenting History

You should plan to have access to the following tools and materials over the course of this project:

- Photo editing software (Adobe photoshop is recommended and will be demonstrated in class. If you do not have it on your own computer, it is available on computers in the CVAD computer lab)
- Lighting equipment (available in some classrooms or to check out through IT)
- Camera (available for checkout through IT)

Unit 2... EMERGENT NARRATIVES explored through sequence

Project: Chronicling the Present

You should plan to have access to the following tools and materials over the course of this project:

- Camera for documentation (good quality phone pictures are fine for this portion of the assignment)
- Access to a photocopier or black and white printer (printers available in CVAD, photocopiers available in the library or a copy shop)
- Access to a scanner
- Scissors
- X-acto knife
- Bone folder or wooden clay shaping tool
- Metal ruler
- Bookbinding needles and thread
- Glue stick
- Mat board for creating book covers
- PVA glue (as needed)
- Glue brush (as needed)
- Other papers, cardstock, or cardboard of your choosing for the second part of the project (as needed)

Unit 3... SPECULATIVE NARRATIVES explored through space

Project: Telling the Future

All materials for this project should be purchased as-needed, once you have a plan for what objects you will be making. In general, you should plan to have access to the following:

- Materials and found objects for your project purchased from the Habitat for Humanity ReStore, hardware stores, and/or other sources (Your selection will depend on your group's project, we will discuss further in class before you make your purchases.)

Your other supplies for this project will be dependent on the objects you choose to deconstruct, but may include the following:

- Steel wire
- Sand paper
- Screw and bolts
- Adhesives
 - Wood glue
 - Gorilla glue

- PVA glue
- Hot glue
- Basic sewing kit with needle, thread, and seam ripper for sewn objects

In addition, students in remote labs should also be prepared to purchase or have access to basic hand tools as-needed. These will depend on the student's individual project, but may include the following:

- Hammer
- Cordless drill
- Flat head and Philips head screw drivers
- Needle nose pliers
- Hand saw
- Hot glue gun

Students in face-to-face labs will be able to use tools in the classroom.