Instructor: Dr. Beth Link  
Pronouns: she/her/hers  
CVAD 180  
Office: 218  
Office Hours: Thursdays 1-2:00 or by appointment  
Email: Beth.Link@unt.edu  
*Artwork: Deborah Roberts, Miseducation of Mimi #158

Required Texts
- All readings available on Canvas

Course Description:
Introduction to emergent art practices, related theories, and research in contemporary art, with particular emphasis on how modes of artistic production create possibilities for broadening participants’ theoretical knowledge and current understanding of art and education practices.

Goals and Objectives:
This course will cover a range of contemporary artists and theorists that explore and expand our notions of looking. By troubling technologies and histories of art production and interpretation we will reflect on sociocultural systems created through looking relations. Together we will experiment with pedagogical strategies to disrupt, transform, or challenge looking relations in our art making and teaching practice. By the end of the course students will:

1. Be familiar with key theoretical concepts and debates in contemporary art.  
2. Understand how artists and art educators use theory to inform their research, pedagogy, and creative work.  
3. Use theory to facilitate meaningful dialogues exploring contemporary art.  
4. Critically reflect on their own participation in looking relations through art making.
5. Practice generating theory from pedagogical encounters with contemporary artworks.

**Land Acknowledgement:**
I would like to acknowledge that the University of North Texas sits on the occupied/unceded/seized territory of the Wichita, Caddo, Comanche, and Cherokee Nations. These tribes have stewarded the land for generations, and I pay respects to their elders, past and present. Land acknowledgements are one way to make the ongoing effects of colonialism visible and show our gratitude and appreciation for those whose land we live and learn on. (Adapted from UNT’s Land Acknowledgement)

**How to succeed in this course:**
Communicate with me if you have questions, are confused about the assignments/my expectations, or are struggling in the course. My goal is to support you to be a thoughtful, critical, and grounded researcher and if you are having trouble let’s discuss how we can work together for your success. Feel free to email me or stop by my office hours for a chat and a cup of tea. I will do my best to address all emails within two business days.

**Teaching Philosophy:**
I believe that learning is a process. To truly learn we must be open to taking risks, moving towards discomfort, and questioning what we think we know. Listening and patiently considering the views of others moves us beyond arriving at the “right” answer towards a more complex and nuanced understanding of the world. I believe that to really grow we must not only take in new information, but we must also reflect on how it fits with what we previously knew and understood. We are all involved in a process of continual learning and unlearning. This process is powerful, uncomfortable, and full of possibility. As learners we may make mistakes along the way— and that is part of the process too!

I believe that teaching is a big responsibility. There is no job more important. Therefore, it is imperative that we engage with critical issues effecting art education to be ethical practitioners confronting injustices for our students and for ourselves. As your teacher and fellow learner I am dedicated to listening to you, holding space for you, and helping you engage in the process of learning/unlearning. I believe in the growth and potential of all students and will do my best to cultivate an environment where everyone’s voice can be heard and understood.

To make this a space for important conversations about sensitive topics I ask that we approach our work together with a grounding of respect for the humanity of your peers. I welcome friendly debates and disagreements in the spirit of trying to understand one another or an issue more deeply- discussions are much less interesting if we all think the same! However, personal, aggressive, or antagonistic comments that do not further the dialogue will not be tolerated. I expect you to be civil and mindful of how your words and actions affect others and the historical/cultural weight language carries. I invite you to give one another (and me!) grace as we are all learning. I expect you to come prepared to be reflective, critical, and curious. Together we can create a thoughtful and supportive community that everyone can contribute to. If you feel like this is not the case, please stop by my office to discuss.
**Participation:**
Participation makes up 10% of your final course grade. Your grade will reflect how engaged and present you were in class discussions, activities, and group work. To receive full participation arrive on time, come prepared, contribute to class discussions and group work, and stay engaged in discussions and lectures. I understand that some folks might identify as shy (I do too!) but I would challenge everyone to be present and share their thoughts at least once each day. Your opinions, critiques, and reflections matter. In order to participate fully you will need to read and reflect prior to our meetings. If you are having trouble understanding the material or if life circumstances are getting in the way of your full participation communicate with me so we can make a plan for your success. I expect each of you to be prepared to share your thoughts and may call on you to do so.

**Canvas:**
I will be in touch with you over Canvas so be sure you have set it up to receive alerts and notifications. You might also check to make sure it forwards correspondence to your email. You are responsible for checking your email often during this course to receive updates and announcements.

**Tips on engaging with the texts:**
- Skim the text first and look for the organization of main ideas
- Closely read and underline/highlight passages you find interesting or important
- Circle words you want to look up or people who seem important- take a look at the citations to find folks researching similar topics
- Write thoughts or questions in the margins (unless it’s a library book ☺)
- After reading look through again to reflect on the case the author made
  - What was their central argument or idea? How did they organize it?
  - Do you agree/disagree?
  - What questions do you still have?
  - How does this connect to other ideas?
  - Write down some thoughts while they are still fresh in your mind

**Attendance:**
This course depends on your presence and engagement with your peers and with the course readings. Therefore, it is important that you arrive on time, are mentally present in class, and prepared to discuss the material assigned. I know we all have lives outside of class and things tend to come up. Balancing life, work, and school is a lot! If you run into a challenge that might make you late to class or absent please contact me to let me know.
- Being present means you are engaged in discussion and have your video on (if virtual)
- You may miss 1 class (unless you are presenting)
- Each additional unexcused absence will result in 2 points deducted from your final grade
- 3 or more absences will result in a failing grade
• Two late arrivals/early departures equal one absence. If you know you’ll be late let me know ahead of time. It is important that you are here and on time out of respect for our community.

What counts as an excused absence?
• Illness with doctor’s note provided
• Religious holiday with a note 2 weeks in advance
• If something else comes up that you think should count come talk to me

Names and Personal Pronouns:
I am happy to refer to you by the name and pronoun you identify most with. Let me know what name and pronoun you use (She / He / They / Ze / Etc) and I will change it in my records.

Academic Integrity:
All the work you turn in should be your own. If you are referring to other sources or quoting an author, you must cite it both in text and in a work cited page. This course uses APA and I recommend visiting Purdue Owl’s online citation guide to answer any questions about specific citations. Plagiarized work is unacceptable. You will receive a zero for the assignment and will be reported possibly resulting in a loss of course credit. Citations are needed when...
• You use 3 or more words from a source (physical or on the internet)
• You copy and paste words that are not your own (including lesson plans)
• You paraphrase an idea from someone else
• You take inspiration from a lesson or someone else’s published idea
• You use an image
Talk to me if you are unsure of how to cite something or have questions.

Late Work:
Late reading responses are not accepted. All other written assignments decrease in value by 25% every additional day they are late.
• Worth 75% of points if turned in the following day
• Worth 50% of points if turned in 2 days late
• Worth 25% of points if turned in 3 days late
• 4 or more days late will result in no points for that assignment

Policy on Children in Class/on Zoom:
I support parents and guardians attending school and want to help you succeed in this course. While UT does not have an official policy on children in the classroom, I will detail my personal policy below (thanks to Dr. Melissa Cheyney for creating a road map for this policy)
• All babies exclusively breastfeeding are welcome in class as often as you need to support the breastfeeding relationship. Please feel free to nurse anytime during our virtual classes.
• For older children and babies, I understand that illness and unforeseen circumstances come up that may result in lapses of childcare. I know this can put caregivers in a difficult position of having to miss class or arrange for alternate childcare. While this is not meant
to be a long-term solution, you are welcome to bring your child to class to cover any unforeseen gaps in childcare coverage.

Media and Technology
Making connections with our class community happens best when we are mentally present with each other in a shared space. Therefore, I encourage you to only reference your electronic devices when necessary. Printing out the readings ahead of time or referencing physical notes rather than electronic copies is encouraged. Multi-tasking or frequent texting during our course meetings may result in a loss of participation points.

Prohibition of Discrimination, Harassment, and Retaliation (Policy 16.004)
The University of North Texas (UNT) prohibits discrimination and harassment because of race, color, national origin, religion, sex, sexual orientation, gender identity, gender expression, age, disability, genetic information, veteran status, or any other characteristic protected under applicable federal or state law in its application and admission processes; educational programs and activities; employment policies, procedures, and processes; and university facilities. The University takes active measures to prevent such conduct and investigates and takes remedial action when appropriate.

Acceptable Student Behavior
Student behavior interfering with an instructor’s ability to conduct a class or another students’ opportunity to learn is unacceptable and will not be tolerated in any instructional forum at UNT. Students engaging in unacceptable behavior will be directed to leave the classroom and the instructor may refer the student 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. The Code of Student Conduct can be found at here.

Course Risk Factor
According to University Policy, this course is classified as a category two course. Course Safety Procedures: This course has been assigned a course risk factor of two (2). Students in this class are exposed to some significant hazards but are not likely to suffer serious bodily injury. The hazards to which you may be exposed in this class include chemical hazards (paints and glazes), injury from cutting instruments (scissors and paper cutters, for example), and electrical hazards (from tools and kilns, for example.) Always be safety conscious and watch out for yourself and for others. MSD Sheets describing the components of each substance used in this class are located in the UNT Student Health Center. In case of emergency alarm will sound. Please follow the building evacuation plans posted on each floor of the building and proceed to the nearest parking lot. In case of tornado or other weather-related threat campus sirens will sound. Please go to the nearest hallway or room on your floor without exterior windows and remain there until an all-clear signal is sounded.
Services for Students with Disabilities:
This course welcomes students of all backgrounds, identities, and abilities. If you have circumstances that might make our learning environment or activities challenging let me know how I can best support you. If you have accommodations or medical information you need to share with me, please let me know. I am committed to making this an effective learning environment for all students, but I can only do that if you communicate your needs early on in the semester. I promise to keep our discussions confidential. If you have a documented disability please contact the Office of Disability Access website (http://www.unt.edu/oda). You may also contact ODA by phone at (940) 565-4323.

Writing Center:
Writing can be challenging. The folks over at the writing center are here to support you. The writing center that can help you generate ideas, organize your thoughts, and tell a compelling story. They also can help with editing and citations.

Sexual Discrimination, Harassment, and 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. I am a mandatory reporter under Title IX so be aware that disclosing information to me about recent or ongoing harassment, abuse, or assault will be reported.

Food/Housing Insecurity
Any student who has difficulty affording groceries or accessing sufficient food to eat, or who lacks a safe and stable place to live, and believes this may affect their performance in the course is urged to contact the Dean of Students, Suite 409 at the University Union. The UNT Food Pantry is a useful resource. Please visit the website for more details, or feel free to come see me: https://deanofstudents.unt.edu/resources/foodpantry

Mental Health Resources
We all could benefit from some extra support during tough times, especially with the effects of the pandemic. You are not alone. The University has resources that can help and learning how to ask for help is an important part of the college experience. If you or anyone you know is experiencing feelings of being overwhelmed, dealing with difficult life events, or feeling anxiety or depression please get the support you need by utilizing one of the resources below. Services are free, confidential, and none of your information will be shared without your written consent.
If at any time you are feeling alone or in jeopardy of self-harm, reach out to the following:

- NATL Suicide Hotline: 800-273-8255
- Denton County MHMR Crisis Line: 800-762-0157
- Denton County Friends of the Family Crisis Line: (940)-382-7273
- UNT Mental Health Emergency Contacts:
  - During Office Hours (M-F 8am-5pm): (940)-565-2741
  - After Hour Calls: (940)-565-2741
  - Crisis Text Line: Text CONNECT to 741741
  - Live Chat: http://www.suicidepreventionlifeline.org

Other Resources and Communities to Connect with

- UNT Multicultural Center
- Pride Alliance
- Spanish Language Registry, Translation, and Support
- Non-traditional student guide
- Arab Student Association, BIPOC Artists Association, Asian Student Association, India Students Association, Native American Student Association, Nigerian Student Organization, Vietnamese Student Association find so many more groups here!
- Black Student Union
- Lists of Spiritual Community groups

<table>
<thead>
<tr>
<th>Date Due</th>
<th>Assignment</th>
<th>Points Possible</th>
</tr>
</thead>
<tbody>
<tr>
<td>Weekly</td>
<td>Reading Response and Questions</td>
<td>80 (10 each)</td>
</tr>
<tr>
<td>Ongoing</td>
<td>Participation</td>
<td>100</td>
</tr>
<tr>
<td>2/22</td>
<td>Looking Portrait</td>
<td>200</td>
</tr>
<tr>
<td>Sign Up for a Slot</td>
<td>Art and Theory Dialogue</td>
<td>200</td>
</tr>
<tr>
<td>Ongoing</td>
<td>Peer Feedback for Dialogues and Facilitations</td>
<td>20</td>
</tr>
<tr>
<td>3/22</td>
<td>Proposal for Final</td>
<td>50</td>
</tr>
<tr>
<td>4/19 or 4/26</td>
<td>Contemporary Art Facilitation</td>
<td>150</td>
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<tr>
<td>5/3</td>
<td>Final Project: Creating Theory through Pedagogy</td>
<td>200</td>
</tr>
</tbody>
</table>

Total: 1,000 points
Weekly Reading Responses  

Every week on Canvas (unless otherwise noted) you should expect to turn in a critical response to the readings. These critical responses are due the day before class (on Monday by 11:59pm) on Canvas. Your responses should include:

- **Minimum 1 paragraph** (350-400 words) with specific quotes or text references (with APA citations in text)
  - A strong response might contain…
    - Connections to SPECIFIC course texts/ideas/discussions—give details
    - Reflections on how this pertains to your own experience with teaching and schooling, what new thoughts does this bring up?
    - A well-reasoned argument using evidence to support why you agree or disagree with the author’s stance

- **1 question** you are wondering about
  - A strong question is…
    - Open ended and specific, can’t be answered with yes/no
    - Shows that you are engaging deeply with the text
    - Goes beyond platitudes, clichés, and virtue signaling

Examples of strong questions:
- Yosso gives us a roadmap to move beyond deficit thinking, but I wonder what training teachers could receive to help them recognize “resistant capital” (p. 80), which is so often seen as a problem?
- The Effland piece makes me wonder how the art education would be different if it were not always seen as therapy or a brain break. How can art teachers maintain funding and advocacy if they take a more nuanced/abstract response to art education?

This response should reflect a deep and critical engagement with the texts and ideas. You will lose points if your reflection does not demonstrate a deep engagement with the texts. Submit a text entry on Canvas. **No late assignments will be accepted.**

Looking Portrait  

Visit a gallery or museum and find a compelling art object made by someone whose identity markers (race, gender, sexual identity…) differ from your own. This artwork should be something that either pulls you in (something you feel drawn to and are eager to spend time with), or pushes you away (something that makes you uncomfortable or uneasy in some way). Spend 15 continuous minutes looking at it and interacting with it. You may choose to simply look for this entire time, or you may sketch, write, move, sing or interact with the object in some way. After your encounter, record a 5-10 minute voice memo reflecting on the experience. Consider these questions:

- How did it feel to spend time with this object? What drew you towards or pushed you away from it?
- What did you notice about yourself during this time? What did you notice about the object?
- How did your looking/experience change or shift as time passed? What new observations, tempos, or feelings emerged?
Afterwards record your experience of looking in some form of a portrait. This could take the form of a zine, a sculpture, and animation, a fiber piece, a painting…etc. I will be grading you on the richness of your reflection and ideas as well as time spent on the creation process. You will turn in your voice memo, your art piece, and a short 400-500 word artist statement on canvas and in class.

Art and Theory Dialogue 200 points
For this facilitation you will work with a partner to select a contemporary artist whose work explores themes connected to that week’s readings, create a one-page handout for the class, and lead a dialogue exploring theories through the artwork.

1. Select an artist: You will need to read ahead and research your chosen artist to find someone that fits with the theoretical ideas we cover. Your chosen artist may only fit with one reading, or all of them!
2. Create a 1-sheet handout summarizing the key ideas from that week’s reading/s and bring copies for your peers.
3. Facilitate a 25-30 minute discussion on work by your chosen artist. Tie theoretical concepts into the dialogue and guide the discussion to explore theoretical ideas more deeply through artistic dialogue. This can look like a traditional discussion about art (using VTS, DAR, Feldman etc.) or it may involve art making, movement, or sound. What is the best way to explore the connections between the theories and the art? Thinking outside the box is welcome :)

During class you should plan on projecting the image and you may also add additional slides or short (under 2 min) videos if you wish.

Final Project
Throughout the course you should keep notes on theories and/or artists you would be interested in exploring further. In your final project you will have the opportunity to explore a research question through facilitating a contemporary art experience with your peers. Perhaps you are interested in exploring Campt or hooks’ idea of a Black gaze through a discussion and embodied activity centered on the work of Kehinde Wiley. Maybe you are curious about how art educators can utilize psychoanalysis as an art making tool and you design an experimental art prompt using Lacan’s theories. This assignment is a chance for you to apply the ideas from the course to generate a research question, facilitate an artistic inquiry with your peers to gather data, and analyze that data in a final project where you generate theory from your facilitation.

Part 1: Proposal 50 points
- Lay out 1-2 theories from the course you are interested in exploring and briefly explain them with citations.
- Design 1-2 research questions related to these theories you plan to investigate in your artistic inquiry.
- Explain how you plan to answer/explore these questions in your artistic inquiry.
Part 2: Artistic Inquiry
The artistic inquiry is a chance for you to put theory into practice. How could you design a 30-40-minute lesson that explores your research questions through art making and/or art interpretation. Your lesson should be geared towards a specific k-12 grade level, towards museum visitors, undergraduate students, or some other population you are interested in working with. See canvas for the lesson plan template which includes Engage, Explore, and Relate sections. You should plan on writing out each section with DETAILED questions almost like a script- even if you don’t follow it, scripting provides evidence that you thought through scaffolding and questions carefully. Within that format you can experiment and think expansively! *As you plan your lesson consider what data you want to generate to answer your research question in part 3? Would artifacts or recorded audio from discussion be helpful?

Part 3: Generating Theory through Pedagogy
In your final assignment you will analyze data you collected in your artistic inquiry to generate new dimensions to the theories you were exploring and insights on how these theories can inform practice. Perhaps your facilitation applied Hall’s theories of encoding and decoding in a way that museum educators could use as they plan tours? Maybe you disrupted the notion of the arts as white property in a lesson for undergraduate students through art-making? This final 8-10 page double spaced paper or 7-10 minute video summarizes your investigation with the following sections:

- Introduction/hook
- Theoretical Framework (use your proposal to outline the theories you used)
- Research question/s
- Lesson Overview (tell us about the lesson you designed)
  - Vignette/snapshot #1 (pick one quote, image, moment)
    - Analysis and connection to theory
  - Vignette/snapshot #2 (pick one quote, image, moment)
    - Analysis and connection to theory
- Analysis (Looking across the experience what do you notice? Did it answer your RQs?)
- Conclusion
- Appendices- Citations and your lesson plan

Grade Scale
93-100 points:  A
90-92.9 points:  A-
87-89.9 points:  B+
83-86.9 points:  B
80-82.9 points:  B-
77-79.9 points:  C+
73-76.9 points:  C
70-72.9 points:  C-
60-69.9 points:  D
Below 60 points: F
## SEMESTER SCHEDULE

<table>
<thead>
<tr>
<th>Date</th>
<th>Topic</th>
<th>Readings</th>
<th>Due</th>
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<tbody>
<tr>
<td><strong>Unit 1: Theorizing Looking Relations Through Art</strong></td>
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<tr>
<td>1</td>
<td>1/18</td>
<td>Introduction to the course</td>
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<td>2</td>
<td>1/25</td>
<td><strong>Material Looking Technologies</strong></td>
<td>RR #1</td>
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<td>Selections from Sontag- On photography</td>
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<td>Walter Benjamin (1936) ‘The Work of Art in the Age of Mechanical Reproduction’</td>
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<td>Lorna Simpson- <a href="#">Memory and Meanings</a></td>
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<td>3</td>
<td>2/1</td>
<td><strong>Sociocultural Looking Technologies</strong></td>
<td>RR #2</td>
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<td>Hall- Selections from <a href="#">Representation: Cultural representations and signifying practices</a></td>
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<td>Matson- <a href="#">Using Visual Historical Methods in K-12 Classroom: Tactical Heuristics</a></td>
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<td>Xu Bing- <a href="#">Beijing</a></td>
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<td>4</td>
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<td><strong>Theories of the Gaze</strong></td>
<td>RR #3</td>
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<td>Hooks- Selections from Black Looks- ‘The Oppositional Gaze: Black Female Spectators’</td>
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<td>Laura Mulvey, <a href="#">Visual Pleasure and Narrative Cinema</a></td>
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<td><a href="#">Wendy Red Star: Baaéítitchish (One Who Is Talented)</a></td>
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<td>Week</td>
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<td>Reading</td>
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| 5 2/15 | Images and systems of looking | Ruby Tapia: Un(di)ing legacies: White matters of memory in portraits of ‘our princess’  
Kraehe et al: The Arts as White Property  
Fred Wilson: Museum Interventions | RR #4 |
| 6 2/22 | Generating theory through experiences with art | Tyson Lewis- Art Education and whiteness as style  
Melinda Mayer- I cannot tell a lie  
Michael Rakowitz- Haunting the West | Looking Portrait due |
| **Unit 2:** Exploring Contemporary Art and Theory | | | |
| 7 3/1 | Relations and Antagonisms | Selections from Tina Campt’s Black Gaze: Artists changing how we see  
Claire Bishop- Antagonism and Relational Aesthetics  
Krzysztof Wodiczko- Monument for the Living | Dialogue 1  
RR #5 |
| 8 3/8 | Bodies and Borders | Judith Butler, selections from Bodies that Matter  
Anzaldúa: Chicana artists exploring nepantla, el lugar de la frontera  
Wangechi Mutu- Between the Earth and the Sky | Dialogue 2  
RR #6  
Research Questions due |
<p>| 9 3/15 | | Spring Break- No Class | |</p>
<table>
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<tr>
<th>Week</th>
<th>Topic</th>
<th>Reading</th>
<th>Discussion</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>11</strong></td>
<td>Transformations and Transitions</td>
<td>Deleuze- The Image of Thought&lt;br&gt;McKinnon- <em>From Scar Trees to a ‘Bouquet of Words’: Aboriginal Text is Everywhere</em>&lt;br&gt;Bilske &amp; MacGill- <em>New Futures in Art Education</em>&lt;br&gt;Emily Kngwarreye- <em>Know my name</em></td>
<td>Dialogue 4&lt;br&gt;Guest Lecture: Bindi MacGill&lt;br&gt;RR #7</td>
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<td><strong>Unit 3:</strong> Generating Theory from Pedagogy</td>
<td><strong>Choose 2:</strong>&lt;br&gt;Gloria Wilson- <em>Pre-service art education: Examining constructions of whiteness in/through visual culture</em>&lt;br&gt;Dipti Desai: <em>Make an invisible artwork: Instructions for a pedagogy of visibility/invisibility</em>&lt;br&gt;Link- <em>Art Integration in Teacher Education: Aesthetic Tools to Foster Critical Reflection</em></td>
<td>RR #8&lt;br&gt;Bring your revised proposal and plan to class</td>
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<td><strong>12</strong></td>
<td>Generating Theory from Pedagogy</td>
<td><strong>Formative Round Table</strong></td>
<td>Virtual class- attend NAEA</td>
<td>Prepare for your Facilitations and Final video</td>
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<tr>
<td><strong>13</strong></td>
<td><strong>Formative Round Table</strong></td>
<td>Virtual class- attend NAEA</td>
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<td>Inquiry Day 1</td>
<td>Inquiries 1-4</td>
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<td>Inquiry Day 2</td>
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<td>14</td>
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<td>4/26</td>
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Please note: I will do my very best to stick to the syllabus, but reserve the right to change things as needed. I will let you know ahead of time about any changes.
I ___________________________________________(print) acknowledge that I have read the course syllabus. I understand the course structure, grading and attendance policies, as well as the risk factor rating. I hereby agree to the syllabus and its provisions.

ARTE 5781:001 ___________  TWO ____________
Course number and section  Risk Rating

________________________________________
Student full name (print)

________________________________________
Student e-mail address (print)

________________________________________
Student phone #s

________________________________________
Signature                       Date

________________________________________
Home Address