



NEW MEDIA /// SENIOR STUDIO ///

image: Kai Oh, Half Sticky 해프 스티키 展
<https://cargocollective.com/kaioh/>

New Media: Senior Studio

Instructor: Assistant Professor Christopher Meerdo (he/him)

Meeting Time: Tuesday & Thursday 11 am – 1:50 pm

Fall Semester 2025

Classroom Meeting Place: CVAD, 3rd Floor, Room Number ART 356

Course Number: ASTU 4700-501

Contact: christopher.meerdo@unt.edu

COURSE DESCRIPTION

Advanced studies in new media with an emphasis on in-depth individually generated projects. Students will focus on professional development and portfolio preparation. Students will work on developing technical skills, materials and processes appropriate to their concepts as well as aesthetic sensibilities.

New Media disciplines in contemporary times are defined by an ever-expanding understanding of how technology works within our lives and how they can be used as creative mediums in contemporary art. This course offers you the opportunity to focus in on what motivates you: materially, conceptually, and metaphysically. The class offers you the first opportunity to discover your own self-directed studio practice as you build a centralized body of work throughout the semester. Additionally, you will share your work with your peers, investigate primary texts as source

material, and investigate new artists that you can draw inspiration from. Throughout the semester you will be compiling a printed binder of the research you gather relative to your practice and the professional sphere you will be entering after graduation. Our course will culminate with an exhibition - either virtual or physical, or perhaps both. We will focus on both your practice of making as an artist and the practical applications of those motivations: exhibitions, platforms, residencies, and scholarly pursuits.

COURSE OBJECTIVES

Upon successful completion of this course, learners will be able to:

- Identify contemporary New Media styles, techniques, and histories as they relate directly to contemporary art.
- Identify key artists within your field.
- Analyze critical essays that relate to contemporary New Media art practices.
- Operate still image, sound, moving image, 3D, and digital fabrication technology, hardware, and software.
- Create original works of art to demonstrate knowledge of technology, contemporary art and theory.
- Create informed, written reflection on your own artwork
- Provide meaningful, in-depth feedback for the work of your classmates during critiques

Students will engage with a variety of emerging mediums while considering how concepts are best expressed within those mediums. A larger understanding of one's practice will be considered and how your specific voice contributes to visual culture at large.

This course is a capstone course for your degree. This means you will organize a final exhibition of your own original artwork that is the culmination of your time at UNT CVAD. The exhibition is an opportunity for you to invite your friends and family to the reception and functions as an opportunity for the larger public in the DFW area to view your artwork. The exhibition is designed for contemporary New Media artworks that respond to our present moment and is not a portfolio of commercial or job-seeking materials. The exhibition is a demonstration of your expertise, art historical knowledge, technical skill, and moves towards larger political, theoretical and ethical dimensions through contemporary works of art.

PREREQUISITES

The following course pathway is required prior to being enrolled in this class: ART 1600, ART 1700, ART 1800, ART 1900. Three of the following courses: ASTU 3701, ASTU 3702, ASTU 3703, ASTU 3704, ASTU 3705. Must have passed new media entry review.

it is expected that, in order to be successful in this course, you will need to:

- Have a working knowledge of contemporary artists who use New Media practices
- Bring a technological mindset to the course materials based on your knowledge of New Media practices.
- Cite sources, giving credit to where you obtain information.
- Make the commitment to spend at least 10 hours a week reading the assignments, working on developing tech skills, and creating original artwork for this semester alone.

EQUIPMENT RESPONSIBILITIES

All students must meet all equipment and supplies requirements of the course. This course will challenge you to purchase, thrift, borrow or dumpster-dive materials for making artistic projects of your own development. It is important to have this financial obligation to the course in mind from the beginning.

Required Materials:

- Moleskine-type notebook for taking notes during critiques
- External harddrive or cloud account for files
- Materials for your senior exhibition (wood, plastic, fabric, lighting, metal, etc)

I suggest that you have an external harddrive formatted for Mac to bring your digital materials to-and-from class.

As part of being enrolled in this class, you have access to checking out cameras, tripods, scanners, audio recorders, microphones, media players, and other related equipment through CVAD IT. To make a reservation ahead of time to ensure that equipment is available, visit:

<https://checkout.unt.edu/patron>

You can check out, pick up, and drop off equipment in person at the CVAD IT checkout desk located in CVAD room 375. Hours for the Lab and more information can be found through [Microsoft Teams by following this link](#).

Additionally, you can check out more advanced equipment through the checkout office located in the New Media CAVE aka Tech Zak Loyd's office. You can find a spreadsheet of available equipment through the New Media checkout at [this link](#).

Do not attend critiques in this class without a notebook to write down artist suggestions and feedback. A notebook of some form is required for this course.

STORAGE/MATERIALS

You have the option to check out a locker in the CVAD building so that you can store your works in progress, materials, and equipment. You are not permitted to store projects in the New Media areas including the classroom, CAVE, Alcove, or hallway spaces including the production spaces or Demo Room. If you have larger or fragile items, talk to me about the possibility of storing items in my office or with Zak. This is on a case-by-case basis.

At the end of the semester you are responsible for removing all materials, artworks, and installations. If you are interested in donating materials or equipment you can leave them in the give-and-take area on the third floor or talk to Zak if you think they might be useful for New Media.

GRADING/REVIEWS

Being enrolled in this course is not a guarantee of a passing grade. You must participate in projects in entirety and complete all required work for the course. Your projects and assignments are graded on a percentage system. The following lists the weighted values of each portion of the class content you are responsible for.

Activities (50% of your class grade)

- Weekly Reading Summaries
- Research Presentations
- Course Notebook (10% of grade)

Projects (50% of your class grade)

- GDAC critique and public exhibition
- Final Critique

Projects are assessed based on their technical, formal, and conceptual merit. All work in this class must demonstrate a high level of engagement in the medium. The works you produce over the course of the semester must exhibit a clear trajectory and show an evolution of technical application and concept. Additionally, all work must be made for this class only and cannot be taken from another class without my permission. Using projects made in previous classes will result in failure. All papers, presentations, and artistic projects must be completed within the context of this course only.

COURSE NOTEBOOK:

You are required to purchase a dedicated course notebook that you will use for daily reflections, notetaking, sketching, ideation, and reading responses in the course. This will be physically turned in at the end of the semester for 10% of your grade. I recommend the B6 size (approximately 5x7 inches). Make sure the notebook is 100-200 pages. I recommend trying "squared" or "dotted" pages.

MUJI Brand: <https://www.muji.com/sq/products/cmdty/detail/4550002435165>

Moleskine Brand:

<https://www.moleskine.com/en-us/shop/notebooks/the-legendary-notebook/classic-notebook-black-9788883701122.html>

PRODUCTION/FABRICATION

As this is an upper-level course, all work in this class is self-directed. There are no assignment-specific prompts. This class is designed with your personalized artistic studio practice in mind. All projects should start to incorporate materials beyond the screen-space. Consider the following list to guide your explorations:

- 3D Print / Resin Print
- Wood/Metal/Ceramics/Cement/etc (sculptural materials)
- Re-composed found objects
- Fabric print
- 3D Scan
- Monitor
- Projection
- Projection Mapping
- Custom electronics / motors / robotics etc
- Performance / Time-based / Durational work
- Light Installation
- Photographic / Inkjet Print
- Physical Painting / Drawing (hand drawn or plotter)
- Fabric Print / Embroidery / Weaving / other fibers techniques
- Laser cutout materials
- CNC cutout materials
- Sound equipment (amps, microphones, MIDI, mixer, etc)
- Legacy equipment (VHS, CD Players, etc)

This list will necessarily expand given the trajectory of the course and your own personal interests.

CRITIQUES

In this course you will have two main critiques, one crit before the GDAC exhibition, and one final crit. The class will be divided into groups so allow for more time for conversation. For the two main critiques, you must produce completely different projects. The locations available for installing for crits are: New Media Classroom, CAVE space, Alcove space (if available), or Critique Space 7 (4th floor cvad).

Bring a notebook the day of your critique to write down artist suggestions and other ideas provided to you during your review.

COMMUNICATION

My Office Location: CVAD, 3rd Floor, Office Number 345H
In-Person Office Hours: Tuesday 2:00 p.m. – 3:00 p.m. & by appointment
Email: christopher.meerdo@unt.edu

I am always available to be reached by email or office hours but I ask that you are respectful and professional in your communication.

ATTENDANCE POLICY

Attendance in all classes is required. You are allowed two unexcused absences without it negatively affecting your grade. After two unexcused absences, your final grade will be lowered by 1 letter grade (10%) for each class meeting you miss.

- 3 Times Tardy = 1 Absence.
- Leaving class early counts as an Unexcused Absence.
- Missing a critique counts as 2 absences

Please refrain from walking out of class in the middle of activities. We have a break in the middle of class – schedule yourself accordingly.

An unexcused absence is any missed class without a doctor's note. Simply emailing if you are sick is not an excused absence. In the case of any type of emergency, I also require official documentation. You can review UNT official authorized absences here:
<https://policy.unt.edu/sites/policy.unt.edu/files/06.039%20Student%20Attendance%20and%20Authorized%20Absences.pdf>

CLASS PARTICIPATION

This is a hands-on, discussion-driven studio course, and your full presence matters. You are expected to attend every class, arrive on time, and be ready to work. Participation means engaging in class discussions, offering feedback during critiques, and bringing curiosity, ideas, and energy to the room. Your work should respond to the concepts, artists, and techniques we explore together, while reflecting your own artistic voice.

We want the studio to be a space where creative energy can thrive, but also one where everyone can focus. Please avoid distractions that pull you or others out of the flow—things like sleeping, doomscrolling, unrelated internet browsing, or prolonged side conversations during work time. Occasional chaos is welcome; persistent disengagement is not. Please work with me to keep our classroom a welcoming community for everyone in the course.

OPEN STUDIO TIME

Throughout the semester, there will be class periods set aside for dedicated studio work time. For these days, it is expected that you come prepared to work. This means bringing the materials or files necessary to work toward your upcoming critique. You must remain within the classroom or CAVE but you can work in the FabLab, etc with permission from your professor. You are not permitted to leave class and go home. All students must be back in class within the last 15 minutes of class for cleanup and general announcements. Students who are not in class at this time or who knowingly leave will be marked absent for the day.

REQUIRED READING:

Reading is an essential component of understanding our place as makers. It offers context, history, theory, and new ideas that will incorporate into your overall practice as an artist. We will be doing in-person readings together as a group with some additional sections that may be assigned as homework. You will respond to our readings in your course notebooks and through group discussion.

Each week there will be at least two readings: a Theory reading and a Practicum reading. The Theory readings will explore three topics that shape our current moment: Telepresence, Surveillance Capitalism, and the Anthropocene. The Practicum readings will give context for your professional development. All readings in this course will be provided as digital .pdf files though Canvas.

You may choose to print the readings if you work more efficiently by noting or highlighting the physical pages. The readings have been specially selected to coincide with the theme of the course and will help us think about making artwork and the vocabulary to do so. A summary response is required for each of the readings and will be turned in before class starts on canvas.

CONTENT DISCLAIMER

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.

CANVAS

This course is integrated with UNT's Canvas learning management system. It is your responsibility to check our class page regularly to keep an eye out for announcements, communicate with the professor and fellow students and keep track of your overall class standing. This is also where each assignment must be handed in and where you have access to assignment sheets and readings.

CLASS TIME COMMITMENT

This class will require a full intellectual and time commitment from you in order to pass with full marks. There are 6 class hours per week that you must schedule for yourself. You should expect to have a comparable amount of time outside this window to complete homework assignments (an additional 6 hours). Realistically, you should budget between 10-20 hours per week on this class. Make sure you are mindful of this as you begin the semester so that you stay on track throughout and are successful in the end.

COURSE SCHEDULE

Tentative and subject to revision.

Dates (Week)	Tuesday (Practicum / Research — due that day)	Thursday (Theory — read together in class)
Week 1 — Aug 19 & 21	Introductions Syllabus Introduce GDAC exhibition What is New Media workshop PRACTICUM: Louden — <i>The Artist as Cultural Producer</i> (Hogin)	THEORY (in-class read): Zuboff — <i>The Age of Surveillance Capitalism</i> , Chapter 1 Screening: Trevor Paglen
Week 2 — Aug 26 & 28	GDAC site visit — Tue Aug 26, 12:00-1:00 PM (practicum notes / short write-up due on Canvas)	Thu Aug 28 — 4th floor woodshop training & authorization (full day)
Week 3 — Sep 2 & 4	Reading discussion · In-class workshop: Self-analysis & reflection PRACTICUM: Research Presentation 02 — Artist Residencies (upload to Discussion Board) — DUE today	THEORY (in-class read): Brunton & Nissenbaum — <i>Obfuscation</i> , Chapter 1 In-class work day for GDAC proposals GDAC PROPOSAL DUE Sunday Sept 7 by midnight
Week 4 — Sep 9 & 11	GDAC curator feedback day (Zoom) — Tue Sep 9, 11:15-12:15 PM	THEORY (in-class read): Brunton & Nissenbaum — <i>Obfuscation</i> , Chapter 2
Week 5 — Sep 16 & 18	PRACTICUM: Reading discussion · In-class workshop: Art Review Power 100 · Research Presentation 03 — Gallery Spaces (upload to Discussion Board) — DUE today	THEORY (in-class read): Lev Manovich — <i>Database as Symbolic Form</i> (excerpt)
Week 6 — Sep 23 & 25	Studio Week — GDAC project (Studio Day 1) Practicum: focused in-class studio time; work toward final-form presentation (no research presentations scheduled)	Studio Week — GDAC project (Studio Day 2) In-class studio work, documentation, instructor feedback (no theory reading)
Week 7 — Sep 30 & Oct 2	Studio Week — GDAC project (Studio Day 3) Practicum: bring near-final work for instructor review	Studio Week — GDAC project (Studio Day 4) In-class studio work and final adjustments (no theory reading)
Week 8 — Oct 7 & 9	GDAC In-class Crit (MIDTERM) — Group A Final-form presentations for Group A (Tue). SUBMIT: Crit documentation on Canvas (due today)	GDAC In-class Crit (MIDTERM) — Group B Final-form presentations for Group B (Thu). SUBMIT: Crit documentation on Canvas (due today) Note: Fri Oct 10 - GDAC Electric install (9:00-5:00) Sat Oct 11 - GDAC Electric install (10:00-3:00) Sat Oct 11 - Exhibition Opens (7:00-10:00 PM)

		Sat Oct 11 - De-install (10:00–11:00 PM)
Week 9 — Oct 14 & 16	PRACTICUM: Research check-ins & short presentations (topic rotation) — present research generated over weekend; upload notes to Canvas	THEORY (in-class read): Timmins & Lombard — "When Real Seems Mediated" (assigned excerpt)
Week 10 — Oct 21 & 23	PRACTICUM: Reading discussion · In-class workshop — Artist statement & CV (draft revisions due; bring portfolio images) · Research presentations due (if scheduled)	THEORY (in-class read): Achille Mbembe — "Meditations on the Second Creation" (excerpt)
Week 11 — Oct 28 & 30	PRACTICUM: Reading discussion · In-class workshop — Anthropocene research · Research Presentation 06: Personal Interests 2 (upload / present today)	THEORY (in-class read): Emmelhainz — <i>Conditions of Visuality Under the Anthropocene</i> (excerpt)
Week 12 — Nov 4 & 6	PRACTICUM: Research Presentation 07 — Net Presence (upload & present today) · Course lab: apply net-presence strategies to portfolio/documentation workflows	THEORY (in-class read): cocohunday / Chris Meerdo SUB-OHM (Kristi McGuire interview) — assigned packet (see Canvas)
Week 13 — Nov 11 & 13	Studio Week — Final project (Studio Day 1) PRACTICUM: Focused in-class studio time; BFA Exhibition Proposal due (bring installation plan)	Studio Week — Final project (Studio Day 2) In-class studio time; senior exhibition prep (no theory reading)
Week 14 — Nov 18 & 20	Studio Week — Final project (Studio Day 3) PRACTICUM: Installation build, documentation, and peer/faculty feedback	Studio Week — Final project (Studio Day 4) In-class installation tests / run-throughs (no theory reading)
Week 15 — Nov 25 & 27	NO CLASS — Thanksgiving Break (Nov 24–30)	
Week 16 — Dec 2 & 4	FINAL CRITIQUE — Group A (Tue Dec 2) SUBMIT: Final project files & installation documentation images · Artist statement / reflective narrative	FINAL CRITIQUE — Group B & Semester Wrap (Thu Dec 4) Final checks, course evaluations, and closing notes (UNT semester ends)

Academic Integrity

According to UNT Policy 18.116, 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.

ADA Accommodation

UNT makes reasonable academic accommodation for students with disabilities. Students seeking accommodation must first register with the Office of Disability Accommodation (ODA) to verify their eligibility. If a disability is verified, the ODA will provide a student with an accommodation letter to be delivered to faculty to begin a private discussion regarding one's specific course needs. Students may request accommodations at any time, however, ODA notices of accommodation should be provided as early as possible in the semester to avoid any delay in implementation. Note that students must obtain a new letter of accommodation for every semester and must meet with each faculty member prior to implementation in each class. For additional information see the ODA website at disability.unt.edu

Health and 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 website for details and the departmental handbook: <https://art.unt.edu/healthandsafety>

Lighting Studio

The lighting studio is a shared space with its own set of rules. It is most important that you respect the time you have signed up for, especially during the busy hours. It is also important to keep the area clean and orderly. If you take an item from the closet, you want to make sure you return it to the same place. You also want to create a space for yourself to work in that is not cluttered with cords.

- If anything breaks for any reason, please let the lab worker on duty know immediately.
- While the studio is a space that can be used by many people, there are some pieces of
- lighting equipment reserved for students who are enrolled/have completed the Advanced Lighting Techniques. It is always better to ask if you are not sure if you can use a piece of equipment or not.

- All lighting that needs to be plugged in must be plugged into one of the power strips in the studio. Never plug anything but a power strip into the wall.
- When using the C-Stands it is important to understand how heavy the equipment is and you want to make sure you are using the sandbags to weight the stand down.
- Make sure you are keeping the cords clear.
- Never mix water and electricity. If you are photographing a liquid, make sure you are
- careful to keep it away from the equipment.
- When you are changing the light modifiers, be careful of the flash tubes.
- Do not put heavy objects on the cyclorama.
- Leave the studio cleaner than you found it.

Acceptable Student Behavior

Student behavior that interferes with an instructor's ability to conduct a class or other students' opportunity to learn is unacceptable and disruptive 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 deanofstudents.unt.edu/conduct.

Student Evaluation Administration Dates

Student 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 long semesters to provide students with an opportunity to evaluate how this course is taught. Students will receive an email from "UNT SPOT Course Evaluations via IASystem Notification" (no-reply@iasystem.org) with the survey link. Students should look for the email in their UNT email inbox. Simply click on the link and complete the survey. Once students complete the survey they 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 Grade

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, Harassment & 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.

New Media Art 3000-Level

Outcomes	Objectives
Knowledge: What students should know	
Understand the history, current issues, and direction of the artistic discipline	Acquire advanced knowledge of the history, current issues, and direction of New Media Art. Acquire advanced knowledge of the history, theory, and criticism of film, video, technology, digital art and design.
Place works in the historical, cultural, and stylistic contexts of the artistic discipline	Confidently place works in historical, cultural, and stylistic contexts of New Media Art., including their position within larger contexts and systems and their influence on individuals and society.
Use the technology and equipment of the artistic discipline	Develop advanced knowledge of concepts related to the visual, spatial, sound, motion, interactive, and temporal elements and features of digital technology and principles for their use in the creation and application of New Media Art-based work. Demonstrate advanced understanding of what is useful, usable, effective, and desirable with respect to user/audience-centered digitally-based communication, objects, and environments.
Skills: What students should be able to do	
Use the elements and principles of art to create artworks in the artistic discipline	Apply narrative and other information or language structures to organize content in time-based or interactive media. Develop advanced ability to organize and represent content structures in response to technological, social, and cultural systems.

Create artwork that demonstrates perceptual acuity, conceptual understanding, and technical skill	Demonstrate advanced understanding of the characteristics and capabilities of hardware and software and their implementation in expressive, functional, and strategic applications. Implement processes for development of digital art and design (ex: storyboarding, concept mapping, use of scenarios or personas)
Analyze and evaluate works of art in the artistic discipline	Participate in analysis and evaluation of works of New Media Art.
Synthesis: How students will combine knowledge and skill to demonstrate learning	
Produce artworks demonstrating technical skill and disciplinary knowledge	Produce works of New Media Art that demonstrate advanced skill and disciplinary knowledge.
Use knowledge of art and disciplinary vocabulary to analyze artworks	Participate in critique of own works and the works of others using the vocabulary of New Media Art and demonstrating advanced ability to analyze and synthesize aspects of human interaction in technological communication, objects, and environments.
Participate in critiques of own work and work of others	
Work in teams and organize collaborations among people from different disciplines.	Work in collaborative teams and organize the contributions of individuals from different disciplines.

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. Thank you!

I hereby grant permission to UNT and CVAD to use, copy, reproduce, publish, distribute or display any and all works created in my classes while at UNT. Additionally, I consent to the use of my name to coincide with images of my artwork.

1. Scope of Permission. This permission extends to the use of the described work and images of such work: (1) for academic purposes in order to demonstrate examples of student work to current and future UNT students; (2) for public display in the galleries or on the campus of the UNT or on the UNT website; (3) for promotional materials created by UNT in all forms of media now known or later developed, including but not limited to exhibition catalogues, direct mail, websites, advertising, social media, and classroom presentations. My permission is on-going, but can be revoked by giving the professor of record for this course written notice of my wish to revoke permission and use of any images of my artwork. UNT will have three months from the date of my notice to stop all use agreed with this permission.

2. Certificate of Ownership. I am the owner of all work submitted and the work is not subject to any restriction that would prevent its use consistent with this permission. All aspects of the work are original to me and have not been copied. I understand that as owner of the work I have the right to control all reproduction, copying and use of the work in accordance with U.S. copyright laws.

3. Privacy Release. I hereby authorize and consent to the release, maintenance, and display of my name if necessary and any other personally identifiable information that I have provided in connection with the work and its use described in this Agreement.

4. Signature. By signing below, I hereby grant the permissions indicated above. I understand that this grant of permission relates only to the use of the described work. This is not an exclusive right and I may sell, give or otherwise transfer the rights to such work to others on a non-exclusive or exclusive basis. However, in the event that I do sell, give or otherwise transfer ownership or the exclusive right to use my work to another party, I will notify UNT immediately in writing through the professor of record for this course. UNT will have three months from the date of my notice to stop all use in accordance with this permission.

Printed name:

Signature:

Date:

Course Number and Title:
