Meeting Time: Mon/Wed 5 pm – 7:50 pm
Course Model: Hybrid
Spring Semester 2021
Course Number: ASTU 4700-501
Meeting Place: Zoom/ART 356
Professor: Christopher Meerdo
Contact: christopher.meerdo@unt.edu
Zoom Number: 283 597 0912
Office: CVAD 345H Mon 10-2 by appointment

COURSE DESCRIPTION:

UNT Listing:
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.

My Note:
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.
CLASS STRUCTURE:

This Hybrid course takes place mostly online and occasionally in person depending on our ability to meet due to the pandemic. We will have weekly synchronous video conferences using Zoom throughout the semester. All critiques will be done in person in small groups. We will use canvas as our main resource for receiving and uploading projects and readings. There are 15 weeks of content that you will move through. I will open up a new module each week on Canvas.

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.

GRADING/REVIEWS:

Being enrolled in this course is not a guarantee of a passing grade. You must attend and participate in all classes in entirety and complete all required work for the course.

I will not accept late work in this course. All work turned in after the deadline will receive a grade of zero unless the student has a university-excused absence and provides documentation with 48 hours of the missed deadline. Work missed from COVID-19 illness counts as an excused absence. You are required to report COVID infections to the UNT COVID center for contact tracing purposes.

Your final grade is calculated based on a percentage system of projects and assignments. The following lists the weighted values of each portion of the class content you are responsible for.

Activities
• Weekly Reading Summaries (10 @ 10 points each, 100 points total)
• Research Presentations (9 @ 40 points each, 360 points total)
• Final Exhibition Proposal (40 points)

Projects
• Critique 1 (100 Points)
• Critique 2 (100 Points)
• Critique 3 (100 Points)
• Printed Master Opportunities Resource Binder (100 Points)
• Final Exhibition (100 Points)

Projects are assessed based on their technical, formal, and conceptual merit. All work in this class must demonstrate a high level of engagement 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 previous classes will result in failure. All papers, presentations, and artistic projects must be completed within the context of this course only.

FACE COVERINGS:

The health of our UNT, CVAD, and classroom community is of the absolute importance to me this semester. Therefore, face coverings, social distancing, and proper hygiene will be strictly enforced.

Face coverings are required in all UNT facilities. Students are expected to properly wear face coverings during this class. 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.

I suggest using a non-vented N95 mask if you have one available. Vented masks allow the exhalation of your unfiltered breath which is the most contagious element of this covid strain. Please use a mask without filters. Please use the most effective mask that you own/can afford to buy. I will personally be wearing a double mask combo for class - N95 with a cotton mask on top.

N95 - Most effective
Surgical mask - highly effective
KN95 - medium to high (depending on country of certification)
Cotton Cloth with adjustable nose bridge - medium effective
Bandanna or Neck Gaiter - not effective, may increase particulate spread

https://wellbefore.com/collections/niosh-n95
https://bonafidemasks.com/face-masks/

ATTENDANCE POLICIES:

This semester is unique in the way that we are negotiating a global and national pandemic. Please take note of the differences between synchronous (meeting at the same time) and asynchronous (work at your own pace) policies.

Synchronous
All students will adhere to rules of attendance and punctuality. Attendance and punctuality are critical and count toward your class standing. Attendance will be noted at the beginning and end of each class - either in person or via Zoom. Arriving late to a scheduled Zoom meeting counts as a tardy. Not attending a Zoom meeting counts as an absence. Test your connection prior to scheduled meetings. Have a backup plan (iPhone app, iPad, another computer, etc). Attendance in all zoom meetings is required. To be counted as attending you need to participate using video and audio and be present for the entire meeting.

- 4 Unexcused Absences = Failure of the course
- Missing Critique = 2 Unexcused Absences
- 3 Times Tardy = 1 Unexcused Absence
- Leaving class early counts as an Unexcused Absence.
- Zooming with your camera and microphone off and not responding to class activities counts as an absence

Absences can be excused via official documentation only. Examples would include a note from your doctor, an obituary, a police report. a university-excused absence documentation is required within 48 hours of the missed class. Work missed from COVID-19 illness counts as an excused absence.

If you are feeling unwell and show ANY signs of COVID-19 - do not attend class in person. Call the UNT COVID Hotline to report symptoms: 844-366-5892 or COVID@unt.edu

If you do not contact me within two class days regarding your absences, I am required to contact UNT.

Asynchronous
For class times that are scheduled asynchronously, you are free to work at your own pace throughout the week. Make sure you are aware of scheduled project deadlines as you work. Deadlines will be made available through Canvas.

CLASSROOM RECORDING:

Some synchronous (live) sessions in this course or pre-recorded videos may be recorded for students enrolled in this class section to refer to throughout the semester. Class recordings are the intellectual property of the university or instructor and are reserved for use only by students in this class and only for educational purposes. Students may not post or otherwise share the recordings outside the class, or outside the Canvas Learning Management System, in any form. This refers to both prerecorded materials and live meetings (e.g. posting a screenshot of a zoom meeting to social media). Failing to follow this restriction is a violation of the UNT Code of Student Conduct and could lead to disciplinary action.
**COMMUNICATION POLICY:**

I am always available to be reached by email or office hours but I ask that you are respectful and professional in your communication and don’t use it as your first go-to for getting an answer to your question. Please refer to this helpful resource that outlines professional communication with your professor. Before you contact your professor ask yourself:

- Have I looked on canvas, in the syllabus, or assignment prompt for the answer?
- Have I reached out to a fellow student for the answer?
- Would this be a helpful question for the entire class to receive clarification on?

If you have a private question, please contact me via email and I will respond within 24 hours on weekdays. Please do not expect a response over the weekend. Normally, I will return feedback on major assignments within 1 week of the due date. However, if I see that I will be unable to return your feedback that quickly I will post an Announcement to let everyone know when it can be expected. You can expect to see me participate in the discussion board after all student original posts have been posted.

**TIME MANAGEMENT:**

This class will require a full intellectual and time commitment from you in order to pass with full marks. There are 6 hours per week that you should schedule for yourself that will be held in class or out of class if we are not meeting in person that week. 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.

Depending on our in-class schedule for the week, you are free to work at your own pace on each weekly module and complete the week’s items based on your own weekly schedule. Module assignments are typically due by the beginning of our scheduled class time on Wednesdays and feedback and discussion is due by the end of that week. Make sure to keep an eye on due dates each week so you do not miss critical deadlines.

**REQUIRED READING:**

Reading is an essential component of understanding our place as makers. They offer context, history, theory, and new ideas that will incorporate into your overall practice as an artist. Each week there will be 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 reading in this course will be provided as digital .pdf files though Canvas.

The readings in the class will be arranged thematically but may change according to individual and collective interests or based on your individual practices. We will consider how new media discourse naturally moves into other mediums, theories, and disciplines. Reading summaries are due by all each week and count as a large part of your grade.

**GROUP DISCUSSION:**

Each week 2 students will be leading the group discussion for the week’s readings. If you are leading the group discussion, you will need to come up with 3 questions for each reading and introduce the essays with some context. Examples include:

- This reading by (Author) was written in (Date). This was (eg.) directly after 9/11, where the world started to question x,y,z. Around this time, people also were exploring x,y,z in art, and which led to x,y,z. How does this reading relate to those moments in time?
- What is the biggest takeaway from the reading? How do you feel it relates to x, y, or z?
- What is this authors overall contribution to artistic discourse? How does it relate to x,y,z?
- How might we update this conversation relative to x,y,z?
- I researched the (artist, writer, idea, film, historical moment, etc) the writer was referencing in this essay. Here is the definition. How does that change the way we think about x,y,z idea?
- Read a section of the essay out loud. Ask a question that relates that specific part of the text to another part of the essay.
Come up with your own questions or fill in the blanks for x,y,z above. Construct meaningful questions that help the group clarify the point of the text, or add to it. Cite specific moments in the reading and quote them aloud. Criticism is helpful, if done so in a way that can lead us to new ideas. For example "I didn't understand this, did you guys figure out what this is supposed to be about?" is not a helpful group discussion question. Make sure you have a thorough understanding of the reading.

Your questions should be prompts for a seminar style/reading group discussion over Zoom (or outside if we get nice weather). This does not have to be a presentation of the reading but you should be able to help answer questions other students have about the essays.

**COURSE MATERIALS & TECHNOLOGY REQUIREMENTS:**

- Computer with webcam
- Internet connection
- 3 Ring Binder
- Moleskine-type notebook for taking notes during critiques

This course is hybrid with critiques meeting in-person. Additional remote instruction may be necessary if community health conditions change or you need to self-isolate or quarantine due to COVID-19. Students will need access to a webcam and microphone to participate in fully remote portions of the class. Both computers and network connections are available in the CVAD building. Materials required for personal projects will be up to you. Hardware is available for check out in the New Media checkout office located in the CAVE.

**CLASSROOM RECORDING**

Synchronous (live) sessions in this course or pre-recorded videos may be recorded for students enrolled in this class section to refer to throughout the semester. Class recordings are the intellectual property of the university or instructor and are reserved for use only by students in this class and only for educational purposes. Students may not post or otherwise share the recordings outside the class, or outside the Canvas Learning Management System, in any form. This refers to both prerecorded materials and live meetings (eg posting a screenshot of a zoom meeting to social media). Failing to follow this restriction is a violation of the UNT Code of Student Conduct and could lead to disciplinary action.

**COURSE SCHEDULE**

Tentative and subject to revision.

<table>
<thead>
<tr>
<th>WEEK ONE</th>
<th></th>
</tr>
</thead>
</table>
| Jan 11     | Introductions via Zoom  
|            | Syllabus             |
| Jan 13     | On Surveillance Capitalism  
|            | Reading Response #1 Due  
|            | Workshop: Trend Forecasting |

<table>
<thead>
<tr>
<th>WEEK TWO</th>
<th>NO CLASS – Martin Luther King Jr. Day</th>
</tr>
</thead>
</table>
| Jan 18     | Martin Luther King Jr. Day is an American federal holiday marking the birthday of Martin Luther King Jr. It is observed on the third Monday of January each year, which is around King's birthday, January 15. King was the chief spokesperson for nonviolent activism in the Civil Rights Movement, which successfully protested racial discrimination in federal and state law. The campaign for a federal holiday in King's honor began soon after his assassination in 1968. President Ronald Reagan signed the holiday into law in 1983, and it was first observed three years later. At first, some states resisted observing the holiday as such, giving it alternative names or combining it with other holidays. It was officially observed in all 50 states for the first time in 2000. 

Martin Luther King Jr. (January 15, 1929 – April 4, 1968) was an American Christian minister and activist who became the most visible spokesperson and leader in the Civil Rights Movement from 1955 until his assassination in 1968. Born in Atlanta, Georgia, King is best known for advancing civil rights through nonviolence and civil disobedience, inspired by his Christian beliefs and the nonviolent activism of Mahatma Gandhi. He is the winner of a Nobel Peace Prize and is credited for the passage of the Civil Rights Act of 1964 and the Voting Rights Act of 1965. The Civil Rights Act banned discrimination in the workforce and public accommodations based on "race, color, religion, or national origin."
The Voting Rights Act protects African Americans' right to vote. He also played a major part in the passage of the Fair Housing Act of 1968, which prevents discrimination in the sale or rental of housing.

J. Edgar Hoover considered him a radical and made him an object of the FBI's COINTELPRO from 1963 on. FBI agents investigated him for possible communist ties, recorded his extramarital liaisons and reported on them to government officials, and on at least one occasion mailed King a threatening anonymous letter, which was an attempt to make him commit suicide. Martin Luther King, Jr. was assassinated in Memphis, Tennessee, on April 4, 1968, an event that sent shock waves reverberating around the world. He was murdered by James Earl Ray, a white supporter of segregationist George Wallace. King’s family believes that there were other larger mechanisms at work in his death.

King’s autopsy revealed that though only 39 years old, he "had the heart of a 60 year old", which biographer Taylor Branch attributed to the stress of 13 years in the civil rights movement.
<table>
<thead>
<tr>
<th>Date</th>
<th>Event Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mar 3</td>
<td><strong>On Telepresence</strong></td>
</tr>
<tr>
<td></td>
<td><strong>Reading Response #7 Due</strong></td>
</tr>
<tr>
<td></td>
<td><strong>Zoom Discussion</strong></td>
</tr>
<tr>
<td><strong>WEEK NINE</strong></td>
<td></td>
</tr>
<tr>
<td>Mar 8</td>
<td><strong>06 Artists Statement &amp; CV Workshop</strong></td>
</tr>
<tr>
<td>Mar 10</td>
<td><strong>On the Anthropocene</strong></td>
</tr>
<tr>
<td></td>
<td><strong>Reading Response #8 Due</strong></td>
</tr>
<tr>
<td></td>
<td><strong>Zoom Discussion</strong></td>
</tr>
<tr>
<td><strong>WEEK TEN</strong></td>
<td></td>
</tr>
<tr>
<td>Mar 15</td>
<td><strong>07 Personal Interest Presentation 2</strong></td>
</tr>
<tr>
<td>Mar 17</td>
<td><strong>On the Anthropocene</strong></td>
</tr>
<tr>
<td></td>
<td><strong>Reading Response #9 Due</strong></td>
</tr>
<tr>
<td></td>
<td><strong>Zoom Discussion</strong></td>
</tr>
<tr>
<td><strong>WEEK ELEVEN</strong></td>
<td></td>
</tr>
<tr>
<td>Mar 22</td>
<td><strong>08 Net Presence Presentation</strong></td>
</tr>
<tr>
<td>Mar 24</td>
<td><strong>Letters to a Young Artist</strong></td>
</tr>
<tr>
<td></td>
<td><strong>Reading Response #10 Due</strong></td>
</tr>
<tr>
<td></td>
<td><strong>Zoom Discussion</strong></td>
</tr>
<tr>
<td><strong>WEEK TWELVE</strong></td>
<td></td>
</tr>
<tr>
<td>Mar 29</td>
<td><strong>Crit #3 – In Person</strong></td>
</tr>
<tr>
<td></td>
<td><strong>Group X – 5:00-5:45 pm</strong></td>
</tr>
<tr>
<td></td>
<td><strong>Group Y – 6:00-6:45 pm</strong></td>
</tr>
<tr>
<td></td>
<td><strong>Group Z – 7:00-7:45 pm</strong></td>
</tr>
<tr>
<td>Mar 31</td>
<td><strong>09 Research Manifesto Presentations</strong></td>
</tr>
<tr>
<td><strong>WEEK THIRTEEN</strong></td>
<td></td>
</tr>
<tr>
<td>Apr 5</td>
<td><strong>Exhibition project proposal due – One-on-one Outdoor Meetings (weather dependent)</strong></td>
</tr>
<tr>
<td>Apr 7</td>
<td><strong>Exhibition proposal due – One-on-one Outdoor Meetings (weather dependent)</strong></td>
</tr>
<tr>
<td><strong>WEEK FOURTEEN</strong></td>
<td></td>
</tr>
<tr>
<td>Apr 12</td>
<td><strong>Work in progress feedback – Zoom Meetings</strong></td>
</tr>
<tr>
<td></td>
<td><strong>Final Artist Presentation, CV, and Artist Statement DUE</strong></td>
</tr>
<tr>
<td>Apr 14</td>
<td><strong>Work in progress feedback – Zoom Meetings</strong></td>
</tr>
<tr>
<td></td>
<td><strong>Master Opportunities Resource Binder DUE = PRINTED AND BOUND</strong></td>
</tr>
<tr>
<td></td>
<td><strong>&gt;&gt;&gt;EXHIBITION OPENS&lt;&lt;&lt;</strong></td>
</tr>
<tr>
<td><strong>WEEK FIFTEEN</strong></td>
<td></td>
</tr>
<tr>
<td>Apr 19</td>
<td><strong>Final Exhibition Crits</strong></td>
</tr>
<tr>
<td>Apr 21</td>
<td><strong>Final Exhibition Crits</strong></td>
</tr>
</tbody>
</table>

Apr 26–30 Finals Week No Class / No Exam – Individual Meetings by Appointment.
**OUTCOMES & OBJECTIVES:**

<table>
<thead>
<tr>
<th>Outcomes</th>
<th>Objectives</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Knowledge: What students should know</strong></td>
<td><strong>Acquire basic knowledge of the history, current issues, and direction of New Media Art.</strong>&lt;br&gt;<strong>Acquire basic knowledge of the history, theory, and criticism of film, video, technology, digital art and design.</strong>&lt;br&gt;<strong>Begin to place works in historical, cultural, and stylistic contexts of the artistic discipline</strong>&lt;br&gt;<strong>Begin to understand characteristics and capabilities of hardware and software and their implementation in expressive, functional, and strategic applications.</strong>&lt;br&gt;<strong>Implement processes for development of digital art and design (ex: storyboarding, concept mapping, use of scenarios or personas)</strong>&lt;br&gt;<strong>Participate in analysis and evaluation of works of New Media Art.</strong>&lt;br&gt;<strong>Produce works of New Media Art that demonstrate basic skill and disciplinary knowledge.</strong>&lt;br&gt;<strong>Participate in critique of own works and the works of others using the vocabulary of New Media Art and demonstrating a beginning ability to analyze and synthesize aspects of human interaction in technological communication, objects, and environments.</strong>&lt;br&gt;<strong>Begin to work in collaborative teams with individuals from different disciplines.</strong></td>
</tr>
<tr>
<td><strong>Skills: What students should be able to do</strong></td>
<td><strong>Develop basic 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.</strong>&lt;br&gt;<strong>Produce artworks demonstrating technical skill and disciplinary knowledge</strong>&lt;br&gt;<strong>Use knowledge of art and disciplinary vocabulary to analyze artworks</strong>&lt;br&gt;<strong>Participate in critiques of own work and the works of others</strong>&lt;br&gt;<strong>Work in teams and organize collaborations among people from different disciplines.</strong></td>
</tr>
<tr>
<td><strong>Synthesis: How students will combine knowledge and skill to demonstrate learning</strong></td>
<td><strong>Analyze and evaluate works of art in the artistic discipline</strong>&lt;br&gt;<strong>Use the technology and equipment of the artistic discipline</strong>&lt;br&gt;<strong>Place works in the historical, cultural, and stylistic contexts of the artistic discipline</strong>&lt;br&gt;<strong>Understand the history, current issues, and direction of the artistic discipline</strong>&lt;br&gt;<strong>Participate in critiques of own work and the works of others</strong>&lt;br&gt;<strong>Produce works of New Media Art that demonstrate basic skill and disciplinary knowledge.</strong>&lt;br&gt;<strong>Participate in critique of own works and the works of others using the vocabulary of New Media Art and demonstrating a beginning ability to analyze and synthesize aspects of human interaction in technological communication, objects, and environments.</strong>&lt;br&gt;<strong>Begin to work in collaborative teams with individuals from different disciplines.</strong></td>
</tr>
</tbody>
</table>

**SUPPLEMENTAL INFORMATION:**

**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.

**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 ACCOMMODATION**
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.

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

BEST PRACTICES FOR HEALTH & SAFETY / STUDIO RULES
Please include a statement of expectation for studio safety including classroom rules best-practices for health and safety specific to your area. These can be found on the attached email and in the appendices of the H&S manual at https://art.unt.edu/healthandsafety. For ASTU 3000/5000 courses, please create best practices & rules based on the room you are teaching in and the materials used.

EMERGENCY NOTIFICATION & PROCEDURES
UNT Emergency Guide: https://emergency.unt.edu/about-us
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.

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 [insert administration dates] 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 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. UNT’s Student Advocate 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. 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: __________________________________________________________________
Name of Course: ________________________________________________________