New Media: Senior Studio
Instructor: Assistant Professor Christopher Meerdo (he/him)
Meeting Time: Monday/Wednesday 2 pm – 4:50 pm
Fall Semester 2022
Classroom Meeting Place: CVAD, 3rd Floor, Room Number ART 356
Course Number: ASTU 4700-502
Contact: christopher.meerdo@unt.edu

UNT CATALOG 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.

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.

COURSE DESCRIPTION
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 OBJECTIVE

To implement a greater understanding of contemporary new media processes as they relate to the
historical, physical, digital, professional, and conceptual realms of practice.

LEARNING OUTCOMES

Students will engage with a multitude of new media discourses, which will result in many areas of
growth and professional development. By the end of the course, active and committed participants will
have garnered expertise in technical writing, artwork production and presentation, reading and
comprehension, and professional career development.

METHODOLOGY

In class demonstrations, lectures, classroom critiques, field trips, guest critics, and group exercises.
Outside class work will require production, fabrication, and reading and writing assignments.

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 potential financial obligation to the course in mind from
the beginning.

Required Materials:
• Moleskine-type notebook for taking notes during critiques

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 the Fab Lab 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 personal
office. This is on an as-needed 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 please ask me or New Media Tech Zak Loyd for permission.

**GRADING/REVIEWS**

I will be calculating your projects and assignments based on percentages. Late work is not accepted. Participation and attendance is a critical element of the course. Failure to fully participate and attend in the course will cause you to fail this class.

All work turned in after the deadline will receive a grade of zero unless the student has a university-excused absence and provides documentation within 48 hours of the missed deadline.

The course content you will be responsible for include:

**Activities (50% of your class grade)**
- Weekly Reading Summaries
- Research Presentations
- Final Exhibition Proposal

**Projects (50% of your class grade)**
- Critique 1
- Critique 2
- Critique 3
- Printed Master Opportunities Resource Binder
- Final Exhibition

Projects are assessed based on their technical, formal, and conceptual merit. All work in this class must demonstrate a high level of engagement with the medium.

All projects in this class must engage with notions of installation, fabrication, and formal presentation and should include physical, material, and spatial concerns. Your work as a senior in New Media should necessarily be moving away from only existing within a screen. Projects that move beyond the screen will receive higher marks in this course.

**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 3 main critiques outside of your senior show. If necessary, the class will be divided into groups so allow for more time for conversation. For the 3 main critiques, you must install in a different location each time. The locations available 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. Allow for extra time for setup and takedown before and after class. Each critique must be a new, fully realized project. You are not permitted to reuse work from previous critiques or from other classes.

FINAL EXHIBITION - SENIOR SHOW

Your final exhibition represents the culmination of your degree. This is the overarching goal of this class. You will be installing in 2 locations and you will need to make work for both locations. This includes:

1. the Exhibition Gallery in the Environmental Science building and
2. the Planetarium also in the Environmental Science building

For the opening you will be responsible for inviting friends and family for the opening, creating promotional material, installing and de-installing your work, and attending the opening. All equipment will be installed by you. This means you will need to check out gear from New Media or CVAD checkout. You are also responsible for returning the equipment following the exhibition. Tools will be provided at the space but you are responsible for any especially hardware or materials you might need for your installation.

Dates:  
- Installation Time - May 1st-3rd 10-4pm (also during class times)
- Opening Reception and Screening - May 4th, 5-7pm
- De-install - May 5th, 10-4pm

It is necessary that you make arrangements in advance with regard to other obligations such as work or plans as participating and attending all parts of the exhibition is a requirement of the course.

COMMUNICATION

My Office Location: CVAD, 3rd Floor, Office Number 345H
In-Person Office Hours: Monday 5:00 p.m. – 6:00 p.m. & by appointment
Virtual (Zoom) Office Hours: by appointment
Zoom Number: 283 597 0912
Email: christophermeerdo@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 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. I typically read email between normal business hours 9-5 M-F with the exception of teaching times and personal studio times. Please do not expect a response over the weekend.

CLASSROOM POLICIES

All students will adhere to rules of attendance and punctuality. Attendance and punctuality is strongly considered and counts towards your class standing. Attendance will be noted at the beginning and end of each class.

- 3 Unexcused Absences = Failure of the course
- 3 Times Tardy = 1 Absence.
- Leaving class early counts as an Unexcused Absence.
- Missing a critique counts as 2 absences and failure of the course.
- 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. Laptops, cell phones, iPods, and other personal electronics are not to be used for personal use during class times. If you do not follow this classroom policy, you will be asked to leave and given an unexcused absence.

Class Participation Expectations

I expect you to attend every class. You are responsible for completing all of the required assignments. I expect all students to participate in class discussions, contributing ideas and perspectives on topics or art. All your work should incorporate aspects or issues addressed in class in relation to your personal or professional interests.

You are expected to assist in maintaining a classroom environment that is conducive to learning. In order to assure that everyone has an opportunity to gain from time spent in class, unless otherwise approved by the instructor, you are prohibited from using cellular phones, checking your email or surfing the internet, updating your social networking sites, eating or drinking in class, making offensive remarks, reading newspapers or magazines, sleeping or engaging in any other form of distraction.

Inappropriate behavior in the classroom shall result in, minimally, a request to leave class, which will be counted as an unexcused absence.

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. They offer context, history, theory, and new ideas that will incorporate into your overall practice as an artist. 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 through 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.

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<thead>
<tr>
<th>WEEK ONE</th>
<th>No class Martin Luther King Day</th>
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<tr>
<td>Mon Jan 16</td>
<td>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 &quot;race, color, religion, or national origin.&quot; 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. Republican President 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 staunch segregationist and governor of Alabama 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 &quot;had the heart of a 60 year old&quot;, which biographer Taylor Branch attributed to the stress of 13 years in the civil rights movement. MLK was only recognized in all 50 U.S. in 2000. South Carolina was the last state to recognize the day as an official holiday.</td>
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<td>Wed Jan 18</td>
<td>Introductions</td>
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<td>Syllabus</td>
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<td>In Class Workshop: Defining New Media</td>
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<td>1. THEORY: 01 Shoshana Zuboff - The Age of Surveillance Capitalism Ch 1</td>
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<td>SUBMIT: A reading response on Canvas</td>
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<td>WEEK TWO</td>
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| WEEK THREE        | Mon Jan 30 | **In Class Workshop: Use New Gear Challenge** |
|                   | Wed Feb 1  | **Research Presentation 02: Artist Residencies- Upload to Discussion Board** |
|                   |            | Open Studio Time - Crit 1 Preparation |
|                   |            | READ: |
|                   |            | 1. THEORY: 03 Brunton and Nissenbaum Obfuscation Ch 1 |
|                   |            | 2. PRACTICUM: 03 Louden - The Artist as Cultural Producer - Zittel |
|                   |            | SUBMIT: A reading response on Canvas |

| WEEK FOUR         | Mon Feb 6  | **CRITIQUE 1** |
|                   |            | SUBMIT: CRIT 1 documentation on Canvas |
|                   | Wed Feb 8  | **Research Presentation 03: Gallery Spaces - Upload to Discussion Board** |
|                   |            | Open Studio Time - Crit 1 Preparation |
|                   |            | READ: |
|                   |            | 1. THEORY: 04 Brunton and Nissenbaum Obfuscation Ch 2 |
|                   |            | 2. PRACTICUM: 04 Bhandari - Art Work Ch 2 Groundwork |
|                   |            | SUBMIT: A reading response on Canvas |

| WEEK FIVE         | Mon Feb 13 | Reading Discussion |
|                   |            | **In Class Workshop: Art Review Power 100** |
|                   | Wed Feb 15 | **Research Presentation 04: Midterm Venice Biennale Research Project Presentations Due** |
|                   |            | Open Studio Time - Crit 1 Preparation |

| WEEK SIX          | Mon Feb 20 | Research Presentation 05: Personal Interests- Upload to Canvas |
|                   |            | Presentations Due |
|                   | Wed Feb 22 | Open Studio Time - Crit 2 Preparation |

| WEEK SEVEN        | Mon Feb 27 | **CRITIQUE 2** |
|                   |            | SUBMIT: CRIT 2 documentation on Canvas |
|                   | Wed Mar 1  | **Research Presentation 06: Personal Interests- Upload to Canvas** |
|                   |            | Open Studio Time - Crit 2 Preparation |

| WEEK EIGHT        | Mon Mar 6  | **CRITIQUE 2** |
|                   |            | SUBMIT: CRIT 2 documentation on Canvas |
|                   | Wed Mar 8  | **Research Presentation 07: Personal Interests- Upload to Canvas** |
|                   |            | Open Studio Time - Crit 2 Preparation |

<p>| WEEK NINE         | Mon Mar 13 | <strong>Spring Break - No Class</strong> |</p>
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<tr>
<th>Date</th>
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| Wed Mar 15 | **Spring Break - No Class**                             | **READ:**  
1. THEORY: 08 cocoahunday Chris Meerdo SUB-OHM Kristi McGuire interview  
2. PRACTICUM: 08 Thornton - The Artist as Cultural Producer - Arceneaux  
**SUBMIT:** A reading response on Canvas |
|             | **WEEK TEN**                                            | **Mon Mar 20**  
Reading discussion  
In Class Workshop: Anthropocene Research  
Open Studio Time  
**Wed Mar 22**  
Research Presentation 06: Personal Interests 2 - Upload to Canvas  
Open Studio Time  
**READ:**  
1. THEORY: 09 The Anthropocene  
2. PRACTICUM: 09 sanchez_mike art and transmission  
**SUBMIT:** A reading response on Canvas |
|             | **WEEK ELEVEN**                                         | **Mon Mar 27**  
**Research Presentation 07: Net Presence - Upload to Canvas**  
**READ:**  
1. THEORY: 10 Irmgard Emmelhainz Conditions of Visuality Under the Anthropocene  
2. PRACTICUM: 10 Letters-to-a-Young-Artist (select 2 artists to write about)  
**SUBMIT:** A reading response on Canvas  
**Wed Mar 29**  
**No Class - Professor Meerdo in NYC**  
Open Studio Time - Critique 3 |
|             | **WEEK TWELVE**                                         | **Mon Apr 3**  
**CRITIQUE 3**  
**SUBMIT:** CRIT 3 documentation on Canvas  
**Wed Apr 5**  
In Class Workshop: Artists Statement & CV |
|             | **WEEK THIRTEEN**                                       | **Mon Apr 10**  
Reading discussion  
BFA Exhibition Proposal Due  
BFA Exhibition Proposal - Individual Meetings  
Open Studio Time  
**Wed Apr 12**  
**Research Presentation 08 Research Manifesto - Upload to Canvas**  
BFA Exhibition Proposal - Individual Meetings  
Open Studio Time |
|             | **WEEK FOURTEEN**                                       | **Mon Apr 17**  
Work-in Progress Individual Meetings  
Open Studio Time  
**Wed Apr 19**  
Work-in Progress Individual Meetings  
Open Studio Time |
|             | **WEEK FIFTEEN**                                        | **Mon Apr 24**  
In-class wrap-up conversation - After Graduation - exhibitions, residencies, jobs, opportunities  
In-class work time - final materials to Canvas  
**Wed Apr 26**  
**DUE Master Opportunities Resource Binder - PRINTED AND BOUND**  
**DUE Artist Statement / Reflective Narrative** |
|             | **WEEK SIXTEEN**                                        | **Mon May 1**  
**Installation of BFA Exhibition**  
Installation day - May 1st (during class time)  
**Wed May 3**  
**Installation of BFA Exhibition**  
Installation day - May 3rd (during class time)  
Opening Reception and Screening - May 4th, 5-7pm  
De-install - May 5th, 10-4pm  
**DUE Final CV, and Artist Statement - FINAL DRAFTS**  
**DUE Final Project files and Installation Documentation Images** |
2. Best Practices

1. Hazards of Materials

- There are many hazards associated with photographic materials. An effort to minimize the hazards associated with photographic chemicals begins with the understanding and following of darkroom rules and procedures, and with familiarity with the Material Safety Data Sheets and proper handling and disposal of these chemicals.
- Fixers: Fixer contains sodium thiosulfate, sodium sulfite and sodium bisulfite. It may also contain potassium aluminum sulfate as a hardener and boric acid as a buffer. Fixer solutions slowly release sulfur dioxide gas as they age. However, when these solutions are contaminated with acid from the stop bath, the gas sulfur dioxide is released at a more rapid rate.
- Hardeners: in most darkrooms, hardeners are added to fixer for use in film processing. Although we do not use hardeners at this time you should be familiar with the hazards. They often contain formaldehyde, which is poisonous, very irritating to the eyes, throat, and breathing passages, and can cause dermatitis.
- Fixer Removers: also known as Hypo Clear or Perma Wash. Many hypo eliminators are skin and respiratory irritants. Some are corrosive to skin, eyes, nose and throat. Toners: toner usually involves the replacement of silver with another metal such as gold, selenium, uranium, lead, cobalt, platinum or iron. These highly soluble toxic compounds are more dangerous since they can be readily absorbed in the body and immediately affect internal organs. We do not use toners of any kind.
- Stop Baths: The acetic acid commonly found in stop baths can cause dermatitis and skin ulceration and can severely irritate the respiratory system. Contamination of the stop bath by developer components can increase inhalation hazards.
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- Avoid splashing or spilling chemicals. Immediately wipe up any spills, splashes or dribbles. Chemicals dry into a powder and become airborne, contaminating all areas of the darkroom and may get on your clothes, shoes (in which case you will carry the chemicals home) or in your lungs.

2. Best Practices

- Know the locations of all exits, emergency eye and body wash stations, fire extinguishers, MSDS sheets, emergency spill kits and the H&S safety station. A first aid kit is available in the H&S station.
- Never place trays or chemistry on enlarger stations or on dry areas. Dry areas include enlarger stations, drying racks, cutting areas, finishing areas, light tables, and worktables.
- Never place darkroom equipment, paper, negatives, or personal belongings on wet areas. Wet areas include the stainless sinks in the darkroom, the counter and sinks in the film processing/print washing room, and anywhere chemistry is used. It is important that you do not place any wet materials in the dry area.
- Do not leave your equipment or university equipment unattended.
- Wear nitrile gloves, chemical aprons, and safety goggles when using hazardous materials. Nitrile gloves are recommended for film processing and printing.
- Tong use is mandatory for printing. Be sure that you are using the properly labeled tongs for each tray and rinse if you contaminate them.
- Avoid splashing or spilling chemicals. Immediately wipe up any spills, splashes or dribbles. Chemicals dry into a powder and become airborne, contaminating all areas of the darkroom and may get on your clothes, shoes (in which case you will carry the chemicals home) or in your lungs.

3. Risk Management

- 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

- Health & Safety
- Health & Safety Area Specific Information: Photography

1. Hazards of Materials

- There are many hazards associated with photographic materials. An effort to minimize the hazards associated with photographic chemicals begins with the understanding and following of darkroom rules and procedures, and with familiarity with the Material Safety Data Sheets and proper handling and disposal of these chemicals.
- Fixers: Fixer contains sodium thiosulfate, sodium sulfite and sodium bisulfite. It may also contain potassium aluminum sulfate as a hardener and boric acid as a buffer. Fixer solutions slowly release sulfur dioxide gas as they age. However, when these solutions are contaminated with acid from the stop bath, the gas sulfur dioxide is released at a more rapid rate.
- Hardeners: in most darkrooms, hardeners are added to fixer for use in film processing. Although we do not use hardeners at this time you should be familiar with the hazards. They often contain formaldehyde, which is poisonous, very irritating to the eyes, throat, and breathing passages, and can cause dermatitis.
- Fixer Removers: also known as Hypo Clear or Perma Wash. Many hypo eliminators are skin and respiratory irritants. Some are corrosive to skin, eyes, nose and throat. Toners: toner usually involves the replacement of silver with another metal such as gold, selenium, uranium, lead, cobalt, platinum or iron. These highly soluble toxic compounds are more dangerous since they can be readily absorbed in the body and immediately affect internal organs. We do not use toners of any kind.
- Stop Baths: The acetic acid commonly found in stop baths can cause dermatitis and skin ulceration and can severely irritate the respiratory system. Contamination of the stop bath by developer components can increase inhalation hazards.

2. Best Practices

- The darkroom is a shared workspace filled with expensive, sensitive equipment and corrosive chemicals. How you conduct yourself directly affects both you and your fellow students. It is very important to take care of equipment, use, and their corresponding MSDS sheets.

- Never place darkroom equipment, paper, negatives, or personal belongings on wet areas. Wet areas include the stainless sinks in the darkroom, the counter and sinks in the film processing/print washing room, and anywhere chemistry is used. It is important that you do not place any wet materials in the dry area.

- Do not leave your equipment or university equipment unattended.
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- Avoid splashing or spilling chemicals. Immediately wipe up any spills, splashes or dribbles. Chemicals dry into a powder and become airborne, contaminating all areas of the darkroom and may get on your clothes, shoes (in which case you will carry the chemicals home) or in your lungs.
Always use a plastic tray to transport wet prints, and avoid dripping chemicals on the floors, if your print has not been washed for 30 minutes, then it is contaminated with chemicals. Wet floors mean you may get chemicals on the soles of your shoes and transport chemicals to your home.

- If a splash occurs and affects you bodily, flush affected areas (15-20 minutes for eyes) immediately with water using the eyewash station.
- The following may not be poured down the drain: fixer, potassium bichromate. Both have specific waste collection containers and policies.
- Rinse all lab ware and trays before and after use with hot water. Return items to their proper place, and invert to dry.
- Keep the darkroom uncluttered and free of chairs, backpacks and stools to avoid tripping hazards in the dark.

3. Links for Safety
MSDS sheets can be found here: https://untphotolab.wordpress.com/msds/

4. Area Health & Safety Rules
All users of the studio classrooms are expected to follow studio area rules at all times. If you have any questions, ask your instructor:
- Follow all CVAD Health and Safety handbook guidelines (the handbook should be reviewed by your instructor and can be found here: https://art.unt.edu/healthandsafety
- Follow the CVAD Waste Management Chart in the classroom and other health & safety guidelines posted
- In case of emergency, call campus police at (940)565-3000 or call 911
- File an incident report (forms may be found in the CVAD H&S handbook and in the main office) within 48 hours of the event
- Do not prop classroom doors. Doors are to remain closed to ensure the building HVAC and ventilation work properly
- No food or drink in the studio
- There is absolutely no food or drink allowed in the darkroom at any time.
- Your class and experience level determine the level of your darkroom privileges and access to certain equipment and processes.
- Be mindful and respectful of all darkroom rules and procedures, designated wet and dry areas, and use properly labeled equipment appropriately.
- If you cross contaminate chemistry or an area, please inform an instructor, lab tech or student worker immediately.
- If you do not know how to use a piece of equipment or are unsure of proper procedures please ask someone.
- Do not use force on any piece of equipment.
- Clean up after yourself- wipe down surfaces.
- Do not block doorways or block access to lights.
- Do not remove furniture from rooms or borrow furniture from rooms without permission.
- If something breaks, please tell the lab worker or a Faculty member immediately.
- You must leave enough time at the end of open lab or class time to properly wash your prints, clean up, and return equipment.
- Do not create “daisy chains” with multiple electric cords.
- No hazardous materials down sinks.
- Store all flammables in the flammable cabinet. Keep flammable cabinet closed at all times.
- First aid kits are found in each studio. Notify your instructor or technician if supplies are low.
- Report any safety issues IMMEDIATELY to your instructor.
- All courses must engage in an end of the semester clean up.

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.
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 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

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<tr>
<th>Outcomes</th>
<th>Objectives</th>
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<tbody>
<tr>
<td><strong>Knowledge:</strong> What students should know</td>
<td><strong>Acquire advanced knowledge of the history, current issues, and direction of New Media Art.</strong>&lt;br&gt;Acquire advanced knowledge of the history, theory, and criticism of film, video, technology, digital art and design.</td>
</tr>
<tr>
<td>Understand the history, current issues, and direction of the artistic discipline</td>
<td>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.</td>
</tr>
<tr>
<td>Place works in the historical, cultural, and stylistic contexts of the artistic discipline</td>
<td>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.</td>
</tr>
<tr>
<td>Use the technology and equipment of the artistic discipline</td>
<td>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.</td>
</tr>
<tr>
<td>Use the elements and principles of art to create artworks in the artistic discipline</td>
<td><strong>Skills:</strong> What students should be able to do</td>
</tr>
<tr>
<td>Create artwork that demonstrates perceptual acuity, conceptual understanding, and technical skill</td>
<td>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)</td>
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<tr>
<td>Analyze and evaluate works of art in the artistic discipline</td>
<td>Participate in analysis and evaluation of works of New Media Art.</td>
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<tr>
<td><strong>Synthesis: How students will combine knowledge and skill to demonstrate learning</strong></td>
<td></td>
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<tr>
<td>Produce artworks demonstrating technical skill and disciplinary knowledge</td>
<td>Produce works of New Media Art that demonstrate advanced skill and disciplinary knowledge.</td>
</tr>
<tr>
<td>Use knowledge of art and disciplinary vocabulary to analyze artworks</td>
<td>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.</td>
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<tr>
<td>Participate in critiques of own work and work of others</td>
<td></td>
</tr>
<tr>
<td>Work in teams and organize collaborations among people from different disciplines.</td>
<td>Work in collaborative teams and organize the contributions of individuals from different disciplines.</td>
</tr>
</tbody>
</table>
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:

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