NEW MEDIA TOPICS:
FABRICATION & INSTALLATION

Image: Theo Triantafyllidis, Studio Visit 2018
Site Specific Mixed Reality Installation
Prints on Plywood, HDTVs on Wooden stands
Room Scale Tracking, Gaming PC, Performance Documentation

New Media Topics: Fabrication and Installation
Instructor: Assistant Professor Christopher Meerdo (he/him)
Meeting Time: Tuesday & Thursday 2 pm – 4:50 pm
Fall Semester 2022
Classroom Meeting Place: CVAD, 3rd Floor, Room Number ART 356
Course Number: ASTU 3701-501 (12040)
Contact: christophermeerdo@unt.edu

UNT CATALOG DESCRIPTION

3000. Interdisciplinary: Rotating Topics. 3 hours (0;6). Topics vary each semester. Interdisciplinary and inter-media approaches to art making. Courses offer integrated, multidimensional approaches to art-making. Students will be introduced to historic and contemporary references in arts, criticism and curation. Prerequisite(s) : ART 1600, ART 1700, ART 1800, ART 1900 and five (5) of the following courses: ASTU 2101, ASTU 2102, ASTU 2201, ASTU 2202, ASTU 2401, ASTU 2402, ASTU 2701, ASTU 2601, ASTU 2602, ASTU 2501, ASTU 2502, ASTU 2801, ASTU 2802.
COURSE DESCRIPTION

This course privileges tangible material, construction, and fabrication techniques that emerge from screen-based spaces. Students will work to create New Media projects and adapt existing research into thoughtful installations, sculptures, and material expressions. This course considers the material concerns of New Media including 3D scanning and printing, projection mapping, motion capture, custom electronics and acoustics, images-as-objects, fabric printing, laser, CNC, and other digital fabrication methods. Students should be prepared to adapt screen-based practices into experimental physical spaces, installations, and performances.

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 installation and fabrication 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 the technical workings of new technologies, hardware, software, and materials concerns.

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 sculptural materials. It is important to have this potential financial obligation to the course in mind from the beginning.

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

Undergrads are required 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.

https://news.cvad.unt.edu/lockers
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.

The course content you will be responsible for includes:

- Material fabrication of artworks
- Installation of works
- 3 off-screen critiques - 45% (15% each)
- Midterm A4NB Research Presentation - 15%
- Weekly Readings & Summaries - 10%
- Work-in-progress Final Critique +
- Final Project Critique - 20%
- Installation Documentation - 10%

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 and fabrication and must necessarily include physical, material, and spatial concerns. **Works that exist only within screen space will not be accepted for each critique and will result in a failing grade for that project.**

**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 must include materials beyond the screen-space. All projects must incorporate at least 2-3 elements from the following:

- 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. Emphasis must be placed specifically on physical aspects / installation of your projects. This is not a screen-centric class.

**CRITIQUES**

In this course you will have 3 main critiques, 1 work-in-progress crit, and 1 final crit. 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). For the final you may install in a space you
have previously tried out.

COMMUNICATION

My Office Location: CVAD, 3rd Floor, Office Number 345H
In-Person Office Hours: Tuesday 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. 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.

REQUIRED READING:

There will be various readings provided in .pdf format. 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. Each week we will discuss the readings at length and I expect that you will have
read everything in entirety. 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.

| WEEK ONE   | Tue Aug 30          | Introductions/ Syllabus  |
|           |                    | Survey of digital experience |
|           | Thurs Sept 1       | Woodshop Safety Training  |
|           |                    | Woodshop demo            |
|           |                    | READ: Roseland Krauss – Sculpture in the Expanded Field |
|           |                    | SUBMIT: A reading response on Canvas |

| WEEK TWO   | Tue Sept 6          | screening & group conversation |
|           |                    | Presentations of your new media interests in images and words |
|           |                    | New Media: Installation and Fabrication artist lecture |
|           | Thurs Sept 8        | Individual Meetings |
|           |                    | Open Studio Time |
|           |                    | READ: |
|           |                    | 1. 02.1 THE REAL-FAKE - Printed Sculpture - Sophie Kahn |
|           |                    | 2. 02.2 Prosthetic Knowledge Picks_ Computational Sculpture Before 3D Printing _ Rhizome |
|           |                    | SUBMIT: A reading response on Canvas |

<p>| WEEK THREE |</p>
<table>
<thead>
<tr>
<th>Date</th>
<th>Event Description</th>
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<tbody>
<tr>
<td>Tue Sept 13</td>
<td>WORKSHOP: Software tutorials: file prep for Fab Lab, Slicer for Fusion</td>
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<td>Fab Lab Demo Room - Laser and CNC demos</td>
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<td>Thurs Sept 15</td>
<td>WORKSHOP: Software tutorials: file prep for Fab Lab, Slicer for Fusion</td>
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<td>Fab Lab Demo Room - Laser and CNC demos</td>
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<tr>
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<td>READ:</td>
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<tr>
<td></td>
<td>1. 03.1 Artie Vierkant The_Image_Object_Post-Internet</td>
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<td></td>
<td>2. 03.2 Timur Si-Qin Metamaterialism Pool_July_2011</td>
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<td>SUBMIT: A reading response on Canvas</td>
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<td><strong>WEEK FOUR</strong></td>
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<tr>
<td>Tue Sept 20</td>
<td>WORKSHOP: Blender / Digital Fibers</td>
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<td>Fab Lab Demo Room - open studio time</td>
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<td>Thurs Sept 22</td>
<td>CRITIQUE 1 - GROUP A</td>
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<td>Crit Space 7 available</td>
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<td></td>
<td>READ:</td>
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<td>1. 04 CABINET _ Speaking Martian - Daniel Rosenberg</td>
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<td>SUBMIT: A reading response on Canvas</td>
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<td><strong>WEEK FIVE</strong></td>
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<td>Tue Sept 27</td>
<td>WORKSHOP: 3D Scanning</td>
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<td>Fab Lab Demo Room - open studio time</td>
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<tr>
<td>Thurs Sept 29</td>
<td>CRITIQUE 1 - GROUP B</td>
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<tr>
<td></td>
<td>READ:</td>
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<td>1. 05.1 aqnb.com-Jenna Sutela for New Mystics</td>
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<td>2. 05.2 aqnb.com-Ian Cheng for New Mystics</td>
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<td>POST: A reading response on Canvas</td>
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<td><strong>WEEK SIX</strong></td>
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<td>Tue Oct 4</td>
<td>WORKSHOP: Motion Capture &amp; 3D Printing</td>
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<td>Fab Lab Demo Room - open studio time</td>
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<td>Thurs Oct 6</td>
<td>WORKSHOP: Motion Capture &amp; 3D Printing</td>
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<td>Fab Lab Demo Room - open studio time</td>
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<td><strong>WEEK SEVEN</strong></td>
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<td>Tue Oct 11</td>
<td>WORKSHOP: Projection Mapping &amp; Video Walls</td>
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<td>Fab Lab Demo Room - open studio time</td>
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<td>Thurs Oct 13</td>
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<td>POST: A reading response on Canvas</td>
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<td><strong>WEEK EIGHT</strong></td>
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<td>Tue Oct 18</td>
<td>screening &amp; group conversation</td>
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<td>Thurs Oct 20</td>
<td>Individual Meetings</td>
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<td>Open Studio Time</td>
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<td><strong>WEEK NINE</strong></td>
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<td>Tue Oct 25</td>
<td>CRITIQUE 2 - GROUP A</td>
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<td>Thurs Oct 27</td>
<td>CRITIQUE 2 - GROUP B</td>
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<td><strong>WEEK TEN</strong></td>
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<tr>
<td>Tue Nov 1</td>
<td>WORKSHOP: Soldering / Piezo Microphones / Zoom Recorders</td>
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<td>Fab Lab Demo Room - open studio time</td>
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<td>Thurs Nov 3</td>
<td>CRITIQUE 3 - GROUP A</td>
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<tr>
<td><strong>WEEK ELEVEN</strong></td>
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| Tue Nov 8 | WORKSHOP: Drone Flying Field Trip  
Fab Lab Demo Room - open studio time | |
| Thurs Nov 10 | CRITIQUE 3 - GROUP B  
READ: TBD  
SUBMIT: A reading response on Canvas | |
| **WEEK TWELVE** | | |
| Tue Nov 15 | Final Project Proposal Meetings - Group A  
Fab Lab Demo Room - open studio time | |
| Thurs Nov 17 | Final Project Proposal Meetings - Group B  
Fab Lab Demo Room - open studio time | |
| **WEEK THIRTEEN** | | |
| Tue Nov 22 | Work in-progress Crops | |
| Thurs Nov 24 | NO CLASS - THANKSGIVING BREAK | |
| **WEEK FOURTEEN** | | |
| Tue Nov 29 | WORKSHOP: Installation Documentation  
Fab Lab Demo Room - open studio time | |
| Thurs Dec 1 | Final Critique - Group A | |
| **WEEK FIFTEEN** | | |
| Tue Dec 3 | Final Critique - Group B | |
| Thurs Dec 5 | Final Critique - Group C  
SUBMIT: Final Project files and Installation Documentation Images  
SUBMIT Artist Statement / Reflective Narrative | |
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.

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.

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.

Hardener: 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.

This is not an exhaustive list of all the types of chemistry that is used in darkroom work, nor does it cover all of the risks. Please familiarize yourself with the chemistry you will be using by reading all instructions associated with their use, and their corresponding MSDS sheets.

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, and safely handle chemicals for both your safety and the safety of others. This is a lab and cleanliness is important for safety. This includes keeping darkroom equipment and finishing areas separate from chemicals hence designated dry and wet areas. Different chemicals have different ways they are handled and disposed of, and these are clearly outlined on signs in each area.

The following points are a guide to basic darkroom safety and etiquette. To use these facilities, you must adhere to these safety guidelines and always leave the darkrooms clean and orderly.

- 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.
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/](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](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.
- 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 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

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<th>Outcomes</th>
<th>Objectives</th>
</tr>
</thead>
<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;<strong>Acquire advanced knowledge of the history, theory, and criticism of film, video, technology, digital art and design.</strong></td>
</tr>
<tr>
<td>Understand the history, current issues, and direction of the artistic discipline</td>
<td><strong>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.</strong></td>
</tr>
<tr>
<td>Place works in the historical, cultural, and stylistic contexts of the artistic discipline</td>
<td><strong>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.</strong>&lt;br&gt;<strong>Demonstrate advanced understanding of what is useful, usable, effective, and desirable with respect to user/audience-centered digitally-based communication, objects, and environments.</strong></td>
</tr>
<tr>
<td>Use the technology and equipment of the artistic discipline</td>
<td><strong>Apply narrative and other information or language structures to organize content in time-based or interactive media.</strong>&lt;br&gt;<strong>Develop advanced ability to organize and represent content structures in response to technological, social, and cultural systems.</strong></td>
</tr>
<tr>
<td>Skills: What students should be able to do</td>
<td><strong>Use the elements and principles of art to create artworks in the artistic discipline</strong></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>
</tr>
<tr>
<td><strong>Synthesis: How students will combine knowledge and skill to demonstrate learning</strong></td>
<td></td>
</tr>
<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>
</tr>
<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!

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Printed name:  ____________________________________________________________

Signature:  ____________________________________________________________

Date:  _________________________________________________________________

Course Number and Title:  ________________________________________________