



Course Snapshot

Interdisciplinary: Rotating Topics ASTU 3000 504

Term: 2026 Fall

Modality: In Person

Meeting Information: TR, 08:00AM-10:50AM, ART 251

Instructor Information

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Office Hours and Location

Wednesdays 8 - 11, ART 345P

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Expected Response Time: 48 hours

Course 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 approach 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, and ART 1900 with a C or better and must have passed any 4 ASTU courses 2000 or higher with a C or better.

Course Structure

Braiding: Arts-Based Research + Studio Methods is a 15-week, in-person studio course organized into five interconnected parts. Rather than moving through research, making, and presentation as separate stages, you will develop one evolving inquiry across the semester through an iterative process of asking, encountering, gathering, making, reflecting, and returning.

The course is inspired by sociologist Ash Watson's practice of **methods braiding**, in which researching, making, writing, and communicating develop alongside one another. Each new encounter should have the potential to change your question, your methods, and what you make.

HOW YOU WILL MOVE THROUGH THE COURSE

The semester is divided into **five parts**, with each building toward a **research proposal** and culminating in the **Braiding: Arts-Based Research Symposium**:

PART	FOCUS	WHAT YOU WILL DO
1 — UNRAVEL	What matters to me?	Locate your interests, experiences, questions, materials, and existing areas of curiosity.
2 — FOLLOW	Where does my question lead?	Follow your inquiry outward through research, archives, people, places, and other disciplines.
3 — BRAID	What can I learn through making?	Bring multiple strands of research together through iterative studio

		experiments and reflection.
4 — PROPOSE	What is this research becoming?	Develop your inquiry into a focused arts-based research proposal that identifies your question, methods, relationships, and next steps.
5 — SHARE	What did I discover?	Make your research process visible through the Braiding Symposium , sharing what changed, what making taught you, and where the work might go next.

THE BRAIDING FRAMEWORK

Instead of working linearly:

RESEARCH → MAKE → PRESENT

we will repeatedly move through:

ASK → ENCOUNTER → GATHER → MAKE → REFLECT → RETURN

Each pass through the braid changes the project. An archive might lead you to a person. An interview might change your question. A collaborator might introduce a new method. A failed experiment might become the most important discovery you make.

Throughout the semester, you will braid together several strands:

Inquiry — What am I trying to understand?

Position — Why am I asking this?

Research — What existing knowledge can I learn from?

Encounter — Who or what can complicate what I know?

Relationship — Who am I learning from or making with?

Making — What can I discover by making?

Return — What changed, and where do I go next?

THREE REQUIRED RESEARCH ENCOUNTERS

Your research must move beyond you. During the semester, everyone will engage with three forms of encounter:

- **Public Source:** Investigate a public archive, dataset, collection, database, or repository connected to your inquiry.
- **Interview:** Interview someone connected to your research, transcribe the conversation, and create an artwork or experiment from something you discover.
- **Collaborator:** Work with at least one person whose knowledge, experience, or practice can meaningfully enter—and potentially change—your research.

Your interviewee and collaborator may be the same person.

These encounters are not boxes to check. Each one should give you something new to follow and have the potential to change what you do next.

By the end of the semester, you will not simply present a finished artwork. You will share the braid itself: the questions, encounters, relationships, research, experiments, failures, discoveries, and creative outputs that moved your inquiry forward.

Instructor Welcome and Course Orientation

Welcome! I'm excited to have you in Braiding: Arts-Based Research + Studio Methods.

This is an intentionally interdisciplinary course. You do not need to arrive with a particular medium, research method, or definition of what your artistic practice should look like. Instead, this class is a space for artists working across disciplines to ask bigger questions about what they care about, how they investigate the world, and what their creative practices might contribute to it.

I developed *Braiding* out of my own experiences as an artist, researcher, educator, and collaborator. The course grows from work I began through the **Future Feminist Lab**, an interdisciplinary model for bringing artists, researchers, technologists, students, and community partners together around shared questions. It is also deeply informed by my own collaborative research practice, where making often happens alongside interviews, archives, social research, technology, writing, conversation, and long-term relationships with people outside of art.

In my own work, I rarely know exactly what something will become when the research begins. A conversation might become a sound work. An interview might lead to an archive. Data might become an installation. A collaborator might completely change the direction of a project. That uncertainty is not a problem to solve—it is part of the research.

WHY THIS COURSE?

Artists already research. We collect images, follow obsessions, experiment with materials, talk with people, notice patterns, read, listen, document, fail, revise, and try again. This course asks us to become more intentional about those processes and to recognize **artistic practice as a way of producing knowledge**.

Rather than asking only, *What should I make?*, we will ask:

What matters to me? What do I want to understand? Who else knows something about this? Where does this question live in the world? What can I discover through making? What might my practice contribute?

You will follow those questions beyond the classroom through archives, interviews, public sources, collaborators, other disciplines, places, materials, and studio experimentation.

MY APPROACH TO TEACHING

I think of the classroom as a shared research space rather than a place where I already know all the answers. My role is to introduce you to methods, artists, thinkers, resources, and people who can expand what you imagine your practice might become—and then to help you follow the questions that emerge.

That means this course values curiosity over certainty, process over polish, generosity over competition, and experimentation over getting it “right” the first time.

We will learn from one another. A photographer may have something important to offer a sculptor. A sociologist may change how we think about an installation. A conversation with a community member may be as consequential as something we encounter in a book. Your classmates' different disciplines, experiences, skills, and ways of seeing are part of the course itself.

WHAT YOU WILL PRACTICE

Throughout the semester, you will learn to:

- Develop meaningful questions from your existing interests and creative practice.
- Locate yourself and your position within your research.
- Work across artistic, scholarly, community, and disciplinary boundaries.

- Conduct interviews and engage public archives, collections, datasets, and other sources.
- Build ethical and reciprocal relationships with collaborators.
- Use making as a research method, not simply as a way to illustrate something you already know.
- Experiment, reflect, revise, and allow your research questions to change.
- Communicate your creative research through writing, conversation, artworks, proposals, and presentations.
- Identify where your research might go next—and who might help you get there.

These are skills that extend beyond any single medium. They are increasingly central to contemporary artistic practice, graduate study, socially engaged art, interdisciplinary research, public practice, creative technology, collaboration, and the many different professional lives artists build after school.

By the end of the semester, I hope you leave with more than a finished project or proposal. I hope you have developed **a research practice you can continue using**: a way of asking better questions, finding people and resources beyond yourself, making in order to discover, and following your curiosity somewhere you could not have predicted at the beginning.

Learning Outcomes and Alignment

By the end of **Braiding: Arts-Based Research + Studio Methods**, you will be able to develop an artistic inquiry from an initial question through research, encounter, experimentation, reflection, and public communication.

Because this is an interdisciplinary course, these outcomes are **not tied to mastery of a single medium**. Instead, they emphasize transferable skills in artistic research, critical thinking, collaboration, experimentation, and communication that can support your work across studio disciplines and beyond the university.

COURSE LEARNING OUTCOMES

By the end of the semester, you will be able to:

1. **Develop an artistic research question** grounded in your interests, experiences, observations, and creative practice.
2. **Locate and evaluate research sources** across artistic, scholarly, archival, public, and interdisciplinary contexts.
3. **Conduct research through encounter** by engaging people, public sources, collaborators, communities, and places beyond your own experience.
4. **Use making as a method of inquiry** by creating experiments and prototypes that help you discover, test, or complicate what you think you know.
5. **Braid multiple research methods** by bringing together research, making, writing, conversation, collaboration, and reflection within an evolving creative inquiry.
6. **Practice ethical and reciprocal research relationships**, considering questions of position, representation, attribution, consent, collaboration, and responsibility.
7. **Reflect critically on process and revision**, identifying how encounters, experiments, feedback, failures, and discoveries change the direction of a project.
8. **Communicate an interdisciplinary artistic research project** through visual/material work, writing, discussion, proposals, critique, and public presentation.
9. **Develop a pathway for continued research** by identifying future questions, methods, collaborators, resources, audiences, and potential forms for the work.

HOW THE COURSE ALIGNS

The five parts of the course build progressively toward these outcomes. You are not expected to demonstrate everything at once.

Instead, each adds another strand to your research practice.

COURSE PART	MAJOR WORK	PRIMARY LEARNING
1 — UNRAVEL	LOCATE	Identify interests, questions, experiences, and your position in relation to an emerging inquiry.
2 — FOLLOW	GATHER	Research beyond yourself through public sources, interviews, collaborators, disciplines, and other encounters.
3 — BRAID	MAKE TO KNOW	Translate research into experiments and use making to generate new questions and knowledge.
4 — PROPOSE	RESEARCH PROPOSAL	Synthesize multiple strands into a focused interdisciplinary research proposal with methods, relationships, context, and next steps.
5 — SHARE	BRAIDING SYMPOSIUM	Articulate the evolution of your inquiry, what you discovered, how your thinking changed, and where the research might go next.

WHAT SUCCESS LOOKS LIKE

Success in this course is not measured by whether you arrive at the semester with a perfect idea and execute it exactly as planned. In fact, your question should change as you learn more.

Strong work demonstrates **curiosity, sustained engagement, thoughtful research, experimentation, responsiveness to feedback, ethical relationships, reflection, and a willingness to follow unexpected discoveries.**

The goal is to leave the course able to move through the braiding process independently:

ASK → ENCOUNTER → GATHER → MAKE → REFLECT → RETURN

You should finish the semester not only with a body of research and creative work, but with a repeatable framework for developing ambitious interdisciplinary projects in your future artistic, academic, and professional practice.

Course Materials

No materials required

Course-Specific Technology

Braiding is an interdisciplinary studio and research course, so there is **no single required software, medium, or technology** that everyone must use. The tools you need will depend on where your research takes you.

REQUIRED TECHNOLOGY

You will need regular access to:

- **Canvas** — course modules, readings, assignments, announcements, and submissions
- **UNT email** — course communication and scheduling
- **Computer or tablet** — research, writing, documentation, and project development
- **Cloud or external storage** — for backing up research and project files
- **Digital documentation tools** — phone, camera, scanner, audio recorder, or other appropriate tools for documenting your process

RESEARCH + CREATIVE TECHNOLOGIES

Depending on your project, you may work with technologies such as audio/video recording and editing, digital fabrication, creative coding, 3D modeling, projection, electronics, data visualization, web-based archives, transcription tools, or other specialized equipment.

You are **not expected to already know these tools**. Part of interdisciplinary research is identifying what your project requires and learning how to access the appropriate skills, facilities, collaborators, and expertise.

AI + EMERGING TECHNOLOGIES

Generative AI and other emerging technologies may be used when they meaningfully support your research process and are consistent with the requirements of an assignment. Any use of AI should be **transparent, critically considered, and appropriately acknowledged**.

AI should not replace the central work of this course: encountering people and sources, developing your own questions, making discoveries through experimentation, reflecting on your process, and building relationships with collaborators.

TECHNOLOGY AS A RESEARCH CHOICE

In this course, technology is not simply a tool for producing a polished final object. Choosing **how** you research and make is part of the research itself.

A cassette recorder, spreadsheet, sewing machine, 3D printer, archive database, interview transcript, projection system, or piece of code might each become an important part of a project. You will be encouraged to choose technologies because they help you **ask, investigate, or communicate something—not simply because they are new or available.**

Major Assignments and Assessments

MAJOR ASSIGNMENTS + ASSESSMENT

This course is organized around **five major projects**, each corresponding to one part of the semester. The projects build on one another, allowing you to develop a single research inquiry through multiple cycles of asking, gathering, making, reflecting, and returning.

Assessment emphasizes **process, curiosity, research, experimentation, reflection, and growth** rather than technical polish alone. Your project does not need to end where you initially thought it would. In fact, evidence that your thinking changed because of your research is an important measure of success.

PROJECT	WEIGHT	PURPOSE
1 — LOCATE	10%	Identify what matters to you and develop an initial constellation of questions, interests, experiences, materials, and influences.
		Move your research beyond yourself

2 — GATHER	25%	through public sources, interviews, collaborators, and interdisciplinary research.
3 — BRAID	20%	Use making as research through a series of experiments and prototypes that bring multiple strands of your inquiry into relationship.
4 — PROPOSE	30%	Synthesize your research into a clear arts-based research proposal identifying your question, context, methods, relationships, creative approach, and next steps.
5 — SHARE	15%	Present the evolution of your research at the Braiding: Arts-Based Research Symposium and reflect on what you learned and where the inquiry might go next.

PROJECT 1 — LOCATE · 10%

Goal: Identify where your research begins.

You will map the questions, experiences, interests, materials, places, people, histories, and concerns already present in your creative practice. Through a **Research Self-Portrait, Constellation, and Braid Map**, you will identify several possible directions for sustained inquiry.

Connects to: developing research questions, locating your position within your research, and articulating an emerging area of inquiry.

PROJECT 2 — GATHER · 25%

Goal: Move your research beyond yourself.

You will follow your questions outward through the course's required research encounters. This includes investigating a **public source**, conducting and transcribing an **interview**, and engaging

a **collaborator** whose knowledge or practice can meaningfully enter your research.

The purpose is not simply to collect information. Each encounter should have the potential to **complicate your assumptions, introduce a new strand, or change what you do next.**

Connects to: research methods, interdisciplinary inquiry, ethical engagement, collaboration, source evaluation, and relationship-building.

PROJECT 3 — BRAID · 20%

Goal: Make something in order to discover something.

You will create a series of studio experiments or prototypes that bring multiple strands of your research into relationship.

Rather than illustrating conclusions you have already reached, you will use materials, processes, technologies, performance, sound, images, objects, writing, or other forms to **test ideas and generate new knowledge through making.**

ASK → MAKE → NOTICE → RETURN → REVISE

Your experiments may fail, change direction, or remain unresolved. What matters is your ability to recognize what each experiment teaches you and use that discovery to determine what comes next.

Connects to: experimentation, making as research, critical reflection, iteration, interdisciplinary methods, and creative risk-taking.

PROJECT 4 — PROPOSE · 30%

Goal: Bring the strands together into a research direction you could continue beyond this course.

Drawing from your semester's research and experiments, you will develop a **Braided Research Proposal**. The proposal will articulate your research question, why it matters, relevant contexts and sources, methods, collaborators or communities, creative approaches, ethical considerations, and possible future outcomes.

This is not a promise that you already know exactly what the final artwork will be. It is a thoughtful argument for **what you want to investigate next and how you might go about investigating it**.

Connects to: research synthesis, proposal writing, project development, interdisciplinary communication, ethical research, and future planning.

PROJECT 5 — SHARE · 15%

Goal: Make the braid visible.

At the end of the semester, you will participate in the **Braiding: Arts-Based Research Symposium**.

Your presentation will share the evolution of your inquiry:

What did you begin by asking? What did you encounter? Who did you learn from? What did you make? What changed? What did you discover? Where might the research go next?

The symposium is not simply a presentation of a finished artwork. It is an opportunity to communicate the **research process itself**—including questions, encounters, experiments, relationships, failures, revisions, and discoveries.

Connects to: public communication, reflection, presentation, synthesis, and articulating an interdisciplinary creative research practice.

LOW-STAKES + STUDIO WORK

Throughout the semester, you will also complete smaller activities that support the five major projects. These may include **Braid Maps, research notes, reading responses, artist/researcher case studies, question-generating exercises, material experiments, peer feedback, critique preparation, documentation, and short reflections.**

These activities are designed to keep your research moving. They are opportunities to experiment, try something unfinished, receive feedback, and determine what you want to follow next.

CRITIQUE + COLLABORATION

Because this course is interdisciplinary, **your classmates are part of your research environment.** You will regularly share work in progress, participate in discussions and critiques, exchange resources, and offer constructive feedback.

Collaboration does not mean that every project must become a group project. It means practicing how to **learn with and from other people.** When you work directly with collaborators, clearly communicate expectations, respect their time and expertise, credit their contributions, and make decisions about authorship and representation together.

Grading and Feedback

HOW YOUR WORK WILL BE ASSESSED

Across assignments, assessment will consider:

- **Inquiry** — Are you developing meaningful questions and allowing them to evolve?
- **Research + Encounter** — Are you genuinely engaging sources, people, disciplines, and perspectives beyond yourself?
- **Experimentation** — Are you taking creative risks and using making to investigate rather than simply illustrate?
- **Braiding** — Are you making connections among different strands of research rather than treating them as separate tasks?
- **Reflection + Revision** — Can you identify what you learned and use those discoveries to determine what happens next?
- **Ethics + Relationships** — Are you approaching collaborators, participants, sources, and communities thoughtfully and responsibly?
- **Communication** — Can you clearly articulate your process, discoveries, questions, and future direction?
- **Engagement** — Are you consistently contributing to studio work, critiques, discussions, peer feedback, and the shared learning environment?

You are not being graded on whether your research produces a perfect answer. You are being assessed on how thoughtfully, rigorously, and creatively you follow the question.

Course Schedule

Date	Assignment Name	Type	Points
9/3/26	Project 1 - LOCATE	Research Self-Portrait + Braid Map 01	25
10/1/26	Project 2 — GATHER	Research Encounters + Braid Map 02	10
10/29/26	Project 3 — BRAID	Prototype Series + Reflection	20
11/19/26	Project 4 — PROPOSE	Braided Research Proposal	30
12/3/26	Project 5 — SHARE	Braiding Symposium + Final Reflection	15

Course Calendar

Braiding is a **research course and a studio course**. Approximately **half of each class meeting will be protected for making, researching, writing, experimenting, meeting with collaborators, receiving feedback, and developing your individual project.**

A typical class will move between:

**ENCOUNTER / ASK → DISCUSS / CONNECT → STUDIO / BRAID
→ REFLECT / RETURN**

For our 8:00–10:50 class, a typical day might look like:

TIME	ACTIVITY
8:00–8:15	Arrival + Field Book / research check-in
8:15–9:15	Lecture, reading discussion, guest encounter, workshop, critique, or demonstration
9:15–10:35	OPEN STUDIO / RESEARCH LAB
10:35–10:50	Regroup, share discoveries + identify next steps

The exact rhythm will change depending on the day's activities. Guest visits, field research, critiques, and workshops may occasionally use more of the class period, while other meetings may be almost entirely devoted to studio work.

WHAT COUNTS AS STUDIO TIME?

Studio time does not necessarily mean sitting at a table making a finished artwork. Depending on where you are in the braid, you might be:

- making or testing a prototype
- reading or investigating an archive
- annotating sources
- transcribing or listening to an interview
- editing sound, video, images, or writing
- experimenting with materials
- developing your Braid Map
- writing interview questions
- contacting a collaborator
- meeting with a collaborator or classmate
- mapping, sorting, collecting, or organizing research
- revising your research question
- working on your proposal
- meeting individually with me

- getting feedback from classmates
- documenting what you made and what you noticed

Come to class prepared to work. Bring the materials, files, research, equipment, questions, or other resources you need to use this time productively.

COURSE CALENDAR — FALL 2026

PART I — UNRAVEL

What matters to me?

Aug. 18–Sept. 3

This section introduces arts-based research and helps you locate the questions already embedded in your life and creative practice.

DATE	ENCOUNTER / DISCUSSION	STUDIO / RESEARCH LAB	DELIVERABLE
Tue, Aug. 18	ART AS RESEARCH — Course orientation, methods braiding, artistic research + what counts as knowledge?	FIELD BOOK LAB — Begin collecting questions, images, observations, materials + concerns.	10 Things I Care About
Thu, Aug. 20	ARTIST AS CITIZEN — Artistic attention,	QUESTION STUDIO — Expand interests into questions,	Field Book development

	inquiry, position + civic practice.	connections + possible lines of inquiry.	
Tue, Aug. 25	LOCATE — What questions are already inside my life and practice?	SELF- PORTRAIT STUDIO — Map experiences, materials, histories, people, places + obsessions.	Research Self-Portrait WIP
Thu, Aug. 27	PEER CRITIQUE — What patterns are beginning to emerge?	SELF- PORTRAIT STUDIO — Revise and expand based on feedback.	Research Self-Portrait
Tue, Sept. 1	CONSTELLATION — Self + material + people + place + history.	BRAID MAP LAB — Find connections, tensions, gaps + possible directions.	Braid Map 01 WIP
Thu, Sept. 3	BRAID MAP 01 PIN-UP — Share emerging research directions.	STUDIO + INDIVIDUAL MEETINGS — Refine your map and identify what you want to follow next.	PROJECT 1 — LOCATE · 10 pts DUE

PART II — FOLLOW THE STRANDS

Who + what does my inquiry need?

Sept. 8–Oct. 8

Each week introduces another way of researching. The second half of class becomes dedicated time to immediately **apply that method to your own inquiry**.

DATE	ENCOUNTER / DISCUSSION	STUDIO / RESEARCH LAB	DELIVERABLE
Tue, Sept. 8	QUESTION LAB — What makes a generative research question?	20 QUESTIONS LAB — Generate, sort + map questions.	20 Questions
Thu, Sept. 10	QUESTIONS THAT MAKE THINGS — Narrowing without closing down inquiry.	QUESTION STUDIO — Combine, complicate + rewrite.	1–3 Working Questions
Tue, Sept. 15	ARCHIVE — Archives, datasets, collections, repositories + public knowledge.	ARCHIVE SEARCH LAB — Find sources connected to your inquiry.	Public source identified
Thu, Sept. 17	ARCHIVE / ABSENCE — Evidence, traces, gaps, classification + power.	ARCHIVE STUDIO — Investigate, collect, annotate + make connections.	Annotated public source
Tue, Sept. 22	PEOPLE — Interviewing, listening, consent + transcription.	INTERVIEW LAB — Identify someone and develop questions.	Interview plan
Thu, Sept. 24	GUEST RESEARCHER — PEOPLE — Qualitative	INTERVIEW WORKSHOP — Revise questions, practice	Interview scheduled /

	research + researching <i>with</i> people.	interviewing + prepare documentation.	underway
Tue, Sept. 29	GUEST ARTIST — PLACE — Observation, ecology, site + embodied research.	FIELD RESEARCH LAB — Observation, mapping, listening + documentation.	Field notes
Thu, Oct. 1	RESEARCH ECOLOGY PIN-UP — What is entering the braid?	OPEN RESEARCH STUDIO + INDIVIDUAL MEETINGS	PROJECT 2 — GATHER · 25 pts DUE
Tue, Oct. 6	GUEST — DISCIPLINE — — Art + science + crossing disciplinary boundaries.	DISCIPLINE LAB — Find an expert, field, method, text, or practice outside your discipline.	Disciplinary connection
Thu, Oct. 8	TRANSCRIPT → ARTWORK + MIDPOINT PIN-UP	MAKE FROM THE TRANSCRIPT — Turn one discovery from your interview into an experiment.	Transcript + artwork + collaborator

MIDPOINT — OCTOBER 9

PART III — BRAID

What can I discover by making?

Oct. 13–Nov. 12

Studio time becomes increasingly important here. Most meetings introduce **one question, method, artist, or research strategy**, followed by substantial time to test it through your own work.

DATE	ENCOUNTER / DISCUSSION	STUDIO / RESEARCH LAB	DELIVERABLE
Tue, Oct. 13	GUEST — FORM — What forms can research take? Creative + public scholarship.	FORM STUDIO — Rapidly translate your research into multiple forms.	Form studies
Thu, Oct. 15	FORM + AUDIENCE — How does form change meaning, access + audience?	3 FORMS LAB — Develop three radically different possibilities.	3 Possible Forms
Tue, Oct. 20	COMMUNITY — With, not about: reciprocity, participation + collaboration.	COLLABORATION STUDIO — Plan and begin collaborator exchange.	Collaboration plan
Thu, Oct. 22	GUEST — COMMUNITY — Power, participation, authorship + shared knowledge.	COLLABORATOR EXCHANGE / OPEN STUDIO	Collaborative experiment
Tue, Oct. 27	SPECULATION — Futures, fiction, possibility + worldbuilding as research.	SPECULATION LAB — Make evidence from another possible world.	Speculative experiment
	PROTOTYPE PIN-UP —	STUDIO + REVISION — Document,	PROJECT 3 —

Thu, Oct. 29	What did making teach you?	reflect + identify the next iteration.	BRAID · 20 pts DUE
Tue, Nov. 3	GUEST — EXPERIMENT — Process, embodiment, iteration + productive failure.	PROTOTYPE LAB 01 — Question → test → discovery.	Prototype iteration
Thu, Nov. 5	MAKING AS RESEARCH — Short discussion + examples.	EXTENDED OPEN STUDIO + INDIVIDUAL MEETINGS	Prototype development
Tue, Nov. 10	PROTOTYPE CRITIQUE — What can we learn from what happened?	REVISION STUDIO — Repeat / revise / scale / translate / combine / abandon.	Revision plan
Thu, Nov. 12	RETURN — What has changed in your question?	EXTENDED OPEN STUDIO — Develop next iteration + begin proposal thinking.	Revised prototype + direction

PART IV — PROPOSE

Where could this research go next?

DATE	ENCOUNTER / DISCUSSION	STUDIO / RESEARCH LAB	DELIVERABLE
Tue, Nov. 17	GUEST — PUBLIC — Who is research for?	PROPOSAL STUDIO — Research question,	Proposal draft

	Public scholarship, access + audiences.	context, methods, collaborators + audience.	
Thu, Nov. 19	RESEARCH FUTURES — Scale Up / Scale Out / Scale Deep.	PROPOSAL LAB + INDIVIDUAL FEEDBACK — Timeline, budget, visuals + Braid Map 03.	PROJECT 4 — PROPOSE · 30 pts DUE
Nov. 23–29	THANKSGIVING BREAK — NO CLASS	—	—

PART V — SHARE

How do I invite others into my inquiry?

DATE	ENCOUNTER / DISCUSSION	STUDIO / RESEARCH LAB	DELIVERABLE
Tue, Dec. 1	HOW TO TALK ABOUT RESEARCH — How do you tell the story of an evolving inquiry rather than simply explain an artwork?	SYMPOSIUM STUDIO + DRESS REHEARSAL — Build visuals, rehearse 8-minute talks + peer feedback.	Final presentation
Thu, Dec. 3	BRAIDING: ARTS-BASED RESEARCH SYMPOSIUM	SHARE + REFLECT — Research talks, conversation, feedback + final reflection.	PROJECT 5 — SHARE · 15 pts DUE

THE RHYTHM OF THE SEMESTER

Across all five parts, we will continue returning to the same cycle:

ASK → ENCOUNTER → GATHER → **MAKE** → REFLECT
→ RETURN

The goal is for **at least half of our shared class time to belong to you and your research**. Lectures, readings, guests, and discussions provide new strands; studio time gives you the space to immediately test what those strands might do to your work.

By the second half of the semester, some class meetings will shift even further toward **open studio, individual meetings, peer feedback, collaboration, and project development** as your research becomes increasingly self-directed.

Authorized Absences Policy

An absence will be excused by the university for: a. religious holy day, including travel for that purpose; b. participation in an official university function; c. required military service, including travel for that purpose; d. pregnancy and parenting under Title IX; and e. when the University is officially closed.

For more details and procedures regarding UNT Authorized Absences, please see [Policy 06.039](#).

Absences that do not fall under Title IX, Required Military Service, and Official University Absences (religious holy days, participation in an official university function, and when the University is officially closed), are deemed a matter between the student and their faculty member. If the absence is due to an illness or extenuating circumstance that exceeds 5 consecutive days, the faculty member may request for the student to provide documentation through the Dean of Students' office.

Course Level Absence Practice

Because *Braiding* is a **studio, discussion, and research-based course**, much of our work happens together through conversations, workshops, critiques, guest encounters, and collaborative activities that cannot be fully recreated outside of class. Regular attendance and active participation are therefore important to your success.

At the same time, life happens. If you need to miss class, **communicate with me as early as you reasonably can**. You do not need to share private or personal details. When possible, check Canvas, connect with a classmate, and complete any work necessary to rejoin the course when you return.

If you miss a critique, workshop, guest visit, or other significant class activity, we will determine an appropriate way for you to engage with the material or receive feedback. Some experiences—particularly live encounters with guests or collaborators—may not be possible to reproduce exactly.

University-authorized absences will be accommodated according to UNT policy. If absences become frequent enough that they begin to affect your ability to participate in the course or complete your research, please communicate with me so that we can discuss your progress and determine a reasonable path forward.

My goal is not to penalize you for having a life outside of this classroom. My expectation is that we treat our shared class time—and one another's time—with **communication, responsibility, and care**.

UNT Academic Integrity Policy

According to [UNT Policy 06.003](#), 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.

Course Specific Academic Integrity Practice

Academic integrity in *Braiding* means being **transparent about where your ideas, information, materials, and contributions come from**. Because this course involves interdisciplinary research, interviews, archives, collaboration, creative practice, and emerging technologies, attribution may take different forms depending on your project.

You are expected to:

- **Credit your sources** when using ideas, writing, images, data, artworks, archival materials, or other research created by someone else.
- **Clearly acknowledge collaborators** and distinguish between your contributions and the contributions of others.
- **Represent interviews and participants responsibly**, including obtaining appropriate consent and accurately contextualizing their words and experiences.
- **Document your research process honestly**. Do not invent interviews, sources, data, quotations, encounters, or documentation.

- **Acknowledge the use of generative AI** when it meaningfully contributes to your research, writing, images, code, or creative process.

GENERATIVE AI

Generative AI may be used in this course when it supports experimentation, research, or creative inquiry. However, it should not replace the central intellectual and relational work of the course: **developing your own questions, engaging real sources and people, making and reflecting, and forming your own interpretations.**

When you use AI, be prepared to identify **what tool you used, how you used it, and what role it played in the development of your work.** AI-generated information should be verified rather than treated automatically as a reliable research source.

Because this is a research course, **transparency matters more than pretending that creative work happens alone.** Artists learn from, respond to, quote, remix, collaborate with, and build upon the work of others. Our responsibility is to make those relationships visible and to give appropriate credit.

AI Use Practice

In this course, the use of GenAI tools is generally welcomed and even encouraged (or required) when cited appropriately, provided the final product reflects the student's creative input and decision-making.

Course Level Practices

Braiding is built around **curiosity, experimentation, generosity, and shared responsibility.** Because this is a studio and research

course, your process matters as much as the work you ultimately submit. These practices are intended to create a classroom where you can take risks, change direction, ask for help, and contribute meaningfully to one another's research.

PARTICIPATION + STUDIO PRACTICE

Come prepared to **work, talk, listen, make, and contribute**. Class meetings may include discussions, workshops, research encounters, guest speakers, critiques, individual meetings, collaborative exercises, and open studio/research time.

Participation does not require being the person who talks the most. It can look like asking thoughtful questions, offering useful feedback, sharing resources, helping a classmate troubleshoot something, engaging with a guest, contributing during studio time, or being an attentive listener.

WORK IN PROGRESS IS WELCOME

You are **not expected to arrive at critique with everything resolved**. This course treats critique as part of the research process rather than simply an evaluation of finished work.

Bring questions. Bring experiments. Bring the thing that failed. Tell us what you cannot figure out yet. Often, those are the most productive places for us to begin.

LATE WORK + COMMUNICATION

Research does not always move according to plan. An interview gets rescheduled. A material fails. A collaborator takes longer to respond. A new discovery sends the project somewhere unexpected.

If you need additional time, **communicate with me before the deadline whenever possible**. We can determine a reasonable plan

for completing the work while keeping your larger research trajectory moving.

Repeated missing work without communication can make it difficult to participate in later projects because the five parts of this course build upon one another.

REVISION + RESUBMISSION

Revision is central to the braiding process. You will regularly be asked to **return to earlier questions, maps, experiments, writing, and proposals** as your thinking develops.

Major assignments may be revised when revision meaningfully advances your research. Talk with me about what you would like to reconsider and what you learned from the first version. Revision should represent substantive engagement with feedback and new discoveries rather than simply correcting small errors.

COLLABORATION + GROUP WORK

You will work alongside classmates and with people beyond the classroom throughout the semester. Collaboration requires **clear communication, generosity, accountability, and appropriate credit**.

When working with another person, discuss expectations early: What is each person contributing? Who is responsible for what? How will decisions be made? How should each person's contribution be acknowledged?

If problems arise within a collaboration, communicate with me early so we can determine how to move forward.

DISCUSSION + CRITIQUE

Our classroom brings together people from different disciplines, experiences, and ways of thinking. Disagreement and questioning are welcome; dismissal and disrespect are not.

Critique should help someone **see possibilities they could not see alone**. Ask questions before making assumptions. Be specific rather than simply saying that you like or dislike something. Consider the artist's research question and intentions while also helping them recognize what the work may communicate beyond those intentions.

PROFESSIONAL + COMMUNITY PRACTICE

When interacting with guest artists, interview participants, collaborators, archives, community partners, or other people connected to your research, you represent both yourself and our classroom community.

Be respectful of people's **time, knowledge, boundaries, and contributions**. Arrive prepared. Follow through on commitments. Ask permission when appropriate. Credit people generously. Send a thank-you.

These practices are not separate from being an artist or researcher. **They are part of the practice.**

ASK FOR HELP EARLY

You do not need to solve every problem alone. If you are stuck, overwhelmed, uncertain about your research direction, having difficulty with a collaborator, or simply need another set of eyes on something, **please talk with me**.

One of the central ideas of *Braiding* is that research moves through relationships. Asking for help, finding expertise, changing direction, and recognizing what you do not yet know are all legitimate—and important—parts of the process.

Student Success Guidance

There is no single "right" way to succeed in *Braiding*. Your project may change direction, experiments may fail, and you may spend part of the semester unsure of exactly where your research is going. **That uncertainty is part of arts-based research.** Success comes from staying engaged, following your questions, documenting what you discover, and asking for help when you need it.

A FEW PRACTICES THAT WILL HELP

Work consistently rather than waiting for deadlines. Research develops through accumulation. Set aside time each week to read, gather, make, write, contact people, document, and reflect—even when you are not sure yet how those pieces connect.

Keep your research organized. Save sources, images, notes, quotations, documentation, contact information, citations, and works-in-progress as you go. Your Braid Maps and research documentation should help you see connections developing across the semester.

Contact people early. Interviews and collaborations depend on other people's schedules. Do not wait until an assignment is due to reach out. Give people time to respond, schedule, and participate.

Use feedback as another research encounter. Critiques, conversations, and instructor feedback are not instructions you must follow exactly. Ask: *What does this feedback help me notice? What questions does it raise? What do I want to follow?* Then decide how it should—or should not—change your work.

Ask for help before you feel completely stuck. Come to me when you need help finding a source, contacting someone, identifying a collaborator, learning a technology, thinking through an ethical question, or figuring out what to do next. Part of becoming an

interdisciplinary researcher is learning **how to find the people, tools, and expertise you need.**

USE YOUR UNT COMMUNITY

Your research does not need to stay inside our classroom. UNT offers resources that can support both your work and your well-being, including the **UNT Libraries, Writing Center, technology and fabrication resources, student counseling services, accessibility services, and the UNT Food Pantry.** I encourage you to use these resources when they are useful to you.

Most importantly, **stay in conversation.** If something is affecting your ability to participate or complete your work, communicate with me. You do not need to share personal details. Knowing that something is happening allows us to think together about a reasonable path forward.

You do not need to have everything figured out to be making progress.

Keep asking. Keep gathering. Keep making. Keep returning.

Academic Support and Student Services

Technology Support

Part of working in the online environment involves managing the inconveniences and frustrations that can arise when technology breaks down or does not perform as expected. Here at UNT, we have a [Student Help Desk](#) that you can contact for help with Canvas or other technology issues:

- Phone: 940-565-2324
- Email: helpdesk@unt.edu
- Current list of [Student Help Desk hours](#)

Academic Support Services

- The [UNT Academic Resource Center](#) provides links to the bookstore, registration and advising information, tuition information, financial aid, and more.
- The [UNT Academic Success Center](#) offers academic support services and free individual tutoring.
- [UNT Writing Lab](#)
- [UNT Libraries](#)

Student Services

- [Counseling and Testing Services](#)
- [Student Affairs Care Team](#)
- [Student Health and Wellness Center](#)
- [Student Legal Services](#)
- [UNT Food Pantry](#)

Civil Discourse

As a leading public university, the University of North Texas has a fundamental responsibility to create enduring value for the public good. The fulfillment of our mission as a university depends upon the free exchange of ideas in the pursuit of knowledge. We bring these commitments into action by centering civil discourse in our culture and curriculum. We define civil discourse as the practice of constructive dialogue to broaden understanding, grounded in our shared values and deep respect for each other's potential. By committing to this practice, we seek to equip every student with skills and mindsets to engage, contribute, and lead—at UNT and throughout your lives.

My role as an instructor is to introduce you to different ideas and scholarship and facilitate discussions that are credible, open, respectful, and relevant to this course. Our class brings together individuals with different backgrounds, experiences, and viewpoints. You may disagree with the views presented, and others may disagree with your views. But, you should expect to be listened to with respect and evaluated fairly based on the learning objectives of this course. Even when you disagree, engaging with other points of view can help you better understand both the issue at hand and your own perspective. While we may engage in vigorous debate about competing ideas, speech that violates the Student Code of Conduct, including speech that harasses a specific individual or disrupts the course is not acceptable and works against our educational mission.

University Policies

ADA Accommodation Statement: UNT makes reasonable academic accommodation for students with disabilities. Students seeking accommodation must first register with the Office of

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

Emergency Notification & Procedures: 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 UNT Learning Management System (LMS) for contingency plans for covering course materials.

Retention of Student Records: Student records pertaining to this course are maintained in a secure location by the instructor of record. All records such as exams, answer sheets (with keys), and written papers submitted during the duration of the course are kept for at least one calendar year after course completion. Course work completed via the Blackboard online system, including grading information and comments, is also stored in a safe electronic environment for one year. Students have the right to view their individual record; however, information about student's records will not be divulged to other individuals without proper written consent. Students are encouraged to review the Public Information Policy and the Family Educational Rights and Privacy Act (FERPA) laws and the University's policy. See UNT Policy 10.10, Records Management and Retention for additional information.

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.

Access to Information – Eagle Connect: Students' access point for business and academic services at UNT is located at: my.unt.edu. All official communication from the University will be delivered to a student's Eagle Connect account. For more information, please visit the website that explains Eagle Connect and how to forward e-mail: eagleconnect.unt.edu/.

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. 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 spot.unt.edu or email spot@unt.edu.

Survivor Advocacy: UNT is committed to providing a safe learning environment free of all forms of sexual misconduct, including sexual harassment sexual assault, domestic violence, dating violence, and

stalking. Federal laws (Title IX and the Violence Against Women Act) and UNT policies prohibit discrimination on the basis of sex, and therefore prohibit sexual misconduct. If you or someone you know is experiencing sexual harassment, relationship violence, stalking, and/or sexual assault, there are campus resources available to provide support and assistance. UNT's Survivor Advocates can assist a student who has been impacted by violence by filing protective orders, completing crime victim's compensation applications, contacting professors for absences related to an assault, working with housing to facilitate a room change where appropriate, and connecting students to other resources available both on and off campus. The Survivor Advocates can be reached at SurvivorAdvocate@unt.edu or by calling the Dean of Students Office at 940-565-2648. Additionally, alleged sexual misconduct can be non-confidentially reported to the Title IX Coordinator at oeo@unt.edu or at (940) 565 2759.

Pregnancy Modifications Under Title IX and Parenting

Resources: UNT is committed to supporting students who may need pregnancy and parenting modifications in compliance with Title IX. If you are a pregnant student or have a pregnancy related condition, please visit report.unt.edu and complete the 'Request Pregnancy/Parenting Modifications' form. Parenting students who may need resources can seek support and guidance from the Dean of Students and the Eagle Engagement Center. [Pregnant and Parenting Students Policy number 16.008](#).

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Web Accessibility & Privacy: Please find the web accessibility and privacy statements for UNT and Canvas.

UNT

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Canvas/Instructor

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