



Course Snapshot

Intermediate New Media: Expanded Cinema ASTU 3702 501

Term: 2026 Fall

Modality: In Person

Meeting Information: TR, 11:10AM-02:00PM, ART 356

Instructor Information

Name: Liss LaFleur

UNT Email Address: Liss.LaFleur@unt.edu

Office Hours and Location

Wednesdays 8 - 11, 345P

Office or Department Phone Number: 940-565-4001

Preferred Contact Method: email

Expected Response Time: 48 hours M - F

Course Description

3702. Intermediate New Media: Expanded Cinema . 3 hours (2;4).
Exploration of immersive video art using techniques like projection mapping and video manipulation, blending video, sound, and space to create interactive experiences. Prerequisite(s) : ASTU 2701 and ASTU 2702 with a grade of C or better.

Course Structure

Expanded Cinema is a **15-week, in-person studio course** organized around **four interconnected modules and a culminating Public Art Lab**. The course moves historically and experimentally—from the origins of moving-image culture to contemporary immersive and public forms of cinema.

MODULE	FOCUS
01 · Cinema Before Cinema	Play + Spectacle
02 · Cinema Leaves the Screen	Projection + Performance
03 · Cinema Becomes a World	Worldbuilding + Synthetic Cinema
04 · Cinema Becomes an Environment	Installation + Immersion
Public Art Lab	Collaborative + Public Practice

We begin before film, with optical toys, light, illusion, and spectacle, and gradually expand outward through projection, performance, video sculpture, digitally constructed worlds, immersive environments, and public art.

HOW YOU MOVE THROUGH THE COURSE

Each module follows a recurring studio cycle:

LOOK → READ → DISSECT → EXPERIMENT → MAKE

- **LOOK** — Encounter artists, histories, screenings, exhibitions, and spaces.
- **READ** — Engage with texts, images, objects, quotations, and other references.
- **DISSECT** — Ask how a work was made and how its technical and conceptual systems operate.
- **EXPERIMENT** — Test ideas through workshops, exercises, prototypes, and material studies.
- **MAKE** — Bring these discoveries together in a creative project.

As the semester progresses, projects increase in scale, complexity, collaboration, and spatial thinking. Students work with analog and digital approaches including projection, optical devices, FabLab processes, Unity, motion capture, 3D tools, sound, and immersive video.

Artist visits, exhibitions, immersive spaces, and professional studios are central course material. **We treat these encounters as case studies and primary course texts—not extracurricular field trips.**

The semester concludes with a **Public Art Lab**, where we bring the methods developed throughout the course into a collaborative, real-world production context and ask: **How can expanded cinema operate beyond the classroom and in public space?**

Instructor Welcome and Course Orientation

Welcome to Expanded Cinema! I'm Professor Liss LaFleur, an artist, researcher, and educator working across moving image, immersive audio, sound, sculpture, installation, performance, and emerging technologies. Much of my own creative practice asks how stories and research can become spatial experiences—using multichannel sound, projection, sculptural objects, immersive environments, and public installations to create work that audiences move through rather than simply watch. I'm especially interested in what happens when media leaves the screen and becomes something physical, spatial, social, and shared.

I approach this course as a studio and experimental laboratory. You do not need to arrive knowing every technology we will use; you do need to be curious and willing to play, take risks, collaborate, and learn through making. Together, we will move from optical toys and early experiments with light to projection, performance, synthetic worlds, immersive environments, and public art. Along the way, you will develop technical skills while learning to connect concept, image, sound, technology, space, and audience. My goal is for you to leave the course with a much bigger understanding of what video art can be—and the confidence to ask, “I have an idea. How might I make it possible?”

Learning Outcomes and Alignment

By the end of **Expanded Cinema**, you will be able to:

1. **Understand expanded cinema historically and critically** by connecting contemporary moving-image practices to histories of optical media, experimental film, video, performance, installation, and immersive art.

2. **Experiment across analog and digital technologies**, including light, projection, sound, fabrication, 3D tools, game engines, motion capture, and immersive media.
3. **Create moving-image work beyond the traditional screen** by considering space, architecture, sound, bodies, objects, and audience experience as part of the artwork.
4. **Connect concept and technology** by selecting tools and processes because they support an artistic idea—not simply because they are new or technically complex.
5. **Develop ideas through iterative making** using sketches, prototypes, experiments, critique, documentation, and revision.
6. **Analyze how artists make work** by examining the conceptual, technical, material, and spatial decisions behind exhibitions, performances, installations, and other expanded-media practices.
7. **Collaborate across disciplines** by sharing skills, communicating ideas, troubleshooting problems, and contributing to collective creative production.
8. **Design work for an audience and a site**, considering how scale, movement, participation, accessibility, environment, and context shape an experience.
9. **Articulate your creative process** through critique, discussion, artist writing, documentation, and presentation.
10. **Expand your own studio practice** by identifying new technologies, methods, collaborators, and forms that can support your future work as an artist and creative practitioner.

Throughout the semester, these outcomes are practiced through our recurring cycle of **LOOK → READ → DISSECT → EXPERIMENT → MAKE** and demonstrated through module projects, workshops, critiques, case studies, and our collaborative **Public Art Lab**.

Course Materials

No materials required

Course-Specific Technology

Expanded Cinema is a hands-on, technology-rich studio course.

We will use a range of software, equipment, fabrication processes, and media throughout the semester. You are **not expected to enter the course already knowing these tools**. Technical demonstrations, workshops, experimentation, and troubleshooting are part of the learning process.

Software + Digital Tools

Adobe Premiere Pro will be our primary software for video editing and is the main required application for the course. Depending on individual projects and course modules, we may also work with:

- **Adobe After Effects** — compositing, animation, masking, and experimental moving image
- **MadMapper** — projection mapping and multiscreen installation
- **Unity** — real-time environments and synthetic cinema
- **3D scanning + modeling applications** — creating and manipulating digital objects and environments
- **Projection mapping applications** — mapping moving images onto objects, architecture, and unconventional surfaces
- **Motion capture + immersive media tools** — introduced as relevant to projects and available facilities
- **Sound editing and spatial audio tools** — for integrating sound into moving-image and installation work

You will not be expected to master every program. Instead, you will learn to identify and use the **right tool for the artistic problem you**

are trying to solve.

Production + Fabrication

Expanded cinema often requires working **beyond the screen**.

Projects may incorporate projection, monitors, speakers, 3D printing, laser cutting, wood, metal, ceramics, found objects, fabric, custom electronics, motors, performance, light, sound, legacy media, or other processes.

We will make use of **CVAD FabLab technologies and other available production facilities** when appropriate. Some tools require additional training or certification before use. You are responsible for completing required training and following all lab-specific procedures and safety requirements.

Throughout the course, remember: **technology is a material, not the idea**. Choose software, equipment, and fabrication processes because they serve the concept, experience, and audience of the work.

Major Assignments and Assessments

Expanded Cinema is organized around **four major studio projects and a culminating Public Art Lab**. Each project builds from the previous one, gradually expanding our understanding of cinema from **object → body → world → environment → public space**.

PROJECT	FOCUS	FORMAT	CENTRAL QUESTION
01 · Proto-Cinema	Light + Illusion + Play + Spectacle	Individual or Pairs	How can we create moving-image experiences before—or beyond—the

			conventional screen?
02 · Expanded Performance	Body + Projection + Live Media	Individual or Pairs	What happens when the body becomes part of the moving image?
03 · Synthetic Cinema	Worldbuilding + Scanning + Digital Space	Small Groups	What happens when cinema is constructed rather than filmed?
04 · Immersive Installation	Space + Sound + Projection + Audience	Small Groups	What happens when cinema becomes an environment we enter?
Public Art Lab	Collaboration + Production + Public Practice	Full Class	How does expanded cinema operate at the scale of public space?

PROJECT 01 · PROTO-CINEMA

Light + Illusion + Play + Spectacle

How can you create a moving-image experience without beginning with a conventional screen?

Working **individually or in pairs**, create an artwork inspired by the histories and possibilities of **proto-cinema, optical devices, light modulators, illusion, play, and spectacle**.

You are not being asked to reproduce a historical device. Instead, use the ideas behind proto-cinema—**light, shadow, movement, repetition, reflection, optics, transformation, participation, and wonder**—as a starting point for a contemporary artwork.

Your project might take the form of a sculpture or invented optical device, light modulator, kinetic experiment, short-form video, performance, live projection, participatory experience, or hybrid work combining sound, light, objects, bodies, and movement.

THE GOAL: Use experimentation and play as methods of making. Rather than asking “*How do I make a movie?*” ask: How can I make something move, flicker, transform, disappear, repeat, project, reflect, perform, or create wonder?

PROJECT 02 · EXPANDED PERFORMANCE

Body + Projection + Live Media

What happens when the body becomes part of the moving image?

Working **individually or in pairs**, create a time-based artwork that incorporates the **body and a live component**. Rather than producing a video that exists independently on a screen, consider how moving images can interact with a performer, audience, object, gesture, or event happening in real time.

Your project might involve **live projection, projected bodies, motion capture, shadows, cameras and live feeds, performance, movement, costume, objects, sound, analog projection, prerecorded media, or combinations of these approaches**.

The body must be meaningfully present in the work. It might function as a **screen, performer, image-maker, obstruction, shadow, interface, operator, or participant**.

THE GOAL: Explore the relationship between body, image, space, and time. Think about what can happen in a live work that cannot

happen in a prerecorded video. Ask: What changes when cinema becomes an event rather than an object?

PROJECT 03 · SYNTHETIC CINEMA

Worldbuilding + Scanning + Digital Space

What happens when cinema is constructed rather than filmed?

Working in **small groups**, create a short moving-image work in which the world of the film is substantially **constructed, scanned, simulated, composited, or generated through digital tools**.

You might work with **Unity, photogrammetry, 3D scanning, 3D models, motion capture, virtual cameras, After Effects, digital environments, found digital assets, or combinations of physical and virtual processes**.

Instead of treating these technologies simply as special effects, consider how they allow artists to create spaces, perspectives, bodies, movements, and realities that could not—or perhaps should not—exist in front of a conventional camera.

THE GOAL: Treat the digital environment as an artistic material and cinematic space. Experiment with scale, impossible architecture, virtual movement, repetition, fragmentation, artificiality, or speculative environments. Ask: If we can construct every part of an image, what kind of world do we want to build?

Collaboration is central to this project. Groups will develop a shared concept and divide responsibilities while learning how different skills and approaches can contribute to a single moving-image work.

PROJECT 04 · IMMERSIVE INSTALLATION

Space + Sound + Projection + Audience

What happens when cinema becomes an environment we enter?

Working in 4 **small groups**, create an immersive moving-image installation designed for a specific physical space. Your work should move beyond a single conventional screen and consider how **image, sound, objects, architecture, light, scale, and audience movement** can operate together.

Projects might incorporate **multichannel video, multiple projectors or monitors, projection mapping, MadMapper, spatial or multichannel sound, sculpture, fabric, reflective or translucent materials, lighting, sensors, physical structures, or other installation strategies.**

Think carefully about the audience. Where do they enter? Where do they stand, sit, look, or move? What do they encounter first? How does the work change as they move through it?

THE GOAL: Stop thinking about cinema as something an audience watches and begin thinking about it as something an audience experiences spatially. Ask: When every wall, object, surface, and speaker can become part of the moving image, where does the artwork begin and end?

Groups will be responsible for the complete installation process, including concept development, prototyping, media production, technical planning, installation, testing, exhibition, and deinstallation.

PUBLIC ART LAB

Collaboration + Production + Public Practice

How does expanded cinema operate beyond the classroom?

At the end of the semester, we will shift from independent projects into a **full-class collaborative production lab** connected to a real-world expanded cinema/public art context.

Rather than beginning another traditional assignment, we will apply the skills developed throughout the semester to the practical realities of producing ambitious work: **fabrication, projection testing, media preparation, sound, lighting, installation, documentation, troubleshooting, audience experience, and collaborative problem-solving.**

Students will take on different roles based on the needs of the project and their developing strengths and interests.

THE GOAL: Experience expanded cinema as a collaborative and professional practice. This lab asks us to bring together everything we have explored—light, bodies, moving images, digital worlds, sound, objects, architecture, technology, and audiences—and put it to work in the world.

Assessment

Across all four projects, assessment emphasizes **conceptual development, experimentation and risk-taking, engagement with module ideas, thoughtful use of technology and materials, iteration, craftsmanship, audience experience, critique, and reflection.**

For collaborative projects, assessment will consider both the **collective work and each student's individual contribution.**

Collaboration means more than dividing tasks: students are expected to communicate, share responsibility, troubleshoot

together, contribute equitably, and support the successful realization of the work.

Technical complexity alone does not determine success. Throughout Expanded Cinema, the central question remains: **Does the technology, material, and form serve the idea and the experience you are trying to create?**

Grading and Feedback

Expanded Cinema is a **studio course**, so your grade reflects both what you make and **how you develop the work**. Each module includes smaller in-class workshops, technical exercises, experiments, prototypes, and studies that lead toward the major project. **These activities are part of your project grade.** Experimentation, iteration, critique, collaboration, and thoughtful risk-taking matter alongside the final artwork.

Grade Breakdown

Category	Weight
Project 01 · Proto-Cinema	15%
Project 02 · Expanded Performance	15%
Project 03 · Synthetic Cinema	20%
Project 04 · Immersive Installation	25%
Public Art Lab	10%
Studio Practice + Participation	15%
TOTAL	100%

How Each Project Grade Works

Your major project grade includes **the entire process of developing the work**, not only what you present at final critique.

Within each project, assessment generally considers:

- **Workshops + Experiments** — completion and engagement with in-class technical exercises, material studies, prototypes, and smaller creative assignments
- **Process + Iteration** — evidence of testing, troubleshooting, risk-taking, revision, and responding to feedback
- **Concept + Inquiry** — strength and development of the central idea or question
- **Form + Technology** — thoughtful selection and use of materials, media, and technologies in service of the work
- **Final Artwork + Presentation** — execution, resolution, audience experience, and presentation at critique

Not every experiment needs to succeed. **The purpose of these smaller assignments is to try things before you know exactly where they will lead.** Taking a meaningful risk that fails can be more valuable than repeating something you already know how to do.

Studio Practice + Participation

The **15% Studio Practice + Participation** grade reflects how you contribute to our shared learning environment across the semester. This includes preparedness, critique, screenings and discussions, artist visits, field experiences, demonstrations, collaborative work, studio citizenship, and active engagement during class.

Because this is a studio course, **being present means being engaged**: making, testing, discussing, helping troubleshoot, giving feedback, and contributing to the work happening around you.

Collaborative Projects

Projects 03 and 04 and the Public Art Lab require substantial collaboration. Collaborative grades consider both the **collective artwork and your individual contribution**.

Successful collaboration requires communication, reliability, shared problem-solving, equitable labor, and active participation. Groups may divide responsibilities according to individual skills and interests, but every member should understand and contribute to the larger creative process.

Grading Scale

Grade	Percentage
A	90–100%
B	80–89%
C	70–79%
D	60–69%
F	Below 60%

An **A** represents sustained engagement, experimentation, thoughtful development, strong execution, and meaningful response to feedback. A **B** represents successful and engaged work that fulfills the assignment with clear development. A **C** represents satisfactory completion of the basic requirements but may demonstrate limited experimentation, development, or engagement. Grades below C generally indicate significant missing work, incomplete requirements, or insufficient participation in the studio process.

Feedback + Critique

Feedback happens **throughout the making process**, not only after a project is finished. You will receive feedback through workshops, individual conversations, work-in-progress reviews, peer critique, group discussions, technical troubleshooting, and written comments when appropriate.

You are expected to bring **work in progress** to class even when it feels unresolved. Critique is not simply an evaluation of finished work—it is a tool for figuring out **what the work might become next**.

Grades and major assignment feedback will be posted in **Canvas**. If you have questions about a grade, review the assignment criteria and feedback first, then talk with me during class, office hours, or by appointment. Grade conversations should focus on how the work relates to the stated criteria and what you can carry forward into your next project.

Extra Credit

There is **no guaranteed extra credit**. Occasional opportunities may arise through relevant exhibitions, performances, screenings, artist talks, or other expanded-media experiences. When offered, these opportunities will be announced to the entire class through Canvas.

Course Schedule

Date	Assignment Name	Type	Points
9/10/26	PROJECT 01 · Proto-Cinema	Final Project + Critique	15
10/22/26	PROJECT 03 · Synthetic Cinema	Final Project + Critique	20
10/1/26	PROJECT 02 · Expanded Performance	Final Project + Critique	15
11/12/26	PROJECT 04 · Immersive Installation	Final Installation + Critique	25
11/21/26	PUBLIC ART LAB · Aurora Biennial	Public Presentation / Production	10
12/3/26	FINAL · Documentation + Reflection	Final Course Submission	15

Course Calendar

DATE	TOPIC + STUDIO
T Aug 18	What Is Expanded Cinema? · Youngblood · course introduction → Light + Image Play
	Before the Movies · Optical toys · magic

Th Aug 20	lanterns · Méliès → Liquid Light Workshop
T Aug 25	Spectacle · World's Fairs · Loïe Fuller · Debord → Spectacle Study + Studio
Th Aug 27	Light as Material · Moholy-Nagy · Wilfred · Fischinger → FabLab Workshop + Making
T Sept 1	Reproduction + Technology · Benjamin → Project 01 Experiments
Th Sept 3	Guest Artist Case Study · Play · handmade technology · performance → Guest Workshop / Experiment
T Sept 8	Expanded Cinema · Youngblood → Project 01 Prototype Lab
Th Sept 10	OPEN STUDIO · PROJECT 01 · Fabrication · testing · individual/pair meetings
T Sept 15	PROJECT 01 · PROTO-CINEMA · Presentation + critique
Th Sept 17	Television Becomes Material · Nam June Paik → Analog Video + Feedback Lab
T Sept 22	Video Autopsy · EAI artists → Reverse- Engineering + Projection Experiments
Th Sept 24	Body + Camera + Mirror · Jonas · Schneemann → Body + Light Workshop
T Sept 29	Projection Becomes Sculpture · McCall · VanDerBeek · Oursler → Project Anywhere Study
Th Oct 1	Performance Lab · Video Autopsies → Performance Scores + Rehearsal
T Oct 6	PROJECT 02 · EXPANDED PERFORMANCE · Live performances + critique
Th Oct 8	Case Study · The Warehouse Dallas · Moving image + architecture
T Oct 13	Build, Don't Film · Satterwhite · Cao Fei · Rossin → Project 03 Ideation
Th Oct 15	Build a World → Unity Workshop + Impossible Room
T Oct 20	The Digital Image · Steyerl → VR/XR + Poor Image Experiments
Th Oct 22	Digital Bodies → 3D Scanning · Photogrammetry · Motion Capture Lab
	Case Study · Meow Wolf Grapevine ·

T Oct 27	Worldbuilding + immersive storytelling
Th Oct 29	OPEN STUDIO · PROJECT 03 · Worldbuilding · editing · troubleshooting · group meetings
T Nov 3	PROJECT 03 · SYNTHETIC CINEMA · Screening + critique
Th Nov 5	The Image Becomes a Room · Rist · Thater · Julien → Two Screens / One Idea Lab
T Nov 10	Technology + Power · Blas · Perry · Steyerl → Installation Planning + Prototyping
Th Nov 12	Case Study · Lightware Labs · Projection · immersive systems · professional workflows
T Nov 17	AURORA PUBLIC ART LAB · Fabrication + media production
Th Nov 19	AURORA PUBLIC ART LAB · Full technical testing + installation preparation
Sat Nov 21	AURORA BIENNIAL · Public installation
Nov 23–29	THANKSGIVING BREAK · NO CLASS
T Dec 1	OPEN STUDIO · PROJECT 04 · Installation · projection mapping · sound · testing
Th Dec 3	PROJECT 04 · IMMERSIVE ENVIRONMENT · Final installation + critique

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 this is a hands-on studio course built around demonstrations, collaborative work, critiques, and off-campus case studies, regular attendance is essential. Two unexcused absences may occur without a grade penalty; after that, each additional unexcused absence may lower the final course grade by one letter. Three late arrivals may count as one absence, and missing a major critique may count as two absences. University-authorized absences will be handled according to UNT policy. Communicate as early as possible when circumstances affect your participation.

Late Work

Major projects and presentations are time-sensitive because they are tied to critiques and group work. Late work may lose 10% per day unless an extension has been arranged in advance or the absence/deadline is covered by university policy. If something significant is interfering with your ability to complete the work, communicate before the deadline whenever possible.

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

Contemporary art and media histories can include challenging images, language, and subjects. We will approach difficult material through context, critical discussion, and care for the learning environment. If you anticipate a concern about a specific work or topic, contact me so we can discuss access to the course material.

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

Expanded Cinema is a collaborative, hands-on studio course, and much of our learning happens through making together: workshops, demonstrations, critiques, screenings, equipment access, guest encounters, and collaborative production. For that reason, regular attendance and active participation are essential. Come prepared to work, bring the materials and files you need, contribute thoughtfully to critique and discussion, and treat our classroom, equipment, facilities, guests, and one another with care and respect. If you need to miss class, communicate with me as early as possible; while some activities cannot be fully recreated outside the studio, we can work together to identify an appropriate path forward.

Deadlines help keep our shared studio and collaborative projects moving, but **communication matters more than disappearing when something goes wrong.** If illness, family responsibilities, technology problems, or other circumstances affect your ability to complete work, please reach out. Late work may be accepted when we have communicated about a plan, although live performances, critiques, group projects, field experiences, and public installations may require alternative arrangements. Revision is encouraged throughout the course: feedback should lead to another experiment, another version, or a stronger final work. In collaborative projects, everyone is expected to communicate, contribute equitably, meet agreed-upon responsibilities, and support the group. Above all, I want our studio to be a place where you can **ask questions, take creative risks, make mistakes, troubleshoot openly, and grow through the process of making.**

Student Success Guidance

Expanded Cinema asks you to learn through **making, experimenting, collaborating, and troubleshooting**. You do not need to know how to do everything before you begin. Successful students are curious, come prepared to work, ask for help early, and give themselves enough time to experiment before a deadline.

How to Succeed in This Course

- **Start before you know exactly what you are making.** Use our workshops and experiments to discover your project rather than waiting for a fully formed idea.
- **Give technology extra time.** Rendering, exporting, fabrication, projection, software, and equipment rarely work perfectly on the first attempt. Build troubleshooting time into your process.
- **Use class as studio time.** Bring your files, materials, equipment, and works-in-progress so you can make meaningful progress while you have access to your classmates, facilities, and instructor.
- **Ask for help early.** If you are stuck conceptually, technically, or logistically, talk to me. Asking questions and troubleshooting with others are normal parts of creative practice.
- **Use feedback to make another version.** Critique is not simply an evaluation of what you have already made. Write down feedback, identify what is useful, test changes, and allow the work to evolve.
- **Be a good collaborator.** Communicate, show up, meet agreed-upon deadlines, share labor equitably, and tell your group early if something is preventing you from completing your responsibilities.
- **Document as you go.** Photograph experiments, save versions, record tests, and keep track of what works and what fails. Your process is part of your learning.

When You Need Support

College involves much more than coursework, and sometimes outside circumstances make it difficult to focus on class. **Please reach out before a problem becomes a crisis.** If you are struggling with the course, contact me so we can identify what you need and make a plan for moving forward.

UNT also provides resources to support your academic and personal well-being, including the **UNT Writing Center, Counseling and Testing Services, academic support and tutoring, accessibility services, and the UNT Food Pantry.** You are encouraged to use these resources whenever they would be helpful.

Above all, remember that this course values **curiosity, persistence, experimentation, and growth.** You are not expected to arrive already knowing how to make expanded cinema. **You are here to learn what becomes possible when you try.**

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 equip you to understand and evaluate scholarship pertaining to the topics of this course, facilitate discussions, and support critical thinking. Facts, questions, and ideas you encounter may sometimes be challenging or uncomfortable. Individuals may not always share the same viewpoints, and we should expect disagreement to be part of the learning process. At times, we may need to move on from a conversation without resolving every difference, while still treating each other with mutual respect. 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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