

FUTURE FEMINIST LAB

ASTU 3000/5000 ART 258 // Tuesday and Thursday 2:00 - 4:50 PM

Professor LaFleur, Liss.LaFleur@unt.edu

Office hours: by appt only, ART 345P

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### **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.*



*Image by: Marilyn Minter from "A Nasty Woman" series*

**“The decolonization of the imagination is the most dangerous and subversive form there is: for it is where all forms of decolonization are born. Once the imagination is unshackled, liberation is limitless.” - Octavia’s Brood, Walidah Imarisha**

Feminist art cannot be classified as a style, like impressionism or cubism; nor is it bound to a particular medium, like sculpture or quilting; nor is it simply art made by women. Feminist art challenges artistic conventions and embraces multiple media; it expresses criticism of structural and ideological inequalities with regard to gender, sexuality, race, class, and nationality, while proposing alternative, experimental solutions; and it does so through serious engagement with **aesthetics** and **form**. In other words, feminist art is a field of practice and inquiry that is neither simply social nor aesthetic, in which entanglements of form and ideology, representation and politics are questioned, turned over, and remade. This course takes that premise, and asks how can we create multidisciplinary projects that imagine intersectional feminist

futures. Through this course, we will question how social categories like gender and sexuality are constructed in similar and different ways across cultures, and how the work of feminist artists respond to these powerful formations.

This course will begin with a grounding in basic questions such as “what is feminism” and “what is feminist art.” With this important lens for understanding the context of an artist’s work, we will explore the works of key artists and the configurations of power, gender, and sexuality they question through their aesthetic experiments and interventions. The second half of this course will focus on world building. World building methodology is often used to create sci-fi, fiction, and fantasy narratives in film, video games, and literature. It is a practice in which a holistic world is designed, from which then an infinite number of narratives can be generated. As a cohort we will harness the power of collaborative imagination within our own feminist community to envision - as a group - a series of future feminist based objects and themes. As a final project, each student will create a new artwork inspired on one of our discussions or themes this semester.

Typically, on *Tuesdays* we will meet as a group for lectures, discussions, screenings, and workshops. *Thursdays* will be left open, designating this time for reading, group work, off-campus assignments, and in-studio work time. However, this will change throughout the semester so it is important to double check the course schedule and Canvas.

### **Structure/ Assignments**

- I. Discussion*
- II. Written review*
- III. Research presentation*
- IV. World building design documents*
- V. Final project*

### **Assignments**

This class will have the following assignments: discussion of assigned texts, a written exhibition review, a research presentation, a collection of world building documents, and a comprehensive final project.

### **Objectives**

- ★ To ask how various artists and artworks shift our understanding of both feminism and art
- ★ To think deeply about and look closely at the connections between aesthetic form and ideology
- ★ To reflect upon the cultural construction of gender and sexuality in a way that deepens our awareness of world politics
- ★ To use basic methods of art historical research
- ★ To practice an interdisciplinary approach to art making

### **Studio Hours**

\* *Note:* for the first time ever, the CVAD Art building will be open for 24 hour access beginning this fall. Students are required to enter and exit via a swipe system, after hours, at the door closest to the Dean’s

suite. This is a privilege and trial for our academic community, please be sure to act responsibly and safely if working after hours.

***CAVE + Classroom***

Monday - Thursday 8p-10p

Friday 8a-10p

Saturday 12p-5p

Sunday 12p-10p

***Lighting Studio***

*By appointment only*

***Fab Lab***

Check <https://cvadit.unt.edu/fablab>

***Photo Documentation***

Check

<https://art.unt.edu/about-cvad/photo-documentation-room>

*NOTE: The use of New Media equipment and spaces is a privilege. If you are disrespectful, harmful, or selfish your privilege may be revoked.*

**General Expectations**

Take advantage of this time to invest yourself and the issues that really move you. Make full use of this opportunity to expand and reflect upon your work. This class is first and foremost about your sustained development as an artist. It is necessary that you take yourself and your work seriously, or else no one else will. You are expected to assist in maintaining a classroom environment that is conducive to learning for all.

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 personal cellular phones, checking your email or surfing the internet, updating your social networking sites, watching cartoons/ videos, eating or drinking in class, making offensive remarks, reading books 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. 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](http://deanofstudents.unt.edu).

**Discussion & Critique**

This course will have a multitude of built in brainstorming and discussion times. Discussions are an essential part of developing your abilities as an artist. You will not only be graded for your own contributions, but also on how well you engage with your peers in class as an active listener. We will critique your final projects in lieu of a written final. Each critique will be scheduled for approximately 15 minutes per person and it is imperative that your work is ready to present on your assigned critique day. Do not make excuses for not having a work ready for critique – prepare yourself by adequately scheduling your preparation time. You are free to trade slots and rearrange presentation schedules with other students, but this is solely your responsibility. All critiqued works need to be removed the same day as critique, at the end of class time or at the latest, by the end of the day.

With regard to discussions and critiques...

**STRIVE FOR**

Challenging questions  
Brevity  
Be specific  
Be constructive  
Technical suggestions  
Other resources that come to mind  
Focus on the work  
Respect artist's intent  
Thoughtful consideration  
Mutual respect  
Define what's working or not  
Consider having a note taker

**AVOID**

Tangents  
Condescending remarks  
Subjectivity  
Personal attacks of any kind  
Defensiveness  
Words like "nice, interesting"  
Tip toeing  
Silence  
Redundancy  
Over sharing

**Required Supplies**

Texts as assigned. A journal, or someway to keep notes for discussions. A minimum of one (but preferably two) external harddrives. You will need at least 1 TB of space, and it should be USB 3.0 and 2.0 compatible. Since we work on MACs in the studio, the LaCie Rugged mini is recommended. **YOU ARE RESPONSIBLE FOR BACKING UP ALL OF YOUR WORK!**

**Organization & Documentation**

Learning how to maintain your external harddrive is an essential part of your studio practice as an artist. You should never save project files, images, or documents on public computers, you should always save your work to your own personal drive, and you should back up your drive with a second harddrive. Your external drive should also include documentation of all of your work upon completion, as well as in progress information and images. You should continue to document all of your work for your portfolio, archive, and website. Documentation cannot be filmed or recorded during critique time/ or class time on any critique days and should be gathered either during open studio work time, or outside of class time using the studio and photo documentation room.

**Evaluation**

Being engaged in class events and discussions is extremely important. Your performance will be evaluated using the following criteria: substantial and evolving new work prepared for each project; material and conceptual innovation; sustained and thoughtful response to criticism; ability to develop an idea from a beginning phase and move it forward in a coherent and inspired way; constructive class participation; attendance and promptness, and significant progress over the semester within your own frame of reference.

## **Grading**

An "A" in this class represents outstanding work, where the work and the process **exceed** the expectation and requirements of the course. A "B" is earned through meeting these expectations in a strong and sustained way. A "C" is given to those who meet these expectations with no particular flare. A "D" is the result of a missed assignment or attendance problems. A "F" is the result of two missed assignments or a critique session. Please note that the amount of effort does not equal the quality of effort.

| <b>BREAK - it - DOWN</b>     | <b><i>Worth / %</i></b> |
|------------------------------|-------------------------|
| 1: Discussion                | 20                      |
| 2: Written review            | 10                      |
| 3: Artist presentation       | 10                      |
| 4: World building activities | 20                      |
| 5: Final project             | 40                      |
| Total                        | 100 points / 100%       |

## **Attendance**

Class begins promptly, and roll will be taken at the beginning of every class. Three tardies will equal one absence. After three unexcused absences, your final course grade will drop a letter per subsequent absence. After 6 absences you will receive an F, and should consider dropping this class. Reasonable absences are only for the following: family or personal emergencies and illness, in these events you must have a letter from either the Studio Art department or the Dean of Students. Working a job, preparing for another class, relationships and childcare problems, over-sleeping, or sheer laziness is not an acceptable excuse. You should notify the instructor in advance, by e-mail, prior to class time regarding any excused absences. It is your responsibility to gather the learned knowledge from your missed class time from a classmate.

## **Email**

My email: [liss.lafleur@unt.edu](mailto:liss.lafleur@unt.edu)

You are expected to read all e-mails from the class instructor because you are responsible to know the information they contain. Messages might be sent through your my.unt email address or via Canvas. Please check your e-mail and Canvas at least once every 48 hours!

I will answer emails in the order in which I receive them within three business days (M-F). I will respond to urgent or time-sensitive e-mails first. I will not be available to reply to emails during weekends. I am happy to answer emails from those who regularly attend class. However, I will not answer emails from those who were absent and would like information on what was missed. I will only correspond with students via your UNT email address. If an email is sent to you it is assumed that you have received it and you are responsible for any specified course requirements therein.

**Course Schedule** (the instructor reserves the right to change this schedule as needed)  
Spring 2020

1.14 - Intro/ Overview, Assign texts and research dates/ artists  
(Assigned readings + prepare for discussion)

- 1.) bell hooks, *Feminism Is for Everybody*, "Introduction," "Feminist Politics," "Consciousness Raising," "Feminist Class Struggles," "Global Feminism," and "Race and Gender"
- 2.) bell hooks, *Art on My Mind: Visual Politics*, "Introduction: Art Matters," "Art on My Mind"
- 3.) Cynthia Freeland, *But Is It Art?*, "Blood and Beauty," "Paradigms and Purposes"

1.16 - What is Feminist Art? Feminist waves? What are the core themes within Feminist Art?

Read for Le Troter Show @ Nasher

[:https://www.dallasnews.com/arts-entertainment/visual-arts/2019/12/10/intimacy-and-col-d-salesmanship-fill-this-sound-sculpture-exploring-the-process-of-selecting-sperm-donor-s/](https://www.dallasnews.com/arts-entertainment/visual-arts/2019/12/10/intimacy-and-col-d-salesmanship-fill-this-sound-sculpture-exploring-the-process-of-selecting-sperm-donor-s/)

1.21 - Discussion 1 + Feminist Artist Inspiration

hooks (Feminism is for everybody): \_\_\_\_\_

hooks (Art on My Mind): \_\_\_\_\_

1.23 - x (off campus - Anne Le Troter Nasher visit- must visit show before 2/2/20)

1.28 - Feminist Artist Inspiration

Discussion 2 - Freeland: \_\_\_\_\_

1.30 - x Assigned readings + prepare for discussion + research presentation

- 4.) Amelia Jones, *The Feminism and Visual Culture Reader*, "Introduction: Conceiving the Intersection of Feminism and Visual Culture"
- 5.) Rosemary Betterton, *The Feminism and Visual Culture Reader*, "Feminist Viewing: Viewing Feminism"
- 6.) Cynthia Freeland, *But Is It Art?*, "Money, Markets, Museums"

Extra sauce: <https://www.nytimes.com/2019/11/06/t-magazine/possibly-in-michigan-tiktok-artist.html>

2.4 - **Artist Presentations** (Louise Bourgeois, Barbra Hammer, Carolee Schneeman, Yayoi Kusama, Charlotte moorman)

Discussion Jones & Betterton: \_\_\_\_\_

W.A.R. Women Art Revolution [film], selections shown in class

2.6 - x Assigned readings + prepare for discussion

- 7.) *The Guerrilla Girls' Bedside Companion to the History of Western Art*

- 8.) Cynthia Freeland, *But Is It Art?*, “Gender, Genius, and Guerrilla Girls”
- 9.) Catherine Grant, “Fans of Feminism”
- 10.) Rosemary Betterton, “Promising Monsters”
- 11.) *Feminist Art & The Maternal*, “Introduction,” “Breaching the Taboo”

2.11 - **Artist Presentations** (Adrian Piper, Ana Mendieta, Betty Tompkins, Marilyn Minter)  
 Discussion Freeland + Bedside Companion: \_\_\_\_\_  
 Discussion Grant: \_\_\_\_\_  
 Discussion Betterton & Maternal: \_\_\_\_\_

2.13 - **Artist Presentations** (Catherine Opie, Cindy Sherman, Corita Kent, Harmony Hammond) + *Work on written review & Assigned readings + prepare for discussion*

- 12.) Daryl Jamieson, “Marketing Androgyny”
- 13.) Alison Bechdel & *Crip-Feminist Autobiographies*
- 14.) Jack Halberstam, *Gaga Feminism*, “Introduction,” “Gaga Feminism for Beginners”

Extra sauce:

<https://www.theguardian.com/tv-and-radio/2018/may/08/the-future-isnt-female-enough-the-problematic-feminism-of-the-handmaids-tale>

2.18 - **Artist Presentations** (Tracee Emin, Barbra Kruger, Jenny Holzer, Wendy Red Star)  
 Discussion Jamieson: \_\_\_\_\_  
 Discussion Bechdel: \_\_\_\_\_  
 Discussion Halberstam: \_\_\_\_\_

2.20 - World Building Day 1 + *written review due via Canvas*

2.25 - World Building Day 2

2.27 - World Building Day 3 + Final Project Overview

3.3 - x (*Liss in Houston*)

*Assigned readings + prepare for discussion + brainstorm for final project*

- 15.) Midori Yoshimoto, *Into Performance: Japanese Women Artists in New York*, “Performing the Self: Yayoi Kusama and Her Ever-- Expanding Universe”
- 16.) Midori Yoshimoto, *Into Performance: Japanese Women Artists in New York*, “The Message Is the Medium: The Communication Art of Yoko Ono”
- 17.) Jaclyn Pryor, “When Elephants are in Must”
- 18.) Syms: <https://www.youtube.com/watch?v=otUJvQhCjJ0> (watch)
- 19.) Excerpt of choice from: *Imagining Queer Feminist Art Histories*

3.5 - x (*Liss in Houston*) **Submit world building** documentation via Canvas

3.10 - x **SPRING BREAK**

3.12 - x **SPRING BREAK**

3.17 - Annette Lawrence Artist Talk

**Artist Presentations** (Carrie Mae Weems, Lorna Simpson, Kara walker, Mickalene Thomas)

Discussion Yoshimoto: \_\_\_\_\_

Discussion Pryor: \_\_\_\_\_

Discussion Queer Histories: \_\_\_\_\_

Discussion Syms: \_\_\_\_\_

**3.19** - Final project **pitches**

3.24 - x Studio time: final project

**3.26** - x Studio time: final project

3.31 - (*Liss in WA*) Studio time: final project

**4.2** - x (*Liss in WA*) Studio time: final project

4.7 - **Final project: in-progress crit**

**4.9** - x Studio time: final project

4.14 - Studio time: final project

**4.16** - x Studio time: final project

4.21 - Studio time: final project

**4.23** - **CRIT** final projects (6 people)

*Note: (it is your responsibility to reserve the CAVE, or req. crit space)*

4.28 - **CRIT** final projects (6 people)

**4.30** - **CRIT** final projects (6 people)

**FINAL: 5.7 - 1:30 p.m. - 3:30 p.m. - CRIT** final projects (3 people)

### **Assignment Descriptions:**

#### *Facilitated Discussion*

A large amount of class time will be devoted to reading and discussing texts, artworks, and screenings. This is essential for learning how to discuss feminist art practices. For this assignment, you will work either *individually* or *in a pair* to facilitate one of the 14 discussions from our reading list this semester. You should plan for a 20 minute discussion, and can organize this however you see fit (whole class, small groups + share back, etc). You will be graded on how well you accomplish the following:

- Create an environment for effective communication (set the appropriate tone)
- Share any necessary background/ external information about the text or author, etc
- Be prepared with interesting/challenging questions or prompts (questions requiring more than a "yes" or "no" response)
- Keep the discussion focused
- Keep the group engaged
- Advance and deepen the group's understanding of the text
- Provide an opportunity for all voices to be heard
- Create an environment of trust and support so disagreement and understanding can surface
- Leave participants challenged and willing to engage in follow-up conversations



Following your discussion, please write a 250 word response and a list of your prepared questions, and upload it to Canvas. For more support about facilitating discussions refer to:

<https://web.stanford.edu/group/reesed/reesed/staffresources/RM/training/facilguide.html#goals>

### *Written Review*

For your written review this semester you have two options: to visit Anne Le Troter's exhibition at the Nasher (closes 2.2), or attend Christine Sun Kim's artist talk at GDAC (2.10 @ 6:30 pm). Your review should be 500 words, free of grammatical and spelling errors, and written in first person. To write your critical review you should follow the following steps:

- 1.) Research the artist before attending the talk or exhibition
- 2.) Fully experience the exhibition or talk without taking any notes
- 3.) Find one artwork, theme, question, or aspect of the talk or exhibition that particularly interests you, and write down everything you can think of or observe about this.
- 4.) Read about this specific artwork, theme, or aspect extensively and decide how you feel about it.
- 5.) Write 4 paragraphs (500 words) that critically describes, analyzes, and interprets the artwork you're interested in.

### *Artist Presentation*

You will each be responsible for giving a presentation on a feminist artist this semester, preparing a 15 minute in-class presentation about the life and work of an assigned artist. In your presentation, you must show images and/or excerpts of video, and include captions with date, medium, and size of each work. Presentations should be visual, and serve as a deeper dive into your artist's work. In particular, talk about the artist's approach and their impact. What new ideas did they bring to the medium? What were they trying to accomplish in the work? Which works of theirs did you respond to and why? Beyond the bare facts of this artist(s), convince us, the audience, why we should appreciate this artist. Debate on the ways in which your artist configures/ envisions power, gender, and sexuality, their aesthetic experiments, and interventions as an artist.

These presentations will be graded for time, clarity, and content.

- Did you use the full 15 minutes with substantive and engaging information?
- Was your information thorough, insightful, and factual?
- How well do you know and understand the work of your artist and did you communicate these ideas to the class? *An excellent presentation will use images not only from the Internet, but also from scholarly sources, scans from library books, and other non-conventional sources and go beyond the biographical data on Wikipedia.*
- What can you discover about this artist and their work that is not common knowledge? Be prepared to answer questions from the audience.

Following your in class presentation, you must upload your powerpoint as a pdf to Canvas along with a complete works cited.

### *World Building Activity*

World building is a design methodology that is often used to create sci-fi, fiction and fantasy narratives in film, video games, and literature. It is a practice in which a holistic world is designed, from which then an infinite number of narratives can be generated.

World Building Institute Director Alex McDowell explains the core concepts of world building:

*World Building is founded on three beliefs, namely that storytelling is the most powerful system for the advancement of human capability due to its ability to allow the human imagination to precede the realization of thought; that all stories emerge logically and intuitively from the worlds that create them; and that new technologies powerfully enable us to sculpt the imagination into existence.*

Much of the feminist community is involved in work that challenges the injustices and power abuses of today; and there is endless work to do in these areas. Another important act of resistance is the re-creation of our future – an active process of imagining a world that reaches beyond the patriarchal and racist ideologies of the past. By flexing our abilities to steer and mold the direction of the future, we reject the role as passive “recipients”. As a class we will develop ideas for a feminist future 200 years from now, year 2220. Following this workshop, you will submit 5 - 10 future artifact designs on Canvas.

### *Final Project*

The final five weeks of the semester will be devoted to the creation of a new artwork. For your final project this semester, you are tasked with creating a new feminist artwork inspired by a reading, topic, or theme we discussed in this class. This should be a comprehensive project, open to any concepts, medium, or processes, and will be performed or presented to the class at the end of the semester. Critiques will be 15 minutes in length (take this into account if producing time based works), and you are responsible for reserving any necessary critique space (CAVE, crit areas, etc). You will be graded on both conceptual ideas and technical rigor, as well as how deeply you’ve engaged with a future feminist topic or idea.

## **ADDITIONAL SYLLABUS INFORMATION**

### **SUGGESTED RESOURCES**

<http://www.ubu.com/film/>

An incredible resource hosting hundreds of experimental and avant-garde films, videos and sound works from the past 50 years. It is one of the most comprehensive sites online.

<https://unt.kanopystreaming.com/>

This streaming service provides access to 26,000 titles covering various educational topics and feature films for some 800 producers including Criterion, Documentary Educational Resources, New Day Films, Media Education, California Newsreel, PBS and others.

<http://www.vdb.org/>

Founded in 1976 at the inception of the media arts movement, the Video Data Bank is an important resource in the United States for videotapes by and about contemporary artists. The VDB collections feature innovative video work made by artists from an aesthetic, political or personal point of view. The

collections include seminal works that, seen as a whole, describe the development of video as an art form originating in the late 1960's and continuing to the present.

<http://newmedia-art.org/sommaire/english/sommaire.htm>

The New Media Encyclopedia is the first trilingual English-French-German catalogue of its kind freely available on-line. It is intended as a source of information, a tool for documentary research, and a scholarly work, but also a locus of debate on artistic practices related to the new media.

### **ACADEMIC INTEGRITY**

According to UNT Policy 18.1.16, Student Academic Integrity, academic dishonesty occurs when students engage in behaviors including, but not limited to cheating, fabrication, facilitating academic dishonesty, forgery, plagiarism, and sabotage. A finding of academic dishonesty may result in a range of academic penalties or sanctions ranging from admonition to expulsion from the University. You can also plagiarize yourself by submitting the same projects in multiple courses. This is unacceptable without professor approval beforehand.

### **ADA ACCOMMODATION**

UNT makes reasonable academic accommodations for students with disabilities. Students seeking accommodations 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](http://disability.unt.edu).

### **HEALTH & SAFETY PROGRAM**

Students are required to follow the Department of Studio Art Health and Safety guidelines and are required to complete training for each studio course. The goal of the Studio Art Health and Safety Program is to protect the health and welfare of all faculty, staff, and students and to cooperate with the University of North Texas' Office of Risk Management. Please visit the website for details and the departmental handbook: <https://art.unt.edu/healthandsafety>.

### **BEST PRACTICES FOR HEALTH & SAFETY / STUDIO RULES**

- Always be respectful of University Property, New Media technology and facilities, your colleagues, and the work of your peers.
- If ever you feel you may need assistance moving, lifting, hanging, drilling, cutting, etc., ask someone for help before attempting the action by yourself. If you don't know how to use something, ask. Part of a successful art making community is a willingness to assist fellow artists.
- Practice common sense and always be aware of your surroundings. Even if you are not working with something dangerous, someone around you may be.

- Wear appropriate safety equipment and clothing if you are using or around power tools, heavy objects, chemicals, dust, fumes, etc. Do not wear loose clothing or jewelry when using power tools. Closed toe shoes should be worn during construction and installation of work. Wear a respirator if you are working with any noxious fumes (smoke, spray paint, resin, etc.)
- Paint, chemicals, dyes, and oil must be disposed of by UNT Risk Management Services. Do not pour any of these items onto the ground or down a drain.
- No food or drink around or near New Media studio or classroom computers. Spills may damage computer hardware and greasy keyboards and mice are gross. Always clean up after yourself before leaving the studio or classroom.
- If multiple people are using an item that comes in close contact to the body (VR headset, microphone, mask, etc.), take proper precautions to minimize the transfer of contagions. Utilize disinfecting wipes, disposable face masks, etc. to help keep yourself and your peers healthy.
- Be diligent in protecting your privacy and data. Log out of email and social media accounts when you log in on shared computers. If you notice a colleague forgot to log out of an acct, log out for them. Make sure to back up all of your project data. If you use shared data storage device (SD card, Camera's internal HD, Flash Drive, etc.) delete your data off the device before returning it.
- If you check out New Media equipment, technology, or media, you alone are responsible for the care and safe return of that item. If the item is damaged, lost, or stolen, you will be held financially or academically liable for the repair or replacement.

### **EMERGENCY NOTIFICATION & PROCEDURES**

UNT Emergency Guide: <http://guidebook.com/app/emergency/guide/unteitmerge...>

UNT uses a system called Eagle Alert to quickly notify students with critical information in the event of an emergency (i.e., severe weather, campus closing, and health and public safety emergencies like chemical spills, fires, or violence). In the event of a university closure, please refer to the course management system for contingency plans for covering course materials.

### **STUDENT EVALUATION ADMINISTRATION DATES**

Student feedback is important and an essential part of participation in this course. The student evaluation of instruction is a requirement for all organized classes at UNT. The survey will be made available during weeks 13 and 14 [insert administration dates] of the long semesters to provide students with an opportunity to evaluate how this course is taught. Students will receive an email from "UNT SPOT Course Evaluations via IASystem Notification" (no-reply@iasystem.org) with the survey link. Students should look for the email in their UNT email inbox. Simply click on the link and complete the survey. Once students complete the survey they will receive a confirmation email that the survey has been submitted. For additional information, please visit the spot website at [www.spot.unt.edu](http://www.spot.unt.edu) or email [spot@unt.edu](mailto:spot@unt.edu).

### **INCOMPLETE GRADES**

An Incomplete Grade ("I") is a non-punitive grade given only during the last one-fourth of a term/semester and only if a student (1) is passing the course and (2) has a justifiable and documented reason, beyond the control of the student (such as serious illness or military service), for not completing the work on schedule. In consultation with the instructor, complete a request for an Incomplete Grade. This form can be found on the department website and must be turned into the department chair prior to the last day of classes (not the exam date). Note: A grade of Incomplete is not automatically assigned to students

### **SEXUAL DISCRIMINATION, HARRASSMENT & ASSAULT**

UNT is committed to providing an environment free of all forms of discrimination and sexual harassment, including sexual assault, domestic violence, dating violence, and stalking. If you (or someone you know) has experienced or experiences any of these acts of aggression, please know that you are not alone. The federal Title IX law makes it clear that violence and harassment based on sex and gender are Civil Rights offenses. UNT has staff members trained to support you in navigating campus life, accessing health and counseling services, providing academic and housing accommodations, helping with legal protective orders, and more. UNT's Dean of Students' website offers a range of on-campus and off-campus resources to help support survivors, depending on their unique needs:

[http://deanofstudents.unt.edu/resources\\_0](http://deanofstudents.unt.edu/resources_0).

**-----cut and submit to ZAK LOYD -----**

**STUDENT ACKNOWLEDGEMENT**

I \_\_\_\_\_(print your full name) acknowledge that I have read the course syllabus. I understand the course structure, grading and attendance policies as well as the risk factor rating. I hereby agree to the syllabus and its provisions.

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|                           |  |             |
|---------------------------|--|-------------|
| Course number and section |  | Risk Rating |
|---------------------------|--|-------------|

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|                                         |           |      |
|-----------------------------------------|-----------|------|
| Student phone #, e-mail address (print) | Signature | Date |
|-----------------------------------------|-----------|------|

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|              |           |      |
|--------------|-----------|------|
| Faculty Name | Signature | Date |
|--------------|-----------|------|