Senior New Media Studio
ASTU 4700 // Monday and Wednesday 5 - 7:50 PM
**Remote Synchronous**
Professor LaFleur, Liss.LaFleur@unt.edu
Office hours: Monday 10 AM - 12PM // https://unt.zoom.us/j/4355820940

Description
Advanced studies in new media with an emphasis on in-depth individually generated projects. Students will focus on professional development and portfolio preparation. Students will work on developing technical skills, materials and processes appropriate to their concepts as well as aesthetic sensibilities.

This is an advanced course with emphasis on developing a single creative body of work, developing your professional practice as an artist, and engaging in current conceptual and theoretical trends related to New Media Art. This course requires students to synthesize concepts, technical skills and knowledge acquired from previous courses.
Course Structure
This is a studio art class. You will be expected to plan ahead and work during class time. Often, class time will be split between lectures/discussions and studio time. Since this is an online class, there will also be a number of small groups and one on one virtual meetings. If this is your first time taking Senior Studio, you will participate in three critiques and develop an 'artist tool kit'. Graduating seniors will participate in two critiques, a senior exhibition, and submit a completed portfolio of work from your entire time as a new media major.

Course Outcomes
★ Project Development
★ Contemporary theories and ideas in New Media Art
★ Writing - Artist statement, bio, cv
★ Exhibition practices
★ Web portfolio development
★ Professional practices and documentation
★ Experimentation - current open source software/programs

Course Objectives
★ Research, plan, pursue and complete an independent artistic project for portfolio or public exhibition. Students taking this class for the second time will participate in a group exhibition and submit a final BFA New Media portfolio to graduate.
★ Practice discussing, presenting and writing about your artwork and the work of others.
★ Professionally document – in writing, images and video – a completed artwork, or series of related artworks.
★ Identify current trends in new media art.

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.
## BREAK - it - DOWN

<table>
<thead>
<tr>
<th></th>
<th>Worth / %</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Critiques x 3 - <strong>leading to the completion of a significant project</strong></td>
<td>60</td>
</tr>
<tr>
<td>2: Quality documentation</td>
<td>10</td>
</tr>
<tr>
<td>4: Tool kit (including bio, CV, statement)</td>
<td>15</td>
</tr>
<tr>
<td>5. Mini projects, discussions, &amp; groups</td>
<td>15</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>100 points / 100%</strong></td>
</tr>
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</table>

**Assignment**

**Critiques**

Each student will present their work for critique three times during the semester, based on the schedule below and their assigned critique group. Each critique will be slotted for a 15 minute window. Students will present their work over Zoom either live or using the screen share feature.

For each of the three critiques, students should present exhibition quality prints, sculptural elements, 3D projects, a short projection or other time-based media forming the beginning or continuation of a singular project, and a 100-300 word project statement. The work should be technically and conceptually accomplished. The project statement should concisely describe the subject matter, working methods (how and why did you pursue this project? Why are you using the techniques you employed?) The statement will be graded as part of your total critique grade. If the statement is not submitted at the time of your critique, you will receive a zero for this part of your critique grade.

Development for your final project should be broken up into three core milestones:

**For critique #1:** work should demonstrate a substantial amount of research and time toward developing your end goal/ final project. For example, if your goal is to make a 15 minute single channel video artwork, you should have most of your video recordings completed/ compiled, and might even begin editing them, by the first critique. In this example, you would plan to screen excerpts, talk about what you’ve collected and how it fits into the larger picture, what’s missing still, and discuss how you plan to edit the final work together.

**For critique #2:** work should progress significantly from the first critique. Using the previous example, you’ve now edited together a significant part of this video...
artwork, including any transitions, animations, layering, or effects, and have also added an edited soundtrack/mix to some of the piece. Perhaps you screen 5 - 10 minutes of a completed edit of your final piece for this critique. In addition, you share with the class how this video would ideally be installed (on a monitor, as a large projection inside or outside, as part of another body of work, etc).

For critique #3: your project should be complete. You have synthesized all of the feedback you’ve received, made significant changes, smoothed over the final edit, and for the final critique you screen the full 15 minute video artwork and provide a mock-up image) of how this video would be installed in an exhibition. Documentation also includes: selected stills from your video artwork and in-process images from making it.

Exhibition Requirements
Students who are taking this class the second time will participate in a final group exhibition in lieu of their third critique. This will be a peer-developed exhibition that will be built out either virtually or in person, and will open to the public at the end of the semester. The quality and presentation should be professional and conceptually based.

Artist Tool Kit Requirements
As a professional artist you will need relevant tools to promote and share your work. Each student will create a tool kit including the following:

1. Resume or CV
2. Biography
3. Website with images and contextual information (titles, project statements, sizes, etc. This can vary from artist to artist so please ask if you have questions).
4. Artist statement
5. Headshot (self portrait)

We will look at examples, review each other’s documents, and talk about where and when to use the tool kit. It is recommended that you send at least one ‘application’ for a show/job/internship this semester. Late tool kits will be graded down one letter grade per week late. Work later than one week will not be accepted and will receive a grade of F.

Remote Learning & Physical Spaces
This is a remote synchronous course that will meet over zoom during our designated class time. However, you still have access to the full range of New Media spaces and equipment for check out. Both the New Media classroom (ART 356) and the CAVE
(ART 354) must be reserved in advance before arrival. The reservation link will be shared the first week of class.

- ART 356 (classroom) has 10 socially distanced computer workstations that can be individually reserved for up to three hours, and 10 remote access Mac computers that are first come first served.
- ART 355 (Alcove) has two VR/rendering PC computers. These can be individually reserved up to 3 hours in person or 10 hours for remote rendering.
- ART 354 (CAVE) can only be reserved by one person at a time, but may be used by groups up to 4 (with social distancing). This space can be reserved for a maximum of three hours.

Students are responsible for their own health and safety, are required to wear a mask while on campus, and follow all safety and cleaning protocols. All equipment, chairs, and desks should be wiped down at the beginning and again at the end of your reservation. There is no eating allowed in any New Media spaces.

**Reservations**

CVAD has switched to a new reservation system, Booked Scheduler. It is being used to reserve all physically accessible spaces and equipment within CVAD.

The reservation system will go live on the first day of classes, August 24th at 8 a.m. For reference, the URL to Booked Scheduler is [https://itservices.cvad.unt.edu/reservation](https://itservices.cvad.unt.edu/reservation).

For help on how to make an appointment using Booked Scheduler, see [HOW-TO: Using CVAD Booked Scheduler](#).

The CVAD Student Computer Lab and CVAD Fabrication Labs, as well as many other spaces in CVAD, will require reservations this semester. This is being done for health and safety reasons to protect our students. Reservations allow us to ensure a student does not remain on campus unnecessarily in order to wait for a piece of equipment to become available. Reservations in these spaces, like others, will all be done through Booked Scheduler.

**Adobe Creative Cloud**

Adobe Creative Cloud is available to all students in the onsite CVAD Student Computer Lab, the New Media classroom, and the remote access MAC computers. However, the Adobe campus license does not cover off-campus use for students. In order to use the Adobe apps (except Adobe Acrobat Reader DC) while off-campus (even on a
university-owned laptop or while using a lab or classroom computer remotely – students will need to purchase a personal license directly from Adobe).

**Studio Hours**

**CAVE + Classroom**
- Monday - Friday 8 - 5 pm
- By appointment only

**Fab Lab**
- Check: [https://cvadit.unt.edu/fablab](https://cvadit.unt.edu/fablab)

**Lighting Studio**
- Monday - Friday 8 - 5 pm
- By appointment only

**Photo Documentation**
- Check: [https://art.unt.edu/about-cvad/photo-documentation-room](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, if you damage any equipment, or do not follow safety protocols 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.**

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 built in discussions, brainstorming, and one on one time. 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. Each critique will be scheduled for approximately 15 minutes per person, and will take place over Zoom. You may choose to share your screen for a presentation, livestream from the CAVE, or present work in a physical space/physical objects. For the final critique, any works that require more time than the allotted 15 minutes to watch or experience should be shared with the class via Canvas Discussion at least 48 hours prior to your critique.
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

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**Required Supplies**
Texts as assigned. A journal, or some way 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. Do not save work to the desktop. 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 include documentation of all of your work upon completion, as well as in progress information, project statements, and images. You should continue to document all of your work for your portfolio, archive, and website. We will discuss what types of documentation might be appropriate to your specific work in this class.

**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 critique; 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.

**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
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

*Note: all classes will take place over Zoom during our designated class time. The instructor reserves the right to change this schedule as needed.*

<table>
<thead>
<tr>
<th>Date</th>
<th>In Class</th>
<th>Homework (to-do list)</th>
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</thead>
<tbody>
<tr>
<td>8.24.20</td>
<td>Welcome + Introductions</td>
<td>Senior BFA exhibition group</td>
</tr>
<tr>
<td></td>
<td>- Project planning overview</td>
<td>read: <a href="#">Four Artists on the Future of Video Art</a></td>
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<tr>
<td></td>
<td>- Pecha Kucha overview</td>
<td></td>
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<tr>
<td></td>
<td>(Liss Pecha Kucha)</td>
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<tr>
<td>8.26.20</td>
<td><strong>Pecha Kucha presentations</strong></td>
<td>watch: <a href="#">Carla Ganis’ talk</a></td>
</tr>
<tr>
<td></td>
<td>(alphabetical)</td>
<td>watch: <a href="#">AI vs art</a></td>
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<tr>
<td></td>
<td>- mini project overview &amp; assign partners</td>
<td></td>
</tr>
<tr>
<td>8.31.20</td>
<td>- AI Discussion/ Playform.io work time</td>
<td>start experimenting in playform w/ partner</td>
</tr>
<tr>
<td>9.2.20</td>
<td>- Partner work time/ feedback</td>
<td>read: <a href="#">The Artist and Filmmaker Envisions a Safer World from Black Women</a></td>
</tr>
<tr>
<td></td>
<td></td>
<td>visit: <a href="#">Black August Online Exhibition</a></td>
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<tr>
<td>9.7.20</td>
<td><strong>LABOUR DAY (no class)</strong></td>
<td>work on pitch presentation/ brainstorming</td>
</tr>
<tr>
<td>9.9.20</td>
<td><strong>Playform Critique</strong></td>
<td>visit exhibitions @ <a href="#">newart.city</a></td>
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<td>visit Mozilla hubs</td>
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<td></td>
<td></td>
<td>plan for exhibition discussion</td>
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<td></td>
<td></td>
<td>gather previous bios, statements, resumes</td>
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<tr>
<td>9.14.20</td>
<td><strong>Pitch final projects</strong></td>
<td>read: <a href="#">How to Write an Artist Bio</a></td>
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<tr>
<td></td>
<td>- Artist tool kit overview/ expectations</td>
<td>read: <a href="#">Artist Statement Guidelines</a></td>
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<tr>
<td></td>
<td>- Virtual exhibition discussion (all)</td>
<td></td>
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<tr>
<td>9.16.20</td>
<td>- One-on-one zoom meetings (project planning)</td>
<td>work on tool kit materials + project</td>
</tr>
<tr>
<td></td>
<td>- Exhibition planning sub-meeting</td>
<td>look at: <a href="#">http://www.morchshin.com/</a></td>
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<tr>
<td></td>
<td>- Watch: <a href="#">Morehshin Allabyari’s “On Digital Colonialism and ‘Other’ Futures</a></td>
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</tr>
<tr>
<td>9.21.20</td>
<td>- One-on-one zoom meetings</td>
<td>work on tool kit materials + project</td>
</tr>
<tr>
<td></td>
<td>- Exhibition planning sub-meeting</td>
<td></td>
</tr>
</tbody>
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*Links:

- [Four Artists on the Future of Video Art](#)
- [Carla Ganis’ talk](#)
- [AI vs art](#)
- [The Artist and Filmmaker Envisions a Safer World from Black Women](#)
- [Black August Online Exhibition](#)
- [newart.city](#)
- [How to Write an Artist Bio](#)
- [Artist Statement Guidelines](#)
- [http://www.morchshin.com/](#)
<table>
<thead>
<tr>
<th>Date</th>
<th>Event Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>9.23.20</td>
<td>Watch: Artist talk Stephanie Syjuco</td>
</tr>
<tr>
<td>9.28.20</td>
<td>Small group workshop (zoom) - tool kit - work on tool-kit materials + project</td>
</tr>
<tr>
<td>9.30.20</td>
<td>Studio work day - post a question to google doc for Colton White</td>
</tr>
<tr>
<td>10.5.20</td>
<td>Guest artist talk: Colton White (BFA alum) - complete assignment from Colton</td>
</tr>
<tr>
<td>10.7.20</td>
<td>Critique #1 (6) B-O - document work/progress</td>
</tr>
<tr>
<td>10.12.20</td>
<td>Critique #1 (7) M-Z - document work/progress</td>
</tr>
<tr>
<td>10.12.20</td>
<td>Documenting your work, portfolios, and applying to exhibitions - read: Documentation</td>
</tr>
<tr>
<td>10.14.20</td>
<td>Studio work time - work on tool-kit materials + final project</td>
</tr>
<tr>
<td>10.19.20</td>
<td>One-on-one zoom meetings (progress) - Studio work time - Watch: Art 21 Berlin</td>
</tr>
<tr>
<td>10.21.20</td>
<td>One-on-one zoom meetings (progress) - Studio work time - Watch: Art 21 Los Angeles</td>
</tr>
<tr>
<td>10.26.20</td>
<td>Exhibition planning (2nd years) - Small group workshop - tool kit - read: (from Jonathan)</td>
</tr>
<tr>
<td>10.28.20</td>
<td>Guest artist talk: Jonathan Molina-Garcia - Studio work time - find 3 artist websites you like + post them to shared google doc.</td>
</tr>
<tr>
<td>11.2.20</td>
<td>Critique #2 (6) - document work/progress</td>
</tr>
<tr>
<td>11.4.20</td>
<td>Critique 2 (7) - document work/progress</td>
</tr>
<tr>
<td>11.9.20</td>
<td>Artists websites + types of screenings &amp; exhibitions + grad school + resources - Exhibition build-out - find 3 events, exhibitions, or festivals you think your work would fit into (past exhibitions, open calls, etc) + post them to shared google doc.</td>
</tr>
<tr>
<td>Date</td>
<td>Activities</td>
</tr>
<tr>
<td>------------</td>
<td>-----------------------------------------------------------------------------</td>
</tr>
</tbody>
</table>
| 11.10.20   | - Small group workshop - tool kit/  
project development and documentation  
- Exhibition build-out              | - read: [15 Creative Women of our Time](#)  
- post a question to google doc for Vicente |
| 11.16.20   | - Guest artist talk: [Vicente Ugartechea](#) (BFA alum)  
- One-on-one zoom meetings  
(documentation)  
- Studio work time  
- Exhibition build-out | - read: (from Vicente)  
- exhibition work  
- complete final project  
- document work |
| 11.18.20   | - One-on-one zoom meetings  
- Studio work time  
- Exhibition build-out |                                      |
| 11.23.20   | - Final studio work day/ one on one meetings (as needed)  
- Exhibition build-out | - exhibition work  
- complete final project  
- document work |
| 11.25.20   | **NO CLASS**  
**11.30.20** | Final Critique - Non-Exhibition | - test virtual exhibition |
| 12.2.20    | **Final Critique** - Virtual Exhibition  
| | - Launch exhibition |
| 12.4.20    | **Tool Kit, Documentation, and Portfolio Due to Canvas**  
| |                                      |

**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.

**ODA 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.

**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.

**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 or email 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.