COURSE INFORMATION

SPRING 2017
Monday & Wednesday 2 - 4:50
Curry Hall 316

Assistant Professor LaFleur
Office: Curry 312 (office hours by appointment only)
EMAIL: liss.LaFleur@UNT.edu
Instagram: @UNTNEWMEDIA #UNTNEWMEDIA

DESCRIPTION

This course is an introduction to the computer as a dynamic tool for time-based media production. In this course students develop skills in digital video and audio production through the exploration of narrative, experimental, performance, documentary and animation themes and forms. Historical and contemporary works are presented and discussed to provide a context for studio projects.

OBJECTIVES & OUTCOMES

› Work creatively with digital cameras, Premiere/Final Cut Pro, Adobe After Effects, and any additional hardware or software specific to projects.
› Approach critical issues related to art and cultural production in the digital age.
› Discuss your own works in the context of new media art and in relation with pop culture.
› Develop a unique artistic voice through media production.
› Learn to question the construction of authenticity, truth and authority in digitally mediated culture.
› Develop a critical language to discuss one’s own work and the work of others.
› Complete 5 independent time based projects.

MATERIALS & EQUIPMENT

› PDFs of homework texts will be distributed via class Blackboard or by UNT Email. Check weekly! *The texts on this syllabus are subject to change.*
› An External Hard Drive! (or two!)
  We will be editing and capturing a lot of video. Having an external hard drive will be essential to backing up your work and transporting it. If you are a mac user, LACIE and OWC make excellent hard drives for MACs. Whatever hard drive you end up buying, please make sure it meets these minimum specifications: *Firewire 800, 7200rpm, 16mb cache.*
Video Production Equipment
A list of available equipment for check out (DSLR cameras, HDV camcorders, microphones etc) can be viewed on the UNT New Media website.

EXPECTATIONS

Class Preparation. Bring your laptop, sketchbook, drawing/sketching media, and the completed assignments and materials requested the week before to every class. Please also come fed, rested and ready to go! Your participation is important to the success of the overall class.

Class Assignments. You must complete all assignments. Weekly writing, studio, research, and reading assignments will ALL be accounted for. Preparation for in class discussions is considered an assignment.

Class Participation. Be an active part of the class, ready to participate and provide constructive and respectful feedback to your peers. Class participation in discussions, critiques and field trips is a large part of your grade. If you are challenged by speaking in class, meet with the Instructor to find an alternate way to participate and share your voice.

Class Communication. We will be communicating through our class Blackboard site, as well as your UNT.edu email address. You are expected to check both of these platforms on a regular basis for class communication.

ATTENDANCE
More than three absences (for whatever reason) will result in a NO CREDIT for this course. This includes illness, so plan to use your absences ONLY for emergencies. Do not plan conflicts during this class time for any reason. If you need to miss class for an extended period of time for an emergency or an illness please contact your instructor and the Dean of Students immediately for options available to you.

*If you must miss a class you are required to contact the Instructor the same day regarding your absence. It is your responsibility to find out what you have missed first from Blackboard or a peer. Please contact someone in the class first, and then email me with follow up questions and come prepared for the next class.

Tardies
3 tardies = 1 absence. I will take attendance and mark tardies promptly at the beginning of class.

Critiques
1. If you miss your own critique day you will also automatically lose an additional 10% of the total project grade.

2. If you miss the final critique days of the semester your will automatically receive a failing grade for this course.
There will be 5 projects in this course.

- **DUE February 12**: Project 1 - New Narratives with Found Footage
- **DUE March 5**: Project 2 - Body & Space: Performance for Video
- **DUE April 2**: Project 3 - Formal Experiments & Surreal Narratives
- **DUE April 23**: Project 4 - Net Aesthetics & Gestural Storytelling
- **DUE MAY 7**: Project 5 - Conversations with Media

**EVALUATION & GRADE BREAKDOWN**

You will be evaluated on both technical and conceptual execution. *What did you intend to achieve with the work? What steps did you take to produce it - did you do independent research? Did you read the texts and do the required technical demos? Did you look back at artists we looked at in class for inspiration and beyond?* You don’t need to be expert big budget film makers or software engineers to produce interesting work of course, but we will work toward achieving the levels of production necessary for the projects you hope to make. Did you take risks? Take risks!

Late assignments are only accepted with the permission of the instructor and under special (*very rare*) circumstances. You will lose 10% of your points per day the assignment is late. (Hint: After 10 days, that’s a 0%). Critique is an essential part of the class and the feedback you will get from your classmates will be an invaluable part of understanding how your work is responded to in contexts other than your own head. TAKE NOTES! Learning how to give constructive feedback will also be an invaluable skill if you continue to work creatively. **NOTE: If you miss your own critique day you will also automatically lose an additional 10% of the total project grade. If you miss the final critique days of the semester your will automatically receive a failing grade for this course.**

15 points - Project #1: New Narratives with Found Footage
15 points - Project #2: Body & Space: Performance for Video
15 points - Project #3: Formal Experiments & Surreal Narratives
15 points - Project #4: Net Aesthetics & Gestural Storytelling
20 points - Project #5: Conversations with Media
10 points - Attendance & Critique Involvement
10 points - Completion of Demo Exercises/Homework

= 100 POINTS

**Grading Scale**

<table>
<thead>
<tr>
<th>Grade</th>
<th>Points</th>
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<tr>
<td>A</td>
<td>90 - 100</td>
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<tr>
<td>B</td>
<td>80 - 89</td>
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<td>C</td>
<td>70 - 79</td>
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<td>D</td>
<td>60 - 69</td>
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<tr>
<td>F</td>
<td>0 - 59</td>
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</tbody>
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A = Superior - The grade A indicates that work is superlative and surpasses expectations for the
assignment, that critique participation is exceptional, often leading discussions with full interest in other students’ ideas and work.

**B** = Above Average - The grade B indicates that work is extraordinary and goes beyond the minimal requirements of an assignment, that critique participation is exemplary and fully respectful of other students’ ideas.

**C** = Average - The grade C indicates that work is completed as assigned, that participation in the critique is regular and fully respectful of other students’ ideas.

**D** = Below Average - The grade D indicates that work is completed, but is not completed as assigned, that participation in critique is sporadic or minimal.

**F** = Fail - The grade F indicates that work is not completed as assigned and that there is minimal or no participation in the assignment critique.

**ACCOMMODATIONS**

16.001 Disability Accommodation for Students and Academic Units Policy Statement. The University of North Texas makes reasonable academic accommodation for students with disabilities. Students seeking reasonable accommodation must first register with the Office of Disability Accommodation (ODA) to verify their eligibility. If a disability is verified, the ODA will provide you with a reasonable accommodation letter to be delivered to faculty to begin a private discussion regarding your specific needs in a course. You may request reasonable accommodations at any time, however, ODA notices of reasonable 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 reasonable accommodation for every semester and must meet with each faculty member prior to implementation in each class.

Students are strongly encouraged to deliver letters of reasonable accommodation during the first 12 days of this course. Faculty members have the authority to ask students to discuss such letters during their designated office hours to protect the privacy of the student. For additional information see the Office of Disability Accommodation website at [http://www.unt.edu/oda](http://www.unt.edu/oda). You may also contact them by phone at **940.565.4323**.

**ACADEMIC INTEGRITY**

18.1.16 Student Standards of Academic Integrity Policy Statement. Academic integrity emanates from a culture that embraces the core values of trust and honesty necessary for full learning to occur. As a student-centered public research university, the University of North Texas promotes the integrity of the learning process by establishing and enforcing academic standards. Academic dishonesty breaches the mutual trust necessary in an academic environment and undermines all scholarship. The Student Standards of Academic Integrity are based on educational principles and procedures that protect the rights of all participants in the educational process and validate the legitimacy of degrees awarded by the University. In the investigation and resolution of all allegations of student academic dishonesty, the University’s actions are intended be corrective, educationally sound, fundamentally fair, and based on reliable evidence.
Publication of academic standards is an essential feature of the University’s efforts to advance academic ideals and to protect the rights of the University community.

The University of North Texas prohibits academic dishonesty, which includes both plagiarism and cheating, and may consist of: the submission of the work of another as one’s own; unauthorized assistance on a test or assignment; submission of the same work for more than one class without the knowledge and consent of all instructors; or the failure to properly cite texts or ideas from other sources. Plagiarism is a form of intellectual theft. One can plagiarize even if one does not intend to. The penalty for plagiarizing may range from failure on the specific plagiarized assignment to failure in the class.

**RESOURCES**

*New Media Art Tutors & Equipment Check In/Out:*
- **Mondays: (CAVE) Alexander 9-11:00 / (CURRY) Blake 5-8:00**
- **Tuesdays: (CURRY) CJ 8-11**
- **Wednesday: (CAVE) Alexander 9-11:00 / (CURRY) Blake 5-8:00**
- **Thursday: (CURRY) CJ 8-11**
- **Friday: (CURRY + CAVE) Blake 2-8:00 / CJ 2-6 / Alexander 2-8:00**

**Note about UNT New Media equipment:**
When you check out equipment – you are solely responsible for every piece of equipment that you borrow from UNT New Media Art (this includes all cameras, memory cards and accessories). If you fail to return your checked out items in proper working condition and ON TIME – this will affect your grade, ability to graduate, and possibly additional disciplinary actions until items are returned, replaced and paid for in full. BE GOOD CITIZENS AND TAKE CARE OF OUR MATERIALS.

*Archives of Film / Video / Performance / Digital Art works:*
- Ubuweb: Film & Video
- archive.org
- Open Culture
- Rhizome: Art Base

*Equipment lending:*
- UNT New Media
- UNT Factory (FREE Equipment for checkout + workshops!!!)
- UNT FAB LAB (FREE after safety training!!!)

*Resources on moving image history and contemporary discourse:*
- Rhizome at the New Museum
- AAAAAARG
- Furtherfield
- Neural
- Creative Time Reports

*Video Editing Training Tutorials:*
- lynda.com (log in available after 12th class day)
Publishing Platforms Used In This Course:
Vimeo and/or Youtube
NewHive

Storyboarding
Template for creating storyboards

COURSE SCHEDULE

Wednesday January 18 -

WELCOME! + Overview of Course + Brainstorm - WHAT IS TIME BASED?

Reading Due for January 23
1. Was Shepard Fairey's Use Fair?, 2012
2. No Copyright? Sonic Outlaws Director Craig Baldwin, 1995

HW Due January 23
1. Bring in all copies of official transcripts for New Media degree plans. We will fill these out in class.

WEEK 1: Conversations with Mainstream Media: Why Remix Existing Cultural Artifacts (+How)?
Monday January 23 & Wednesday January 25

This week we will look at artists who create new works from existing pop cultural footage. We will discuss the political, formal, and narrative transformations occurring as a result of historical and contemporary remix-oriented video art. Additionally we will read about and discuss cases around copyright, appropriation, and piracy and consider the ethics of sampling the works of others.

January 23: New Media Degree Plans IN CLASS

Reading Due for January 25
1. Busting the Tube: A Brief History of Video Art, Kate Horsfield, 2006

HW Assignment due January 30th:
1. Submit a paragraph writing outlining your concept (both narrative idea and suggested source clips) for Project #1. Due on Sunday night at 11:59 to Blackboard.
2. Purchase an external hard drive following the guidelines in the Materials section of the syllabus above. You must have this hard drive by next class, as we will begin working on your projects in class.

*** Required Attendance outside of class
Tuesday January 24: New CVAD Building Ground breaking in Lightwell from 1-2:00 PM ***

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**WEEK 2: The Politics of The Edit**
Monday January 30 & Wednesday February 1

This week we will look at how television, film, news and other mainstream media are constructed to promote moral, ideological, and entertainment oriented views and how video artists have intervened on existing footage to create new narratives by manipulating existing ones. We will critically watch the television show COPS as an example of the manipulative use of editing in television, and think about how artists have fought back with their own remixes of pop culture.

**Reading Due for January 30:**
1. *Recycle It, Ed Halter, 2008*

*Editing Demo Jan 30:*

*We will have a video editing demonstration on January 30th to learn to edit video, export video in multiple formats, as well as some ways to obtain your found video content. Be sure to have your external hard drive so you are able to use Adobe Premiere.*

*HW Assignment due Feb. 1:*

1. Bring in some source material to work with (downloaded or ripped video files), as we will have some time to start working on Project #1.

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**WEEK 3: Found Footage + Storytelling // Project 1 Workday(s)**
Monday February 6 & Wednesday February 8

This week we will look at experimental documentary makers and artists who use found footage as evidence to create alternatives to dominant media narratives (Paper Tiger TV and David Wojnarowicz for example). We will additionally have work days to complete Project #1.

**HW Due for February 13th:**

1. Finish Project 1 for critique next week. Upload to your vimeo page. Make sure to complete your accompanying 1 page text outlined in the Project description on Blackboard. Upload the text with a link to your vimeo upload by the evening of February 12th.
WEEK 4: CRITIQUE PROJECT #1
Monday February 13 & Wednesday February 15

We will have critiques on Project #1. Be prepared to screen your video, talk about your intention and receive feedback from your peers. Failing to present for critique when you are called will result in an automatic deduction of 10% of your grade. Make sure your project is turned into Blackboard by 11:59pm on Sunday February 12th with an attached Vimeo link.

Readings Due for February 20th:

***MANDATORY participation from all New Media Majors in this course – everyone should contribute 1 work for this group exhibition. We will discuss and plan together.
FEB. 15-18: NEW MEDIA EXHIBITION IN LIGHTWELL GALLERY***

WEEK 5: What is Performance Art?
Monday February 20 & Wednesday February 22

This week we will look at the foundations of the field of performance art. From live art to happenings to experimental dance/theater to body art to endurance art to living sculpture to technologically mediated performance. We will also have a green screen shooting tutorial.

Green Screen Editing, Color Correction and Microphone Demo February 22

HW Assignment Due for February 22:
1. Submit your Project #2 concept idea (one paragraph, sketches and storyboarding optional) along with a one minute green screen video test to Blackboard. We will go over this assignment in class.

Reading Due for February 22:
2. Ideology, Confrontation and Political Self-Awareness, Adrian Piper, 1981

WEEK 6: Performance as a vehicle for humor & resistance
Monday February 27 & Wednesday March 1

This week we will look at performance artists also engaged in forms of activism and protest, as well as the role of humor in these political practices. There will be a mini quiz on camera terms, color correction, and
green screen chroma keying. You will also have a significant amount of work time to edit your performance for video project.

**HW Assignment Due for March 6th:**
1. Finish Project #2 for critique next week. Upload to your vimeo. Make sure to complete your accompanying 1 page text outlined in the Project description on tumblr and Blackboard. Upload the text with a link to your vimeo upload by the evening of March 5th.

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**WEEK 7: CRITIQUE PROJECT #2 (Guest Faculty Member for Critique)**
Monday March 6 & Wednesday March 8

This week we will have critiques on Project #2. Your performances for video will be screened and discussed. Be prepared to talk about concept and formal execution. Professor LaFleur will be absent this week – a guest faculty will facilitate critiques.

**Readings Due for March 20:**
1. Video: Shedding the Utopian Moment, Martha Rosler, 1985

*(Saturday March 11: Professor LaFleur Opening @ Women and their Work in Austin, TX)*

**Monday March 13 & Wednesday March 15 - SPRING BREAK!**
*** START WORK ON PROJECT 3 ***

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**WEEK 8: Experimental Video Art**
Monday March 20 & Wednesday March 22

This week we will look at the history of video art. We’ll explore everything from early formal experiments to television interventions to surrealist filmmaking to the introduction of more contemporary net aesthetics. You will also get an introduction to types of camera shots in video and film. We will additionally have a special effects demo and go over transitions, movement effects, transparency + opacity, layering and time effects in Premiere.

**Special Effects Demo March 20 (After Effects + Premier)**

**HW Due for March 22:**
1. Create a storyboard for Project #3. Include descriptions of what ways you intend to manipulate the footage.

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**WEEK 9: INDEPENDENT WORKDAYS**
Monday March 27 & Wednesday March 29
We will not meet this week as a class. Use this time very wisely! Help each other! Record, edit watch Lynda tutorials – LOOK AHEAD, begin planning Project #4 and finish Project #3.

**HW Due for April 3:**
1. Finish Project #3 for critique next week. Upload to your vimeo. Make sure to complete your accompanying 1 page text outlined in the Project description on Blackboard. Upload the text with a link to your vimeo upload by the evening of April 2nd.

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**Week 10: CRITIQUE PROJECT #3**
Monday April 3 & Wednesday Aril 5

This week we will have critiques on Project #3. Your video works will be screened and discussed. Be prepared to talk about concept and formal execution.

**Readings Due for April 10:**

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**WEEK 11: GIFs & Internet Culture**
Monday April 10 & Wednesday April 12

This week we will discuss net art and the evolution of the GIF file format for short animations online. We will look at their use in both internet culture and art contexts. We will go over how to make these mini looping animation works and look at NewHive, a new platform for making serial multimedia works which frequently feature GIFs. We will also look at curator Lauren Goshinski, who founded the first ever GIF tournament.

April 10 : Gif-making and NewHive Demo & Screening of Ways of Something by Lorna Mills

**HW Assignment Due April 12 (for Friday April 14):**
1. Bring in 2 questions (written or typed) for visiting artist LAURA SPLAN. This will be collected for HW credit.

**MANDATORY ATTENDANCE***
FRIDAY APRIL 14 - North Texas Digital Fabrication Symposium with Guest Artist LAURA SPLAN & Advanced New Media Exhibition in Cora Stafford Gallery - Date and time of reception TBA

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**WEEK 12: Contemporary Animation Practices**
Monday April 17 & Wednesday April 19
This week we will look at contemporary artists using animation in conversation with video and performance art. We will have an adobe after effects animation demo in class. Bring your project to work on, as we will have time the rest of the days in class to work in class and to get technical feedback on Project #5.

April 17: Adobe After Effects Animation demo

HW Assignment Due for April 23
1. Upload your minimum 2 page GIF series to NewHive and then submit the link and a 1 paragraph description of the work to Blackboard by 11:59 pm on Sunday April 23rd.

WEEK 13: CRITIQUE PROJECT #4
Monday April 24 & Wednesday April 26

This week we will have critiques on Project #4. We will look at your NewHive pieces and discuss. Be prepared to talk about concept and formal execution.

HW Assignment Due for April 26th:
1. Create a storyboard for Project #5. Bring it in to class for HW credit. The rest of the class will be devoted to workdays for this project, so make sure you bring in footage and plans for working in class.

2. Submit a paragraph description for your concept for Project #5 to Blackboard

WEEK 14: Project 5 Workdays
Monday May 1 & Wednesday May 3

This will be your last week to work on Project #5 before critiques in class.

HW Assignment Due for May 8:
Finish Project #5 for critique next week. Upload to your vimeo. Make sure to complete your accompanying 1 page text outlined in the Project description on Blackboard. Upload the text with a link to your vimeo upload by the evening of May 7th.

Week 15: FINAL CRITIQUE PROJECT #5
Monday May 8th & Wednesday May 10

This week we will have critiques on Project #5. Your video works will be screened and discussed. Be prepared to talk about concept and formal execution.
**PROJECT DESCRIPTIONS**

**Project 1: NEW NARRATIVES WITH FOUND FOOTAGE**

In this project you will create a new video work using a combination of the following:

1. found footage from existing pop cultural work (films, television, advertising, etc)
2. found and created sound (not exclusively a musical soundtrack - but effects, dialogue, etc taken from existing pop cultural videos/films)
3. Voice over or text narration is optional

You will be watching existing pop cultural work from television, film and advertising to look for patterns that interest you, recurring phenomena, anomalies, caricatures and more. Through this process of closely looking at existing media material, you will choose an area of interest to address in video form - manipulating the meaning of that existing material. You will create a new narrative using existing footage with a completely different narrative. We will look at many examples in class to help get a sense of the many different trajectories and forms this could take. You may use archival footage from resources provided as well as many other video platforms. We will discuss the ethics of this practice through this module.

The final product will be a 3-5 minute video work with an additional 1 page paper to contextualize. Details for the paper will be posted on the class Blackboard as an assignment.

Artists/Game Makers/Designers we will look at:

**Project 2: BODY & SPACE / PERFORMANCE FOR VIDEO**

In this project you will create a performance for video using the following guidelines:

1. The performance must take place within one single frame (a stationary camera)
2. You may shoot the performance inside, outdoors, or incorporate green screen editing to change your environment…but you must stay in the same place with the same camera shot for the duration.
3. It may be silent or include sounds that you make as a result of the performance. There cannot be a found musical soundtrack.
4. You must perform. You may optionally include other people in the piece as well.
For Project #2 we will discuss the emergence of performance art as a distinctive medium and its histories and contemporary practitioners. After viewing a wide variety of approaches to performance art you will create your own performance for video using a single frame shot and yourself as a subject. You will learn about cameras, microphones and green screen editing techniques in preparation for making this project.

The final product will be a 3-5 minute performance-for-video work with an additional 1 page paper to contextualize. Details for the paper will be posted on the class tumblr and Blackboard assignment.

Artists we will look at:

Project 3: EXPERIMENTS & SURREAL NARRATIVES

In this project you will create a video art piece using the following criteria:

1. The video should employ experimental aesthetics - playing with the formal possibilities of the medium. For example: static, 3D scanning or 3D renderings, animation, etc.

2. There should be some narrative structure - you could use text (a piece of writing, monologue, your own text, found text, etc) or a voice over.


4. You should have more than one shot in this video. Experiment with close-ups, medium shots, long shots, establishing shots and more.

For Project #3 we will discuss the history of video art as an experimental medium for artists to talk back to previously inaccessible television and film. You will think about formal, expressive qualities of the medium and create surreal videos - experimenting with aesthetic possibilities while additionally pairing words and moving images to create unusual meanings and narratives. We will look at many examples both historical and contemporary to help get a sense of the formal and conceptual directions you might go in this project. This project has a shorter time frame to complete it and should be gestural.

The final product will be a 3-5 minute experimental video work with an additional 1 page paper to contextualize. Details for the paper will be posted on the class Blackboard.

Artists / Works we will look at:
Nam June Paik, Sadie Benning, Cheryl Donegan, Tony Oursler, Craig Baldwin, Walid Raad, Jennifer Reeves, Louis Hock, Clint Enns, Andrew Benson, Tacita Dean, Videofreex, Vito Acconci, Lynda Benglis, Joan Jonas, Barbara Hammer, Shana Moulton, Bruce Nauman, William Wegman, Dan Sandin, ESP TV, Janice Tanaka, Peer Bode, Phil Morton, Vasulkas Inc, Shirley Clarke, Kenneth Anger, Barbara Rubin, Paul Sharits, Tom
Project 4: NET AESTHETICS & DIGITAL STORYTELLING

In this project you will create a cohesive series of GIFs, linked aesthetically and conceptually following these guidelines:

1. You must create a minimum of 2 pages using the publishing platform NewHive.

2. You are welcome to add text, still images and videos to your NewHive piece, but at minimum it must include 4 GIFs that you yourself have created.

3. There should be either a narrative or formal aesthetic framework for the pages to make them cohesive as a piece.

4. Give the piece a title and publish on NewHive. Upload the link along with a paragraph description of the work to Blackboard.

Born out of the aesthetics and bandwidth limitations of the developing net, in this project we will explore the animated GIF as an expressive, gestural medium. We will look at everything from the reaction gif to forum culture to internet surf clubs to its emergence as a signature of net art to museum curation of the gif. We will use NewHive, a recently developed multimedia publishing platform to create a cohesive series of interactive GIFs.

Artists/Contexts/Facilitators we will look at:


Project 5: CONVERSATIONS WITH MEDIA

In this project you will combine the conceptual/ historical frameworks and techniques you’ve learned so far to make your final project including the following elements:

1. The final piece will including a green-screened element (does not necessarily have to be a figure).

2. The video may incorporate some form of found footage (video or sound). This can just be a small element, formal detail, or substantial element of the work - it’s up to you.

3. The video must contain a performer of some kind (it can be you or someone else) whose presence is augmented by animation.

So far in this class we’ve covered found footage assemblage, performance art for video, video art, net art and animation. Now it’s time to employ all of these practices to make a final project creating a dialogue...
across these forms. The project will also contain animated augmentation, which we will go over in Adobe After Effects.

The final product will be a 5-10 minute experimental video work with an additional 1 page paper to contextualize. Details for the paper will be posted on the class Blackboard.

Artists/Game Developers/Contexts/Facilitators we will look at:

I ________________________________ (print your 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.

I ________________________________ (print your name) understand that I am only allowed 3 unexcused absences in this class, and if I fail to attend our final critique I will receive a failing grade for this course.

I understand that I will receive a __________ percent reduction on a project if I and/or my work are not present for a project critique.

I ________________________________ (print your name) understand that my likeness and projects may be photographed for UNT New Media.

I ________________________________ (print your name) understand that there will be consequences if New Media equipment is not returned in the same working condition as it is when I check it out, or if it is returned late or not at all. These consequences can include: fines up to replacement value, a hold on my ability to graduate, and possibly disciplinary action depending on the situation.

_________________________________________  ______________________________________
Course Number and Section Risk Rating

_________________________________________  __________________________
Student Signature Date

ASTU 2460 // Time Based Media Art