INTRO TO PERFORMANCE ART
ASTU 2455.501
Hickory 173
M/W / 11:00-1:50
S 2018

Professor LaFleur
Liss.LaFleur@unt.edu
GAB 113
MW 8:30 -10:30 AM (or by APT)

COURSE DESCRIPTION

Intro to Performance Art introduces students to a wide spectrum of performance forms such as performance in everyday life, rituals, folk forms, artist’s’ actions, experimental dance and theatre, activist performance, and intermedia forms. Students learn the history of performance practices, explore theoretical issues, and develop individual and collaborative works. Primarily a beginner’s course but open to all levels of students. Prerequisite(s): ART 1200 or ART 1301; ART 1440, ART 1500; or program consent.

A Note About Performance Art

A concise definition of performance art has yet to be established. Most practitioners would agree on two points: that there are no rules, and one may draw from practically anywhere for source material. In this introductory course, students will learn how to develop and produce solo and collaborative performance art projects. Students are encouraged to look to popular culture, current events, art and the routines of everyday life as source material. Attention will be paid to developing ideas and images, translating them into time based-pieces employing a process of layering, text, movement, and/or audio/visual elements. In addition to presenting and critiquing individual assignments, class time will also be devoted to discussing readings, viewing video documentation and producing solo and group performances.

COURSE CONTENT & SCHEDULE CHANGES

The course schedule reflects expected class progress in course subject matter and is considered tentative. The Course Schedule is subject to change in content and scope at the Course Instructor’s discretion.

This is a studio class. This class will be structured in a way that allows us to connect with each other and the material through readings, discussions, and performance creation and critique. We will examine an array of performance theorists and artists to think about how art functions in relation to the body, life and society. You will be expected to plan and work during class time. Generally, we will begin each class with a warm-up, and the remaining time will be split evenly between lectures/ presentations and studio time. In this course, there will be four critiques and one quiz. In addition, you are required to attend all departmental guest lectures and required out of class dates listed in the course schedule below.

RECOMMENDED DRESS

In performance art, the artist’s medium is the body. Therefore, any live actions that bodies perform are the work of art. This course requires the body to move freely and become active. It is recommended that you wear comfortable clothing to each class and athletic shoes that allow you to move freely. Each class will begin with a warm up that activates the entire body/ voice/ mind.

REQUIRED MATERIALS

- Course textbook:
  Performance Art: From Futurism to the Present (Third Edition) (World of Art) by RoseLee Goldberg
- PDF Texts as assigned ***
- Any materials needed to create your performance artworks.
COURSE OUTCOMES & OBJECTIVES

<table>
<thead>
<tr>
<th>Outcomes</th>
<th>Objectives</th>
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<tbody>
<tr>
<td><strong>Knowledge: What students should know</strong></td>
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<tr>
<td>Understand the history, current issues, and direction of the artistic discipline</td>
<td>Acquire increasing knowledge of the history, theory, and criticism of film, video, technology, digital art and design.</td>
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<tr>
<td>Place works in the historical, cultural, and stylistic contexts of the artistic discipline</td>
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<tr>
<td>Use the technology and equipment of the artistic discipline</td>
<td>Understand what is useful, usable, effective, and desirable with respect to user/audience-centered digitally-based communication, objects, and environments.</td>
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<tr>
<td><strong>Skills: What students should be able to do</strong></td>
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<tr>
<td>Use the elements and principles of art to create artworks in the artistic discipline</td>
<td>Apply narrative and other information or language structures to organize content in time-based or interactive media.</td>
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<tr>
<td>Create artwork that demonstrates perceptual acuity, conceptual understanding, and technical skill</td>
<td>Implement processes for development of digital art and design (ex: storyboarding, concept mapping, use of scenarios or personas)</td>
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<tr>
<td>Analyze and evaluate works of art in the artistic discipline</td>
<td>Participate in analysis and evaluation of works of New Media Art.</td>
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<td><strong>Synthesis: How students will combine knowledge and skill to demonstrate learning</strong></td>
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<tr>
<td>Produce artworks demonstrating technical skill and disciplinary knowledge</td>
<td>Produce works of New Media Art for exhibition that demonstrate professional skill and disciplinary knowledge.</td>
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<tr>
<td>Use knowledge of art and disciplinary vocabulary to analyze artworks</td>
<td>Participate in critique of own works and the works of others using the vocabulary of New Media Art and demonstrating professional ability to analyze and synthesize aspects of human interaction in technological communication, objects, and environments.</td>
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<tr>
<td>Participate in critiques of own work and work of others</td>
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<tr>
<td>Work in teams and organize collaborations among people from different disciplines.</td>
<td>Work in collaborative teams with individuals from different disciplines.</td>
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COURSE REQUIREMENTS

**Project 1: Lip Synch**

Lip sync (short for lip synchronization) is a technical term for matching a speaking or singing person’s lip movements with prerecorded sung or spoken vocals that listeners hear, either through speakers in a live performance or via a recorded video, computer or cinema experience. The term can refer to many different techniques and processes, in the context of live performances and audiovisual recordings. For your first project, you will perform a lip sync performance in whatever style you desire. We will look at multiple versions of the lip sync in class.

**Deliverables: Your final performance should:**

- Be between 2 – 5 minutes in length
- Be memorized
- Either be performed live in class, or recorded as a performance-for-camera (as a single take with no cuts or edits)
- Include costuming and mise en scène

**Performance will be graded on:**

- Visual content and conceptual framework
• Craft (excellence in technique is expected. I have built a considerable amount of one on one meeting time and studio time into this class. If you need technical help - ask.)

• The demonstration of self-criticism and reaction to the process of that criticism. This means making images, looking at the images, thinking about the images and then making better images based on that process. You can use working images, project journals, sketchbooks and discussions during critiques to demonstrate the process of self-criticism.

• Projects will not be turned in late without an excused absence request from the Dean of Students. Any project not presented during critique will receive an immediate grade of 0.

**Project 2A: Performance Text (print)**

Each student will write a performance text that combines conceptual text with physical performance elements that activate the body. Two examples of this format include: Yoko Ono, Cut Piece (1964); and Bruce Nauman, Body Pressure (1974). Each performance text must include a title, a name and a date.

Deliverables: You must perform your own text prior to bringing it to class. On the day of your critique, you must bring to class two prints of your performance text, one that is a standard 8.5 x 11 print, and a second that is printed at 16x20 inches (poster sized). Prints can be made in the ART computer lab.

**Project 2B: Performance Text (performance)**

Each student will receive a performance text from one of their classmates. Each student will interpret this text into a solo performance work of up to 10 minutes. Works will be performed live in class.

**Project 3: Perpetual Motion Machine (Collaborative Performance)**

“Technical machines obviously work only if they are not out of order. Desiring machines on the contrary continually break down as they run, and in fact run only when they are not functioning properly. Art often takes advantage of this property by creating veritable group fantasies in which desiring production is used to short-circuit social production, and to interfere with the reproductive function of technical machines by introducing an element of dysfunction.”

- Gilles Deluze, Felix Guattari, L’anti-Oedipe.

For your final project of the semester, you will each create a “human machine.” As a collaborative and durational group performance, you will recreate an endless and speculative assembly line using the human body and wearable props, flipping our attention from the final-outcome to functionality, and the production of meta-functional objects that only exist to reenact an interminable assembly line.

For example:
(Image by Paula Gaetano Adi)

Subject 1 (A) presses the starter button on Subject 2 and activates the inaugural alarm (B) that indicates Subject 3 to start pumping (C). Subject 4 holds a balloon on his back (D) and Subject 5 let the air out (E) while Subject 6 (F) places 2 screws into a conveyor bar supported by Subject 7, who then transport them to Subject 8 (G – H). Subject 9 drill the two screws into Subject 10 (I), which then are removed by Subject 11 (J) right before Subject 12 reads Julio Córdazar’s “Instructions on how to wind a clock” (K). Subject 13 transfers a light bulb to Subject 14 (L), which is then grabbed by Subject 15 and placed into
a dynamo that is cranked by Subject 16 (M). Once the light is ON and the flag goes up, Subject 17 skates towards Subject 1 to re-start the system.

**Deliverables: Your final performance should:**

- Be a minimum of one hour in length, performed in class on your critique day
- Include both a drawn and written score (like above example)
- Include a collection of handmade props that extend from the body (these could be fiber based, digitally fabricated, inflatables, or use any other material desired. You should go through at least three iterations of your props before presenting the final pieces to the class)
- Costuming and any other materials needed

**Performance will be graded on:**

- Visual content and conceptual framework – how did you interpret the prompt.

- Craft (excellence in technique is expected. I have built a considerable amount of one on one meeting time and studio time into this class. If you need technical help - ask.)

- The demonstration of self-criticism and reaction to the process of that criticism. This means making images, looking at the images, thinking about the images and then making better images based on that process. You can use working images, project journals, sketchbooks and discussions during critiques to demonstrate the process of self-criticism.

- Your role as a collaborative group member. Did you all take on equal responsibility? Did you divide tasks, and if so, were those tasks completed on time? Were you welcoming and cordial to others’ ideas?

- Projects will not be turned in late without an excused absence request from the Dean of Students. Any project not presented during critique will receive an immediate grade of 0.

**Grade 4: Artist Presentation**

Each student will prepare a 15 minute in-class presentation about the life and work of one performance artist covered in this class.

In your presentation, you must show images and videos, and include captions with date, information about each artwork. Each student should talk about the artist’s approach and their artist’s impact on the art world.

What new ideas did they bring to the medium? What were they trying to accomplish in their work? Which work did you respond to and why or why not? Beyond the bare facts of this artist(s), convince us, the audience, why we should appreciate this artist. Make us care.

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 audience?

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 that can be found on Wikipedia. What can you discover about this artist and their work that is not common knowledge? Be prepared to answer questions from the class.
ASSIGNMENT & ASSESSMENTS

<table>
<thead>
<tr>
<th>Assignments</th>
<th>Worth / %</th>
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<tbody>
<tr>
<td>Project 1: Lip Dub Performance (solo, duet, or small group)</td>
<td>20 points</td>
</tr>
<tr>
<td>Project 2A: Performance Script (print)</td>
<td>10 points</td>
</tr>
<tr>
<td>Project 2B: Performance Script (performance)</td>
<td>20 points</td>
</tr>
<tr>
<td>Project 3: Perpetual Motion Machine (Performance + Text)</td>
<td>20 points</td>
</tr>
<tr>
<td>Artist Presentation</td>
<td>15 points</td>
</tr>
<tr>
<td>Attendance, Participation &amp; Quizzes</td>
<td>15 points</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>100 points</strong></td>
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COURSE SCHEDULE

**Weeks 1-4**

*Performance Art Foundations: popular culture & the everyday, re-assembling, layering and lip synching*

This course will begin with an introduction to key terms related to performance art. Additionally, our course text will describe the evolution of performance art chronologically throughout the semester. Students will experiment with notions of reality vs. representation to develop a solo performance work.

1.24.18 - Quiz: Chapter One Futurism

*Artist Presentations:*

1. Dennis Oppenheim / Student: ___________________________
2. Yves Klein / Student: ___________________________

*Songs for Project 1 DUE to Professor LaFleur via Email*

1.31.18 - Quiz: Chapter Two Russian Futurism

*Artist Presentations:*

1. Charlotte Moorman / Student: ___________________________
2. Carolee Schneeman / Student: ___________________________
3. Womanhouse / Student: ___________________________

2.7.18 - Quiz: Chapter Three DaDa

*Artist Presentations:*

1. Bruce Nauman / Student: ___________________________
2. Ron Athey / Student: ___________________________
3. Anna Mendieta / Student: ___________________________

2.12 – 2.14.18 – Critique Project 1

**Weeks 5-9**

*The Personal Experience: narrative texts, parody, pastiche, repetition and scene reenactment*

During Weeks 5-9, this course will experiment with text, instruction, and repletion based performance artworks. Students will filter what they’ve learned through personal experiences, familiar templates and models borrowed from the Internet, television, radio and other sources to create and perform a text based work. Documentation of projects, including video, still photography and sound recording will be encouraged.

2.19.18 - Quiz: Chapter Four Surrealism

2.21.18 - Performance Script Due – Bring Prints to Class (swap in class)

2.26.18 - Quiz: Chapter Five Bauhaus

2.28.18 – Warehouse Visit (Dallas, TX) TBA
3.5.18 - Guest Artist: Tameeka Norris – Performance + Artist Talk

3.7.18 – Quiz: Chapter Six Living Art
Artist Presentations:
1. Cindy Sherman / Student: _____________________________
2. Vaginal Davis / Student: _____________________________
3. Leigh Bowery / Student: _____________________________

3.19 – 3.21.18 - Critique Project 2 (performance)

Weeks 10-15
Action + Idea: form, collaboration, production, duration, assembly, & technology
Does the meaning of a work reside in what happened, the actions and processes that transpired in its creation? Or is the work driven by the artist’s investment in a conceptual schema or experiment?
Working with themes considered during the first 9 weeks of the semester, students will conclude this course by producing a durational and collaborative piece that will be presented to an audience of their peers.

3.26.18 – Quiz: Chapter Seven Art of Ideas

3.28.18 - Artist Presentations:
1. Tehching Hsieh / Student: _____________________________
2. Valie Export / Student: _____________________________
3. Vito Acconci / Student: _____________________________

4.2.18 - Quiz: Chapter Eight, The First Decade of the New Century
Artist Presentations:
1. Signe Pierce / Student: _____________________________
2. Zackary Drucker / Student: _____________________________
3. Jacoby Satterwhite / Student: _____________________________

4.4.18 - Guest Artist: Brendan Fernandez – Performance + Artist talk
(Saturday) 4.7.18 - Mandatory outside of class// Exhibition reception @ MAC (Dallas, TX)

4.9 – 4.11.18 – One on One meetings with Professor LaFleur

4.16.18 – Artist Presentations:
1. Mary Reid Kelley / Student: _____________________________
2. Hito Steyerl / Student: _____________________________

4.18.18 - Artist Presentations:
1. Ragnar Kjartansson / Student: _____________________________
2. (Heather) Cassills / Student: _____________________________

Mandatory Outside of Class:
New Media Exhibition Reception @ UNT on the Square 5:00 PM

4.25 – 4.20.18 – Final Performance Critiques

5.2.18 – Course Final (Sears Family Portrait/ Durational Performance)

SUGGESTED ONLINE 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. The videos in our collections employ innovative uses of form and technology mixed with original visual style to address contemporary art and cultural themes.

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.

CLASS PARTICIPATION EXPECTATIONS

I expect you to attend every class. You are responsible for completing all of the required assignments. I expect all students to participate in class discussions, contributing ideas and perspectives on topics or art. All your work should incorporate aspects or issues addressed in class in relation to your personal or professional interests.

You are expected to assist in maintaining a classroom environment that is conducive to learning. 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 cellular phones or checking your email or surfing the internet, updating your social networking sites, eating or drinking in class, making offensive remarks, reading newspapers 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.

ATTENDANCE POLICY

- Regular and punctual attendance is mandatory.
- Three absences will be tolerated.
- More than three absences will require a note from a doctor or a note from the art office excusing the absence for a reason covered under UNT policy 06.039 (Student Attendance and Authorized Absences) in order to be counted as excused.
- More than three absences will lower your final grade by one letter grade per additional absence (4 or more)
- Most lectures, demonstrations, and assignments will occur at the beginning of class periods and will not be repeated for those who come in late. If you are late to class, you will need to notify me at the end of the class period to replace an absence with a tardy.
- Three tardies will constitute an absence.
- A tardy is arrival 5 minutes after the beginning of class.
- Due to the live performance-based nature of this class, assignments will not be accepted late. Any project not presented during critique will receive an immediate grade of 0.
- Examinations, quizzes, and in-class assignments missed may only be made up with an official doctor’s excuse or note from the Dean of Students office excusing the absence for a reason covered under UNT policy 06.039 (Student Attendance and Authorized Absences).
- Critiques missed may not be made up and grades will reflect the student’s failure to participate in the critique discussions.
GRADING

- A = Excellent (100-90%)
- B = Above Average (89-80%)
- C = Average (79-70%)
- D = Inferior (69-60%) [passing but not necessarily satisfying degree requirements]
- F = Failure (59% or below)

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.

ADA ACCOMODATION

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

COURSE SAFETY PROCEDURES

Students enrolled in this class are required to use proper safety procedures and guidelines as outlined in UNT Policy 15.2.4 Safety in Instructional Activities. While working in laboratory sessions, students are expected and required to identify and use proper safety guidelines in all activities requiring lifting, climbing, walking on slippery surfaces, using equipment and tools, handling chemical solutions and hot and cold products. Students should be aware that the UNT is not liable for injuries incurred while students are participating in class activities. All students are encouraged to secure adequate insurance coverage in the event of accidental injury. Students who do not have insurance coverage should consider obtaining Student Health Insurance. Brochures for student insurance are available in the UNT Student Health and Wellness Center. Students who are injured during class activities may seek medical attention at the Student Health and Wellness Center at rates that are reduced compared to other medical facilities. If students choose not to go to the UNT Student Health and Wellness Center, they may be transported to an emergency room at a local hospital. Students are responsible for expenses incurred there.

COURSE RISK FACTOR

“According to University Policy, this course is classified as a category two course. Students enrolled in this course will be exposed to some significant hazards but are not likely to suffer serious bodily injury. In this class those risks are related to (include the list of potential hazards to which a student might be exposed). Students will be informed of any potential health hazards or potential bodily injury connected with the use of any materials and/or processes and will be instructed how to proceed without danger to themselves or others.”

Students who are pregnant or will become pregnant during the semester are advised to check with their doctor immediately to determine if any additional risks are reason to postpone this course until a later semester. Upon request, your professor will provide a list of chemicals and safety issues for your doctor to review. Material Safety Data Sheets are available on all chemicals. It will be up to you and your doctor to determine what course of action to take.
BEST PRACTICES FOR HEALTH & SAFETY / NEW MEDIA RULES

(1) Always be respectful of University Property, New Media technology and facilities, your colleagues, and the work of your peers.

(2) 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.

(3) Practice common sense and always be aware of your surroundings. Even if you are not working with something dangerous, someone around you may be.

(4) 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.)

(5) 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.

(6) 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.

(7) 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.

(8) Be diligent in protecting your privacy and data. Log out of email and social media accounts when you long 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.

(9) 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.

NEW MEDIA CHECKOUT POLICY

New Media Technician: Zak Loyd (Zachary.Loyd@unt.edu)

- Currently, Equipment Checkout is on a first come, first served basis. Depending on the course/s you are enrolled in, some of the equipment might not be available to you or only available to be used in the Lab, Classroom, or Cave.
- Equipment can be checked out for exactly 3 days (72 hours) from the time of checkout. For example, if an item is checked out at 3:23pm on Monday it is due no later than 3:23pm Thursday of that same week.
- Because the equipment is shared across all New Media Courses, returning equipment late is extremely disrespectful to your fellow classmates and the New Media Program as a whole. Please be very diligent about returning your equipment on time. If tardiness becomes excess you will lose all privileges to check out New Media equipment.
- If any equipment is damaged, lost, or stolen while checked out under your name, you are responsible for the repair or replacement of that equipment. A hold will be placed on your academic record (and you may receive a grade of “Incomplete” in any New Media courses in which you are enrolled) until the repair or replacement has been made.
- The ‘Cave’ black box space (Hickory 173) is available to checkout for installation, performance and documentation. To check out the space, you must first request a time slot from the New Media Technician or one of the New Media Student Assistants. After the time slot is approved, one of the New Media Staff Members will grant you access to the space.
- The ‘Cave’ will be inspected before and after each reservation. The person whose name the reservation was made under will be held fully responsible for any activity that happens in the space during that time.
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.

ACCEPTABLE STUDENT BEHAVIOR

Student behavior that interferes with an instructor’s ability to conduct a class or other students’ opportunity to learn is unacceptable and disruptive and will not be tolerated in any instructional forum at UNT. Students engaging in unacceptable behavior will be directed to leave the classroom and the instructor may refer the student to the Dean of Students to consider whether the student’s conduct violated the Code of Student Conduct. The University's expectations for student conduct apply to all instructional forums, including University and electronic classroom, labs, discussion groups, field trips, etc. The Code of Student Conduct can be found at deanofstudents.unt.edu/conduct.

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 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. UNT’s Student Advocate she can be reached through e-mail at SurvivorAdvocate@unt.edu or by calling the Dean of Students’ office at 940-565-2648. You are not alone. We are here to help.
PERMISSION TO USE STUDENT ARTWORK

We would like to use your work to spread the news about the amazing art made at CVAD! Please help us put your talent on display by allowing us to photograph and exhibit your art on CVAD’s social media, websites and paper advertising. Thank you!

I hereby grant permission to UNT and CVAD to use, copy, reproduce, publish, distribute or display any and all works created in my classes while at UNT. Additionally, I consent to the use of my name to coincide with images of my artwork.

1. Scope of Permission. This permission extends to the use of the described work and images of such work: (1) for academic purposes in order to demonstrate examples of student work to current and future UNT students; (2) for public display in the galleries or on the campus of the UNT or on the UNT website; (3) for promotional materials created by UNT in all forms of media now known or later developed, including but not limited to exhibition catalogues, direct mail, websites, advertising, social media, and classroom presentations. My permission is on-going, but can be revoked by giving the professor of record for this course written notice of my wish to revoke permission and use of any images of my artwork. UNT will have three months from the date of my notice to stop all use agreed with this permission.

2. Certificate of Ownership. I am the owner of all work submitted and the work is not subject to any restriction that would prevent its use consistent with this permission. All aspects of the work are original to me and have not been copied. I understand that as owner of the work I have the right to control all reproduction, copying and use of the work in accordance with U.S. copyright laws.

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Printed name: __________________________________________________________
Signature: ______________________________________________________________
Date: ___________________________________________________________________
Name of Course: _______________________________________________________

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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