THE UNIVERSITY OF NORTH TEXAS
COLLEGE OF VISUAL ARTS AND DESIGN

Spring 2019
AEAH 4899-001 & 002 IADS TOPICS
Art Institutions, Visual Identity and Culture:
Visitor Experiences & Community Programs
Tu Th 12:30-1:50 P.M. & 2-3:20 P.M,
ROOM #: ART 260

INSTRUCTOR: DR. LAUREN CROSS
OFFICE: ART 224E
OFFICE HOURS: Tu/Th 11-12:30 p.m. and by appointment.
EMAIL: MESSAGE VIA CANVAS INBOX

COURSE DESCRIPTION:
Topics in Interdisciplinary Arts and Design Studies. 3 hours. Special topics course for interdisciplinary art design studies majors. Advanced interdisciplinary study of art and design. Specific topics vary. Delivered as seminar consisting of assigned readings, class discussion, research, and projects. Prerequisite(s) : ART 1200, ART1300, or ART 1301; ART 1440, ART 1450, ART 1500, ART 1510, ART 2350, ART 2360, 3 hours of advanced art history or 3 hours from IADS Menu 2.

REQUIRED TEXTBOOK:
1. C/ID: Visual Identity and Branding for the Arts by Angus Hyland
2. TopHat: app.tophat.com | Join Code: 912319
3. Additional assigned articles/chapters/essays posted on Canvas.

COURSE CONTENT:
In the course ART 4899 Interdisciplinary Art and Design Studies Topics, students will explore the interconnections between visual identity and branding for the arts and how they transcend into visitor experiences. We will examine these themes through the lens of individual artists, designers and arts institutions. The course will weave together a collection of readings, videos, and still images comparing strategies towards creating visual and experiential encounters with art and images practiced within the creative economy. Students will learn and discuss the ways in which visual identity, branding, and community programming impacts viewer perception and interpretation of value; we will think critically about different strategies that are used in the field as well as possible influences. We will investigate content from interdisciplinary fields such as museum studies, arts administration, entrepreneurship, design-thinking, user-experience and visual culture research to deconstruct the ways in which artists, designers, and institutions present themselves.

Over the course of the semester, students will explore examples of creative branding strategies used by artists, designers, and institutions locally and begin to grapple with their own branding strategies. As students preparing to enter the creative economy, one has to be prepared to deal with how one’s visual identity is interpreted both personally and professionally. Students will have the opportunity to learn from guest speakers such as local artists, designers, marketing/communications professionals, and arts professionals how will shed light on the ways students can better understand and influence creative systems. At the conclusion of the course, students will produce professional materials that can either frame/reframe the visual identity of an arts institution or business or contextualize personal marketing materials used for one’s own professional development. In addition, students will utilize UNT’s online e-portfolio to host the project along with other professional materials, such as a professional profile and resume/cv.
Finally, students will engage in service-learning activities at local arts institutions to observe the ways in which visual, culture, and identity impacts visitor experiences with art. Students and institutional partners will share their knowledge and experiences at a roundtable discussion at the end of the semester.

**Note: Students should come to each class session prepared to bring an electronic device such as a smartphone, iPad/tablet, or laptop in order to access online material, case studies, and assignments on the internet.**

**COURSE OBJECTIVES LEARNING OUTCOMES:**
Students will:
1. Communicate and apply key terms and concepts regarding visual identity, branding, and the arts & culture in class assignments, discussions, and presentations.
2. Respond to critical writings on visual identity, branding and the arts through photo-voice research methods, which uses documentary photography, reflection, and sharing knowledge as a creative source of inquiry.
3. Collaborate with local artists and arts organizations/institutions through service-learning project(s) that: allow students to increase community awareness of the ways in which visual identity and branding informs the work of artists, designers and arts institutions, and allow students to provide critically analysis and feedback to direct contributions within local visual culture communities.
4. Compare and contrast projects implemented by artists/designers and institutions/organizations.
5. Create a visual branding project that creatively applies theories and knowledge of how transformative representations of visual identity applies not only to artists and artists institutions but to their own career development.
6. Analyze academic scholarship and creative approaches within the visual culture, arts administration, and design that highlights the interconnections between visual identity and the arts in order to produce new theories and creative strategies for professional development.
7. Communicate through writing, oral discussion, and photo-voice research their interpretations of community arts programs within art institutions within North Texas.

**COURSE STRUCTURE:**

**In-Class Reflection & Discussion:** Reflexive & discussion-based learning are the primary modes of teaching in this class, which will be prompted by brief lectures and reflection assignments. For this reason, you can expect that this course will not privilege extensive lecturing and relies on student discussion. Nonetheless, lectures that are presented will be featured during the beginning or at the end of class in order to ensure that students feel comfortable with their understanding of course material. Students should come to class prepared for discussion, having read all assigned readings before each class session. I will occasionally call on students to engage in course readings and topics. When provided reflection assignments, students will complete them and turned them in by the end of class.

**Active Learning/Collaborative Learning Activities:** As an extension of our class discussions, students will also engage in active and collaborative learning activities in class in order to engage course topics in innovative ways. Pre-class assignments may also be required in order to help students to evaluate key terms and concepts.

**Service-learning Tasks:** A major requirement in the course will be service-learning project(s) with local arts organizations. Students should be prepared for required class trips off campus to visit with service-learning partners, which dually becomes an opportunity for professional development. Transportation for field trips may or may not be provided.

**STUDENT EVALUATION (OR GRADING):**
The grading system for the course is the following:
TopHat Participation (10 per class session x 20 sessions)………………………………….200
Visual Identity, Culture and the Arts: Case Study Discussion…………………………………..100
READINGS AND ONLINE MATERIALS:
This course will use Canvas to distribute course materials, to communicate and collaborate online, to turn in course assignments and quizzes, and to post grades. You can access Canvas at http://unt.instructure.com using your university login and password. You can find support using Canvas at the UNT Helpdesk on the web (http://helpdesk.unt.edu) by email (helpdesk@unt.edu) or by phone (940) 565-2324.

PARTICIPATION (IN-CLASS/PRE-CLASS ACTIVITIES/HOMEWORK) (up to 10 points per class session; Total of 20 sessions): An important component of the class will be active and collaborative learning exercises and discussion via TopHat and pre-class/homework activities. For this reason, your attendance and participation in class exercises and discussions is required. In-class exercises allow opportunities for previously assigned and impromptu reflections on readings and engagement with classmates. Participation points are earned not only through attendance but completing and submitting answers to in-class questions using Apple or Android smartphones and tablets, laptops, or through text message. You can visit the Top Hat Overview (https://success.tophat.com/s/article/Student-Top-Hat-Overview-and-Getting-Started-Guide (Links to an external site.)Links to an external site.) within the Top Hat Success Center which outlines how you will register for a Top Hat account, as well as providing a brief overview to get you up and running on the system.

An email invitation will be sent to you by email, but if don’t receive this email, you can register by simply visiting our course website: Note: our Course Join Code is 912319

Top Hat may require a paid subscription, and a full breakdown of all subscription options available can be found here: www.tophat.com/pricing (Links to an external site.)Links to an external site..

Should you require assistance with Top Hat at any time, due to the fact that they require specific user information to troubleshoot these issues, please contact their Support Team directly by way of email (support@tophat.com), the in app support button, or by calling 1-888-663-5491.

A big part of the class is to think through how artists, designers, and organizations represent themselves visually. Most assignments will require you to document your understanding of visual identity and submit them to the instructor. Missing in-class activities can not be made up by turning in assignments after the fact via email. Students with unexcused absences who miss in-class assignments may only use extra credit opportunities offered in the course or proposed in writing to make up missing points. Only students with excused absences that have been documented and approved by the Dean of Students office may be given the opportunity to do make up assignments. Students must contact the instructor in writing w/documentation to make arrangements.

VISUAL IDENTITY, CULTURE AND THE ARTS:
A CASE STUDY DISCUSSION & PRESENTATION (100 points):
Students will get into groups of approximately five and 1) select two case studies from the C/ID textbook on visual identity as it relates to arts institutions. 2) Reflect in your group on your own perceptions and reactions to each case study, 3) craft a written report comparing and contrasting each case study and concluding with connections, 4) groups should be prepared to present a 3 minute PowerPoint presentation on their findings.

Class presentations should include the following slides & information:

Slides
1. Slide 1: Title page, including title of project and student names (10 points).
2. Slide 2: Two Case Studies evaluated topic (10 points)
3. Slides 3-7: Five (5) images (you may not use images from the internet) comparing and contrasting the case studies that you discussed (50 points).
4. Slide 8: Conclusion, summarizing overarching reflections (10 points).

Information
5. Slide Notes: Each slide should include notes (at least 1-2 sentences) that summarize your presentation talking points and reflections (10 points).
6. MLA: Use correct MLA format in your presentation & slide notes (i.e., in-text parenthetical citations and Works Cited slide to support your claims) (10 points).

Presentation is worth up to 100 points

SERVICE LEARNING PROJECT(S) (100 points): Students will collaborate on a series of service learning project(s) with arts institutions that explore the potential for visual identity, branding and the arts in local communities. Each service learning partner organization(s), the students, and the instructor will collectively define the scope of each project based on student professional goals. Students should expect to dedicate approximately 15-20 hours of time outside of our normal class time towards service-learning activities. A detailed outline of service learning expectations, including weekly schedule, meeting times, and locations will be provided by the instructor. Keep in mind that the course schedule may change after service learning projects have been finalized. In the event of course changes, a new weekly course schedule will be posted on Canvas. Unless otherwise noted the class will host a roundtable discussion on their experiences on Thursday, May 9th 10:30-12:30 for Section 001 and 1-3:30 p.m. for Section 002.

Service-Learning Partners:
Dallas Museum of Art, Community Programs
Contact: Andi Orkin, Education Coordinator of Volunteers
aorkin@dma.org
(214) 922-1230
Requirements:
Two-part orientation in February;
Sunday, April 7th, Family Festival
One additional program from the list below:
  First Tuesday – March 5 (10 students, 4 hours)
  Spring Break Week – March 12-15 (4-5 students per day, 3 hours per day)
  Open Studio – various through the semester, but we could pick a couple specific dates (3 students, 3-4 hours)
  Family Mystery Night – March 22 (10 students, approximately 4 hours)
  DISD Late Night – Friday, April 19 (10-12 students, approximately 4-5 hours)

Nasher Sculpture Center, Visitor Experience
Contact: Rachel Rushing, Assistant Manager of Visitor Experiences
rrushing@nashersculpturecenter.org
(214) 242-5178
Requirements: TBA
VISUAL IDENTITY, BRANDING AND THE ARTS PORTFOLIO PROJECT (up to 300 points):

Part I: Project Proposal (up to 25 points): Students will propose an branding project that addresses the ways in which visual identity and branding are implicated within the arts. Project outcomes may include but are not limited to the creation of a visual brand concept for either another arts institution or one’s own personal brand. Students will use visual, contextual, and qualitative research methods to inform the final product. Students will choose whether they designer to do a visual branding concept for another arts institution or for themselves and submit a preliminary project proposals by the end of Week 7. Initial project proposals are idea-oriented and meant to be flexible. Within reason, it is perfectly fine for a student to change their project proposal with approval from the instructor.

Part II: Annotated Bibliography (up to 75 points): During Week 10, students will submit an annotated bibliography paper on their approved project, and identify at least 5-6 sources that relate to your proposed project. Annotated entries can include sources that are visual images/designs, moving images, audio recordings, original data/interviews, and written text (i.e., books, articles, etc) as long as they are critically written and cited using the correct MLA formatting. See Purdue Owl’s MLA formatting guide for information on how to cite documents, objects, books, articles, websites, images/designs/works of art. Students should begin their Annotated Bibliography Paper with a brief summary of their project proposal before outlining annotated bibliography entries and end with concluding reflections of how your found materials relate to your project (up to 75 points).

Part III & IV: Class ePortfolio Project w/ Digital Humanities Presentation (up to 200 points): Using the Career Connect ePortfolio (Foliotek via my.unt.edu), students will create a ePortfolio Project Presentation that includes the following three slides:

I. Overview: Complete the overview summary including the course name and the semester, and discuss briefly what you worked on this class.
   A. Briefly summarize your service learning activities over the course of the semester (2 sentences)
   B. Briefly summarize your concept for the Visual Identity, Branding & The Arts Portfolio Project (2 sentences)

II. Service Learning Reflection: Summarize your service learning projects in the course using the following questions:
   A. Which artists/organizations/initiatives did you work with?
   B. What were the goals of your team's (class) effort with this artist/organization?
   C. How did you contribute?
   D. What was the outcome?

   Include you have at least one example, document, or photo from your service learning experiences use the document or image icon above to upload and include it on this page.

III. Visual Identity, Branding & The Arts Project Proposal: Reflect on how did your original proposal evolved to your final project? Discuss any changes or revisions you made to this project in a few sentences.

IV. Visual Identity, Branding & The Arts Project Presentation: Embed a 3-5 minute YouTube video into your presentation that summarizes your project and analyzes how your relate your project to the research collected in your Annotated Bibliography. Videos Presentations should include:
   A. Project title and student name
   B. Demonstration of final project (i.e., what the project is? how can another arts institution/artist or you use your idea?)
   C. Summary of how your project relates to existing research related to the course.
   D. Compare and contrast how your project is different from past, similar or related projects.
   E. Challenges and areas for improvement
   F. Conclusion
   G. Works Cited

Lastly, include a brief summary of your Visual Identity, Branding & The Arts Project in the same ePortoflio slide, include a link to your actual project and explain specifically how your project relates to existing research in the course.
EXTRA CREDIT (up to 40 points):
Students have the opportunity to earn extra credit by reviewing at least two relevant films on Kanopy, which is available via UNT Libraries. Films must cover topics related to the course and must not have been screened in class (Bb). In order to receive credit, students must submit a 500 word film review through the appropriate Blackboard assignment portal that includes:
   1. Summary of the film (4 points)
   2. Interpretation and/or evaluation of the film (4 points)
   3. At least two direct quotes from our assigned readings that you believe relate to the film (4 points).
   4. Use correct MLA format (i.e., in-text parenthetical citations and Works Cited to support your claims) (4 points).

Each film review is worth up to 20 points. Film review papers must be submitted due by Sunday, April 29th by 11:59 p.m. to receive credit.

SYLLABUS POLICY 06.049: Please go to the following link for a copy of the policy: https://policy.unt.edu/policy/06-049

ATTENDANCE POLICY: A class attendance sheet will be passed around before the end of every class session. Students are only allowed a maximum of two excused/unexcused absences, before it starts to negatively impact your grade. Students will be deducted 10 grade points for each additional excused/unexcused class session (i.e., Missing in-class exercises/participation grades). Beyond the first two absences, students will need to make up missing in-class exercises/participation grades through extra credit assignments. Students who have six or more unexcused absences will be automatically dropped from the course. **Excused absences, such as a result of medical or personal emergencies must be documented and approved by the Dean of Students office and submitted in writing to the instructor no more than 48 hours after the absence.**

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.

ACADEMIC INTEGRITY STANDARDS AND CONSEQUENCES: 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. [Insert specific sanction or academic penalty for specific academic integrity violation].

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

ACCESS TO INFORMATION—EAGLE CONNECT: Students’ access point for business and academic services at UNT is located at: my.unt.edu. All official communication from the University will be delivered to a student’s Eagle Connect account. For more information, please visit the website that explains Eagle Connect and how to forward e-mail: eagleconnect.unt.edu/
COURSE RISK FACTOR: According to University Policy, this course is classified as a category one course. Students enrolled in this course will not be exposed to any significant hazards and are not likely to suffer any bodily injury. 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 course of 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.

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

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.

CENTER FOR STUDENT RIGHTS AND RESPONSIBILITES: Each University of North Texas student is entitled to certain rights associated with higher education institutions. See www.unt.edu/csrr for further information.

Weekly Class Schedule

Part I: Introduction to Visual Identity & Branding

Week 1 (January 14-18): An Introduction to Interdisciplinarity in Art & Design Practice
Tuesday, January 15: Defining IADS & Career Opportunities
Introductions
Assigned Readings: IADS Materials & Website

Thursday, January 17: What is Interdisciplinarity? What is Transdisciplinarity?
Assigned Readings: PDFs on Canvas

Week 2 (January 21-25): Interdisciplinarity in Visual Identity & Practice: Branding 101
Tuesday, January 22: An Introduction to Visual Identity & Branding
Introductions
Assigned Readings: C/ID: Hyland, “Introduction”(Canvas); Canva, “The art of building a consistent and professional brand identity”(Canvas)
Due: In-Class Activities/Participation

Thursday, January 24: Developing a Personal Brand
Assigned Readings: Huffington Post, “How to Develop a Personal Brand Identity” (Canvas); Canva, “Personal Branding: How to design your personal brand image in 10 steps” (Canvas)

**Due:** In-Class Activities/Participation

**Part II: Professional Identity & Personal Brand**

**Week 3 (January 28-February 1): Professional Identity**

**Tuesday, January 29: Professional Visual Identity I**

Defining the IADS degree on your resume

**Due:** IADS Resume Workshop: Bring Draft Resume to workshop in class.

**Thursday, January 31: Professional Visual Identity II**

Defining the IADS degree on your cover letter

**Due:** IADS Cover Letter Workshop: Bring Draft Cover Letter, Sample Job Posting, and Second Draft Resume to Class

**Week 4 (February 4-8): Professional Identity**

**Tuesday, February 5: Professional Visual Identity III**

Defining the IADS degree in your social media presence

**Due:** IADS Social Media Identity Workshop: Bring Laptop/Tablet/Phone with link to Social Media Presence (i.e., Facebook, LinkedIn, Instagram, Twitter, YouTube, blogs, etc)

**Thursday, February 7: Professional Visual Identity IV**

Work Day on TopHat (No Class): Defining the IADS degree in your online/web presence

**Due:** TopHat Assignment

**Part III: Creative Identities: Artists, Designers & Arts Professionals (i.e., curators, arts leaders, arts writers, etc)**

**Week 5 (February 11-15): Dissecting Creative Identities**

**Tuesday, February 12: Dissecting Creative Identities: Artists & Designers**

Assigned Readings: Stamps, “Identity Politics in Art and Design” (Canvas); Designindaba, “How deeply should an artist’s identity be tied to their work?” (Canvas); cerf+, “An Artists’ Tools + Studio as Creative Identity” (Canvas); Artwork Archive, “Creating a strong artist identity: How to write an artist bio”

**Due:** Personal bio Workshop. Bring links to websites & visual promotion materials for your favorite artists & designers

**Thursday, February 14: Dissecting Creative Identities: Arts Professionals & Creatives**

Assigned Readings: Hackley et al. “The Trouble with Creatives” (Canvas)

**Due:** Vision Statement Workshop. Bring links to websites & visual promotion materials for your favorite arts professionals & creatives

**Part IV: Arts Organizations & Institutions and Visual Identity**

**Week 6 (February 18-22): Visual Identity, Branding & Arts Institutions**

**Tuesday, February 19: The Visual Business of Creative Brands**

Assigned Readings: C/ID: King, “What’s this business about culture?”

**Thursday, February 21: The Visual Business of Creative Brands**
Assigned Readings: C/ID: Interviews: Craig-Martin, Zugaza, & Rock

Week 7 (February 25-March 1): Case Study Presentations
Tuesday, February 26: Group Case Study Discussion & Presentations

Thursday, February 28: Class Visit by Rachel Rushing, Assistant Manager of Visitor Experiences, Nasher Sculpture Center

Week 8 (March 4-8): Visitor Experience & User Experience Design and Arts Institutions
Tuesday, March 5: Visitor Experience As Brand & Institutional Identity
Assigned Readings: PDFs on Canvas

Thursday, March 7: User Experience as Brand & Institutional Identity
Assigned Readings: PDFs on Canvas
Due: Visual Identity, Branding & The Arts Project Proposal (Canvas submission link)

Part V: Investigating Creative Research Methods for Final Project

Week 9 (March 11-15): Using Visual Research Methods to Examine Visual identity
Tuesday, March 12: Qualitative Research Methods (i.e., interviews, oral histories, documents/archives, etc)
Assigned Readings: Excerpt from Qualitative Research Methods (Canvas)

Thursday, March 14: Using Arts-Based & Creative Research Methods (i.e., visual analysis, photo-voice/photo-based narratives, etc)
Assigned Readings: Excerpts from Method As Art & Creative Research (Canvas)

Part VI: Local Visual Culture: Case Studies

Week 10 (March 18-22): Local Visual Culture: Case Studies
Tuesday, March 19: Greater Denton Arts Council: A Case Study
Assigned Readings: Review Greater Denton Arts Council website & social media presence (i.e., Instagram, Facebook, Twitter, etc). Come to class with talking notes on your observations

Thursday, March 21: Visit to Greater Denton Arts Council @ Patterson Appleton Arts Center (400 E. Hickory St., Denton, TX)

Week 11 (March 25-29): Local Visual Culture: Case Studies
Tuesday, March 26: Class Visit by Kerry Butcher, Dallas Museum of Art

Thursday, March 28: Class Visit by Brenda Simonson-Mohle, Signet Art
Due: Visual Identity & Branding in the Arts Annotated Bibliography Paper on Blackboard by Sunday, March 31, 2019 at 11:59 p.m.

Week 12 (April 1-5): Local Visual Culture: Case Studies
Tuesday, April 2: Class Visit by Holland, Holland Collective & Kendall Smith Lake, Communications Manager, Modern Art Museum of Fort Worth
Thursday, April 4: Research Day (No class)

Sunday, April 7: Service-Learning Project at Dallas Museum of Art, Family Festival (required)

Week 13 (April 8-12): Brand Identity, Law & Human Resources
Tuesday, April 9: Class Visit by Thomas Maddrey, Maddrey PLLC

Thursday, April 11: Personal Brand & Arts Institutions Panel

Week 14 (April 15-19): Jobs in the Creative Economy
Tuesday, April 16: Jobs for Creatives: Final Tips & Solutions

Thursday, April 18: Jobs & Opportunities for Creatives: UNT Resources

Part VI: Community Arts Programs Roundtable Planning

Week 15 (April 22-26): Community Arts Programs Roundtable Planning
Tuesday, April 23: Finalizing Roundtable Structure & Content

Thursday, May 2: Roundtable Details
Due: Extra Credit Film Reviews due by Sunday, December 9th at 11:59 p.m.

Week 16 (April 29-May 3): Community Arts Programs Roundtable Planning
Tuesday, April 30: Roundtable Details

Thursday, May 9:
Due: Community Art Programs Roundtable (Section 001) 10:30 a.m.-12:30 p.m. & (Section 002) 1:30-3:30 p.m.
Due: Final Visual Identity, Branding & The Arts ePortfolio by 11:59 p.m.

Note: Please note that the above schedule is tentative; I retain the right to change the syllabus with or without notice.
I ___________________________(print) 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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