Re/Lab

SCHOOL OF MEDIA STUDIES
SCHOOLS OF PUBLIC ENGAGEMENT/THE NEW SCHOOL
Fall 2020

Re/Lab: Re-emergent Media Research
NMDS 5555 A / CRN: 8941
Instructor: Melissa Friedling (friedlim@newschool.edu)
Wednesdays: 7:00pm - 9:40pm
9/2/2020 - 12/16/2020
ONLINE

Available for consultation: Tuesdays 4pm – 6pm EST by appointment – sign up is in my email signature – also email for alternate availability.

SYLLABUS

Course Description
As our cameras, computers, and phones become outdated with increasing speed, discarded as e-waste and replaced, the study of media forms and practices often dismissed as obsolete, archaic, or dead provides not only a valuable context for analysis, it may also offer new sustainable creative possibilities. In this hybrid theory/practice course, rather than focusing on the newness of media technologies (which may not, in fact, be so new) students will be challenged to critically and creatively explore residual media forms, "recovering the analog ancestors of the digital and reading the digital back into the analog" (Lori Emerson). Guided, in part, by scholarly methodologies outlined by the field of media archeology, we track the work of media theorists and artists who have renewed efforts to explore the materiality of media, to regenerate analog media's relation to digitality, and to specify the interconnectedness of humans with environmental systems. While moving image (filmmaking) technologies and creative practices focus our research, creative projects may be driven by student skills and interests. This course emerged out of a New School faculty-led initiative, Re/Lab, premised on the idea that students of media think and engage more meaningfully when they deeply understand the material history of their subject, encouraging media innovation that is critically and historically informed for a sustainable creative future.

Many thanks and much gratitude to past and future efforts of the re/labbers who contributed to and continue to build on this project.

Learning Outcomes
By the successful completion of this course, students will have learned:

1. To engage creatively and critically with the material history of media.
2. To question the sustainability of a variety of media practices and consider the politics of process and progress.
3. To design projects that respond creatively and critically to prompts around analog and digital media forms.
4. To recognize and describe the field of Media Archeology and the literature and creative practices that inform it.
5. To expand their own creative repertoire and hone their point of view as media makers

Course Requirements

Graded assignments
Additional details and criteria will be distributed and discussed as assigned, but here are the basics:

- **Participation**. This includes posting 12 blog posts (we will decide if we are using public website or Canvas discussions) reflecting on the meaning/significance of *some* aspect (not all) of the assigned reading. Questions you might want to consider: What's at stake in this reading? How does it relate to other readings or materials that we've studied? What further questions does the reading raise for you?   What struck you as important about the reading? What is problematic about the reading or what has the author overlooked? All posts are due **by noon on Wednesday**; please also comment on at least one classmate's post as a way to create a semester-long intellectual community. Additional expectations for participation are specified below under "**Attendance and Participation**."
- **Creative prompt responses.** Respond to 2 creative prompts (criteria will be distributed).
- **Project proposal + presentation.** By mid-semester you should choose a topic that you'd like to explore through your final project. The project should take the form that best suits your skills and interests. Ideally you will find a way to undertake a project that both engages with our course material and develops some aspect of your current creative or critical practice. I'll ask you to share a **written** proposal with me **by 5pm on Friday, October 16**, before our in-class workshop on the 21st.
- **Final project + share out**. Your final project will take any form, and, depending on modality, we will discuss expectations for scope in 1:1 consultation. Projects are due by 7pm on Wednesday, December 9, and are worth 25% of your final grade. You will prepare to present and share your projects on December 9 and December 16.

Your final grade will be calculated as follows:

Final Grade Calculation

Participation	30%
Prompt 1: Small file project	15%
Prompt 2: Moving-image machine project	15%
Project proposal + presentation	15%
Final project + share out	25%

Course Design
We will have *a weekly* Zoom meeting on Wednesdays, 7pm-9:40pm EST. The weekly Zoom meeting will be largely dedicated to discussion and workshopping. You will be invited to participate via chat, audio, or video. We will additionally be using the Re/Lab website (or Canvas) to blog and as a way to continue class conversations. We will also be using Canvas for accessing class materials and course modules.

Attendance and Participation
Our class is a mix of seminar, studio, and workshop, and its success depends on your regular attendance and reliable participation. We need each other to show up on time, having completed the readings, and prepared to engage constructively and respectfully with one another. See below, under "**Course Policies and Procedures**," for more on our commitment to inclusion and respect.

The New School requires all credit students to attend every class and I am required to note attendance at the start of class.   If you must be absent, please do your best to notify me in advance. One absence will not affect your grade (please, again, try to notify me at least 24 hours in advance). Two absences will result in a half letter grade reduction.   Three absences will result in a full drop in a letter grade. Four absences and you will fail the class. Students who arrive more than 15 minutes late will be marked absent.

I recognize that we are living in precarious times and that the synchronous online format may be challenging for some members of the class is other time zones.   I am happy to work with you to develop strategies for project planning and time management as well as participation. My aim is to be sympathetic to the challenges students face both inside and outside the classroom and, likewise, I expect that you also respect my time and the collective agreements and trajectory for the class.

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Attendance and participation are worth **30%** of your final grade.

Materials and Expenses
All required reading will be available and accessible through links provided in Canvas. This is a class that encourages you to mis-use and re-purpose available media. It is an 'unconventional' media materials class and you will be expected to work with what you have on hand. For some workshops, I may suggest that you download certain open source software but it will not be required in order for you to complete assignments.

Minimum Technology Requirements
This course will require:
- Computer with current operating system
- Internet access sufficient for instructional tools like Canvas and Zoom (minimal internet access speeds of 800kbps upload and 1.0Mbps download are required).
- Headset (recommended)
- Webcam
- Microphone (computer or external)
- Adobe CC Suite

<u>**Course Outline**</u> **(subject to change)**

WEEK	Date	Topics/Activities	Assignments
1	9/2	This first week is an introduction - to the course and to one another. We will consider what's new (about 'new' media?), what's "emergent," and what's the use (of media) anyway?	No required reading, but sharing several references that will inform my introduction: • Sara Ahmed, "Introduction," What's the Use: On the Uses of Use (Duke UP, 2019) 1-20. • Lisa Gitelman and Goeffrey Pingree, "What's New About New Media?" New Media, 1740-1915, eds. Lisa Gitelman and Geoffrey Pingree (MIT Press, 2003). • Wendy Hui Kyong Chun, "Did Somebody Say New Media?" New Media, Old Media : A History and Theory Reader, ed. Wendy Hui Kyong Chun (Routledge, 2005) 1-13. • Jussi Parikka, "Media Theory and New Materialism: Medianatures and Dirty Matter," Communication and Critical/Cultural Studies 9.1 (2012): 95-100. • Zeilinski, Siegfried. "Introduction: The Idea of a Deep Time of the Media." Deep Time of the Media: Toward an Archaeology of Hearing and Seeing by Technical Means (MIT Press, 2006) 1-11. • The Dead Media Project (Links to an external site.)(1995) • Eric Kluitenberg,ed., The Book of Imaginary Media: Excavating the Dream of the Ultimate Communication Medium NAi Publishers, 2006). **supplemental look/listen:** • Zoe Beloff, "Glass House" (2015, 21:00). • Simon Liu, "E-ticket" (2019, 13:00). • LoVid "Tension Tape" (2015, 2:52). • John Akomfrah, "The Last Angel of History" (2019, 3:47 excerpt of plays in preview). • Ken Jacobs, "Day and Night",2011, 3:35 min, color, silent) (WARNING: This work contains throbbing light. Should not be viewed by individuals with epilepsy or seizure disorders. • Also, take a look at the Re/Lab website here. It is a work in progress - being updated right now!

2	9/9	This week's topics include small files, "digital sobriety," the "poor" image, and the politics of "unfinished media."	**read**: • Laura U. Marks, "Let's Deal with the Carbon Footprint of Streaming Media (Links to an external site.)," Afterimage 47.2 (2020): 46–52. • Hito Steyerl, "In Defense of the Poor Image," (Links to an external site.) e-flux 10 (2008). • Maya Deren, "Amateur versus Professional, (Links to an external site.)" Film Culture 39 (1965): 45-46. • Sean Cubitt, "Green MPEG (Links to an external site.)" excerpt from Finite Media: Environmental Implications of Digital Technologies (Duke UP, 2017) 140-150. **supplemental read:** • Laura U. Marks, "Video haptics and erotics (Links to an external site.)," Screen 39:4 (Winter 1998): 331-348. • Meg Stalcup, "The Aesthetic Politics of Unfinished Media: New Media Activism in Brazil (Links to an external site.)," Visual Anthropology Review 32.2 (2016): 144-156. • Matt Brennan and Kyle Devine, "Music streaming has huge carbon footprint; Tremendous amount of energy, resources used (Links to an external site.)," Calgary Herald 13 Apr 2019: A.15. • Matt Brennan and Kyle Devine, "Streaming music hurts the environment more than records or CDs ever did (Links to an external site.)," The Independent (Online) 17 Apr 2019. • Norberto Patrignani and Diane Whitehouse, "Slow Tech: a quest for good, clean and fair ICT, (Links to an external site.)" Journal of Information, Communication and Ethics in Society 12:2 (2014): 78-92. • The Shift Project. "Climate Crisis: The Unsustainable Use of Online Video," 2019. https://theshiftproject.org/en/article/lean-ict-our-new-report/ (Links to an external site.) **look/ listen** (you do not need to watch all of these from beginning to end, but do have a look for so long as it interests you): • Sadie Benning, "Flat is Beautiful (Links to an external site.)" (1998, 50:00) • Sadie Benning, "Jollies (Links to an external site.)" (1990, 11:00) • Sadie Benning," A Place Called Lovely (Links to an external site.)" (1990) • Refer to short bios and link to interview with Benning here (Links to an external site.). • Hito Steyerl (Links to an external site.), How Not to be Seen: A Fucking Didactic Educational .MOV File (Links to an external site.), (2013). • Maya Deren, Play media."Meshes of the Afternoon" (1943: 14:00) **assign**: Small file challenge – Upload before 5pm EST 9/16.
3	9/16	This week's topics include remediation, animation, and early moving-image technologies We will also be looking at the results of your small file experiments.	**due**: Prompt 1 - Small File - Results **read**: • Tom Gunning, "Re-newing Old Technologies: Astonishment, Second Nature, and the Uncanny in Technology from The Previous Turn-Of-The-Century, (Links to an external site.)" Rethinking Media Change: The Aesthetics of Transition (MIT Press, 2004) 39-60. **supplemental read**: • Thomas Elsaesser, "Early Film History and Multi-Media An Archaeology of Possible Futures? (Links to an external site.)" New Media, Old Media: A History and Theory Reader, ed. Wendy Hui Kyong Chun (Routledge, 2005) 15-30.

			• Scott MacKenzie and Janine Marchessault, "Introduction (Links to an external site.)," Process Cinema: Handmade Film in the Digital Age, eds. Scott MacKenzie and Janine Marchessault (McGill-Queen's UP, 2019) 3-18. • Gregory Zinman, "CONCLUSION Handmade Moving Images in the Digital Era (Links to an external site.)," Making images move : handmade cinema and other arts (University of California Press, 2020) 281-293) **supplemental look/listen**: • The Magic Lantern - Professor Huhtamo's Cabinet of Media Archaeology:Part 1 (Links to an external site.) • Peep Media - Professor Huhtamo's Cabinet of Media Archaeology:Part 2 (Links to an external site.) • The works of Julien Maire. This (Links to an external site.) or this. • Ariana Gerstein's hand-cranked zoetrop skirt for dancer (Links to an external site.) • Heidi Kumao Cinema Machines (Links to an external site.). • Zoe Leonard's Camera Obscuras (Links to an external site.) • Joshua Light Show here (Links to an external site.). • Jennifer West, Flashlight Filmstrip Projections here (Links to an external site.). • Bradley Eros here **assign**: Moving-image machine challenge – Upload before 5pm EST 9/30/20.
4	9/23	This week will be part 1 of our general survey of the field of Media Archeology.	**read**: • Jussi Parikka, "Introduction (Links to an external site.)," What is Media Archaeology? (Polity Press, 2012) 1-15. • Michael Goddard, "Opening Up the Black Boxes: Media Archaeology, 'Anarchaeology' and Media Materiality (Links to an external site.)," New Media & Society 17.11 (2015): 1761-76. • Erkki Huhtamo, "Dismantling the Fairy Engine: Media Archaeology as Topos Study, (Links to an external site.)" Media Archaeology: Approaches, Applications, and Implications, eds. Erkki Huhtamo and Jussi Parikka (University of California Press, 2011) 27-47. **background read (optional)**: • Michel Foucault, "The Archeology of Knowledge (Links to an external site.)," Foucault Live: Interviews, 1961-1984, ed. Sylvère Lotringer (Semiotext, 1996) 45-56. • Friedrich Kittler, "Introduction (Links to an external site.)", Grammaphone, Film, Typewriter. trans. Winthrop-Young, Geoffrey and Michael Wutz (Stanford University Press, 1999) 1-19. **look/listen (optional):** • How to make a zoetrope
5	9/30	This week will be part 2 of our general survey of the field of Media Archeology. We will also take a look at your results of your experiments with motion machines.	**due**: • Prompt 2 Results - Moving-image machine challenge **read**: • Shannon Mattern, "Introduction: Ether/Ore. (Links to an external site.)" Code and Clay, Data and Dirt: Five Thousand Years of Urban Media (University of Minnesota Press, 2017) 11-42. • Jörgen Skågeby and Lina Rahm. "What is Feminist Media Archaeology? (Links to an external site.)" communication +1 7.1 (2018): 5-18.

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6	10/7	This week we will be considering experimental media archeology as a practice.	**read**: • Andreas Fickers and Annie van den Oever, "Doing Experimental Media Archeology: Epistemological and Methodological Reflections on Experiments with Historical Objects of Media Technologies (Links to an external site.)." New Media Archaeologies, eds. Ben Roberts and Mark Goodall (Amsterdam University Press, 2019) 45-68. • Erkki Huhtamo, "Art in the Rear-View Mirror: The Media-Archaeological Tradition in Art, (Links to an external site.)" A Companion to Digital Art, First Edition, ed. Christiane Paul (John Wiley & Sons, Inc., 2016). **supplemental read**: • Parikka, Jussi, "Inventing Pasts and Futures: Speculative Design and Media Archaeology," New Media Archaeologies, eds. Ben Roberts and Mark Goodall (Amsterdam University Press, 2019) 205-32. • Wolfgang Ernst. "Radical Media Archaeology (its epistemology, aesthetics and case studies, (Links to an external site.)" eds. Pau Alsina, Ana Rodríguez and Vanina Y. Hofman Artnodes 21 (2018): 35-43. • Kim Knowles, "Self-Skilling and Home-Brewing: Some Reflections on Photochemical Film Culture," Process Cinema: Handmade Film in the Digital Age, eds. Scott MacKenzie and Janine Marchessault (McGill-Queen's UP, **2019) 75-84.** **look + listen**: • American Artist, The Black Critique (Towards the Wild Beyond) (Links to an external site.), 2017. • Andrew Norman Wilson, Kodak. 2019.
7	10/14	This week we consider what it means to listen to archives, futures, and the "poor" voice.	**read**: • Tina M. Campt, "Quiet Soundings: The Grammar of Black Futurity," Listening to Images (Duke UP, 2017) 12-45. • Pooja Rangan, "In Praise of the Poor Voice, (Links to an external site.)" JCMS: Journal of Cinema and Media Studies 59.4 (2020): 167-172. **supplemental read**: • Paul Flaig, "Yesterday's Hadaly: (Links to an external site.)On Voicing a Feminist Media Archaeology (Links to an external site.)," Camera Obscura 33.98 (2018): 105–137. • Fred Moten, "Feel, to Feel More, to Feel More Than (Links to an external site.)," How to Remain Human, catalog, Museum of Contemporary Art Cleveland, June 12–September 5, 2015. Curated by Rose Bouthiller, Megan Lykins Reich, Elena Harvey Collins. 59-62. **listen**: • Excerpt from This American Life, #713 (August 7, 2020): "Made to Be Broken," Act 1: Time Bandit. (Links to an external site.) **supplemental look/listen/interact**: • Ben Hall, "The Oft Used Prologue (For 5 Turntables, basement, ice cream and sloe gin-Etched One Sided LP-2014)" • Ari Melenciano, "Metamorphosis."
8	10/21	This week we will be only workshopping project proposal.	Your written proposal is due to me by 5pm on Friday, October 16.
9	10/28	This week we'll be asking and, perhaps, answer the	**read**: • Maya Livio, Lori Emerson, "Towards Feminist Labs: Provocations for Collective Knowledge-Making (Links to an external site.)." The Critical Maker

		question: *where is the lab* in Re/Lab?	Reader: (Un)learning Technology, eds. Loes Bogers, Letizia Chiappini, (Institute of Network Cultures, 2019) 286-297. • Lori Emerson, "Media Archeology Lab as Platform for Undoing and Reimagining Media History (Links to an external site.)," Hands on Media History: A New Methodology in The Humanities and Social Sciences (Links to an external site.), eds. Nick Hall and John Ellis (Routledge, 2019) 175-186. • Pip Chodorov, "The Artist-Run Film Labs, Process Cinema: Handmade Film in the Digital Age, eds. Scott MacKenzie and Janine Marchessault (McGill-Queen's UP, 2019) 165-171. • Wanda Strauven, "Media Archaeology as Laboratory for History Writing and Theory Making (Links to an external site.)," New Media Archaeologies, eds. Ben Roberts and Mark Goodall (Amsterdam University Press, 2019) 23-44. **look/ listen**: • Media Archaeology Lab (Links to an external site.) of the University of Colorado At Boulder, The Archaeologies of Media and Technology Research group (Links to an external site.) (AMT) at the University of Southhampton, Residual Media Depot (Links to an external site.) (RSD) at Milieux Institute at Concordia University, and the websites for artist run film labs listed at the end of Chodorov essay.
10	11/4	This week we will discuss lensing and re/lensing, users and used.	**read**: • Ruha Benjamin, "Coded Exposure: Is Visibility a Trap?" Race After Technology: Abolitionist Tools for the New Jim Code (Polity Press, 2019) 97-136. • Kathryn Yusoff, "White Utopia/Black Inferno: Life on a Geologic Spike (Links to an external site.)," e-flux 97 (2019). **supplemental read**: • Lorna Roth, "Looking at Shirley, the Ultimate Norm: Colour Balance, Image Technologies, and Cognitive Equity (Links to an external site.)," Canadian Journal of Communication 34:1 (2009): 111-136. • Donna Haraway, "Situated Knowledges: The Science Question in Feminism and the Privilege of Partial Perspective (Links to an external site.)" Feminist Studies 14.3 (1988): 575-599. • Kathryn Yusoff, A Billion Black Anthropocenes or None (University of Minnesota Press, 2019). **look/ listen**: • American Artist, Black Gooey Universe (Links to an external site.)(2018)
11	11/11	This week, we'll be exploring topics including circuit bending, sensing, and eccentric interfaces with a possible guest: workshophttp://conceptlab.com/reimaginingthenow/Hertz-ReimaginingTheNow	**read**: • Jennifer Gabrys. "Environmental Sensing And 'Media' As Practice in The Making (Links to an external site.)," The Routledge Companion to Media Studies and Digital Humanities, ed. Jentery Sayers (Routledge, 2018) 503-510. • Garnet Hertz and Jussi Parikka, "Zombie Media: Circuit Bending Media Archaeology into an Art Method (Links to an external site.)," Leonardo 45.5 (2012): 424-30. • Lori Emerson, "Interfaced (Links to an external site.)." Further Reading: Oxford 21st Century Approaches to Literature, eds. Matthew Rubery and Leah Price (Oxford UP, 2020). **supplemental read**: • Petra Löffler, Birgit Schneider and Léa Perraudin, "Making Things Otherwise: On the Feminist Critique of the Anthropocene, Decolonising Geology and Sensing Media Environments. An Interview with Jennifer Gabrys

			and Kathryn Yusoff (Links to an external site.)," Zeitschrift für Medienwissenschaft, 23 (2020). • Jay Kirby and Lori Emerson, "As If, or, Using Media Archaeology to Reimagine Past, Present, and Future: An Interview with Lori Emerson (Links to an external site.)," International Journal of Communication 10 (2016): 3216–3229. **optional look/ listen/interact:** • Ari Melenciano, "The Electrology of Sound Travel." • Rob Carter, "Plant Writing." • Tega Brain (her website) and, for example, "What the Frog's Nose Tells the Frog's Brain"
12	11/18	This week we will return to a question of the elemental of media, along with the environmental impact of decomposition, media material and electronic waste.	**read**: • Nicole Starosielski, "The Elements of Media Studies (Links to an external site.)," Media+Environment 1.1 (2019). • Kyle Devine, "Decomposed: a political ecology of music, (Links to an external site.)" Popular Music 34.3 (2015): 367–389. • Jussi Parikka, "Materiality: Grounds of Media and Culture (Links to an external site.)," A Geology of Media (University of Minnesota Press, 2015) 1-28. **supplemental read:** • Gregory Zinman, "Echoes of the Earth: Handmade Film Ecologies," Process Cinema: Handmade Film in the Digital Age, eds. Scott MacKenzie and Janine Marchessault (McGill-Queen's UP, 2019) 108- 124. • Nadia Bozak, "Introduction (Links to an external site.)," The Cinematic Footprint : Lights, Camera, Natural Resources (Rutgers UP, 2011) 1-16. • Nicole Starosielski and Janet Walker, Sustainable Media: Critical Approaches to Media and Environment (Routledge, 2016). • Parikka, Jussi. "An Alternative Deep Time of the Media." A Geology of Media (University of Minnesota Press, 2015): 29-58. • Pratt, Suzanne. "Media Archaeology. (Links to an external site.)" Discard Studies Compendium. **look + listen:** • Jennifer Gabrys and Kathryn Yusoff, Weather Permitting.
NO CLASS 11/25-11/29			
13	12/2	Individual meetings. Discuss films	**look + listen:** • TBA, selections from "e-flux presents Ecology After Nature: Industries, Communities, and Environmental Memory"
14	12/9	Final Presentations	**Due:** Final Projects **Complete:** Course evaluations
15	12/16	Final Presentations	**Due:** Final Projects **Complete:** Course evaluations

University, College/School, and Program Policies

Academic Integrity
Compromising your academic integrity may lead to serious consequences, including (but not limited to) one or more of the following: failure of the assignment, failure of the course, academic warning, disciplinary probation, suspension from the university, or dismissal from the university.

Students are responsible for understanding the University's policy on academic honesty and integrity and must make use of proper citations of sources for writing papers, creating, presenting, and performing their work, taking

examinations, and doing research. It is the responsibility of students to learn the procedures specific to their discipline for correctly and appropriately differentiating their own work from that of others. The full text of the policy, including adjudication procedures, is found at http://www.newschool.edu/policies/

Resources regarding what plagiarism is and how to avoid it can be found on the Learning Center's website: http://www.newschool.edu/university-learning-center/student-resources/

Intellectual Property Rights: http://www.newschool.edu/provost/accreditation-policies/

Grading Policies: http://www.newschool.edu/registrar/academic-policies/

Course Policies and Procedures

Inclusion and Respect
Modified from The New School's Safe Zone declaration (thank you, Shannon Mattern): "We in this classroom are dedicated to creating a welcoming environment for all members of the university community inclusive of race, ethnicity, national origin, culture, language, gender and gender expression, sexuality, religious and political beliefs, age, and ability. We'll aim to celebrate our diversity and to respectfully negotiate differences in experience, understanding, and expression. We will stand against all forms of discrimination and oppression, whether directed against individuals or groups. We will also make an effort to respect one another's individuality in our forms of address, which includes learning one another's preferred names and pronouns.

If you experience anything in the classroom that undermines these values – or if there is anything I can do to better cultivate inclusivity and respect – please feel free to let me know. Likewise, if you are facing personal challenges inside or outside the classroom that are impacting your class performance, I'm happy to speak with you about strategies of accommodation, and to help you find the appropriate support resources at the university."

Remote Learning Environment Expectations
Synchronous Learning Environment
- Download the Zoom application to your system prior to our first class for best performance (as opposed to using the Zoom website).
- Ensure your technology is ready ahead of time so as not to distract yourself or others as you login or troubleshoot. I recommend giving yourself a few extra minutes to login and "arrive" for class the first time you use Zoom.
- Do your very best to you have a reliable internet connection.
- Use headphones/earbuds to hear and be heard most clearly.
- Additional protocols and etiquette will be shared, but class agreements include:
  o Indicate your name and preferred pronoun in Zoom video panel. You can change name by clicking on the dots in upper right of your video.
  o Using video is preferred when possible and, when used, care is taken with screen backgrounds to ensure they do not include flashing lights or other visuals that can make it hard for some people to participate. Participants are mindful as well of the background that appears behind them, keeping privacy considerations in mind.
  o Mute microphones during video sessions, unmuting when it's your time to speak.
  o While in class, all participants concentrate exclusively on class conversation and activities.
  o Students use the raised hand feature in Zoom to indicate they wish to speak.
  o All participants are responsible for creating a safe, healthy, inclusive and belonging space.

Recording Synchronous Sessions
I will be recording our weekly Zoom meetings **only if a student lets me know in advance** that they will not be able to attend, and will make those recordings available to our class for the benefit of a student who was unable to

attend. The recordings will be shared only with this class and deleted after the semester ends. If any students has concerns about participating in recorded meetings, they are encouraged to reach out to me directly.

Responsibility
Students are responsible for all assignments, even if they are absent. Late assignments, failure to complete the readings assigned for class discussion, and lack of preparedness for in-class discussions and presentations will jeopardize your successful completion of this course.

Delays
In rare instances (I don't expect ever), I may be delayed for synchronous sessions. If I have not joined by the time the session is scheduled to start, you must wait a minimum of thirty minutes for my arrival. In the event that I will miss a session entirely, an announcement will be made on Canvas indicating any work that should be completed before the next synchronous session.

Student Course Ratings (Course Evaluations)
During the last two weeks of the semester, students are asked to provide feedback for each of their courses through an online survey. They cannot view grades until providing feedback or officially declining to do so. Course evaluations are a vital space where students can speak about the learning experience. It is an important process which provides valuable data about the successful delivery and support of a course or topic to both the faculty and administrators. Instructors rely on course rating surveys for feedback on the course and teaching methods, so they can understand what aspects of the class are most successful in teaching students, and what aspects might be improved or changed in future. Without this information, it can be difficult for an instructor to reflect upon and improve teaching methods and course design. In addition, program/department chairs and other administrators review course surveys. Instructions are available online at http://www.newschool.edu/provost/course-evaluations-student-instructions.pdf.

Resources
The university provides many resources to help students achieve academic and artistic excellence. These resources include:

- University Libraries and Archives: http://library.newschool.edu (See also Reserves)

- University Learning Center: http://www.newschool.edu/learning-center

- Student Disability Services: www.newschool.edu/student-disability-services/
  If you are a student with a disability/disabled student, or believe you might have a disability that requires accommodations, please contact the Student Disability Services (SDS) at studentdisability@newschool.edu, or 212-229-5626, to coordinate all reasonable accommodation requests.

- The New School Food Assistance: For more information on food assistance and additional resources, please click on the link below: https://www.newschool.edu/student-support-crisis-management/student-food-pantry-faq/

- Health and Wellness: For information about services and support available to New School students please click on the link below: https://www.newschool.edu/campus-community/health-wellness-support/