

# INTM2720 | Intermedia II | Fall 2012

Studio Arts 1717 | MW 1:30-3:20 PM

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<b>Office Hours</b>	MW 3:30 – 5:00 PM	<b>DEO</b>	John Beldon Scott

*The administrative home of this course is the College of Liberal Arts and Sciences at the University of Iowa*

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## Description

This course is designed to help students build a self-directed studio practice in Intermedia, time-based media, and the digital arts. Major themes in contemporary creative practice are explored through readings, viewings, and the creation of original projects. Students will broaden and deepen conceptual and technology skills introduced in Intermedia I and increase the scale, ambition, and finish of their creative works. One goal of this course is to create a coherent body of work. Enrollment in this course is encouraged for students who plan to apply for the BFA degree with an emphasis in Intermedia.

## Goals

- Build a cohesive body of work that expands on technical and conceptual skills introduced in Intermedia I.
- Situate this body of work in the appropriate historical and contemporary context
- Further develop a critical vocabulary for discussing contemporary art
- Develop professional skills useful in applications for exhibition, scholarships/grants, and graduate school.

## Requirements

Over the course of the semester, we will explore three thematic units: Audience, Mapping, and Identity. In each unit, you will be responsible for completing and discussing assigned readings in art history and theory; preparing a five-minute presentation on a related artist's project; developing and creating an original work of art in response to the unit's assignment; participating in the critique of student artwork; and writing a project statement for your artwork. Additional in-class and short-term preparatory exercises will also be required. Finally, you will learn to write a general artist's statement and create an artist's portfolio of all projects completed in class.

## Themes

### *Unit I: Audience*

While modernist ideas about art valorized the independent artist's pursuit of autonomous masterpieces, since the mid-twentieth century the audience has become increasingly central to the life of the artwork. Today, audiences are routinely invited to 'complete' the work by interacting with it in some way, either directly or via technology. At the same time, art has escaped the

confines of the gallery and museum and can be sited literally anywhere, leading to sometimes heated debates about the kinds of spaces and audiences it engages and how. Whether a work is friendly or antagonistic, playful or critical, today's artist needs to consider who the audience is, where it is, and what kind of relationship to have with it.

#### *Unit II: Mapping*

In the context of ever-increasing social and technological complexity, mapping has emerged as a major cultural motif as we seek to orient ourselves in both spatial and informational landscapes. In our daily lives, Google Maps and Google Earth guide us on journeys real and imagined, rendering mundane the God's eye aerial view that not too long ago was the sole purview of the government or military. In contemporary art and design, the term "mapping" describes a wide variety of practices related to understanding the experience of space and place or diagramming the complex and often abstract systems that order our lives. In this unit, we will explore mapping as metaphor and technique for creating spatially-informed works of art.

#### *Unit II: Identity*

Despite the admonition to "just be yourself," identity is no simple matter. We cannot really understand ourselves outside of the realm of the social, and we all choose our role, behavior, and appearance according to context. Far from being pure expressions of our innate beings, our identities are the result of a complex and never-ending process by which our personalities negotiate to day-to-day circumstances and larger historical, cultural, and social forces. In this unit we will explore contemporary art that asks poignant questions about the self as a place where nature and culture meet, where the political becomes personal.

### **Readings and Texts**

This course requires short but often demanding readings for each unit. These readings are drawn from some of the most significant texts for contemporary cultural production, and the language can be difficult or opaque. Part of becoming an artist is to be able to access the wealth of theoretical and historical writings on the discipline; in this course we will discuss strategies for reading generally as well as the content of these readings specifically. All texts will be available as pdfs or Internet links via ICON.

#### **Audience**

Roland Barthes, "Death of the Author" (1968) in *Image Music Text*, trans. Steven Heath (New York: Hill and Wang, 1977), 142-148

Seth Price, "Dispersion 2002-" (2008). Available online at <http://www.distributedhistory.com/Disperzone.html>.

#### **Mapping**

Nato Thompson, "In Two Directions: Geography as Art, Art as Geography" in *Experimental Geograpy*, ed. Nato Thompson (New York: Independent Curators International, 2008), 12-26

#### **Identity**

Judith Butler, *Gender Trouble: Feminism and the Subversion of Identity* (New York, Routledge, 1999), 3-13 and 171-180.

## **Materials**

This course carries a lab fee of \$6 that covers the cost of storage and maintenance on the Intermedia server. Although not required, an external storage device, such as a Passbook external harddrive of 500GB or more, is strongly recommended for archiving your work beyond the semester. You are also required to purchase an unlined notebook with a dedicated section for this course and to bring it to class each day. You are responsible for procuring any additional supplies your work requires.

## **Resources**

Intermedia provides exceptional facilities and equipment for digital production and presentation . We expect all students to exercise care and responsibility when using our facilities and equipment. Our computer lab and sound suite are open whenever the building is, and lab monitors staff it 20 hours per week. Additionally, Intermedia Lab Specialist Steve Strait ([steven-strait@uiowa.edu](mailto:steven-strait@uiowa.edu)) is available during business hours to help with extraordinary technical needs.

Production equipment is available for two-day checkout and must be returned on time. Students are required to undergo training before checking out select specialized equipment, such as light kits. **Cameras and audio devices will be erased upon check-in;** it is imperative that you archive your recordings prior to returning equipment. Email the equipment pool manager, Tyler Luetkehans ([tyler-luetkehans@uiowa.edu](mailto:tyler-luetkehans@uiowa.edu)), to make reservations, arrange for trainings, or report equipment malfunction or damage. Equipment loans are subject to late fees of one dollar per hour, and up to five dollars daily. Habitual late returns will result in loss of checkout privileges. As per the policy of the checkout contract, you will be charged the cost of repairs, or replacement of equipment if damaged or lost.

All students are expected to abide by safety policies established of the School of Art and Art History and Intermedia. The policies will be reviewed on the first day of the semester. Questions concerning these policies should be addressed to Ben Anzelc ([benjamin-anzelc@uiowa.edu](mailto:benjamin-anzelc@uiowa.edu)) or Steve Strait ([steven-strait@uiowa.edu](mailto:steven-strait@uiowa.edu)).

## **Evaluation**

Your grade will be based on the total number of points you receive out of 1000 possible over the course of the semester.

### **In Class Participation: 225 points**

Participation in discussion and critique is crucial to the climate of the course as well as your personal development. We learn how to make better work through talking about our own work and the work of our peers. We should share our thoughts respectfully and generously, keeping in mind the importance of making space for all voices in the class. You will receive five points for attendance each week, five points for participation in class discussion, and up to five additional points based on the quality of your participation. Participation points will accrue beginning week two.

### **Creative Research: 570 points**

Because Intermedia II is the bridge to a studio practice at the BFA level, the work you will produce will be thematically guided but largely self-generated. Your research and creative work will be worth 175 points per unit, broken down in the following way:

- Shared research presentation: up to 15 points
- List of five project ideas: up to 5 points
- Creative project: up to 140 points
- Project statement for creative project: up to 15 points

### **Mini Projects: 150 points**

Each unit will include mini-project that introduce or reinforce technical skills and to explore course themes from a practice-based perspective. These short-term projects are collaborative and will be presented to the class in a show-and-tell format, rather than a critique. Each mini-project is worth 50 points.

### **Final Portfolio: 100 points**

A portfolio of documentation of projects completed throughout the course, project statements, and an artist statement are required. Your portfolio (worth 50 points) will be evaluated for its professionalism and ability to communicate the substance of your work over the course of the semester. Your artist statement (50 points) will be evaluated for its ability to contextualize your work culturally and aesthetically. Failure to complete the portfolio may result in failure for the course. Cameras are available for checkout through the Intermedia checkout pool.

### **Extra Credit: +50 points**

Extra Credit will be available for students who submit work to AND are programmed into the Intermedia II Showcase, a group exhibition highlighting outstanding work produced in this class. The exhibition will be held in the Porch Gallery November 11-17, with an evening opening event November 12, 4:30-5:30 PM.

### **Grading Rubric**

In evaluating your work, the instructor will consider the following:

- How well has the project accounted for the cultural precedents and theoretical foundations of the unit's theme?
- How well do the project's media and execution reinforce its content?
- Does the level of finish or craft reflect intentionality and reinforce the form and content?
- Do the ideas presented at the beginning of the unit contain the germ of the eventual project? Does the project represent a clear evolution in thinking and making over the course of the unit?
- How clear and well written is the project statement?
- Does the project represent the development of the student's artistic vision and contribute to a body of work?

Grades will be awarded on an A to F scale, including plus and minus. Each project will receive a letter grade in addition to verbal critique in class. All students must meet with the instructor at midterm to discuss progress in the course to date and to receive a midterm grade. Students are

also welcome and encouraged to contact the instructor at any time to learn how they are doing in the course. In this course, letter grades mean the following:

A+ / A / A-	Superior accomplishment
B+ / B / B-	Above average achievement
C+ / C / C-	Average work
D+ / D / D-	Below average performance
F	Failure to meet basic course requirements

### **Policies**

Attendance is required. Students may be absent for any reason or no reason **twice** during the semester. Any absences beyond the second will result in a grade reduction, excepting extreme and documented circumstances to be evaluated on a case-by-case basis. **Eight or more absences will result in an automatic "F" in the course.** The instructor reserves the right to administratively drop any student who fails to attend the second meeting of the semester in order to permit students on the wait list to register. If you must miss the second meeting of the semester but do not intend to drop the class, please contact me. **\*\*Some outside of class events, such as visiting artists and Intermedia exhibitions, are highly recommended and attendance or participation in these events will affect your grade.**

An unexplained habit of late arrival or early departure will also result in a grade reduction. In general, late arrivals and early departures will count as 1/3 of an absence. Given the limitations of the Studio Arts Shuttle schedule, please contact me to establish suitable make-up work for transit-related late absences.

When you are in the classroom, you are expected to be fully present and attentive. You are required to bring a notebook with a dedicated section for this class and to take notes each day, especially during reading discussions, presentations, and critiques. The use of cell phones, iPods, handheld games, iPhones, and BlackBerry devices are strictly prohibited in the classroom, and using them will result in an absence for the day. Failure to silence your devices before entering the classroom will result in a loss of participation points.

Late creative projects and written work will not be accepted under any circumstances. Student work completed in this course will be archived by the Intermedia program and the instructor and may be used for documentation, demonstration, and promotional purposes.

### **Concerns or complaints**

This course is designed with you in mind. Please let me know if there is anything that might make the course more useful for you and your classmates. I will work with you on any concerns or complaints. If we are unable to work out a solution, you may contact Ab Gratama ([ab-gratama@uiowa.edu](mailto:ab-gratama@uiowa.edu)), MSPD head. You may also see the Undergraduate Academic Advisor, Lynne Lanning ([lynne-lanning@uiowa.edu](mailto:lynne-lanning@uiowa.edu)).

## Course Schedule

Week	Topic	Activities
One: August 20-24	Introduction	<p>Day 1: Syllabus Review. Presentation by staff at the art library concerning research resources in contemporary art.</p> <p><i>Homework: Create an 8-minute slide presentation about your work. Your goal is to explain the concepts, materials, artists, and processes that interest and influence you. DO NOT show everything you've ever done as an artist. Be selective and choose your best work that indicates where you think you are headed. You may include examples of others' work, images of influential writers or books—anything that will help the class understand your art practice. Due next class.</i></p> <p>Day 2: ICON safety training. Student introductory presentations. Assign projects and artists for shared presentation on "The Audience."</p> <p><i>Homework: Readings on "The Audience" due next class. Discussion questions due by email 24 hours before next class.</i></p> <p><i>Homework: Shared slideshow presentation on assigned artworks due in two classes.</i></p>
Two: August 27-31	Audience	<p>Day 1: Readings on "The Audience." Viewing and discussion of Robert Ladislas Derr, "Chance;" Hearther Clark and Matthew Mazzotta, "Buscycle;" Suzanne Hagood, "Community Collaboration;" and Specters of Liberty, "The Ghost of the Liberty Street Church"</p> <p>Day 2: Shared slideshow presentation and discussion. Project one assigned. Discussion of documentation.</p> <p><i>Homework: Five typed project ideas, due for discussion next class.</i></p>

		<p><i>Homework: Write a brief (1/2 page) plan for documenting one of your pieces from the presentation you gave last week. What media (photography, video, sound, web) would you choose and why? What techniques would you use to make sure the documentation is technically competent and clear? Due next class.</i></p>
Three: September 3-7	The Audience	<p>Day 1: Discussion/workshopping of student project ideas.</p> <p><i>Homework: Choose one of your project ideas. Write a draft project statement and plan. Due next class.</i></p> <p>Day 2: Review of video and DSLR cameras and shooting techniques. Mini-project: "When I Say..."</p>
Four: September 10-14	The Audience	<p>Day 1: Final Cut Workshop. Edit and export mini-project.</p> <p>Day 2: Screen mini-projects. Workday and individual meetings. Assign critique days.</p> <p><i>Homework: Prepare work for critique. Revise project statements to turn in on your critique day.</i></p>
Five: September 17-21	The Audience	<p>Day 1: Critiques</p> <p>Day 2: Critiques</p> <p><i>Homework: Prepare documentation of your first project according to your project plan. Due for review in class in week twelve.</i></p>
Six: September 24-28	Professional Practice	<p>Day 1: Artist statements and creating a body of work. Guest speaker from the Writing Center</p> <p><i>Homework: Write an artist's statement and append to the shared Google Document,</i></p>

		<p><i>clearly labeled with your name. Due for in-class editing next class.</i></p> <p>Day 2: Round-robin editing of artist statements in computer lab. Workshop on portfolio development.</p> <p><i>Homework: Before your turn in the next draft of your artist statement on November 12, consider visiting the Writing Center for feedback.</i></p> <p><i>Homework: Readings on "Mapping" due next class. Discussion questions due by email 24 hours before next class.</i></p> <p><i>Homework: Shared slideshow presentation on assigned artworks due in two classes.</i></p>
Seven: October 1-5	Mapping	<p>Day 1: Readings on "Mapping." Viewing and discussion of Jacqueline Goss, "There There Square" and Ursula Biemann, "Remote Sensing."</p> <p>Day 2: Shared slideshow presentation and discussion. Project two assigned.</p> <p><i>Homework: Five typed project ideas, due for discussion next class. "Vantage Points" mini-project part I due in class next week.</i></p>
Eight: October 8-12	Mapping	<p>Day 1: "Vantage Points" mini-project and Google Earth.</p> <p><i>Homework: "Vantage Points" mini-project due next class for presentation.</i></p> <p>Day 2: Presentation of "Vantage Points" mini-project. Workshopping of student project ideas. Schedule midterm meetings</p> <p><i>Homework: Choose one of your project ideas. Write a draft project statement and plan. Due next class.</i></p>

<p>Nine: October 15-19</p>	<p>Mapping</p>	<p>Day 1: Workday/tutorials/meetings</p> <p>Day 2: Professor Kanouse absent. Workday/tutorials/meetings with TA. Assign critique days.</p> <p><i>Homework: Prepare work for critique. Revise project statements to turn in on your critique day.</i></p>
<p>Ten: October 22-26</p>	<p>Mapping</p>	<p>Day 1: Critiques</p> <p>Day 2: Critiques</p> <p><i>Homework: Prepare documentation of your project according to your project plan and in keeping with course guidelines (e.g. digital file, file naming conventions, list of works, etc.). Due for review in class the week of November 12.</i></p> <p><i>Extra Credit: Submit documentation of project one and/or project two to instructional staff for Intermedia II Showcase. Due Friday, November 2.</i></p> <p><i>Homework: Readings on "Identity" due next class. Discussion questions due by email 24 hours before next class. Shared slideshow presentation on assigned artworks due in two classes</i></p>
<p>Eleven: October 29-November 2</p>	<p>Identity</p>	<p><i>Submissions for Intermedia II Showcase due this Friday.</i></p> <p>Day 1: Readings on "Identity." Viewing and discussion of Marlon Riggs, "Black Is, Black Ain't."</p> <p>Day 2: Shared slideshow presentation and discussion.</p> <p><i>Homework: In groups of three, one student will relate a short personal anecdote to the other two. A second student will closely listen to the content and verbal delivery of the anecdote,</i></p>

		<p>while the third student will attend to the physical delivery (body language, characteristic gestures, clothing, etc.). The second two students will then recount the anecdote, with one supplying the words and the other supplying the body language. Groups should rehearse until they feel they can comfortably perform this in class. Due for in-class performance next class.</p>
Twelve: November 5-9	Identity	<p>Day 1: Presentation and discussion of "I'll Be Your Mirror." Project three assigned.</p> <p><i>Homework: Five typed project ideas, due for discussion next class.</i></p> <p>Day 2: Discussion/workshopping of student project ideas.</p> <p><i>Homework: Choose one of your project ideas. Write a draft project statement and plan. Due next class.</i></p> <p><i>Homework: Bring documentation of your two prior projects for round-robin critique. Due in two classes.</i></p>
Thirteen: November 12-16	Identity/Professional Practice	<p>Day 1: Finalize installation for Intermedia II Showcase. Presentation on the artist's resume and applying for scholarships and grants. Second draft artist statement due.</p> <p><i>Homework: Attend Intermedia II Showcase Opening</i></p> <p>Day 2: Professor Kanouse absent. Discussion of Intermedia II Showcase. Round-robin critique of prior project documentation in media lab. Turn in revised artist statement for feedback.</p>
Fourteen: November 19-23	Fall Break	<p>No Class</p> <p><i>Homework: Continue developing your final projects. By email, schedule 15 minute meeting</i></p>

		<i>with instructor or TA for the week following break.</i>
Fifteen: November 26-30	Identity	Day 1: Workday/tutorials/meetings  Day 2: Workday/tutorials/meetings  <i>Homework: Prepare work for critique. Revise project statements to turn in on your critique day.</i>
Sixteen: December 3-7	Identity	Day 1: Critiques  Day 2: Critiques
Finals – December 10-14		Final Portfolio Due: December 10, 5 PM

**FALL 2012**  
**School of Art and Art History Syllabus Information - STUDIO**  
**The University of Iowa**  
**Course policies are governed by the College of Liberal Arts & Sciences**

**Safety**

The goal of the School of Art and Art History is to create a safe working environment. You are required to take the appropriate ICON safety training for your area of course work. You will not be allowed access to certain areas in the studios until you have completed the appropriate ICON course for that area. Once you have completed the ICON course and provided the documentation to your primary instructor, you will then be given access.

**Electronic Communication**

University policy specifies that students are responsible for all official correspondences sent to their University of Iowa e-mail address (@uiowa.edu). Faculty and students should use this account for correspondences.

**Homework Expectation**

For each semester hour of credit that an Art and Art History course carries, students should expect to spend approximately two hours per week outside of class preparing for class sessions. That is, in a three-credit-hour course, instructors design course assignments on the assumption that students will spend six hours per week in out-of-class preparation.

**Your Responsibilities**

Your responsibilities to this class -- and to your education as a whole -- include attendance and participation. This syllabus details specific expectations the instructor may have about attendance and participation. You have a responsibility to help create a classroom environment where all may learn. At the most basic level, this means you will respect the other members of the class and the instructor and treat them with the courtesy you hope to receive in return.

**Student Classroom Behavior**

The ability to learn is lessened when students engage in inappropriate classroom behavior, distracting others; such behaviors are a violation of the [Code of Student Life](#). When disruptive activity occurs, a University instructor has the authority to determine classroom seating patterns and to request that a student exit the classroom, laboratory, or other area used for instruction immediately for the remainder of the period. One-day suspensions are reported to appropriate departmental, collegiate, and Student Services personnel (Office of the Vice President for [Student Services](#) and Dean of Students).

**Academic Fraud**

Plagiarism and any other activities when students present work that is not their own are academic fraud. Academic fraud is a serious matter and is reported to the departmental DEO and to the Associate Dean for Undergraduate Programs and Curriculum. Instructors and DEOs decide on appropriate consequences at the departmental level while the Associate Dean enforces additional consequences at the collegiate level. See the CLAS Academic Fraud section of the [Student Academic Handbook](#). [www.clas.uiowa.edu/students/handbook/x/#2](http://www.clas.uiowa.edu/students/handbook/x/#2)

**Making a Suggestion or a Complaint**

Students with a suggestion or complaint should first visit the instructor, then the course supervisor, and then the departmental DEO. Complaints must be made within six months of the incident. See the CLAS [Student Academic Handbook](#).

**Accommodations for Disabilities**

A student seeking academic accommodations should first register with Student Disability Services and then meet privately with the course instructor to make particular arrangements. For more information see [Student Disability Services](#) at [www.uiowa.edu/~sds/](http://www.uiowa.edu/~sds/)

**Understanding Sexual Harassment**

Sexual harassment subverts the mission of the University and threatens the well-being of students, faculty, and staff. All members of the UI community have a responsibility to uphold this mission and to contribute to a safe environment that enhances learning. Incidents of sexual harassment should be reported immediately. See the UI [Comprehensive Guide on Sexual Harassment](#) for assistance, definitions, and the full University policy at <http://www.uiowa.edu/~eod/policies/sexual-harassment-guide/index.html>.

**Reacting Safely to Severe Weather**

In severe weather, class members should seek appropriate shelter immediately, leaving the classroom if necessary. The class will continue if possible when the event is over. For more information on Hawk Alert and the siren warning system, visit the Public Safety [web site](#).

## Resources for Students

- [Writing Center](http://www.uiowa.edu/~writingc) 110 English-Philosophy Building, 335-0188, [www.uiowa.edu/~writingc](http://www.uiowa.edu/~writingc)
- [Speaking Center](http://www.uiowa.edu/~rhetoric/centers/speaking) 12 English-Philosophy Building, 335-0205, [www.uiowa.edu/~rhetoric/centers/speaking](http://www.uiowa.edu/~rhetoric/centers/speaking)
- [Mathematics Tutorial Laboratory](http://www.uiowa.edu/mathlabTutor) 314 MacLean Hall, 335-0810, [www.uiowa.edu/mathlabTutor](http://www.uiowa.edu/mathlabTutor)
- [Referral Service](http://www.imu.uiowa.edu/cic/tutor_referral_service) Campus Information Center, Iowa Memorial Union, 335-3055, [www.imu.uiowa.edu/cic/tutor\\_referral\\_service](http://www.imu.uiowa.edu/cic/tutor_referral_service)

### CLAS Final Examination Policies

Final exams may be offered only during finals week. No exams of any kind are allowed during the last week of classes. Students should not ask their instructor to reschedule a final exam since the College does not permit rescheduling of a final exam once the semester has begun. Questions should be addressed to the Associate Dean for Undergraduate Programs and Curriculum.

### Missed exam policy

University policy requires that students be permitted to make up examinations missed because of illness, mandatory religious obligations, certain University activities, or unavoidable circumstances. Excused absence forms are required and are available at the Registrar web site: [www.registrar.uiowa.edu/forms/absence.pdf](http://www.registrar.uiowa.edu/forms/absence.pdf)

### University Examination Policy Final Examinations

An undergraduate student who has two final examinations scheduled for the same period or more than three examinations scheduled for the same day may file a request for a change of schedule before the [published deadline](#) at the Registrar's Service Center, 17 Calvin Hall, 8-4:30 M-F, (384- 4300).

### Plus-Minus Grading

All the department's instructors can append plus or minus grades to the letter grades they assign for the course. If the instructor does not specifically indicate in the syllabus that he or she will not assign plusses or minuses, students should assume that this form of grading will be used.

### Woodshop Use and Fees

The School of Art and Art History Woodshop is a common use facility for any student enrolled in a studio art class. The woodshop has a \$25 per student per semester buy-back fee. All students who use the woodshop must pay this fee, which goes towards the replacement of consumables as well as equipment repairs, replacements and other shop related expenses. Students can opt to pay a one-time use fee of \$5 to work for one day only. However if they come back in for further use they must pay the \$25 lab fee at that time. This will mean that in total they will be charged \$30. The students will be U-Billed by the lab coordinator before they begin working. Students must also complete safety training and fill out a woodshop safety release form every semester to work in the shop. To do this they must see the Woodshop Lab Specialist, Adam Krueger. Woodshop open hours and schedules are posted on the door of the woodshop.

Students enrolled in classes that require the use of woodshop as part of their class instruction will be U-billed at the time of use.

### Studio Model Policy and Guidelines

Drawing from the live nude model will be part of some drawing courses and may include models of any gender identity. Instructors and students should demonstrate consideration for the model and behave professionally and with respect. This will include an instructor discussing the purpose of particular poses with the model, and the right of the model to choose to accept or reject a given assignment. It is not appropriate to touch the model or ask that models touch one another in a pose. All sheets used in any modeling session are to be put in the laundry box located in 1820 SA. Only the faculty member and the students enrolled in the class are allowed in the studio classroom when the model is posing. The doors to classrooms using studio models should be kept closed, and signs posted on the door for privacy.