

SYLLABUS

**ART338C TRANSMEDIA:
DIGITAL TIME-ART II (20930)
SPRING 2013
M/W 2:00 – 6:00PM
Room 3.202**

FACULTY: JEFFREY STANLEY
jeffrey.charles.stanley@gmail.com
Office: ART 3.402 (by request)

TA: Kelly Donovan
(lab hours TBA)
princess.army@gmail.com

CATALOGUE DESCRIPTION

Restricted to art and art history majors. Projects in time-based art, with emphasis on the exploration of digital technologies, including motion graphics, video, animation, and sound. Two lecture hours and six laboratory hours a week for one semester. May be repeated twice for credit, but not with the same instructor in the same semester.

Prerequisite: Studio Art 316T or 318C with a grade of at least C.

MEETS WITH ART 358C.

COURSE OBJECTIVE

This course focuses on object and subject matter related, but not limited, to contemporary photography, video, animation, film, sound, and other time-based media [including new (and older) technologies] with a studio discipline. Students will examine uses of these technologies through theory and practice at an intermediate level. Throughout the course, a method of lecture and practice will investigate aesthetics and concepts with contemporary and art historical examples. Individual work will be judged based on conceptual and technical skill development. Submitting mere appropriation of images, 3D models, or sound files created by others as your original work is strongly discouraged.

Digital technology and media increasingly participate in science, culture, and the humanities and have a growing aesthetic and socio-political impact relevant to this class. Therefore, in addition to discussions about the formal artistic and technical content of this class, broad dialogue regarding contemporary art and its social and historic context is likely to occur. Students are encouraged to develop their individual (perhaps “original”) “voice” through experimentation, practice and experience investigating ever-expanding time-based media. Attendance, participation and discipline are essential to succeed in this course. It is required that each student manage her, or his, own video, image, sound, etc files for workflow efficiently.

Past projects in DTA I are archived online, check: <http://art20.art.utexas.edu/undergrad.html>

GRADING & PROJECTS

Projects must be completed and submitted by the due date (see schedule). Late projects will not be accepted.

Requirements and course materials considered in evaluating final grades:

Three (3) Major Projects (will make up the majority of your grade)

Several minor, or practice projects

Various demos and tutorials

Journal (take your own notes / sketch storyboard(s))

Participation on class discussion

Course related reading(s)

The University and Studio Division Attendance Policies are used in this class (three [3] grace absences are given to every student, missing more days of class will result in the lowering of your grade). **Missing a critique day is extremely discouraged.** Arrive early and be prepared for crit. Grading is based on a subjective decision (overall quality of projects, technical and conceptual development, group and individual critiques, preparedness, and attendance). Major projects (first and second only) may be revised and resubmitted for reevaluation.

Grading Policy (as of Fall 2009)

A	= 4.00	Excellent
A-	= 3.67	
B+	= 3.33	
B	= 3.00	Above Average
B-	= 2.67	
C+	= 2.33	
C	= 2.00	Average
C-	= 1.67	
D+	= 1.33	
D	= 1.00	Below Average
D-	= 0.67	
F	= 0.00	Failing

ATTENDANCE POLICIES

In addition to the eight (8) hours of class each week, students will spend an estimated six (6) hours outside of class each week, working on your project during open lab hours, reading assignments and visiting exhibitions.

- Class attendance is a requirement in a studio course and use of the full class period is expected. Kelly, or I, will take attendance at the beginning of each class. You will be allowed three (3) sick, personal, physical or mental health days without grading consequences. It is up to your discretion how you use these three days. Each additional absence will result in the lowering of your grade by one letter (IE: A would become an B, etc). Absences, tardiness and/or early departures beyond this could result in course failure. If a serious medical or personal situation occurs affecting attendance, please discuss it with me.

- There are no "excused" or "unexcused" absences. There is only presence or absence. The evaluation of your performance is based on your learning and participation only, not life circumstances. It is advised that you use this limited resource wisely. It is possible you will have a legitimate illness or emergency during the term, but if the three (3) allowed absences are used up, they are used up.

- For every three (3) times you are late (more than ten [10] minutes after the start of class) it will count as an absence. Leaving class early will likewise affect your grade. Coming to class without required working materials will result in a late grade for that class period. If you are late and without your required materials, you will receive an absence that day.

- You must contact me and Kelly as soon as possible if you will be absent from class. Students are responsible for contacting me immediately when they are aware there is a scheduling conflict and are required to make up all work missed on schedule.

- Religious Holy Days: University Attendance Policy: A student who misses classes or other required activities, including examinations, for the observance of a religious holy day should inform the instructor, in writing, as far in advance of the absence as possible so that arrangements can be made to complete an assignment within a reasonable time after the absence.

COMMUNICATION

The official mode of correspondence at this University is through e-mail. We will use e-mail frequently to deliver important information and class content to the students. Please check regularly. If you need help, or need to inform us about anything outside of class, please e-mail me and Kelly. *Blackboard will be essential in communicating and sharing information in this class.

UNIVERSITY OF TEXAS HONOR CODE

The core values of The University of Texas at Austin are learning, discovery, freedom, leadership, individual opportunity, and responsibility. Each member of the university is expected to uphold these values through integrity, honesty, trust, fairness, and respect toward peers and community.

UNIVERSITY ACADEMIC INTEGRITY & SCHOLASTIC HONESTY

The value of a university degree depends on the absolute integrity of the work done by each student for that degree, a student should maintain a high standard of individual honor in his or her scholastic work. Students who violate University rules on scholastic dishonesty are subject to disciplinary penalties, including the possibility of failure in the course and/or dismissal from the University. Since such dishonesty harms the individual, all students, and the integrity of the University, policies on scholastic dishonesty will be strictly enforced.

UT TRANSMEDIA HANDBOOK & LAB RULES

http://art20.art.utexas.edu/downloads/Transmedia_Student_Handbook.pdf

It is required that you read the University of Texas Austin Transmedia Handbook thoroughly and that you understand it and any possible consequences. You will sign and date all forms associated with this course. You will have access to this via our website. General Transmedia guidelines and lab rules will be posted in the lab and discussed the first day.

*Discreet use of headphones allowed only during work hours.

*No cell phone use, texting, gaming allowed in class. Turn your phones off or on silent mode prior to the beginning of class.

*Do not abuse lab resources such as the internet, etc.

*****It is mandatory to be present on critique day. I cannot stress this enough. Be there!**

mini SCHEDULE (review and crit are tentative)

Crit Note – Projects must be submitted before 8am of crit day

Project 1: Review Date – January 30th, 2013
 Critique Date – February 13th, 2013

Spring Break: March 11th–16th, 2013

Project 2: Review Date – March 4th, 2013
 Critique Date – March 25th, 2013

Project 3: Review Date – April 10th, 2013
 Critique Date – April 29th and May 1st, 2013

Important Dates: <http://registrar.utexas.edu/calendars/12-13>

MISC. COURSE REQUIREMENTS

- ***JOURNAL (HAVE BY NEXT CLASS, January 16th)***
 - *FLASH DRIVE (8GB minimum) to store Finished Projects*
- OR it is recommended, but not mandatory, that you purchase your own External Hard Drive (250GB) to save working files, final project files, etc.

REQUIRED COURSE READING (TENTATIVE)

(PDF will be provided via blackboard – you are responsible for printing)

- Sholette, Gregory – *Swampwalls Dark Matter and the Lumpen Army of Art* (2008)
- More reading assignments may be added as the semester continues

COURSE REFERENCES

- Video Data Bank – The School of the Art Institute, Chicago, IL – <http://www.vdb.org>
- Electronic Arts Intermix – New York, NY – <http://www.eai.org>
- UBUWEB – <http://www.ubu.com>
- Cultural Politics: Resources for Critical Analysis
http://culturalpolitics.net/social_movements/art
- Flash Art
- Art Review
- October
- ArtForum

FURTHER READING REFERENCES

- Summers, David, *Real Spaces: World Art History and the Rise of Western Modernism* (2003)
- Danto, Arthur, *The Madonna of the Future: Essays In a Pluralistic Art World* (2001)
- Kosuth, Joseph – *Art After Philosophy and After 1966-1990* (1991)
- Youngblood, Gene, *Expanded Cinema* (1970)
- Barthes, Roland – *S/Z* (1970)
- Kroker, Arthur and Marilouise, *Digital Delirium* (1997)
- McLuhan, Marshall, *The Medium is the Massage* (1967)
- McLuhan, Marshall, *Understanding Media: The Extensions of Man* (1967)
- Benjamin, Walter, *Theses on the Philosophy of History* (1940)
- Manovich, Lev, *The Language of New Media* (2001)
- Jenkins, Henry, *Convergence Culture* (2006)
- Debord, Guy, *The Society of the Spectacle* (1967)
- Smith, Jackie, *Social Movements for Global Democracy* (2007)
- Edgar, Andrew and Peter Sedwick, *Cultural Theory: The Key Concepts* (2007)
- Bakhtin, Mikhail, *The Dialogic Imagination: Four Essays* (1982, University of Texas Press)
- Eisenstein, Sergei, *Towards a Theory of Montage* (1994, British Film Institute)
- Eisenstein, Sergei, *Film Form: Essays in Film Theory* (1949), New York: Hartcourt)

SYLLABUS

**ART358C TRANSMEDIA:
DIGITAL TIME-ART III (20965) II**
SPRING 2013
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CATALOGUE DESCRIPTION

Restricted to art and art history majors. Advanced study of time-based art, with emphasis on the exploration of digital technologies, including motion graphics, video, animation, and sound. Two lecture hours and six laboratory hours a week for one semester. May be repeated for credit, but (1) may not be taken for credit more than twice in the same semester, and (2) may not be taken for credit more than once with the same instructor in the same semester.

Prerequisite: Studio Art 338C with a grade of at least C.
MEETS WITH ART 338C.

COURSE OBJECTIVE

This course focuses on object and subject matter related, but not limited, to contemporary photography, video, animation, film, sound, and other time-based media [including new (and older) technologies] with a studio discipline. Students will examine uses of these technologies through theory and practice at an advanced level. Throughout the course, a method of lecture and practice will investigate aesthetics and concepts with contemporary and art historical examples. Individual work will be judged based on conceptual and technical skill development. Submitting mere appropriation of images, 3D models, or sound files created by others as your original work is strongly discouraged.

Digital technology and media increasingly participate in science, culture, and the humanities and have a growing aesthetic and socio-political impact relevant to this class. Therefore, in addition to discussions about the formal artistic and technical content of this class, broad dialogue regarding contemporary art and its social and historic context is likely to occur. Students are expected to develop strong original “solutions” through practice and experience investigating ever-expanding time-based media. Attendance, participation and discipline are essential to succeed in this course. It is required that each student manage her, or his, own video, image, sound, etc files for workflow efficiently.

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GRADING & PROJECTS

Projects must be completed and submitted by the due date (see schedule). Late projects will not be accepted.

Requirements and course materials considered in evaluating final grades:

II Independent Inquiry Criteria (Flag Course Criteria) + Course Reading(s)
Three (3) Major Projects (will make up the majority of your grade)
Several minor, or practice projects
Various demos and tutorials
Journal (take your own notes / sketch storyboard(s))
Participation on class discussion

The University and Studio Division Attendance Policies are used in this class (three [3] grace absences are given to every student, missing more days of class will result in the lowering of your grade). **Missing a critique day is extremely discouraged.** Arrive early and be prepared for crit. Grading is based on a subjective decision (overall quality of projects, technical and conceptual development, group and individual critiques, preparedness, and attendance). Major projects (first and second only) may be revised and resubmitted for reevaluation.

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Important Dates: <http://registrar.utexas.edu/calendars/12-13>

II Independent Inquiry requires that you present a research project which contain an independent investigation of time-based media. You have 7 days to present the objectives for your individual independent endeavor. We will work closely on this one-on-one.

*****MISC. COURSE REQUIREMENTS*****

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