ARTD 2315 | DMST 2000: Introduction to eMAD

course syllabus – fall 2008

course website: http://www.du.edu/~tweaver2/artd2315

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Shwayder Art Building (SAB), rm.213,

office hrs: W 4 to 6:30PM (e-mail confirm)

**Course Overview**
The focus of this introductory course on electronic media arts design is to establish an understanding of the psychological, social and cultural contexts of imaging, digital media-based semiotics and media literacy. Through practical and experimental design exercises, readings and discussion we will explore historical, technological and evolving concepts of digital media-based authenticity, aesthetics, composition, content, context, iconography, identity, patterning, placement and distribution which delineate and define our foundations of media literacy. A functional and extensible dialectic of criticism and analysis will be rooted for the discussion of a conceptual platform, critiques of works and for future interactions/exchanges as media makers, artists and designers.

Technology used in this course will include digital design tools from Adobe Creative Suite 3 – Photoshop CS3, Illustrator CS3 and an introduction to related multimedia software as tools for the materialization of course objectives and manifestation of ideas.

**Course Objectives**

:: **Theory:** ::
:: Introduce and expand the theoretical concepts which form the foundations of visual meaning, the conditions and context for visual semiotics and new media developments and equivalents/translations from multidisciplinary art forms and art history.

:: **Language:** ::
:: Develop an evolving vocabulary and language for the enablement of critical dialogue and analysis of visual meaning and media literacy, expansion of new media theory and exchange of ideas and criticism.

:: **Context:** ::
:: Build insight into the psychological and cultural contexts which define the environment of digital media access and interpretation and lay the foundation for the evolution of future creative practice and investigation;

:: **Technique:** ::
:: Establish a broad and appropriate base of digital tools and technique for the realization of works that exemplify the language of digital & electronic media;

:: Perpetuate the knowledge train of these tools and techniques to root experimentation, artistic process and intuition in the realized works;

:: **Critical Dialogue:** ::
:: Build an evolving vocabulary and language for the enablement of critical dialogue and analysis of interactive works, expansion of new media theory and exchange of ideas and criticism;

:: Charge this environment with an atmosphere that challenges the dualistic assumptions of art and non-art;

:: Foster a collective diversity of criticism that promotes experimentation, research, and affirmation of new creative thought, identity, and possibilities;
network:
:: Develop an inclusive group environment for the questioning, discussion, and exploration of the potential directions and fate of contemporary new media artists and their work for the near future;
:: Cultivate a symbiotic educational relationship among class participants which includes internal mentoring, bottom-up input, and collaborative materialization of work;
:: Initiate a collaborative and cooperative network among class participants for future creative endeavors outside the academic institution; and
:: Provide utilitarian resources as survival tools for the continuation of future creative endeavors.

course policies
In order to meet course objectives the following requirements are critical to the attainment of an inclusive environment that is supportive to all participants:

class & critique attendance
Attendance is mandatory. 3 unexcused class absences constitutes the drop of 1 letter grade (2 lates=1 absence). An unexcused absence from any critique or any portion of a critique will constitute the drop of 1 letter grade. An unexcused absence from the final critique will result in a failure (F) for the quarter.

attendance at cultural events
A requirement for attendance at 3 cultural events for the quarter and submission of a record for each event is required. Template forms for the reflective record can be downloaded from the DU SAAH website at http://www.du.edu/art

participation
Active and supportive participation in all project critiques, discussions, and presentations will be expected from all group members.

quality of work
All creative work under consideration for critique or discussion under this course should be of a completed/finished quality that warrants the attention and respect of your cohorts. No excuses, or explanations.

grading
Work will be graded on the basis of fulfillment of course requirements combined with an assessment of assigned work. This assessment will be weighed in terms of degree of effort, creativity, risk, participation and individual growth through the session. Grades will be assigned according to the University Policy as follows:
A  superior/excellent
B  good/better than average
C  competent/average
D  minimum passing
F  failing
projects and exercises – implementation of objectives

course support materials
As support to major projects and exercises the following will be maintained and sustained for reference throughout the session and referred to in 1 on 1 sessions with the instructor:

1> Hardcopy and digital media journals/sketchbook will be maintained and sustained by each course participant and should compile all rough project sketches, writings, storyboards and related materials to the works in progress and finished works as well as grounding for verbal and visual entries for your media bank (see below). The sketchbook will be submitted at course midterm (week 5), course conclusion and will be returned after final grading. Creative design, content and frequency of use will be considered in grading the impressions of the media journal/sketchbook.

2> A personal media bank/archive will be built throughout the course and relied upon as source material/visual assets for projects. Acquisition of images, animations, and audio samples might be through online resources, digital or digitized photography, video stills/clips, printed matter/artifact or audio snippets. Media artifacts will be catalogued and archived in sketchbooks/journals and on external media/drives after digitization. Text records/journal entries will accompany the media artifact for cataloging of context. This text record might further register the media source, time/date of acquisition, your impressions, extensions or reflections on the image or context of the surrounding of the source.

3> Attendance and corresponding write up for 3 cultural events over the course of the quarter is required. Submission of write up can be by e-mail or hard copy. Forms for write up submission are available from the resources page of the course web site. Note: synopsis of each cultural event should be e-mail to instructor within 2 weeks of attendance. A final record of the cumulative events will be compiled and submitted with Final Deliverables for the quarter.

4> Personal space on the eMAD file server (Museshare) will be maintained for reference, asset management and presentation. Backup and archiving is strongly encouraged on external digital media - CD, DVD or removable/portable drive. Works in progress and final projects should be dropped on this server for viewing and critique. File maintenance, restrictions, cleanup and archiving should follow eMAD policies. External site and domain development is highly encouraged for portfolio development and professional reference.

Design | media critique exercises
Design and media critique exercises will be conducted throughout the quarter. The emphasis on these exercises is on rapid, intuitive aesthetic response, critical dialogue and experimentation. Media critiques will initiate make classes and participation is required of all class members. Design exercises will be described and debriefed in class in terms of theory and potential techniques for materialization. 3 design exercises will be carried out thru the quarter on exploratory topics.

major projects
Major projects will be run concurrently with design exercises throughout the quarter. Major project 1 presentation and critique will be at mid-term and major project 2 presentation and critique will occur as a culmination of the quarter’s work during the finals period.

Description of project breakdown is as follows:

major project 1 – identity & narrativity (30% of grade) This project will draw upon your media bank and archive and include a synthesis that will deliver a visual narrative work. The work will include any digitized elements that linearly or non-linearly put together an identity-based creative story. Text elements, page layouts, and/or graphics may be relied on as available meta-data for the delivery of content. The supporting documents should include the storyboard sketches, text and relational architecture of the work plus any preliminary study of narrative objectives.
major project 2 – pattern/time/motion/sequence (30% of grade) The final project will deal with the concepts of pattern, sequence, motion and distribution as foundations for image-based content delivery. This project might include elements of time and sequence through physical site-based placement of the work or animation. The work may be deployed or distributed through methods which complement the visual significance, context or access of the work. Final submission of this project should include documentation of context and access, and the final project deployment/distribution. All works and documents should be archived on CD and on the eMAD file server. Final submission of work should include an Artist’s Statement (audio or print) included in the credits for the work as well as an Artist’s CV summarizing past works, involvement or identity. The project activities for this work may not necessarily conclude during this final evaluation of the course but should be of a sufficient activity that a clear course of action is evident for critique and continued pursuit.

Grading breakdown from journal, exercises and major projects is as follows:
media journal, (10% of grade)
design exercises/quizzes (30% of grade)
major project 1 – Identity & narrativity (30% of grade)
major project 2 – Time/Motion/Sequence plus final documents (30% of grade)

texts & readings
Required readings will be referenced from required text, online sources and files on the eMAD file server under the class folder ‘ARTD 2315-Weaver.’ Readings will be assigned and referenced 2 class sessions previous to discussion and related presentations. Reference to readings will be available from the class website- schedule page. Unannounced quizzes will be based on the assigned readings and will be conducted as mandated by the instructor. The following texts will be used for reference, discussion and consultation.
required
required readings, viewing, listenings referenced from online and from the eMAD file server.

Location and assigned dates referenced from the course website, schedule page at http://www.du.edu/~tweaver2/artd2315/calendar/schedule.html

suggested references
technique
Tutorials and technique reference/assignments will be made from the embedded tutorial and help system in the Adobe CS3 application for Photoshop CS3 and Illustrator CS3

theory
The following texts are suggested for additional exploration:
A Thousand Plateaus, Gilles Deleuze & Felix Guattari, University of Minnesota Press, 1987
Global Brain, Howard Bloom, Wiley & Sons, 2000
Global Semiotics, Thomas Seboek., IU Press, 2001
New Media Reader, Noah Wardrip-Fruin, MIT Press, 2003
Reframing Consciousness, Art, mind and technology, Roy Ascott, Intellect, 1999
New Philosophy for New Media, Mark Hansen, MIT Press, 2004
Semiotics: The Basics, Daniel Chandler, Routledge, 2004
Simulacra and Simulation, Jean Baudrillard, University of Michigan Press, 1994
### course schedule – fall 2008
>>note: class schedule subject to updates and adjustments throughout quarter

| Week 1-A (9/8) intro | **Course Introduction & Overview**  
|---------------------|--------------------------------------------------|
|                     | eMAD studio policies  
|                     | Instructor introduction - Student Introductions  
|                     | Overview  
|                     | Journals and media archives  
|                     | Journal as semiotic record  

| Week 1-B (9/10) think/make | **Intro to eMAD & (new)Media Literacy**  
|-----------------------------|--------------------------------------------------|
|                            | Continuum, Contexts and Spectra  
|                            | Semiotics, Symbolism, Signs  
|                            | Narrativity  
|                            | Old Media << is >> New Media  
|                            | Meta data  
|                            | Digital media overview  
|                            | Image/media Banks  
|                            | Sources and media acquisition  
|                            | Overview of digital-media tools, techniques, formats and deployment  
|                            | Overview essentials of Photoshop & Illustrator CS3  
|                            | Project and design exercise overview  
|                            | Assign project 1: Identity & Narrativity  

| Week 2-A (9/15) think | **Contexts: the social thru the biological**  
|-----------------------|--------------------------------------------------|
|                       | ‘Powers of 10’ - Eames  
|                       | Digital/analog/vector/raster  
|                       | Scaling  
|                       | Site  
|                       | Access and the digital divide  

| Week 2-B (9/17) make | **Framing, subjectivity & objectivity**  
|----------------------|--------------------------------------------------|
|                      | Contrast / Form / Pattern  
|                      | Palette primer  
|                      | Layers Primer  
|                      | Selection primers  
|                      | Language—personal social, cultural  
|                      | Narrativity structures & storyboards  
|                      | 1 on 1 project 1 review  

| Week 3-A (9/22) think | **Content/ Context/Visual/Media Semiotics**  
|-----------------------|--------------------------------------------------|
|                       | Capture => <= surveillance  
|                       | Iconography & iconoclasts  
|                       | Semiotic signs, structures, diagrams  
|                       | Linearity/non-linearity  
|                       | Aesthetics and anti-aesthetics  

| Week 3-B (9/24) make | **Design exercise #1 – mapping & psychogeography**  

| Week 4-A (9/29) think | **Authenticity, Realities and Documentation**  
|-----------------------|--------------------------------------------------|
|                       | Documentary  
|                       | Compositing  
|                       | Image authenticity  
|                       | Resolution  
|                       | Digital property rights  
|                       | Media re-mixing/hacks  
|                       | Submit design exercise #1  

| Week 4-A/B (9/30) event | **Visiting Artist lecture/performance**, Timothy Weaver  
|--------------------------|--------------------------------------------------|
|                          | ATLAS – CU-Boulder  

| Week 5-A (10/6) | **The Meme & Memetics**  

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*Note: Class schedule subject to updates and adjustments throughout the quarter.*
| think | Rhythm / repetition/amplifications  
Scaling & distributions  
1 on 1 project review  
Studio work day |
|-------|----------------------------------|
| Week 5-B (10/8) make | 1 on 1 Project review  
Studio work day |

**MIDTERM**

| Week 6-A (10/13) crit | Mid term – presentation & critique  
Identity & Narrative |
|------------------------|----------------------------------|
| Week 6-B (10/15) crit | Mid term – presentation & critique  
Identity & Narrative |
| Week 7-A (10/20) think | Time, Motion, Sequence  
Sequences – Muybridge, Marey & Cinematography  
Animation>>motion graphics  
Trees – more structures |
| Week 7-B (10/22) make | Design exercise # 2 – repetition, rhythm & pattern  
Assignment Final Project – Time, motion, sequence |
| Week 8-A (10/27) think | Visualizations, simulations and simulacra  
Global semiotics  
Dimensionality  
Synesthesia  
Submit design exercise #2  
1 on 1 Project review |
| Week 8-B (10/29) make | 1 on 1 Project review  
Studio work day |
| Week 9-A (11/3) think | Networks & interface  
Advanced meta-data/media, media structures  
Interactive structures  
Media distribution, format, materialization  
1 on 1 Project review  
Studio work day |
| Week 9-B (11/5) make | Design exercise # 3 – distribution |
| Week 10-A (11/10) critique | Final Project Presentation/Critique – Sequence, Motion, Distribution  
Submit design exercise #3 |
| Week 10-B (11/12) Final Meeting critique | Final Project Presentation/Critique – Sequence, Motion, Distribution  
Sketchbooks/Journals & media archives due |
| Final Deliverables Tuesday, 11/17 8 - 10AM SAB 216 | Drop all final course materials to SAB 213  
On CD >  
1> Files for major projects  
2> Files for design exercises  
2> Artist’s Statement : creative philosophy  
collective documentation of 3 cultural events via e-mail |
syllabus agreement – ARTD 2315/DMST 2000

I have read the syllabus for Introduction to eMAD, ARTD 2315 / DMST 2000 thoroughly. My questions and concerns have been addressed at this date. I understand the content of the course and what is expected of me.

Name_______________________________________e-mail_______________________________________

DU Student #____________________

Signature _________________________________date__________________________