

AVT 180

Computers in the Creative Arts

Term	Spring ' 17
Credits	3
Teacher	Edgar Endress
Office hours	Tue 10:30^{am} to 1:10^{pm} <i>(or by appointment)</i>
Office	1014
e-mail	eendress@gmu.edu
Class blog	soa180.wordpress.com

Course Content and Description

From the course catalog –AVT 180 “Introduces computing from artist’s perspective. Emphasizes computer use for artistic creation and research.” This course will investigate ways in which contemporary artists employ tools of digital culture. Students will work to create meaningful art that demonstrates both their conceptual awareness and their technical abilities.” The primary goal of this course is to provide an analytical, creative, and instructional working environment that supports each student in the making of meaningful visual responses to the world(s) they live in. Students will be encouraged to follow their own interests and to examine their work within the broad context of contemporary art, new media art, and mediated culture.

This course will emphasize the research and practice of new media art, taking a creative and critical approach to working with mixed realities. New media art making will be considered in the context of (and potentially as placed against) fine art, new and emerging technologies, entertainment and commercial art. Elements from popular culture, the performing arts, the visual arts, creative writing, and any field of inquiry may be employed to bring meaningful and unique perspectives to completed projects.

This experience is designed to broaden the student’s range of visually expressive new media practices. Emphasis will be placed on idea generation, concept, content and context development, visual aesthetics and technical abilities. In addition to weekly demonstrations and discussions, students will be called upon to present their work in process. Outside research and studio time are required to support class discussions and creative work.

Methods of instruction include software demonstrations, lectures, visual presentations, discussions and critiques. Working on the Macintosh platform, students will learn how to create thought-provoking images and time-based work. Working and final critiques will help each student with his or her application of concepts learned, as well as further develop each student’s individual approach to the projects.

This course fulfills the skills portion of the University General Education requirement in information technology and is designed to help students learn to use digital tools for creative work. Additionally, after successfully completing this class:

- Students will be able to use technology to locate, access, evaluate, and use information, and appropriately cite resources from digital/electronic media.
- Students will understand the core IT concepts in a range of current and emerging technologies and learn to apply appropriate technologies to a range of tasks.
- Students will demonstrate the ability to communicate, create, and collaborate effectively using state-of-the-art information technologies in multiple modalities.

Course Requirements

Projects - Students will complete a series of visual projects requiring thoughtful/creative use of concepts, methods and tools appropriate to specific project parameters. Projects will generally be composed of several steps involving research, production and display and/or distribution. Student success on all steps of a project will be considered when determining a final project grade.

Student blog - Students will be asked to keep a blog throughout the course (<https://www.blogger.com/start>). It will include: 1. Projects and accompanying research and statements. 2. A series of text responses to assigned course readings reflecting student ability to communicate an understanding of key points. 3. A weekly blog entry reporting on a work of new media art - including detailed description and thoughtful response.

Critical participation: Individual and group critiques will be held periodically while projects are in the works. Final project critiques will be held at the beginning of class on project due dates and most likely last for the entire class session. All students are expected to participate in informed dialogue concerning the work presented before the class. It is very important that the class develop a trust whereby students can openly and honestly criticize one another and likewise defend each others work while remaining respectful and professional. Students are expected to take criticisms seriously (but not necessarily personally) and incorporate responses to them into future work.

Attendance, Deadlines, Work habits: Attendance is very important. Only completely unavoidable circumstances should prevent students from missing class. Absent students are responsible for getting all missed information (preferably from other students) and completing projects on time. Students who fall behind as a result of absences are expected to see me during office hours for consultation (it is your responsibility to schedule a meeting with me). I do not wish to take up class time repeating what was already said in a previous class. Students who make a habit of being unprepared and/or missing class will not likely pass this course. It is very important to meet deadlines. Projects are to be finished and ready for presentation at the beginning of class on the day they are due. Late projects will be lowered one letter grade for each class day they are overdue. Healthy work habits in-and-outside of the classroom are extremely important. Successful students will spend a minimum of 6 hours a week, outside of normal classroom time, working for this course.

Evaluation

Students will be given one grade for each art project (including all stages of project development). In addition, there will be a midterm and a final grade given for student blogs. All grades will be given equal value and averaged together at the end of the semester to obtain a final grade. It is understood that students tend to enter classes such as this with varying technical abilities. Although students will be required to display competence in operating the appropriate tools, students who display only technical prowess without regards to how their projects function as art will not receive favorable grades. In other words, this is an art course not a software tips and tricks course. This is not a course in how to use software without regard for the context of contemporary Art. The course is taught as a studio art course - except the material, rather than being clay or pigment, is pixels and electronic data objects. The focus is on art making, and the assignments reflect this mind set. Students who simply wish to learn how to retouch old photos or remove unfavorable relatives from family photos, etc. do not need to take this course and will find that those interests are not addressed. Students will be expected to verbalize and write about their work in terms of how their images re-present their desires and solutions to the problems proposed in course assignments. Project grades are figured using previous and current class performance as a measure, but also importantly considering individual strengths, weaknesses and overall student growth.

A Work that demonstrates an excellent understanding of relevant tools and concepts by creatively, knowledgeably and thoroughly dealing with project parameters and project resources. Work that is accompanied by a critique where the student successfully communicates his/her intentions and provides meaningful justification for creative decisions.

B Work that demonstrates a knowledgeable and creative understanding of relevant tools and concepts accompanied by well stated intentions during critique.

C Work that satisfactorily meets the requirements of the project and displays adequate know-how in the appropriate conceptual and technical tools.

D Work that meets the minimum requirements of the project yet is unsatisfactory because because of a lack of commitment on the part of the student to expand his/her vocabulary and know-how.

F Work that does not fulfill the requirements of the assignment, excessively late, and/or work that displays very little effort and interest.

Supplies

Required - An appropriate personal data storage device Suggestions: USB or firewire portable hard drive, as needed

Suggested but not required - A Digital Camera

Required Reading

One Weekly blog entry on New Media Art acquiring material from the following sites: Furtherfield.org | Networked Performance | Turbulence | Rhizome.org

Various project related readings - handouts or websites.

Recommended Texts

Digital Art (World of Art) by Christiane Paul, Publisher - Thames, Hudson. Find it @ amazon.com or choose your own bookseller.

There are an abundance of software manuals on the market and none are required for this course. However, here are two series of books that I've found useful:

Visual Quickstart Guide series from Peachpit Press. "These task-based, visual reference guides feature step-by-step instructions and plenty of screen shots to guide readers through one- and two-page tasks."

Hands-On Training (H.O.T) , series developed by Lynda Weinman are available @ Lynda.com. Books from this series claim a fast "hands-on" approach and include a cd with movies and training exercises.

NOTE: We will not, during class sessions, work directly from software instructional books/manuals, and I will not assign work from them. Software manuals are, however, strongly recommended and serve effectively as reference tools - both reiterating and often adding depth to the technical matters covered in classroom demonstrations.

Digital Studio info

Lab schedule and open hours Computer Lab Policies

University Policies and Resources

As a courtesy to others in the class, and in accordance with George Mason University policy, please turn off all beepers, cellular telephones and other wireless communication devices at the start of class.

This class fulfills a General Education Core requirement for Arts. Core requirements help ensure that students become acquainted with the broad range of intellectual domains that contribute to a liberal education. By experiencing the subject matter and ways of knowing in a variety of fields, students will be better able to synthesize new knowledge, respond to fresh challenges, and meet the demands of a complex world.

Arts goal: Courses aim to achieve a majority of the following learning outcomes: students will be able to identify and analyze the formal elements of a particular art form using vocabulary appropriate to that form; demonstrate an understanding of the relationship between artistic technique and the expression of a work's underlying concept; analyze cultural productions using standards appropriate to the form and cultural context; analyze and interpret material or performance culture in its social, historical, and personal contexts; and engage in the artistic process, including conception, creation, and ongoing critical analysis.

AVT180

Learning Outcomes:

Almost no area of academic, professional, or personal life is untouched by the information technology revolution. Success in college and beyond requires computer and information literacies that are flexible enough to change with a changing IT environment and adaptable to new problems and tasks.

The purpose of the information technology requirement is to ensure that students achieve an essential understanding of information technology infrastructure encompassing systems and devices; learn to make the most of the Web and other network resources; protect their digital data and devices; take advantage of latest technologies; and become more sophisticated technology users and consumers.

Courses meeting the "IT only" requirement must address learning outcomes 1 and 2, and one additional outcome. Courses meeting "IT with Ethics component" must address outcomes 1, 2, 3, and 5. Courses meeting the only IT Ethics component must address outcomes 3 and 5.

1. Students will be able to use technology to locate, access, evaluate, and use information, and appropriately cite resources from digital/electronic media.
2. Students will understand the core IT concepts in a range of current and emerging technologies and learn to apply appropriate technologies to a range of tasks.
3. Students will understand many of the key ethical, legal and social issues related to information technology and how to interpret and comply with ethical principles, laws, regulations, and institutional policies.
4. Students will demonstrate the ability to communicate, create, and collaborate effectively using state-of-the-art information technologies in multiple modalities.
5. Students will understand the essential issues related to information security, how to take precautions and use techniques and tools to defend against computer crimes

[Weekly Schedule]

M / Jan / 23	Intro to the class, syllabus review / Start blog /
W / Jan / 25	Demo 00 in class exercises
M / Jan / 30	Demo 01 (basic composite image in Ps) / Blog response
W / Feb / 01	Answer to Demo 01
M / Feb / 06	Demo 02 (Tracing and color in Ai) / Blog response
W / Feb / 08	Answer to Demo 02
M / Feb / 13	Demo 03 (Tracing with the pen tool in Ai) / Blog response
W / Feb / 15	Answer to Demo 03
M / Feb / 20	Demo 04 (Image composite advance in Ps) / Blog response
W / Feb / 22	Answer to Demo 04
M / Feb / 27	Demo 05 (Creative use of text in Ps and Ai) / Blog response
W / Mar / 01	Answer to Demo 05
M / Mar / 06	Demo 06 (1 page comic project) / Blog response
W / Mar / 08	Answer to Demo 04
M / Mar / 13	NO CLASSES—Spring Break
W / Mar / 15	NO CLASSES—Spring Break
M / Mar / 20	Demo 07 (Selection tools in Ps) / Blog response
W / Mar / 22	Answer to Demo 07
M / Mar / 27	Demo 08 (Portrait in Ps) / Blog response
W / Mar / 29	Answer to Demo 08
M / Apr / 03	Demo 09 (Color correction in Ps) / Blog response
W / Apr / 05	Answer to Demo 09
M / Apr / 10	Demo 10 (Color & correction in Ps) / Blog response
W / Apr / 12	Answer to Demo 10
M / Apr / 17	Demo 11 (Scanning in Ps) / Blog response
W / Apr / 19	Answer to Demo 11
M / Apr / 24	Demo 12 (Advance techniques in Ps) / Blog response
W / Apr / 26	Answer to Demo 12
M / May / 01	Work on Final project
W / May / 03	Final presentation / (last Day of classes)

Units

1.0 .- Alexander Apóstol

<http://homepage.mac.com/apostoladas/PhotoAlbum5.html>

1.1 .- Charles Cohen series Buff

Based on the action of subtraction, make a list (bullet points) of terms that the action implies, example: + protection

<http://www.promulgator.com/>

2.- Daniela Edburg 1

In the series Drop Dead Gorgeous, what do you think are the links between the objects, gender, and context?

<http://www.danielaedburg.net/#/content/pictures2/>

3.- Daniela Edburg 2

1.- Define Intertextuality.

2.- In the following case, could you name the original reference in these images, and describe how the original text influences (content wise) the new image.

In Death by Shampoo (MUERTE POR SHAMPOO)

In Death by Slimfast (MUERTE POR SLIMFAST)

In Death by Bananas (MUERTE POR BANANAS)

4.- Erik Johansson

What do you think are the concerns about the environment and landscape in his work?

Do you see the influences of Magritte and Escher in his work? Name examples.

<http://www.alltellinget.com/>

5.- Teun Hocks

Could describe how Teun Hocks makes his photos? How may this be linked to the history of his country Holland?

http://www.teunhocks.nl/Teun_Hocks/Fotowerk__Photo-works.html#7

6.- Denis Darzacq

Construction of meaning:

Describe, location (actual) and (social), the age, expression of the body (look for information in reference to the country where the photos were taken), light, etc, and articulate the meaning that you think this series has.

<http://denis.darzacq.revue.com/hyper/photo12.html>

7.- Using the scanner as camera

No question, but an action, make the following action, photocopy your face 4 times (each time in different position, recompose your face using parts of each photocopy and tape, stitch, sew, staple the parts, make a scan of the result and post on your blog.

Scanwiches

<http://www.sweet-station.com/blog/?cat=9&paged=7>

Face your Pocket

<http://www.sweet-station.com/blog/?cat=9&paged=15>

8.- Haziz and Cucher

In the series Dystopia, what do you think are the main concepts?

<http://www.azizcucher.net/series.php>

9.- Martina Lopez

Based on Martina's work, develop the use of memory and narrative in her work.

<http://www.johnvalentino.com/Teaching/Art190/Projects/190Proj3/Lopez/MartinaLopez.html>

10.- Mariko Mori

Mariko Mori in the series Pureland or Burning Desire explores a Relationship with Japanese popular culture, Elaborate on the use of parody by the artist.

<http://art-passion.site.voila.fr/marikomori.htm>

11.- Jeff Soto

How do you perceive, or not, the influences of Cinema, popular culture, advertisement and graffiti in his work?

<http://www.jeffsoto.com/installations.html>

University and School of Art Policies

In accordance with George Mason University policy, turn off all beepers, cellular telephones and other wireless communication devices at the start of class. The instructor of the class will keep his/her cell phone active to assure receipt of any Mason Alerts in a timely fashion; or in the event that the instructor does not have a cell phone, he/she will designate one student to keep a cell phone active to receive such alerts.

Commitment to Diversity

This class will be conducted as an intentionally inclusive community that celebrates diversity and welcomes the participation in the life of the university of faculty, staff and students who reflect the diversity of our plural society. All may feel free to speak and to be heard without fear that the content of the opinions they express will bias the evaluation of their academic performance or hinder their opportunities for participation in class activities. In turn, all are expected to be respectful of each other without regard to race, class, linguistic background, religion, political beliefs, gender identity, sex, sexual orientation, ethnicity, age, veteran's status, or physical ability.

Statement on Ethics in Teaching and Practicing Art and Design

As professionals responsible for the education of undergraduate and graduate art and design students, the faculty of the School of Art adheres to the ethical standards and practices incorporated in the professional Code of Ethics of our national accreditation organization, The National Association of Schools of Art and Design (NASAD).

Open Studio Hours

SOA teaching studios are open to students for extended periods of time mornings, evenings and weekends whenever classes are not in progress. Policies, procedures and schedules for studio use are established by the SOA studio faculty and are posted in the studios.

ArtsBus

Dates for Spring 2017:

February 18

March 25

April 18

ArtsBus Credit:

* Each student must have up to 5 AVT 300/Artsbus credits before graduation. For credit to appear on your transcript you must enroll in AVT 300. This also applies to anyone who intends to travel to New York independently, or do the DC Alternate Assignment.

* If you plan/need to go on multiple ArtsBus trips during a semester and need them towards your total requirement, you must enroll in multiple sections of AVT 300. Please go to the ArtsBus website: <http://artsbus.gmu.edu> "Student Information" for additional, very important information regarding ArtsBus policy.

* Non-AVT majors taking art classes do not need Artsbus credit BUT may need to go on the Artsbus for a class assignment. You can either sign up for AVT 300 or buy a ticket for the bus trip at the Center of the Arts. Alternate trips must be approved by the instructor of the course that is requiring an ArtsBus trip.

Visual Voices Lecture Series

Dates for Spring 2017:

January 26

February 9

March 9

March 23

March 30

Visual Voices is a year-long series of lectures by artists, art historians and others about contemporary art and art practice. Visual Voices lectures are held on Thursday evenings from 7:20- 9:00 p.m. in Harris Theater: <http://soa.gmu.edu/visualvoices/>

Important Deadlines

<i>January 1 Day of Week</i>	<i>Sunday</i>
Martin Luther King Day (no classes)	Mon Jan 16
First day of classes ; last day to submit Domicile Reclassification Application; Payment Due Date; full semester waitlists removed	Mon Jan 23
Last day to add classes —all individualized section forms due Last day to drop with no tuition penalty	Mon Jan 30
Last day to drop with a 33% tuition penalty	Mon Feb 13
Final Drop Deadline (67% tuition penalty)	Fri Feb 24
Immunization Record Deadline	Wed Mar 1
Midterm progress reporting period (100-200 level classes)—grades available via Patriot Web	Mon Feb 20 – Fri Mar 24
Selective Withdrawal Period (undergraduate students only)	Mon Feb 27 – Fri Mar 31
Spring Break	Mon Mar 13 – Sun Mar 19
Incomplete work from Fall 2016 due to Instructor	Fri March 31
Incomplete grade changes from Fall 2016 due to Registrar	Fri April 7
Dissertation/Thesis Deadline	Fri May 5
Last day of classes	Sat May 6
Reading Days Reading days provide students with additional study time for final examinations. Faculty may schedule optional study sessions, but regular classes or exams may not be held.	Mon May 8 – Tue May 9
Exam Period (beginning at 7:30 a.m.)	Wed May 10 – Wed May 17
Commencement and Degree Conferral Date	May 20

Once the add and drop deadlines have passed, instructors do not have the authority to approve requests from students to add or drop/withdraw late. Requests for late adds (up until the last day of classes) must be made by the student in the SOA office (or the office of the department offering the course), and generally are only approved in the case of a documented university error (such as a problem with financial aid being processed), LATE ADD fee will apply. Requests for non-selective withdrawals and retroactive adds (adds after the last day of classes) must be approved by the academic dean of the college in which the student's major is located. For AVT majors, that is the CVPA Office of Academic Affairs, Performing Arts Building A407.

Students with Disabilities and Learning Differences

If you have a diagnosed disability or learning difference and you need academic accommodations, please inform me at the beginning of the semester and contact the Disabilities Resource Center (SUB I room 234, 703-993-2474). You must provide me with a faculty contact sheet from that office outlining the accommodations needed for your disability or learning difference. All academic accommodations must be arranged in advance through the DRC.

Official Communications via GMU E-Mail

Mason uses electronic mail to provide official information to students. Examples include communications from course instructors, notices from the library, notices about academic standing, financial aid information, class materials, assignments, questions, and instructor feedback. Students are responsible for the content of university communication sent to their Mason e-mail account, and are required to activate that account and check it regularly.

Attendance Policies

Students are expected to attend the class periods of the courses for which they register. In-class participation is important not only to the individual student, but also to the class as a whole. Because class participation may be a factor in grading, instructors may use absence, tardiness, or early departure as de facto evidence of nonparticipation. Students who miss an exam with an acceptable excuse may be penalized according to the individual instructor's grading policy, as stated in the course syllabus.

Honor Code

Students in this class are bound by the Honor Code, as stated in the George Mason University Catalog. The honor code requires that the work you do as an individual be the product of your own individual synthesis or integration of ideas. (This does not prohibit collaborative work when it is approved by your instructor.) As a faculty member, I have an obligation to refer the names of students who may have violated the Honor Code to the Student Honor Council, which treats such cases very seriously. No grade is important enough to justify cheating, for which there are serious consequences that will follow you for the rest of your life. If you feel unusual pressure about your grade in this or any other course, please talk to me or to a member of the GMU Counseling Center staff.

Using someone else's words or ideas without giving them credit is plagiarism, a very serious Honor Code offense. It is very important to understand how to prevent committing plagiarism when using material from a source. If you wish to quote verbatim, you must use the exact words and punctuation just as the passage appears in the original and must use quotation marks and page numbers in your citation. If you want to paraphrase or summarize ideas from a source, you must put the ideas into your own words, and you must cite the source, using the APA or MLA format. (For assistance with documentation, I recommend Diana Hacker, *A Writer's Reference*.) The exception to this rule is information termed general knowledge—information that is widely known and stated in a number of sources. Determining what is general knowledge can be complicated, so the wise course is, "When in doubt, cite."

Be especially careful when using the Internet for research. Not all Internet sources are equally reliable; some are just plain wrong. Also, since you can download text, it becomes very easy to inadvertently plagiarize. If you use an Internet source, you must cite the exact URL in your paper and include with it the last date that you successfully accessed the site.

Writing Center

Students who are in need of intensive help with grammar, structure or mechanics in their writing should make use of the services of Writing Center, located in Robinson A116 (703-993-1200). The services of the Writing Center are available by appointment, online and, occasionally, on a walk-in basis.

The Collaborative Learning Hub Located in Johnson Center 311 (703-993-3141), the lab offers in-person one-on-one support for the Adobe Creative Suite, Microsoft Office, Blackboard, and a variety of other software. Dual monitor PCs make the lab ideal for collaborating on group projects, Macs are also available; as well as a digital recording space, collaborative tables, and a SMART Board. Free workshops are also available (Adobe and Microsoft) through Training and Certification; visit ittraining.gmu.edu to see the schedule of workshops and to sign up.