UNIVERSITY OF KENTUCKY
APPLICATION FOR CHANGE IN EXISTING COURSE: MAJOR & MINOR

1. Submitted by College of ___Fine Arts___ Date ___November~~SENATE COUNCIL~~___

    Department/Division offering course ___Art___

2. Changes proposed:
    (a) Present prefix & number ___A-S 347___ Proposed prefix & number ___A-S 347___

    (b) Present Title ___Multimedia___

    New Title ___Multimedia: (Subtitle Required)___ Maybe repeated for a maximum of nine credits when identified under a different subtitle.

    (c) If course title is changed and exceeds 24 characters (Including spaces), include a sensible title (not to exceed 24 characters) for use on transcripts:

    (d) Present credits: ___3___ Proposed credits: ___3___
    (e) Current lecture: laboratory ratio ___0___ Proposed: ___9 studio hours___

    (f) Effective Date of Change: (Semester & Year) ___Fall 2007___

3. To be Cross-listed as: _____ _____
    Prefix and Number   Signature: Department Chair

4. Proposed change in Bulletin description:
    (a) Present description (including prerequisite(s):
    An intermediate level course designed to teach students to author interactive media projects. Emphasis is on creating original, interactive, 2-D animation, time-based projects that are output to CDROM or like media. Previous intermediate level work with Adobe Photoshop or Illustrator in required. Projects will integrate graphics, audio and video. Prerequisite: A-S 200 or consent of instructor.

    (b) New description:
    An intermediate level course that allows students to explore a variety of programming environments. Programming topics may include video, audio and/or still images with net based or physical installation based output. This class builds on students' previous experiences with digital media production and introduces programming to their tool pallet. Fundamentals of computer programming are presented, supplemented by historical readings and discussions of art theory dealing with the use of digital technologies in artistic context Prerequisite: A-S 200

    (c) Prerequisite(s) for course as changed: ___A-S 200 or consent of instructor___

5. What has prompted this proposal?
    This course originated in 2001. At that time we were using Director software to author CDROMs. Since 2001, multimedia art production has changed dramatically and the old description no longer describes current art practice, such as authoring video for exhibit on cell phones.   The proposed multimedia description provides students with the intent of the class while keeping "explicit" methodologies vague to that the description will age gracefully with the shifts in both industry and multimedia art practice.

6. If there are to be significant changes in the content or teaching objectives of this course, indicate changes:
    The only changes will be the software of the moment. Principles of aesthetics, information architecture, methods of approaching and implementing interactivity will remain the same.

7. What other departments could be affected by the proposed change? None. This course is designed primarily for art department students. In order to enroll in this course, a student has to have had the following Art classes: A-S 102, A-S 103, and A-S 200.

8. Is this course applicable to the requirements for at least one degree or certificate at the
    University of Kentucky? X Yes ☐ No

9. Will changing this course change the degree requirements in one or more programs? ☐ Yes X No
    If yes, please attach an explanation of the change. (NOTE – If "yes," program change form must also be submitted.)
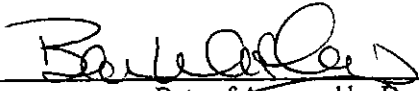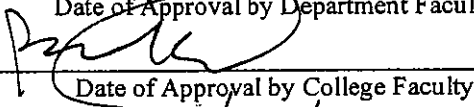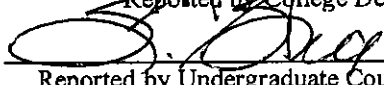
10. Is this course currently included in the University Studies Program? ☐ Yes X No
    If yes, please attach correspondence indicating concurrence of the University Studies Committee.

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11.   If the course is 400G or 500 level, include syllabi or course statement showing differentiation for undergraduate and graduate students in assignments, grading criteria, and grading scales. ☐ Check here if 400G-500.

12.   Is this a minor change?   ☐ Yes ☑ No
        (NOTE: See the description on this form of what constitutes a minor change. Minor changes are sent directly from the Dean of the College to the Chair of the Senate Council. If the latter deems the change not to be minor, it will be sent to the appropriate Council for normal processing.)

13.   Within the Department, who should be consulted for further information on the proposed course change?

        Name: _Dmitry Strakovsky_____   Phone Extension: _773-983-0981_____

Signatures of Approval:

Date of Approval by Department Faculty	12-6-06 Reported by Department Chair
Date of Approval by College Faculty	3/8/07 Reported by College Dean
4/24/07 *Date of Approval by Undergraduate Council	Reported by Undergraduate Council Chair
*Date of Approval by Graduate Council	Reported by Graduate Council Chair
*Date of Approval by Health Care Colleges Council (HCCC)	Reported by HCCC Chair
*Date of Approval by Senate Council	Reported by Senate Council Office
*Date of Approval by University Senate	Reported by Senate Council Office

*If applicable, as provided by the Rules of the University Senate.

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The Minor Change route for courses is provided as a mechanism to make changes in existing courses and is limited to one or more of the following:

        a.   change in number within the same hundred series;
        b.   editorial change in description which does not imply change in content or emphasis;
        c.   editorial change in title which does not imply change in content or emphasis;
        d.   change in prerequisite which does not imply change in content or emphasis;
        e.   cross-listing of courses under conditions set forth in item 3.0;
        f.   correction of typographical errors. [University Senate Rules, Section III - 3.1]

Rev 7/06

UNIVERSITY SENATE ROUTING LOG

Proposal Title: A-S 347 Multimedia (change in course)

Name/email/phone for proposal contact:

Instruction: To facilitate the processing of this proposal please identify the groups or individuals reviewing the proposal, identify a contact person for each entry, provide the consequences of the review (specifically, approval, rejection, no decision and vote outcome, if any) and please attach a copy of any report or memorandum developed with comments on this proposal.

Reviewed by: (Chairs, Directors, Faculty Groups, Faculty Councils, Committees, etc)	Contact person Name (phone/email)	Consequences of Review:	Date of Proposal Review	Review Summary Attached? (yes or no)
Art Dept.	Ben Withers 7-4013 bwithers@uky.edu	passed	12/6/06	no
College Curriculum Committee	Jane Johnson 7-1709 jhjohn@email.uky.edu	passed	3/6/07	no

A-S 347 Multimedia: Spring 2008

Dmitry (Dima) Strakovsky
www.shiftingplanes.org
dima@shiftingplanes.org

Class Time/Location:
> *Monday-Wednesday: 9am -12:50pm at Lucille Little Fine Arts Tech Lab*

Class Website:
> *sweb.uky.edu/~dstra2/class*

Office Hours:
> *Please e-mail for appointment at my studio in Reynolds Bldng. Room 211*

Course Description:

> An intermediate level course that allows students to explore a variety of
> programming environments. Programming topics may include video,
> audio and/or still images with net based or physical installation based
> output. This class builds on students' previous experiences with digital
> media production and introduces programming to their tool pallet.
> Fundamentals of computer programming are presented, supplemented
> by historical readings and discussions of art theory dealing with the use
> of digital technologies in artistic context   Prerequisite: A-S 200

> *This syllabus is subject to change.*

Tools Used:
> Students will have access to a Macintosh based computer lab.
>
> Software used: Processing programming environment and Adobe Creative Suite 2
> Processing is a cross-platform open source software package: www.processing.org

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Supplies Students Will Need to Provide:
> Students will have to use at least one Jump Drive and/or an iPOD to store their files.
> **Each student is responsible for backing up his/her own data!!!**

Reading List:
> Sol Lewitt "Paragraphs on Conceptual Art" *Artforum* (June, 1967)

C.E.B. Reas "{Software} Structures"
http://artport.whitney.org/commissions/softwarestructures/text.html

Lev Manovich "Data Visualisation as New Abstraction and Anti-Sublime" from
http://www.manovich.net/

Simon Penny "The Virtualisation of Art Practice: Body Knowledge and the
Engineering World View"
http://www.ace.uci.edu/penny/texts/Virtualisation.html

Simon Penny "From A to D and back again: The emerging aesthetics of Interactive
Art"
http://www.ace.uci.edu/penny/texts/AtoD.html

Stellarc "Prosthetics, Robotics and Remote Existence" from
http://www.stelarc.va.com.au/stelarc.html

Bill Viola "The Sound of One Line Scanning" from
"Reasons for Knocking at an Empty House: Writings 1973-1994"

I would also encourage research in "Leonardo Electronic Almanac" Available as a
digital archive through UK Library System.

There will be a $75 Lab Materials Charge for this class, this money will go towards
maintenance of the cameras, software upgrades and future electronic purchases.

Rules and Expectations:

If you come to class and turn in all of your assignments on time you will get a B. If you
demonstrate a critical engagement with the subject you will get an A.

Class time layout:

We will be working for the first 3 hours of the 4 hour class period. The class is designed
so that you should do most of your computer work within the 4-hour class time. The last
hour is an optional, reserved open lab time, where you will work largely unsupervised.
This is to give you the chance to build your confidence and not to rely so heavily on
constant instruction.

The readings:

The readings or links to the readings will be supplied by the instructor. You will be held
responsible for the readings. You will have to share your thoughts with the class. The
readings should not take up more than one hour of your time per week. If you have
concerns about the readings or if you have a problem with reading, please come speak
to me. **WE WILL DISCUSS THE READINGS DURING THE FIRST HOUR OR SO OF
CLASS (usually only one class per week)**

Attendance policy:

A student's physical presence in the classroom is a prerequisite for active

learning to occur. It is not enough that you do work at home on your own computer. If you are not in class during class time, you will be penalized as written below. TO BE COUNTED AS PRESENT, YOU MUST BE PRESENT FOR FIRST THREE of the FOUR hours of class.

Student is allowed 3 excused absences and 1 unexcused. Each consecutive absence is an automatic 5% (half of a letter grade) deduction from your final grade for the class. Coming to class late 4 times will result in 1 unexcused absence. Failure to appear in 8 classes (excused or unexcused) will result in automatic failure.

Grading Criteria:

1. Assignment completion
2. Demonstrated growth in understanding of art theory and history and their application to art work production
3. Demonstrated competency in basic programming methods

Late Assignment Policy:

Each class day an assignment is late, a point is taken off.

On a 100 percent/point scale the breakdown of your grade is as follows:

1. In-class discussion of the readings/websites (optional paper on one of the readings)	%10
2. Research and Presentation on an Artist	%10
3. Coding assignments (InClass)	
Score+Process Cycle	%5
Inter/Activity Cycle	%5
Mapping Strategies Cycle	%5
4. Coding assignments (HomeWork)	
Score+Process Cycle	%5
Inter/Activity Cycle	%5
Mapping Strategies Cycle	%5
Hybrids Cycle	%10
5. Final Project	
Proposal	%5
Execution	%15
Presentation	%20

We will have several opportunities for extra credit throughout the semester.

Class Schedule (*subject to change*):

Jan 10:
> Intro to programming concepts
> Lab account setup
> Syllabus review
> Download + install Processing
> Assigned reading: Sol Lewitt "Paragraphs on Conceptual Art"

Jan 17:
> **Begin Score+Process Cycle**
> Programming Basics Demos (1-4)
> Lecture: John Cage + Fluxus + Sol Lewitt + discussion of assigned reading
> In-class Assignment: Write a score for an artwork
> Assignment: Exchange scores and execute an artwork based on the score you were given.

Jan 22:
> Programming Basics Demos (4-8)
> Mini-critique of the scores+artworks
> Assigned reading: C.E.B. Reas "{Software} Structures"

Jan 24:
> Artist Presentation Demo 1:Jason Salavon (artist's works presented by instructor)
> Programming Basics Demos (8-14)

Jan 29:
> Programming Basics Demos (14-16)
> Discuss: C.E.B. Reas "{Software} Structures"
> Review+CatchUp: Programming

Jan 31:
> Programming Basics Demos (16-20)
> Image output Demo
> In-class Assignment: Create an image using Processing, use the scores from the first assignment as a reference.

Feb 5:
> Continue Working on the in-class assignment.
> Print-out the images generated with Processing

Feb 7:
> Critique of the Images
> **End of "Score+Process Cycle"**
> Assigned reading: Simon Penny "From A to D and back again: The emerging aesthetics of Interactive Art"

Feb 12:
Artist Presentation Demo 2: Paul Slocum (artist's works presented by instructor)
Begin "Inter/Activity Cycle"
Discuss:Simon Penny "From A to D and back again: The emerging aesthetics of Interactive Art"
Programming Demos (keyboard and mouse)

Feb 14:
Artist Presentation (student presents)
Programming Demos (sound)

Feb 19:
Artist Presentation (student presents)
Programming Demos (video)

Feb 21:
Artist Presentation (student presents)
In-class Assignment: Create a software video mixer and/or musical instrument

Feb 26:
Artist Presentation (student presents)
Continue Working on the in-class assignment.
MIDTERM REVIEW

Feb 28:
Critique of the Images
End of "Inter/Activity Cycle"
Assigned reading: Stellarc "Prosthetics, Robotics and Remote Existence" and Bill Viola "The Sound of One Line Scanning"

March 5:
Begin Hybrids Cycle
Instructor presents Hybrid pieces by various artists (Sabrina Raaf, Ken Rinaldo, Jeremy Blake, and others)
Assign a hybrid project (Proccessing + any other media) to be completed outside of class

Discuss Reading: Stellarc + Bill Viola
Assigned reading:Lev Manovich "Data Visualisation as New Abstraction and Anti-Sublime"

March 7:
Begin Mapping Strategies Cycle
Artist Presentation:Tim Hawkinson (artist's works presented by instructor)
Discuss: Lev Manovich "Data Visualisation as New Abstraction and Anti-Sublime"
Programming Demos (parsing a text file + text into image visualization)

March 19:
Artist Presentation (student presents)
Programming Demos (image into sound = noise, network)
In-class assignment: Generate a personal map of Lexington (use Processing together with Photoshop)

March 21:
> Final Project Proposal due (first draft)
> Artist Presentation (student presents)
> Continue Working on the in-class assignment.

March 26:
> Mini-critique of Hybrid works
> **End Hybrids Cycle**
> Continue Working on the in-class assignment.

March 28:
> Artist Presentation (student presents)
> Continue Working on the in-class assignment.

April 2:
> Mini-critique of Mapping Strategies works
> **End of Mapping Strategies Cycle**
> Final Project Proposal due (final draft)
> Work on the final project
> Assigned reading: Simon Penny "The Virtualisation of Art Practice: Body Knowledge and the Engineering World View"

April 4:
> Artist Presentation (student presents)
> Work on the final project

April 9:
> Work on the final project
> Discuss: Simon Penny "The Virtualisation of Art Practice: Body Knowledge and the Engineering World View"

April 11:
> Work on the final project
> Artist Presentation (student presents)

April 16:
> Work on the final project
> Artist Presentation (student presents)

April 18: FINAL CRIT

April 23: FINAL CRIT

April 25: FINAL CRIT