General Education Course Approval Form   **Date of Submission:**   9-3-10

1.   **Check which area(s) this course applies to.**

Inquiry – Arts & Creativity	[x]	Composition & Communications - II	[ ]
Inquiry – Humanities	[ ]	Quant Reasoning – Math	[ ]
Inquiry – Nat/Math/Phys Sci	[ ]	Quant Reasoning – Stat	[ ]
Inquiry – Social Sciences	[ ]	Citizenship – USA	[ ]
Composition & Communications - I	[ ]	Citizenship - Global	[ ]

2.   **Provide Course and Department Information.**

Department: Fine Arts

Course Prefix and Number: A-S 200   Credit hours: 3

Course Title: Introduction to Digital Art, Space and Time

Expected Number of Students per Section: 20   Course Required for Majors in your Program?   yes

Prerequisite(s) for Course?   none

This request is for (check one)   A New Course [ ]   An Existing Course [x]

Departmental Contact Information

Name: Doreen maloney   Email: dmalone@uky.edu
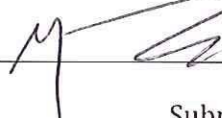
Office Address: 207 Fine Arts   Phone: 859 269-4621

3.   **In addition to this form, the following must be submitted for consideration:**

- A syllabus that conforms to the Senate Syllabi Guidelines, including listing of the Course Template Student Learning Outcomes.
- A narrative (2-3 pages max) that explains: 1) how the course will address the General Education and Course Template Learning outcomes; and 2) a description of the type(s) of course assignment(s) that could be used for Gen Ed assessment.
- If applicable, a major course change form for revision of an existing course, or a new course form for a new course.

4.   **Signatures**

Department Chair: _Bill Woolley_   Date: 9/15/2010

Dean: _____   Date: 10/1/10

Submit all proposals electronically to:
Sharon Gill
Office of Undergraduate Education
Sharon.Gill@uky.edu

Revised March 2010

A-S 200 Introduction to Digital Space and Time

*We piloted a Gen-Ed version of this course this past year.   The pilot
has been formally approved and tried and tested.   The department now
would now like to substitute the piloted Gen-Ed Version of the course
for the original A-S 200.   What follows is the narrative that was
previously put forth to the Gen-Ed committee for its approval as well
as the previously approved the assignments used in the course with a
few typographical changes:*

As stated in Provost's document on learning outcomes, this course
should allow students to explore the "human need to experience,
comprehend, and utilize processes that transcend the conventions of
utility."

This course could be taught as a skill based, non-art class. That
format would decidedly not satisfy the Gen-Ed requirements and would be
very unsatisfactory to both teacher and student alike. Instead what I
have proposed is a course that immerses a student in a new world, the
realm of the digital, a realm way beyond YouTube and simple online
games. This a world where imagination combined with simple tools such
as Photoshop and Final Cut Pro transform the everyday into a bit of
magic, whimsy and wonder.

Can everyone do this? Most definitely, yes!   This course is organized
as a lecture with a studio breakout section that meets twice a week.
Students will learn the technology and produce work and take part in
critique in the breakout sections. The lecture is art historical in
approach.   Both of these components are discussed at length below.
We are now taking this approved course and replacing our original A-S
200 with this Piloted Gen-Ed version.

The Studio Portion of the Class

Where it might take a lot of practice to draw or paint, the digital art
world is really about creative problem solving. Both Assignment 1 and
Assignment 2 (included in the packet) are an exercise of the Gestalt
effect: creating a wholistic form from a collection of images and bits
and pieces of scrap material. These assignments are designed to be an
imaginal treasure hunt for the mind. Asking students to create a
landscape or a portrait that presents the viewer with a dream or
nightmare, but not a representational index of reality.

In order to be successful in their 2-D image making, students will have
to analyze the image they take photographically, evaluate how they can
change it color scheme so to create a sense mood, and formulate new
ideas and concepts that result in subsequent image taking to enhance
the original image and transform it. Art is difficult because there is
no "right" answer. This sounds freeing, but for students and artists
alike, the process becomes very mysterious and insecure.

Students want to be told they have an "A", or that their answer is
"correct." But there is always a multiplicity of "correct" answers in
the creative process.   I will introduce students to the basics of
design so that they can evaluate quantitative elements of design
practice such as scale, symmetry, contrast, balance and rhythm.
However the "A" is often determined by the reception of the work by

ones peers. This is truly terrifying. The critique process is far worse than public speaking. Critique is the public disclosure of private thoughts refined through debate, judgment, unfortunately sometimes ridicule, and support. Critique is a group think exercise. It is extremely valuable to see how one's ideas, so clear to the self, can be misunderstood and incomprehensible to others. This process is extremely instructive. Students learn that communication is a difficult process and that visual communication is fraught with even more avenues for misunderstanding. However, they will also see some of their peers able to navigate this process handily and "feel" the result as a holistic, pleasing, understandable, yet mysterious image.

Assignment 3, the Quotidian Video and Sound Assignment is designed to breakdown students' boundaries when "filming" an action, or designing "sound".   It is a simple, very experimental exercise that allows a great deal of play and teaches the concepts of rhythm, repetition, and camera movement quickly and painlessly. The students are asked to film one basic action such as "drinking coffee" and transform this one action via editing into something with an emotional charge through changing speed (quick, slow) and use of different angles and the cutting back and forth to the face. This assignment is essentially a design problem. The parameters are time and a singular action. Everyone can film one action.   The process of deciding how to create the finished piece involves creativity and analysis. How much repetition? How many angles? What types of sounds will help the concept? The resulting video is a document of the process of answering these questions.

Once students individually have explored sound and video, they will be put in groups for the final project of the class, Assignment 4, The Collaborative Video Project. Throughout the semester students have been in three different critiques exchanges. They have been talking to each other and now they are challenged to communicate effectively as a small group. They are challenged to come up with a concept together, to appoint someone to draw the storyboard representing their idea and then to shoot, act and edit it together into a 2-minute work.   This assignment subliminally becomes a group competition. Each group is asked to present their storyboard to the other groups for ideas and critique prior to shooting. The storyboard acts as a brief introduction and cross-pollinates ideas and builds enthusiasm. Often the groups become quite secretive and gleeful and they get ready to one-up their friends in other groups. I have taught this assignment for 10 years and the results are consistently excellent. The groups assure that everyone works at their best. Frequently without instruction the groups evaluate and rank each member and assigns them as editor, actor/actress and cameraperson. It is amazing to see the students self-organize and self-manage as they "play" together. I find requiring the groups to self-evaluate who did what in the process as part of their grade, keeps everyone involved in the project.

The Lecture

The lecture portion of the class is designed to almost overwhelm students with far-ranging examples of art made with digital processes in ways most have never seen before. The artists listed represent a global marketplace of ideas made tangible into form.   Artists included in the library of images represent contemporary artists from European,

African, Caribbean, Asian, Middle-Eastern, Latin American and North American backgrounds. Similar to Art History where the careful academic study of the images presented is required, the lecture will introduce students to a vast body of contemporary work and ideas about art. The goal of the lecture is to inspire students imaginations, and to deconstruct the work into its design principles, colors and metaphors so that they can develop an approach to reading the visual. Some of the work included will be extremely contemporary and can be difficult to understand as artwork to the uninitiated. In the lecture the chronology and the conceptual history of art practice and theory will be presented so that students understand why art looks like it does now and what methods contemporary artists are employing to make work that impacts our image saturated culture. The lecture component of the class will be assessed through two exams. Students will be given a subset of images to identify and study, and large historical themes to identify. They will not be required to remember all of the work presented.

Conclusion

This course has been a re-imagining of my A-S 200 class to meet the requirements of the general student and the goals of the learning outcomes required for Gen-Ed courses. In creating the assignments and the structure of the course, an approach was chosen that:

- requires students personally perform, produce and fabricate an artifact
- requires students to define and distinguish different approaches to creativity, both individually and collaboratively
- requires students to apply logic, laws and constraints to creating an artwork
- enables students to critically analyze work produced by other students
- requires students to evaluate and reassess the results of their own creative work
- requires students to build skills in analyzing, evaluating and formulating complex questions
- requires students to evaluate complex issues or problems that engender multiple answers
- requires students to define and distinguish different major theories of culture production

August 19, 2010

MEMORANDUM

To: Doreen Maloney
        Art

From: Nichole Knutson
        Office of Undergraduate Education

Re: Status of General Education Course Submission

I am pleased to inform you that your proposed General Education course,

Introduction to Digital Art, Space and Time

has been approved as meeting the General Education course template in the area of

Foundations of Inquiry: Arts & Creativity

The vetting team found that the course met all five learning outcomes as outlined on the course template.

As a new submission, the Undergraduate Council must still evaluate this course for inclusion in the course catalog. If you have not yet submitted this course for permanent inclusion in the UK course catalog, please do submit it to your departmental committee with the appropriate forms as soon as possible. You will be notified through normal channels as to the final status of the course.

We look forward to the inclusion of this course in the new General Education curriculum. If you have questions, do not hesitate to contact me.

C: Dr. Bill Rayens, Chair, Interim General Education Oversight Committee

COURSE CHANGE FORM

Complete 1a – 1f & 2a – 2c. Fill out the remainder of the form as applicable for items being changed.

1. **General Information.**

a. Submitted by the College of: <u>Fine Arts</u>   Today's Date: <u>9-3-10</u>

b. Department/Division: <u>Art</u>

c. Is there a change in "ownership" of the course?   YES ☐   NO ☒

    If YES, what college/department will offer the course instead?   _____

d. What type of change is being proposed? ☐ Major   ☒ Minor[1] (place cursor here for minor change definition)

e. Contact Person Name: <u>Doreen Maloney</u>   Email: <u>dmalone@uky.edu</u>   Phone: <u>269-4621</u>

f. Requested Effective Date: ☒ Semester Following Approval   OR   ☐ Specific Term[2]:   _____

2. **Designation and Description of Proposed Course.**

a. **Current Prefix and Number:** <u>A-S 200</u>   *Proposed Prefix & Number:*   *<u>A-S 200</u>*

b. **Full Title:** <u>Introduction to Digital Art Space and Time</u>   *Proposed Title:*   *<u>Introduction to Digital Art Space and Time</u>*

c. **Current Transcript Title** (if full title is more than 40 characters): <u>Introduction to Digital Art Space and Time</u>

c. *Proposed Transcript Title (if full title is more than 40 characters):*   *<u>Intro to Digital Art Space and Time</u>*

d. **Current Cross-listing:** ☐ N/A   OR   Currently[3] Cross-listed with (Prefix & Number): _____

    Proposed – ☐ *ADD[3] Cross-listing (Prefix & Number):*   _____

    Proposed – ☐ *REMOVE[3, 4] Cross-listing (Prefix & Number):*   _____

e. **Courses must be described by at least one of the meeting patterns below. Include number of actual contact hours[5] for each meeting pattern type.**

Current: <u>**1**</u> Lecture   _____ Laboratory[5]   _____ Recitation   _____ Discussion   _____ Indep. Study

          _____ Clinical   _____ Colloquium   _____ Practicum   _____ Research   _____ Residency

          _____ Seminar   <u>**4**</u> Studio   <u>**2**</u> Other – Please explain: <u>Our accrediting agency, NASAD, recommends studio time outside of class time</u>

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[1] See comment description regarding minor course change. *Minor changes are sent directly from dean's office to Senate Council Chair.* If Chair deems the change as "not minor," the form will be sent to appropriate academic Council for normal processing and contact person is informed.
[2] Courses are typically made effective for the semester following approval. No course will be made effective until all approvals are received.
[3] Signature of the chair of the cross-listing department is required on the Signature Routing Log.
[4] Removing a cross-listing does not drop the other course – it merely unlinks the two courses.
[5] Generally, undergrad courses are developed such that one semester hr of credit represents 1 hr of classroom meeting per wk for a semester, exclusive of any lab meeting. Lab meeting generally represents at least two hrs per wk for a semester for 1 credit hour. (See *SR 5.2.1*.)

Rev 8/09

COURSE CHANGE FORM

Proposed: <u>50 minute</u> Lecture   _____ Laboratory   _____ Recitation   _____ Discussion   _____ Indep. Study

               _____ Clinical   _____ Colloquium   _____ Practicum   _____ Research   _____ Residency

               _____ Seminar   <u>4</u> Studio   <u>75</u> Other – Please explain: <u>Our accrediting agency, NASAD, recommends studio time outside of class time</u>

f. **Current Grading System:** ☒ Letter (A, B, C, etc.)   ☐ Pass/Fail

    Proposed Grading System: ☒ Letter (A, B, C, etc.)   ☐ Pass/Fail

g. **Current number of credit hours:** <u>3</u>   Proposed number of credit hours: <u>3</u>

h. **Currently, is this course repeatable for additional credit?**   YES ☐   NO ☒

    Proposed to be repeatable for additional credit?   YES ☐   NO ☒

    If YES: Maximum number of credit hours: _____

    If YES: Will this course allow multiple registrations during the same semester?   YES ☐   NO ☐

i. **Current Course Description for Bulletin:**   <u>This course provides fundamental instruction in digital media as a creative tool. Students will learn the basics of digital collage, video editing and sound design. An overview of historical and contemporary digital art practice will be presented as well as elements of design and composition. 4 studio hours and one 75 minute lecture per week.</u>

    Proposed Course Description for Bulletin: <u>*This course provides fundamental instruction in digital media as a creative tool. Students will learn the basics of digital collage, video editing and sound design. An overview of historical and contemporary digital art practice will be presented as well as elements of designs and composition. 4 studio hours and one 50-minute lecture per week.*</u>

j. **Current Prerequisites, if any:**   <u>A-S 102, A-S 130</u>

    Proposed Prerequisites, if any: <u>*None*</u>

k. Current Distance Learning(DL) Status: ☒ N/A   ☐ Already approved for DL*   ☐ *Please Add*[6]   ☐ *Please Drop*

    If already approved for DL, the Distance Learning Form must also be submitted <u>unless</u> the department affirms (by checking this box ☐) that the proposed changes do not affect DL delivery.

l. **Current Supplementary Teaching Component, if any:**   ☐ Community-Based Experience   ☐ Service Learning   ☐ Both

    Proposed Supplementary Teaching Component: ☐ *Community-Based Experience*   ☐ *Service Learning*   ☐ *Both*

3. **Currently, is this course taught off campus?**   YES ☐   NO ☒

    Proposed to be taught off campus?   YES ☐   NO ☐

4. **Are significant changes in content/teaching objectives of the course being proposed?**   YES ☐   NO ☒

    If YES, explain and offer brief rationale:

    _____

5. **Course Relationship to Program(s).**

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[6] You must *also* submit the Distance Learning Form in order for the course to be considered for DL delivery.

Syllabus A-S 200 Introduction to Digital Art, Space and Time
Lecture Monday 1- 1:50; Studio: Wednesday and Friday 1 -2:50
Prof. Doreen LaMantia Maloney
Web Page: http://www.doreenmaloney.com/classes/
Email: doreen.maloney@uky.edu (no phone in office — 223 Reynolds)

Spring 2010

O F F I C E H O U R S

Mondays 2:00 — 2:45 Room 205 Fine Arts

C O U R S E   D E S C R I P T I O N

This course provides fundamental instruction in digital media as a creative tool. Students will
learn the basics of digital collage, video editing and sound design. An overview of historical
and contemporary digital art practice will be presented as well as elements of designs and
composition. 4 studio hours and one 50-minute lecture per week.

P L A C E

The lecture will be held in the Fine Arts Building.   The studio section of the class will be held
in the Lucille Little Lab.

C L A S S   M E C H A N I C S

This class is split between a lecture and two studio sessions per week.

The Lecture:

The lecture will introduce the history of digital art practice. Students will be presented with
the artworks listed by date on the syllabus. These are provided as examples of work made with the
same tools students will be using themselves and will serve as examples and inspiration. Students
will only be responsible for a subset of the information presented.

The Breakout Studio Sessions:

During the studio component student will be required to complete the majority of the chapters
listed on the syllabus by date either during class time or as homework. All projects will be
created during the class time as well as at home. A significant portion of the actual class
projects must be completed during class hours.   Instructors be giving both critique and
suggestions during the studio sessions, but can only do so if you create the work in their
presence.

L E A R N I N G   O B J E C T I V E S

1. Apply basic design concepts in their artwork, and in written and oral communication.
2. Demonstrate an ability to use Photoshop and Final Cut Pro, Scanners, Blackboard and Youtube.
3. Demonstrate proper equipment procedure and maintenance.
3. Utilize library and internet resources for researching artists and exhibitions
4. Identify patterns in historical and contemporary digital art practice of Intermedia
5. Translate ideas into visual representation through storyboards, sketches and digital
execution.
6. Analyze critically their own work and the work of others in critique.
7. Speak and write clearly about the visual arts.
8. To create two digital artworks utilizing Photoshop, and to shoot, edit and master a
collaborative sound and video work
9. To be able to discuss and debate current art theory that impacts the field of digital media.
10. To create a digital portfolio of works and submit to Blackboard

G O A L S & E X P E C T A T I O N S

Student will be expected to take digital images and manipulate them in Photoshop to create a
composition using compositing and montage techniques.   Students will work collaboratively to
develop an idea for a short video. They will draw a storyboard, and present an overall design for

their video project that takes into account different compositional elements, shots and metaphors. Students are expected to take an active role in the critique of their peers.   Students will learn how digital reproduction and post-modern theory are put into practice in the contemporary digital art. Students will be document their work and learn how to flatten images and prepare them for printing or web archive/portfolio. Students will be expected to identify the works presented during the lecture on both the midterm and final.

T O O L S and M A T E R I A L S

Software:
The software tools we will be learning in this course are: Adobe Photoshop, and Final Cut Pro. All software will be available in
the Fine Arts Tech Labs.

Hardware:
Students will have access to a Macintosh based computer lab, Scanner.

R E Q U I R E D   B O O K S

Abobe Photoshop CS4, Digital Classroom; Jennifer Smith; Aquent Publishing
Final Cut Pro 6: Visual QuickPro Guide (Paperback); Lisa Brenneis
Theoretical Reader (to be dertermined)

Recommended:

Shaping Space by Zalanski and Fischer
Art Fundamentals: Theory and Practice (Paperback)
by Ocvirk, Stinson, Wigg, Bone and Cayton
Launching the Imagination by Stewart
Video Art, A Guided Tour by Elwes

A T T E N D E N C E   A N D   A B S E N C E (Rae please subsititute the general policy here)

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.

You are allowed 3 excused absences from the class. Every subsequent unexcused absence will result in a drop in 5 POINTS OFF YOUR SEMESTER AVERAGE.

If you are going to miss a class, I expect an email to my personal account: doreen.maloney@uky.edu by the end of the day.

If you do not work on you assignments in class, I will assume someone else did your work for you and you will lose 5 points off your total average for every day you do not work in class.

Excused Absences: S.R. 5.2.4.2 defines the following as acceptable reasons for excused absences:

1. serious illness;
2. illness or death of family member;
3. University-related trips;
4. major religious holidays;
5. other circumstances you find to be "reasonable cause for nonattendance".

E T I Q U E T T E

Please be mindful that you are respectful to your fellow students in the classroom. Excessive talking is disruptive. Please turn cell phones to vibrate and do not use them in class. I will document your use of facebook or other social networking software and your grade will reflect that use.

S T O R A G E

Because we are using a general lab, you cannot store your files on the computers. You need to be able to store your files to a jump drive/Ipod and make back-ups. If you lose your drive, it is not an excuse.

P L A C E

We will be meeting in the lecture hall for large lectures. Smaller break out sections will be taught in various computer labs

G R A D E S

Course Requirements and Grading Policy
Grades will be determined through demonstrated mastery of the learning objectives established for this course.

Letter grades will be given in this class and will be assigned using the standard grading scale:

100-90%=A (Represents an exceptionally high achievement as a result of aptitude, effort and
             intellectual initiative. Work created well exceeded all of the requirements for the
             project/course.)
89-80%=B (Represents a high achievement as a result of ability and effort. Work created met all
             requirements for the project and exceeded some of them.)
79-70%=C (Represents average achievement. Work met all requirements for the project/course.)
69-60%=D (Represents the minimum passing grade. Work met some requirements for the
             project/course and failed to meet some.)
59% and below=E (Represents unsatisfactory performance and indicates failure in the
project/course.
             Work did not significantly meet requirements for the project/course.)

Grades will be determined by the following formula:
Course specific grading system will be entered here...i.e. 50% projects, 25% exams 25% written work.

Projects: Your work will be graded based on the project requirements and on your use and understanding of the elements and principles of art as demonstrated in your drawings, models, projects and critique participation.
Other considerations in the grading process are:
  • attendance
  • effort to improve and grow in your understanding and production of work
  • class participation
  • openness to new ideas and approaches
  • quality of your work
  • amount of work you create (effective use of class time and working a minimum of 4-6 hours
    per week outside of class time)

Final Critiques: Attendance at each critique is mandatory. If you miss a critique with an unexcused absence you will receive an F for the project. Participation in the critique will count as a part of your project grade. If your project is not finished you still need to participate in critique. Students are expected to make a significant contribution to the critique process, speaking about their own work and the work of others. A final critique will be held at the end of each major project.

Tests: Tests may be given at the discretion of the instructor and will be based on the reading of the assigned text, handouts and class lectures.

Absence Policy
100% attendance is expected in this class. According to the written policy of the College of Fine Arts, more than three unexcused absences will result in a reduction in the your final semester grade (S.R.5.2.4.2 defines the acceptable reasons for excused absences.) You will lose one-half a letter grade for each unexcused absence after the three allowed. It is your responsibility to gather information from your peers if you have to miss a class session. Attending a class and not participating counts as an absence. Come to class on time and with your materials.

Tardiness

Arriving to class late three times will be counted as one unexcused absence. Entering class late is disruptive and disrespectful to the students who arrive on time.

Make-up opportunity
When there is an excused absence, you will be given the opportunity to make up missed work and/or exams. It is your responsibility to inform the instructor of the absence preferably in advance, but no later than one week after the absence has occurred.

Academic Integrity, Cheating and Plagiarism
Integrity: University of Kentucky students are responsible for adhering to the University's policies regarding academic discipline stated in the undergraduate catalog and the Student Handbook. Simply put if you use any unethical practice in your work, you are putting yourself and others at risk of failing this course and of being expelled from the University.

Cheating: Cheating is defined by its general usage. It includes, but is not limited to, the wrongfully giving, taking, or presenting any information or material by a student with the intent of aiding himself/herself or another on any academic work which is considered in any way in the determination of the final grade.

Plagiarism: All academic work, written or otherwise, submitted for credit in this course, is expected to be the result of your own thought, research, manipulation, manual effort or self-expression. If you submit work purporting to be their own, but which in any way borrows ideas, manipulation, organization, wording or anything else from another source without appropriate acknowledgment of the fact, you are guilty of plagiarism. Plagiarism includes reproducing someone else's work, whether it be a published article, an artwork, a project from a friend or whatever. Plagiarism also includes the practice of employing or allowing another person to alter or revise the work which you turn in as your own, whoever that other person may be. You may discuss assignments among your peers or with an instructor or tutor, but when the actual work is done, it must be done by you, and you alone. (See below for details on group projects and collaborations.)

For written work: when your assignment involves research in outside sources or information, you must carefully acknowledge exactly what, where and how you have employed them. If the words of someone else are used, you must put quotation marks around the passage in question and add an appropriate indication of its origin. Making simple changes while leaving the organization, content and phraseology intact is plagiaristic.

For Group Work and Student Collaboration:
This course may include work created and/or discussed in a group. When this arises it is your responsibility to contribute to your highest ability. At the beginning of any group project, the rules on what constitutes plagiarism will be reviewed and refined to include the collaborative nature of that particular assignment.

Students with Disabilities or Chronic Medical Illness
If you have a documented disability that requires accommodations, please see me as soon as possible during scheduled office hours. In order to receive accommodations in this course you must provide me with a letter of Accommodation from the Disability Resource Center (Room 2, Alumni Gym, 257-2754, email address: jkarnes@email.uky.edu) for coordination of campus disability services available to students with disabilities. Please work on this matter quickly so that I can accommodate your needs before the first graded assignment is due.

Grades for this class will be on a 550 point system:

Photoshop Assignment; Handmade Mark Self-Portrait: 100 points
Base image: 25 points
Layers and Content: 25 points
graphics/aesthetics: 50 points

Photoshop Assignment; Ominous Landscape: 100 points
Base image: 25 points
Layers and Content: 25 points
graphics/aesthetics: 50 points

Quotidian Video/Musique Concrete: 50 points

Sound Design: 25 points

Video Editing: 25 points

<u>Collaborative Sound and Video 2 minutes; Assignment 4: 100 points</u>
Storyboard: 25 points
Sound: 25 points
Camera: 25 points
Editing: 25 points

<u>Midterm:</u>   100 points

<u>Final:</u>   100 points

C H E A T I N G   A N D   P L A G   E R I S M

All work in this class must be original. That is you create it entirely. If you appropriate images they have to be altered to
the point that they are legally your original work; i.e. 80% altered. All audio for the projects must also be original. All
projects must have an audio track. Sampling will not be allowed. NO COMMERCIAL MODELS!!

If someone else does your work for you that is cheating which will result in an F in the class and possible expulsion.

D I S A B I L I T Y

Policy on academic accommodation due to disability:

If you have a documented disability that requires academic accommodations, please see me as soon as possible. In order to receive accommodations in this course, you must provide me with a Letter of Accommodation from the disability Resource Center (Room 2, Alumni Gym, 257-2754m email address jkarnes@email.uky.edu) for coordination of campus disability services available to students with disabilities.

C A L E N D A R

January

	1-13 Studio: First day of studio class; go over syllabus. Go over email accounts and computer accounts. Read Chapter 1 in Photoshop book at home.
1-18 Academic Holiday	1-20 Studio: Introduce Book: Adobe CS4, Digtial Classroom. Chapter 2 and 3 in studio review.
1-25 Studio: Chapter 4 and 5 in Adobe CS4 Lecture: Introduction to Lecture; Overview Digital Art Images: Harmon and Knowlton, 1966; Bruce Wands, Heartline, 1976; Manfred Mohr 1977; Desmond Paul Henry 1962 early days to 1990 Andrew Gursky, 1996; Daniel Lee, 1993; Margi Geerlinks, 1998; Hubble Hourglass Nebula, 1996; Nasa Ovda Regio, 1993; Jason Salavon, 1998;	1-27 Studio: Chapter 6 and 7 in Adobe CS4; **Assignment 1 given**

February

2-1 Studio: Chapter 8 and 9 in Adobe CS4 Lecture: Digital Images – how we look at images; Artists: Time Magazine, 1993; Aziz and Cucher 1994; Keith Cottingham, 1993; Mariko Mori, 1998; Patricia Piccinini, 1997; Simon Johan, 2003; Paul Thorel; Thomas Ruff, 2000; Nick Knight, 2000; Loretta Lux, 2001; Jeff Weiss, 2000; Wasow, 2002; AES+F, 2003; Tom Chambers, 2003; Barry Frydlender, 2003; Anthony Goicolea, 2001;	2-3 Studio: Chapter 10 and 11 in Adobe CS4 Work on Assignment 1
2-8 Studio: Chapter 12 in Adobe CS4 Craig McDean, 2004; Nick Knight, Fashion , 2003; Thomas Ruff, 2003; Vik Muniz, 2003; Wolfgang Tillmans, 2002; Wang Qinsong, 2002; Tracey Moffatt, 2004; Gregory Crewdson, 1999-2001 Sam Taylor-Wood, 2004; ; Cindy Sherman, 2000; David Hilliard, 2003;	2-10 Studio: Studio: Chapter 13 and 14 in Adobe CS4; Work on Assignment 1
2-15 **Studio: Assignment 1 due/crit** Lecture: Digital Sculpture/Architecture – elements of space and movement Dan Collins 1993 – 2003; Suzanne Anker 2004; Michael Rees 2003; Christian Lavigne 2003-03; David Curt Morris 2001; Corinne Whitaker 2001; Patrick Tuttofuoco, 2002; Damien Hirst, 2000; Vito Acconci; Troika "cloud" 2008; Blur Building; Zaha Hadid; Amanda Levete; Thomas Heatherwick; Kazuo Katase, 1998;	2-17 Studio: **Assignment 2 given.**
2-22 Studio: Work on Assignment 2; introduce Wacom tablets Lecture: **Best of Show**; Digital Installation – relationship to space Erwin Redl 2003; Rafael Lozano-Hemmer Projects; Leslie Sharpe, 1992; Janet Cardiff, 2001; Ron Haselden, 1994; Doug Aiken, 2001; Mischa Kuball, 1999; Jame Plensa, Love Sounds, 1998; Ann Veronica Jannsesens, 2001; Terry Smith, 1999; Abigail Lane, 2001; Bill Viola; Isaac Julien, 2003;	2-24 Studio: Work on Assignment 2

March

3-1 Studio: Work on Assignment 2 **Lecture: Digital Performance – implication of the body** Laurie Anderson, 2005; Carsten Holler, 1996; Carolee Schneemann; Golan Levin; Stephen Vitiello; Bill T. Jones, 1994;	3-3 Studio: Work on Assignment 2
3-8 Studio: Work on Assignment 2 **Lecture: MIDTERM: 20 Ids Wrtten**	3-10 Studio: **Assignment 2 due/crit**
3-15 **Spring Break**	3-17 **Spring Break**
3-22 Studio: Equipment and Set up for Video; Review of shots and composition. **Quotidian Video Musicue Concrete Assignment Given.** Lecture: Digital Animation; Flash sites; Database Art – information as mutable; – Cory Archangel; Pez; Stefan Nadelman; Clara Chan; Mary Nguyen; Wayne Little;	3-24 Studio: Introduce Video: Read Chapter 1– 4 Final Cut Pro Textbook
3-29 Studio: Read Chapter 5 and 6; Lecture: Net Art/Participation – social networking: Rafael Lozano Hemmer (vector); Golan Levin (dialtones); Natalie Jeremijenko; Ken Goldberg; Jonah Brcker-Cohen and Katherine Moirwaki; Paul Kaiser and Shelly Eshkar; Textmobbing	3-31 Studio: Read Chapter 7 –10

April

4-5 Studio: **Quotidian Video Musique Concrete Assignment due.** Lecture: Video Art 1970's: Paik; Acconci; Wegman; Hill; Joan Jonas; Naumann; Richard Serra; McCarthy; Baldessari;	4-7 Studio: Read Chapter 11 -13; Edit Video/Sound Project; **Review Storybaard procedure. Groups formed.**
4-12 Studio: Read Chapter 14 and 15; **Storyboards due.** Lecture: **Best of Show.** Video Art 1980's: Tony Ourseler; Laurie Anderson; Martha Rosler; Yonemoto Brothers; Mona Hatoum 1988; Art Jones;	4-14 Studio: Read Chapter 16-19; Shooting and Editing
4-19 Studio: Shooting Lecture: Video Art 1990's: Sadie Benning, George Kucher; Suzanne Lacy; Linda Montano; Gomez-Pena; Bruce Naumann; Tran Kim Trang, Bill Viola; Doug Aiken; Kentridge;	4-21 Studio: Shooting/Editing
4-26 Studio: Shooting/Editing Lecture: Video Art 1990's: Lecture: Video Art 2000's: Anri Sala; Gordon; Video Art 2000's: Gary Hill; Piplilotti Rist; Francis Alys; Isaac Julien, Paul McCarthy;	4-28 Studio: **Video Assignment due.**

May 3-7th Final Exams

FINAL: 20 ID's Mulitple Choice	

COURSE CHANGE FORM

Signature Routing Log

General Information:

Course Prefix and Number: A-S 200

Proposal Contact Person Name: Doreen Maloney   Phone: 269-4621   Email: dmalone@uky.edu

INSTRUCTIONS:

Identify the groups or individuals reviewing the proposal; note the date of approval; offer a contact person for each entry; and obtain signature of person authorized to report approval.

Internal College Approvals and Course Cross-listing Approvals:

Reviewing Group	Date Approved	Contact Person (name/phone/email)	Signature
Department of Art	9/3/2010	Ben Withers / 7-4013 / bwithers@uky.edu	Ben Withers
Fine Arts Curriculum Committee	10/1/10	Jane Johnson / n-1709 / jhjohn@email.uky.edu	Jane H Johnson
		/	
		/	
		/	

External-to-College Approvals:

Council	Date Approved	Signature	Approval of Revision[8]
Undergraduate Council	1/18/2011	Sharon Gill *Digitally signed by Sharon Gill DN: cn=Sharon Gill, o=Undergraduate Education, ou=Undergraduate Council, email=sgill@uky.edu, c=US Date: 2011.01.24 15:50:19 -05'00'*	
Graduate Council			
Health Care Colleges Council			
Senate Council Approval		University Senate Approval	

Comments:

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[8] Councils use this space to indicate approval of revisions made subsequent to that council's approval, if deemed necessary by the revising council.