San José State University
Department of Art and Art History
ART/ARTH 110-01: History and Theory of New Media - 49228/49495

Fall Semester 2020

Course and Contact Information

Instructor:	**Dr. Molly Hankwitz**
Office Location:	Art Building 115
Telephone:	(415) 283-7757
Email:	molly.hankwitz@sjsu.edu
Office Hours:	T, R - 3pm - 4pm (on Zoom)
Class Days/Time:	T, R - 10:30 -11:45am
Classroom:	Online only.
Prerequisites:	Prerequisite: ARTH 70B or instructor consent.

Units: 3

Additional Contact Information

* E-mail is generally the best method of contact during non-office hours. Canvas email or sjsu.edu email.
* Please allow 48-hours for an e-mail response.
* Emergency: 911_____Campus Escort: 42222

* Individuals with disabilities may contact the Disability Resource Center (DRC), Administrative Building 110, 408/ 924-6000, for a variety of formats such as Braille, large print, sign interpreters, assistive listening devices, audio tape and accommodations for physical accessibility.

• Syllabus can located here: http://www.sjsu.edu/art/documents/greensheets/.

Course Format - Lecture, discussion, in-class activities. Class time will not be recorded and students must obtain permission to record any course materials, lectures or events.

University policy (S12--7) requires consent from all individuals who will appear in a class recording. If a student does not wish to be identified in a class recording, you might allow an "anonymous" option (e.g., student temporarily turning off identifying information from the Zoom session, including name and picture, prior to recording).

Faculty Web Page

Course materials such as the Syllabus, Assignments, useful links and Supplementary readings can be found on Canvas Learning Management System course login website at http://sjsu.instructure.com. Students are responsible for regularly checking Canvas to learn of any updates and knowing how to submit Assignments online.

Course Description

This is an upper-division undergraduate course offering students an introduction to historical and theoretical issues relating to the production and reception of New Media Art in the 20th and 21st centuries with emphasis upon developments in American and European cinema, avant-garde, conceptual, minimal, performance and video art. This course examines the complexities of art and new technologies in terms of History and Theory. From the early 20th c. to recent Digital Media Art, the use of Technology in Art is explored through readings, weekly writing assignments and discussions. Students will also engage in creative, performative group exercises with which to apply concepts in Lecture. Course readings and Lectures cover pivotal art movements, media theory, and individual artists and their work from the last century to the present.

Course Goals

The objective of this course is to engage students with the critical historical and theoretical underpinnings of New Media artworks from the advent of cinema to contemporary Digital Media Art. A lineage of critical, experimental, historic, and avant-garde artworks which have, as a central component, the use of or investigation of technology as a new medium, or which have contributed to new conceptualizations of art practice around the purpose and meaning of new media, art and technology, and/or which have expanded or evolved the consideration of art and technology to a broader public are examined.

Classroom Expectations

Students in this Course are expected to be prompt and prepared for class with a notebook and any materials required. Students are expected to gain critical awareness of New Media Art through their questions, self-study, research, and group work. Assignments are to be completed in a timely fashion and students are expected to offer reasoned and effective responses to Discussions. Students are expected to contribute to a democratic classroom in which the culture of meaningful exchange and collegiality is fostered and respected.

Course Learning Outcomes (CLO) - Upon successful completion of this course, students will be able to:

CLO1 - Articulate an analysis of new media artwork.
CLO2 - Identify key artworks, styles, and new media-related art movements.
CLO3 - Identify and discuss social, technical and aesthetic factors impacting new media art.

Upon successful completion of this course, students will have mastered:

CLO4 - An understanding of key issues in the history and theory of New Media Art.

CLO5 - Critical tools for evaluating New Media Art on historical and aesthetic terms.

CLO6 - Chronological knowledge of New Media Art as it relates to the 20th and 21st century.

CLO7 - Vocabulary relevant to appreciation and critical analysis of New Media Art.

Required Texts and Readings:

• **Textbook:** Christiane Paul, *Digital Art (*Third edition) World of Art Series, Routledge, 2015. ISBN 978-0500204238. Copies are available through SJSU Bookstore, online or on Reserve at MLK Library.

• **Supplementary Readings** are offered as PDFs or Links under Modules section of Canvas or within Assignments and per Lecture for your additional research. Web resources, reference materials, and writing guides will be available on the Canvas course website, the VRL and/or through the Library here: https://lib-guides.sjsu.edu/Photography

Technology Requirements / Equipment / Materials:
We will use Canvas for Announcements, Assignments, Communications and Group work. Email exchange is by Canvas or Lecturer email (see front page of Syllabus) Student must have access to the Internet through a computer and know how to navigate Canvas. A smartphone camera or digital camera may be useful as well. For help with using Canvas see Canvas Student Resources page. A notebook for writing and drawing; pens and pencils is also required.

Library Liaison - Gareth Scott
email: gareth.scott@sjsu.edu
phone: (408) 808-2094
Dr. Martin Luther King, Jr. Library
4th Floor Administration Offices
Your Library liaison is an excellent resource for research information for our research-based assignments.

Course Web Materials
• Course Materials such as syllabus, handouts, notes, assignment instructions, etc. can be found on the Canvas Canvas learning management system course login website. Internet sites will be posted to Canvas.
• Articles from Library Resources support page: http://libguides.sjsu.edu/Writingcenter

Course Requirements and Assignments

In class Participation, Assignments, Exercises and Exams

• Exercises 1 - 3. (Pass/No Pass) These exercises are activities the components of which engage students in concepts relevant to the Course material.
• Weekly Discussions/Write-ups/ Assignments
• Quiz
• Midterm
• Final Exam

Grading Information - Your letter grade for this Course is determined by the weighted components:

• In-class participation, weekly Activities and Assignments - (15%)
• Exercises 1 - 3 (30%)
• Quiz (5%)
• Midterm (20%)

• Final exam (30%)

"Success in this course is based on the expectation that students will spend, for each unit of credit, a minimum of 45 hours over the length of the course (normally three hours per unit per week) for instruction, preparation/studying, or course related activities, including, but not limited to, internships, labs, and clinical practica. Other course structures will have equivalent workload expectations as described in the Syllabus."
University Policy S16-9 - https://www.sjsu.edu/senate/docs/S16-9.pdf

Final Examination or Evaluation

The Final Exam is a comprehensive combination of Slides ID, short answer and Essay. Instructor offers a review prior to Exam. Failure to attend the Exam counts as a '0' for the course regardless of a student's semester performance. If a student must take the exam on another day, this must be cleared with the professor a minimum of 2 weeks prior to the Exam date, in writing and with a formal, written excuse. For the day of the exam, all students are expected to be punctual, to put away electronic tools, notebooks, and books; and to be prepared with any required materials.

University policy S17-1 *which states that:* *"*Faculty members are required to have a culminating activity for their courses, which can include a final examination, a final research paper or project, a final creative work or performance, a final portfolio of work, or other appropriate assignment."

Assignment Format and Submission:
The Course requires in-class participation, reading, writing, group activities, active listening skills, note taking, asking questions. Students will read approximately 20 pages per week and formulate critical analysis and critical awareness of New Media Art. Students will participate relevant to the Lectures/Readings and fulfill all written Assignments and tests in a timely fashion. Assessment in this Course is based upon ability to recognize key artworks, to use relevant theoretical concepts, development of theoretical and art historical vocabulary, and students' active participation in class-meetings and Assignments.

Determination of Grades and Evaluation Criteria:

• Grading is based on assessment of student's comprehension and application of concepts in the history and theory of New Media. Student attention to course content, detail and dedication to presentation, as well as overall participation are key factors. Assignments will be accompanied by a rubric or clear guidelines and expectations.

• +/- grades are used on the major Assignments, 'checks' and 'pluses' are used on in-class work.

• Extra Credit options are at the discretion of the Lecturer. They do not replace coursework.

• **Late Work** is accepted only under extenuating or emergency circumstances. A formal written excuse must be provided. If a student knows that there is a schedule conflict with an Exam or Due date, please notify your professor in advance.

 Assignment Format and Submission: Assignments are submitted through the Canvas course site. Formats are give per Assignment.

Grading Criteria for Assessment

What:
(1) Student interprets and responds appropriately to the parameters of the assignment.
(2) Clear and appropriate presentation of the artwork(s) to be explored.
(3) Clear and appropriate presentation of the materials to be explored.

How: (4) Student exhibits critical thinking and independent thought.
(5) Student uses college-level resources, properly cites sources.
(6) Provides supporting or counter arguments.
(7) Assignment has appropriate sections, research, and approach.
(8) Uses language and vocabulary appropriate for the discipline of Art History.
(9) Correct/appropriate grammar, punctuation, spelling, and format.

Why:
(10) Student displays originality, interest in, and creativity around the chosen topic.

Numeric Grade Equivalents Scale:

A plus	*960 to 1000*	*96 to 100%*
A	*930 to 959*	*93 to 95%*
A minus	*900 to 929*	*90 to 92%*
B plus	*860 to 899*	*86 to 89 %*
B	*830 to 859*	*83 to 85%*
B minus	*800 to 829*	*80 to 82%*
C plus	*760 to 799*	*76 to 79%*
C	*730 to 759*	*73 to 75%*
C minus	*700 to 729*	*70 to 72%*
D plus	*660 to 699*	*66 to 69%*

Please note: Except in cases of documented emergencies, incomplete grades are not given in this course.

"All students have the right, within a reasonable time, to know their academic scores, to review their grade-dependent work, and to be provided with explanations for the determination of their course grades." **University Policy F13-1** - https://www.sjsu.edu/senate/docs/F13-1.pdf**. f**or more details. More guidelines on grading information and class attendance can be found from the following two university policies:

● **University Syllabus Policy S16-9 - Links to an external site. http://www.sjsu.edu/senate/docs/S16-9.pdf**.
● **University Attendance and Participation policy F15-12. http://www.sjsu.edu/senate/docs/F15-12.pdf**
● **University Grading System Policy, F18-5, http://www.sjsu.edu/senate/docs/F18-5.pdf**

Additional Note: This syllabus is subject to change, in the event of unforeseen circumstances, or where changes will significantly enhance the quality of the course. Students will collectively have the opportunity to shape the ways in which the course unfolds.

Peer Connections is your campus-wide resource for mentoring (time management, note taking, study skills, getting involved, etc.), tutoring (undergraduate writing, lower division Math, Science, History, Humanities, etc.), supplemental instruction (review and study sessions for select courses), and learning assistants (support for interactive classrooms). Peer Connections also has a study space, desktop computers, and success workshops on a wide variety of topics. For more information on services, hours, locations, or a list of current workshops, please visit the website at http://peerconnections.sjsu.edu for more information.

Students requiring accommodations or *assistive technology* due to a disability should work with the Accessible Education Center (AEC), and the instructor.

Classroom Protocol - Preparation and active engagement during class are expected. In the online context of Zoom, students are expected to Mute themselves when others are talking and to use the Raise Hand function. Students are expected to contribute in a mature fashion to a collegial culture of exchange in the classroom and to treat each other and their Professor with respect. **Students must request in advance to record class materials.** Note: All federal, state, CSU system, and campus regulations on conduct including harassment and discrimination against other students or faculty apply to the online environment, just as in face--to--face instruction.

Plagiarism - Plagiarism is an issue of Academic Integrity and will result in an F on the Assignment and possibly for the course. Canvas is equipped with plagiarism detection so **do not try it.** If you have questions about what Plagiarism is, and how to avoid it, please discuss this with your Professor.
University Policy F15-7.

Department Advising: For information about majors and minors in Art & Art History, for change of major/minor forms and a list of advisors: http://www.sjsu.edu/art/ or the Art & Art History department office in ART(H)/(PHOT) 116, 408-924-4320, art@sjsu.edu

University Policies - Per University Policy S16-9, university-wide policy information relevant to all courses, such as academic integrity, accommodations, etc. will be available on Office of Graduate and Undergraduate Programs.

• *University Syllabus Policy S16-9* at http://www.sjsu.edu/senate/docs/S16-9.pdf.

• *Office of Undergraduate Education's Syllabus Information web page at http://www.sjsu.edu/gup/syllabusinfo/*

Course Schedule
ARTH 110-01: History and Theory of New Media - Fall 2020

Week	Tuesday	Thursday
1	N/A	**8/20- Introduction to ARTH110** Syllabus/Mechanics of Course/Critical concepts/Vocabulary.
2	**8/25 - FOUNDATIONS OF NEW MEDIA ART** **Art and Technology: The Newness of New Media** • **Required:** Michael Rush, *Introduction to New Media,* pp. 1 - 32. • *Words in Freedom/Futurist* at 100/MOMA. • Marinetti, T. *The Futurist Manifesto, 1914.* • *Russolo, L. The Art of Noise*	**8/27 - Exercise 01** **Manifestoes and Artists.**
3	**9/1 - New Perceptions of Time and Space: Cinema and Modern Life** **Required:** • Rush, Michael, *"Introduction to New Media Art".* (complete the Intro) • *The Futurist Cinema, 1916.* • TBA	**9/3 - Exercise 01 - Manifestos** completed.
4	**9/8 - Dadaism/Surrealism/Vertov: The Future of Seeing** **Required:** • Breton, Andre, *First Surrealism,* 1924. • Manovich, L. *"Prologue: Vertov's Dataset",The Language of New Media*, pp. xv - xxxvi. • Selections from Knowles, K. *The Films of Man Ray,* 2006	**9/10 -** In class activities.

Week	Tuesday	Thursday
5	**9/15 - PROCESS AND IDEA** **Scripts and Scores in Art, 1920s - 1960s.** **Required:** *The Fluxus Workbook, Intro and scripts.* • Cage, J.*The Future of Music.* • B. Altschuler,*"Art by Instruction and the Pre-History to 'do it'* • **Study for Quiz.**	**9/17 - Quiz.** In class activities.
6	**9/22 - Dematerialized Objects:** **Conceptual Art and Minimalism** **Required:** • L. Lippard, *Escape Attempts,* <u>Six Years: Dematerialization of the Art Object,</u> pp. vii-xxi. • Rush, Ch.1, *Media and Performance,* pp.36 - 48	**9/24 Exercise 02 -In-structional Events 101 -** introduced.
7	**9/29 - <u>ELECTRONIC MEDIA</u>** **The Free Play of Matter: Images from Dada to Digital** **Required:** • Selections from William J Mitchell's, *The Reconfigured Eye,* MIT, 1992. • N. Katherine Hayles, *Flickering Signifiers and Virtual Bodies*, pp. • Rush, M. Complete "*Media and Performance", Ch. 1*	**10/1 - Exercise 02 - <u>Events</u>**
8	**10/6** **Ex. 02 - <u>Events</u>** • Start Rush, M. Ch. 2, *Video Art* for 10/3.	**10/8 - Ex. 02 - <u>Events</u>**
9	**10/13** **Video Art: Time and the Body** **Required:** • Rush, M. Ch. 2, *Video Art,* pp. 82-97 • TBA	**10/15 -** In class activities.

Week	Tuesday	Thursday
10	**10/18** **Feminist New Media Art Video Art, Time and the Body** **Required:** • Rush, Ch. 2, "*Video Art*", pp. 97-120. (complete) • Lippard, L. *Sweeping Exchanges: The Contribution of Feminists to the Art of the 1970s.* • Selections from *Martha Rosler: Irrespective,* 2018.	**10/22 -** In-class activities.
11	**10/27** **Networked Cultures: Indeterminacy, Hacker Art, and Social Media** **Required:** • Lovink, Geert.*"Cancel Culture"*. Eurozine, Aug. 2020. • Paul, C. "*Tactical Media, Activism and Hacktivism, Digital Art",* 2015. • Annie Abrahams "*Trapped to Reveal: On Webcam Mediated Communication and Collaboration",* JAR, *2001.* • TBA	**10/29 -** In-class activities.
12	**11/3 - **Election Day**** **Expanded Media: Immersive Environments** • Paul, C. *"Database Aesthetics and Data Visualization",* pp. 174 - 189; "*Narrative Environments",* pp. 185-203, in Digital Art, 2015. • Lichty, P. "*Art and the Virtual: Post-Cinematics, Immersion, and Agency"* Bronx Artspace, 2016. • Wun-Ting Hsu/WenShu Lai, Readymade and Assemblage in Database Art, IAA, 2011.	**11/5 -** In class activities.
13	**11/10 - THE POST HUMAN** **Issues in Human/Non-human: Uncanny Valley, Artificial life.** • Francesca Ferrando; Post and Trans-humanism (Video) • Paul, C. "A*rtificial life",* pp. 139 - 146 in *Digital Art.* • Donna Haraway*, The Cyborg Manifesto,* 1982.	**11/12** In-class activities.

Week	Tuesday	Thursday
14	**11/17** **The Cyborg Imagination and Mobile Artforms** • Paul, C. "*Body and Identity*" in *Digital Art,* 2015, pp. 164 - 174. • Mann, S. *Smart Clothing: Wearable Multimedia Computing and "Personal Imaging"*, 1996.	**11/19 - Exercise 03** Neural networks and AI - Practice introduced
15	**11/24** **AI and the Hybrid Imagination** • Paul, C. "*Artificial Intelligence*"; "*Telepresence and Telerobotics*" pp. 146-163.	**11/26- Thanksgiving** No class
16	**12/3 Exercise 03 (complete)**	**12/5 -** In class activity.
17	**12/8 -** No class	**12/10 -** No class
18	**FINAL** **Tuesday, December 15, 9:45-12:00pm**	