

Art 175 Special Topics in Studio Art (Storytelling and Social Documentation), Fall 2021

Instructor: Dorothy R. Santos

Office: Virtual

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Office Hours: M 12-2 or by appointment

Class Day/Time: M and W 4:00-6:50 PM PDT

Course Description

3 unit(s). Varying concepts, media or techniques. Emphasizing individual expression, professional ability and recent movements and directions in art. Misc/Activity: 6 hours activity. Prerequisite(s): Upper division standing in art. Grading: Letter Graded

Detailed Description:

This semester's Art 175: Digital Tools for Artists will explore and focus on topics of storytelling, social documentation, interactive/playable media and creative non-fiction using Twine, Stepworks, Landbot.io, and other digital and analog tools. This class will also cover media history of audio and sound (including pirate radio, podcasting, and sound as sculpture).

Course Goals and Student Learning Objectives

This semester, we are pleased to work on a special opportunity to collaborate with Professor Rhonda Holberton's class focused on 3D modeling for an opportunity to contribute to the Kawakami House Project with Alena Sauzade, Thompson Art Galleries Director and Collections Manager scheduled. Using storyboarding, character creation, and experimental writing techniques, we will be creating visuals, audio, interactive, and playable media. Students will be asked to engage critically with class material and think creatively about the use of software and media platforms as a tool for art creation.

Learning Outcomes

Upon successful completion of this course, students will be able to:

LO1: Work with digital tools and think creatively about visual and textual representation

LO2: Produce professional level work

LO3: Gain experience working with digital storytelling platforms

LO4: Research artists, writers, and filmmakers using experimental storytelling techniques

LO5: Build your portfolio

Required Texts/Readings

Readings will be assigned throughout the class. *No textbook is required* and all readings will be provided through canvas. Suggested texts include, but are not limited to:

[The Shell Game: Writers Play with Borrowed Forms edited by Kim Adrian](#)

[The Vertical Interrogation of Strangers by Bhanu Kapil](#)

[The New Media Reader edited by Noah Wardrip-Fruin and Nick Montfort](#)

[Travesty Generator by Lillian Yvonne-Bertram](#)

Classroom Protocol

Online Class Protocol

Students are required to attend scheduled class meetings and engage in meaningful dialogue. All classes will meet via Zoom during the regular class hours. This will be a small and highly participatory class; I kindly request you turn on your video. All sessions will be recorded and uploaded to Canvas.

Zoom Meeting Transcripts

Zoom allows participants to communicate with group messages to all of the meeting participants and/or to send private messages to individual participants. Although it seems reasonable that private messages stay between two people, please be aware that all of the group messages and all private messages will be included in the meeting transcript.

Email

Please include 'Art 175' in the subject line of your email. You will receive a reply within 24-48 hours (Monday-Friday). Emails sent directly that do not include 'Art 175' may not be answered as quickly.

Attendance

Please show up on time! If you will be tardy to a class OR will be absent, please send me an email (e.g., ART 175 - Attendance) and let me know ahead of time and tell me what you will do to make up for the missed work and when you will turn it in.

Participation:

- Participation in class discussions is expected.
- Providing feedback for your peers on their work is mandatory.
- On presentation days, be prepared to
 - explain your work, research, and concepts
 - *If you have a challenging time speaking in front of a crowd or remembering your talking points, feel free to use a notebook, Powerpoint, sketches and/or bullet points for your presentation.*
- For specific readings, you will be required to post one paragraph (400 word maximum) response to canvas. Those who simply summarize what they have read will not receive points for their responses.
- Please engage in critical thinking when writing your responses that include criticisms, questions, and/or adds to the reading. The shorter assignments are a part of your class participation. See the course outline chart for deadlines for these responses.

Projects:

- There are ten individual assignments for this course (five short responses and five projects).
- On workshop days (see the course outline chart for the dates), students should come to class prepared to work during guided studio time.
- Students must meet the deadlines for their projects. No late projects will be accepted.

- On crit/workshop days (see the course outline chart for the dates), students should bring notes, storyboards, sketches, charts, and material that they have used to do research on the specific topic and concept that you are interested in for their project.

Grading:

<u>Assignment Name</u>	<u>Potential Points</u>
Short response #1 (250-400 words)	5
Short response #2 (250-400 words)	5
Short response #3 (250-400 words)	5
Short response #4 (250-400 words)	5
Short response #5 (250-400 words)	5
Project #1 - Text Thread story	5
Project #2 - Sonic Sculpture	5
Project #3 - Iconographic/Typographic story	5
Project #4 - Role Playing Game	5
Project #5 - Zine (Analog + Digital)	5
Final Project Proposal (400-600 words)	15
Final Project	20
Attendance and Participation	15
Total	100

Grading Rubric:

Each Project will be graded on the following three categories:

- Overall work and content 50%
- Statement and process documentation 25%
- Tutorials, Readings, Participation in Class Discussions, and Project Review Day 25%

Grade	Percentages	Description
A	90-100% Excellent	Student exhibits exemplary effort at comprehension and application of course content. All creative work and writing is engaging.
B	80-89% Good	Student completes assignments, and demonstrates a grasp of key concepts. Student participates actively in the classroom.
C	70-79% Satisfactory	Student completes the assignment, but the work lacks creative and aesthetic effort. The work is underdeveloped and/or incomplete.
D	60-69% Unsatisfactory	Student does not complete the work as assigned. Substantial problems exist in student's work.
F	<60% Fail	Student does not submit work or work is below unsatisfactory level.

Submission Requirements

- Description & Documentation for creative projects must be submitted to Canvas. You will not receive a grade until the following is submitted:
 - Portfolio-Ready Documentation
 - Image/Photograph (.jpg 1200 pixels on the long side)
 - Stills/Storyboard (.jpg 1200 pixels on the long side)
 - Video (link) + Still (.jpg), if applicable

- Work list
 - Title, medium, size/dimensions, and duration (if video/audio)
- Project statement (artist statement) that includes 1-2 sentences about each of the following:
 - Process and tools
 - Artists and/or artistic works that inspired your project (based on class lectures and presentations)
 - Ideas from course readings
 - Key Concept
 - Include the connection between your process and the tools you used to the works and artists that inspired you and your work

Course Schedule

Week	Date	Topics, Readings, Assignments, Deadlines
1	M, 8/23	<p>Introductions, review of syllabus, course overview, and studio sign-ups</p> <p>Storytelling, Part I (LO1, LO3 and LO4) <i>Discussion will entail covering different narrative and literary genres. We will cover different forms, platforms, and formats.</i></p>
1	W, 8/25	Studio time, crit, and end of class check-ins (LO2 and LO5)
2	M, 8/30	<p>Storytelling, Part II (LO1, LO3 and LO4) <i>Discussion will entail covering different narrative and literary genres. We will cover different forms, platforms, and formats.</i></p>
2	W, 9/1	Studio time, crit, and end of class check-ins (LO2 and LO5)
3	M, 9/6	Holiday
3	W, 9/8	Studio time, crit, and end of class check-ins (LO2 and LO5)
4	M, 9/13	Social Documentation (LO1, LO3, and LO4)

		<i>Presentation and discussion on social documentation Tool: Stepworks</i>
4	W, 9/15	Studio time, crit, and end of class check-ins (LO2 and LO5)
5	M, 9/20	Experimental Prose and Docu-Poetics (LO1, LO3 and LO4) <i>Discussion of The Shell Game and presentation of various forms of experimental prose and explanation of docu-poetics with examples Tool: Twine</i>
5	W, 9/22	Studio time, crit, and end of class check-ins (LO2 and LO5)
6	M, 9/27	Poetry (LO1, LO3 and LO4) <i>Talk and presentation on excerpts of Travesty Generator by Lillian-Yvonne Bertram Tool: p5.js</i>
6	W, 9/29	Studio time, crit, and end of class check-ins (LO2 and LO5)
7	M, 10/4	Sonic Sculptures and Montages (LO1, LO3 and LO4) <i>Listening and screening of sound artists' work to explore sound as a medium for storytelling (i.e., sound montages, pirate radio, and podcasting, etc.) Tool: Audacity</i>
7	W, 10/6	Studio time, crit, and end of class check-ins (LO2 and LO5)
8	M, 10/11	Holiday
8	W, 10/13	Studio time, crit, and end of class check-ins (LO2 and LO5)
9	M, 10/18	Voice and Oral Traditions (LO1, LO3 and LO4) <i>Listening and screening of sound artists' work to explore sound as a medium for storytelling (i.e., sound montages, pirate radio, and podcasting, etc.) Tool: Voloco and Anchor</i>
9	W, 10/20	Studio time, crit, and end of class check-ins (LO2 and LO5)
10	M, 10/25	Interactive & Playable Media/Choose-your-own-adventure (LO1, LO3 and LO4) <i>An exploration into interactive and playable media artworks exploring web-based artwork (i.e., micha cardenas and Rachele Riley, etc.) Tool: scalar</i>

10	W, 10/27	Studio time, crit, and end of class check-ins (LO2 and LO5)
11	M, 11/1	Narrative Games (LO1, LO3 and LO4) <i>Playing through text-based game experience through the form of mobile communications and text/SMS/messaging formats ~ Playthrough of Bury Me, My Love Tool: TypeStory, TextingStory (apps), Landbot.io</i>
11	W, 11/3	Studio time, crit, and end of class check-ins (LO2 and LO5)
12	M, 11/8	Visual Language: Iconography and Typography (LO1, LO3 and LO4) <i>We will consider iconography and typography as a medium for storytelling (i.e., morse code, character-based languages, etc.). We will be exploring the work The Future of Memory by Qianqian Ye and Xiaowei R. Wang Tool: Hanzi Maker</i>
12	W, 11/10	Studio time, crit, and end of class check-ins (LO2 and LO5)
13	M, 11/15	Myth Making (LO1, LO3 and LO4) Mythological creature from stories you heard / <i>Tool: RPG Playground</i>
13	W, 11/17	Studio time, crit, and end of class check-ins (LO2 and LO5)
14	M, 11/22	Zine Making, Part I (Analog to Digital) (LO1, LO3 and LO4) From mythological creatures to obscured histories, zine making has always proven to be alternative media for the masses. We will be looking at various forms of zines and zine maker such as Neta Bomani / <i>Tool: Miro, Figma, and Kinipio</i>
14	W, 11/24	Studio time, crit, and end of class check-ins (LO2 and LO5)
15	M, 11/29	Zine Making, Part II (Digital to Analog) (LO1, LO3 and LO4) From mythological creatures to obscured histories, zine making has always proven to be alternative media for the masses. We will be looking at various forms of zines and zine maker such as Neta Bomani / <i>Tool: Miro, Figma, and Kinipio</i>

15	W, 12/1	Studio time, crit, and end of class check-ins (LO2 and LO5)
16	M, 12/6	Semester Wrap-up!
16	F, 12/10	Final project due! Please submit between 2:45-5:00 PM https://www.sjsu.edu/classes/final-exam-schedule/fall-2021.php

University Policies

Dropping and Adding

Students are responsible for understanding the policies and procedures about add/drop, grade forgiveness, etc. Please refer to the current semester's Catalog Policies section at <https://catalog.sjsu.edu/>.

Add/drop deadlines can be found on the current academic year calendars document on the Academic Calendars webpage at <https://www.sjsu.edu/openuniversity/academic/calendar/>.

The Late Drop Policy is available at <https://www.sjsu.edu/aars/forms-resources/late-drops.php>. Students should be aware of the current deadlines and penalties for dropping classes.

Information about the latest changes and news is available at the Advising Hub at <http://www.sjsu.edu/advising/>.

Consent for Recording of Class and Public Sharing of Instructor Material

University Policy S12-7, <http://www.sjsu.edu/senate/docs/S12-7.pdf>, requires students to obtain instructor's permission to record the course:

- "Common courtesy and professional behavior dictate that you notify someone when you are recording him/her. You must obtain the instructor's permission to

make audio or video recordings in this class. Such permission allows the recordings to be used for your private, study purposes only. The recordings are the intellectual property of the instructor; you have not been given any rights to reproduce or distribute the material.”

- “Course material developed by the instructor is the intellectual property of the instructor and cannot be shared publicly without his/her approval. You may not publicly share or upload instructor generated material for this course such as exam questions, lecture notes, or homework solutions without instructor consent.”

Academic integrity

Your commitment, as a student, to learning is evidenced by your enrollment at San Jose State University. The University Academic Integrity Policy S07-2 at <http://www.sjsu.edu/senate/docs/S07-2.pdf> requires you to be honest in all your academic coursework. Faculty members are required to report all infractions to the office of Student Conduct and Ethical Development. The Student Conduct and Ethical Development website is available at <http://www.sjsu.edu/studentconduct/>.

Campus Policy in Compliance with the American Disabilities Act

If you need course adaptations or accommodations because of a disability, or if you need to make special arrangements in case the building must be evacuated, please make an appointment with me as soon as possible, or see me during office hours. Presidential Directive 97-03 at <https://www.sjsu.edu/president/leadership/directives/index.php> requires students with disabilities requesting accommodations must register with the Accessible Education Center (AEC) at <http://www.sjsu.edu/aec> to establish a record of their disability.

Accommodation to Students' Religious Holidays

San José State University shall provide accommodation on any graded class work or activities for students wishing to observe religious holidays when such observances require students to be absent from class. It is the responsibility of the student to inform the instructor, in writing, about such holidays before the add deadline at the start of each

semester. If such holidays occur before the add deadline, the student must notify the instructor, in writing, at least three days before the date that she/he/they will be absent. It is the responsibility of the instructor to make every reasonable effort to honor the student request without penalty, and of the student to make up for the work missed. Please see University Policy S14-7 at <http://www.sjsu.edu/senate/docs/S14-7.pdf>.