

San José State University
Department of Art and Art History
ARTH/ART 110-01: History and Theory of New Media - 49330/48865
Fall Semester 2021

Course and Contact Information

Instructor:	Dr. Molly Hankwitz
Office Location:	Art Building 115 (On Zoom this semester)
Telephone:	(415) 283-7757
Email:	molly.hankwitz@sjsu.edu
Office Hours:	T, R - 2:00-3:30pm (on Zoom - https://sjsu.zoom.us/j/8598775960)
Class Days/Time:	T, R - 4:00 - 5:15pm
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 is also located [here](#).

Land Acknowledgement - San José State University occupies land that was once the traditional and ancestral home of the Muwekma Ohlone Tribe. The present day Muwekma Ohlone Tribe is comprised of all known surviving Native American lineages aboriginal to the San Francisco Bay region who trace their ancestry through the Missions San Jose, Santa Clara, and Dolores and the historic federally recognized Verona Band of Alameda County. These original caretakers of this land, the historic displacement of these peoples, and their continued presence and meaning to the Bay Area is acknowledged throughout the SJSU community.

Course Format - This course is taught in a synchronous, semi-flipped format, meeting 2x weekly with Lecture material provided, student-lead discussions, weekly in-class activities and exercises, a Midterm and Final Exam. Lectures are in person and recorded and posted on Canvas. Attendance to Lecture is recommended as students will be expected to reflect and respond. 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, an “anonymous” option (e.g., student temporarily turning off identifying information from the Zoom session, including name and picture, prior to recording) is allowed.*

Canvas Course site - Course materials such as Syllabus, Weekly Modules with Reading, Resources & Assignments, useful supplementary Links and Videos can be found on the [Canvas Learning Management System course login website](#).

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 engage in creative, performative group exercises with which to apply learned concepts. Course readings and Lectures cover pivotal art movements, media theory, and individual artists and their work from the last century to the present, with emphasis upon post-colonial and feminist practices.

Course Goals - The objective of this course is to engage students with the critical historical and theoretical underpinnings of New Media from the advent of cinema to contemporary Digital Media Art. A lineage of critical, experimental, historic, feminist and post-colonial artworks which have, as a central component, the use of or investigation of technology as a new medium or component in its making; 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 and more diversified public are examined.

Online & Classroom Expectations - Punctuality and preparation for class are essential to a focused classroom. Zoom cameras do not have to be on, but it is the preferred mode of exchange when asked to speak, presenting, or in breakout rooms. Students are expected to mute themselves when not speaking, use the ‘raise hand’ function, or Chat line for questions. Assignments should be completed in a timely fashion and submitted on Canvas unless appropriate excuse, extension, or alternate mode is provided. Participation through reasoned responses to Discussion and Peer Review is expected. The classroom is a microcosm where critical and civil, democratic exchange takes place. Multiple viewpoints contribute to a culture of meaningful exchange, comprehension & collegiality. Students are responsible for checking Canvas Announcements and Inbox for any Updates from Professor.

Course Learning Outcomes (CLO) - ART/ARTH110 - History and Theory of New Media

CLO1 - Articulate an analysis of new media artwork(s).

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 at MLK Library.
- **Recommended second textbook** free from MLK Library: Christiane Paul & Dana Arnold, *Companion to Digital Art*, Wiley, 2016. Username and password for MLK OneSearch required. A
- **Supplementary Readings** are offered as pdfs or links under each weekly Module or within Assignments and per Lecture. Web resources, reference materials, and writing guides will be available on the Canvas course website, or from the Visual Resource Library and [MLK Library Guide for New Media](#).

Technology Requirements / Equipment / Materials:

The Canvas course site is used for Announcements, weekly Modules, Assignment submission, Discussions and setting up group work. Email exchange between students and Lecturer is via Professor's email (see front page of Syllabus) or Canvas Inbox. Student must have a computer or laptop, Internet connection; and be able to navigate the Canvas site. A notepad or sketchbook with pen or pencil is also recommended. A smartphone camera or digital camera may be useful. For help with using Canvas see [Canvas Student Resources page](#).

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 projects.

Course Web Materials Course materials are found on the Canvas course site. Electronic resources links to writing guides, library guides, and Internet sites will be posted to Canvas.

- [Visual Resource Library](#) - Username and password will be given in class.
- [Art and Art History Resources](#)
- [MLK/SJSU Library Writing support](#)

Course Requirements and Assignments

- In-class participation - (10%)
- Exercises 1 - 3 (30%)
- Weekly Activities and Assignments(10%)
- 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](#)

Final Examination or Evaluation :

Final Exam is a combination of short answer and Essay covering both broad course concepts and specific works. 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, two weeks advance notice of the Exam date, with formal documentation of absence on Exam date, is required. For Exam day, students are expected to be punctual and prepared with 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 in response. Students will fulfill Assignments, Midterm and Exam in a timely fashion unless formal extension or excuse has been provided. Assignments are submitted through Canvas course site and possible formats are given per Assignment, i.e. video, audio, or written.

Determination of Grades and Evaluation Criteria:

Grading - is based on authentic assessment of student’s comprehension and application of Course concepts relative to New Media art and its historical/theoretical underpinnings. Attention to course content, detail, and dedication, as well as overall participation in class are key factors. Assignments are accompanied by a rubric or clear guidelines and expectations where possible.

Letter grades - are used on major Assignments, Complete/Incomplete are used for in-class activities. Points are also used for smaller, informal formative assessment such as some Discussions or reflections on lecture.

Extra Credit - options are given to all 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 has a scheduling conflict with an Exam or Due date, please notify Lecturer in advance.

Grading Criteria for Assessment

Why:

- (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

<i>A plus</i>	960 to 1000	96 to 100%	<i>C plus</i>	760 to 799	76 to 79%
<i>A</i>	930 to 959	93 to 95%	<i>C</i>	730 to 759	73 to 75%
<i>A minus</i>	900 to 929	90 to 92%	<i>C minus</i>	729 to 700	70 to 72%
<i>B plus</i>	860 to 899	86 to 89 %	<i>D plus</i>	660 to 699	66 to 69%
<i>B</i>	830 to 859	83 to 85%	<i>D</i>	630 to 659	63 to 65%
<i>B minus</i>	800 to 829	80 to 82%	<i>D minus</i>	600 to 620	60 to 62%

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](#) - for more details. More guidelines on grading information and class attendance can be found from the following university policies:

- [University Syllabus Policy S16-9](#)
- [University Attendance and Participation policy F15-12.](#)
- [University Grading System Policy, F18-5](#)

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 be given the opportunity to shape ways for the course to unfold.

Useful Student Support Services -

- [Spartan Support Network](#) - Multiple services are available for student success!
- [Peer Connections](#) - is a campus-wide resource for mentoring (time management, note taking, study skills, and more), tutoring (undergraduate writing, lower division Math, Science, History, Humanities), 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.

Students requiring accommodations, *assistive technology* or other support due to disability should work with the [Accessible Education Center \(AEC\)](#), and communicate with Lecturer regarding support.

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 a change of major/minor forms and a list of advisors: <http://www.sjsu.edu/art/> or the Art & Art History department office in ART 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 and accommodations will be available on Office of Graduate and Undergraduate Programs.

- [University Syllabus Policy S16-9](http://www.sjsu.edu/senate/docs/S16-9.pdf) at <http://www.sjsu.edu/senate/docs/S16-9.pdf>.
- [Office of Undergraduate Education's Syllabus Information web page](#).

Course Schedule

ARTH/ART 110-01: History and Theory of New Media - Fall 2021

<u>Week</u>	<u>Tuesday</u>	<u>Thursday</u>
1	N/A	Aug. 19 - <u>Introduction to ARTH110 Course Materials & Defining New Media Art</u> Syllabus/Grading/Exams Diagrams of 2 Broad Strokes in Art & Tech; Digital Art

<u>Week</u>	<u>Tuesday</u>	<u>Thursday</u>
2	<p>Aug. 24 - <u>FOUNDATIONS</u> <u>New Technologies in Art</u> Reading: Christiane Paul, <i>Introduction to Digital Art</i>, pp.7-26. (textbook) Supplementary:</p> <ul style="list-style-type: none"> • <i>Words in Freedom/Futurist</i> at 100/MOMA. • T. Marinetti, <i>The Futurist Manifesto, 1914.</i> • L. Russolo, <i>The Art of Noise</i> • H. Ball, <i>Dada Manifesto</i> • A. Breton, <i>A Manifesto of Surrealism.</i> • L. Maholy-Nagy, <i>A New Instrument of Vision.</i> • J. Cage, <i>The Future of Music.</i> • D. Haraway, <i>The Cyborg Manifesto.</i> • Labor Cuboniks, <i>Xenofeminist Manifesto</i> 	<p>Aug. 26 - Exercise 01. Manifestos, Texts, Art & Social Change</p>
3	<p>Aug. 31 - <u>Cinema: New Medium of the 20th c.</u> Reading: <i>The Futurist Cinema, 1916.</i> (pdf) Supplementary: What is Post-Cinema? Steven Shaviro.</p>	<p>Sept. 2- In class activities.</p>
4	<p>Sept. 7 - <u>Dadaism/Vertov: Futures of Seeing, 1916 - 1926.</u> Reading: L. Manovich, <i>Prologue: Vertov's Dataset, The Language of New Media.</i>, pp. xv - xxxvi. (pdf) Supplementary: Selections from K. Knowles, <i>The Films of Man Ray</i>, 2006.</p>	<p>Sept. 9 - In class activities.</p>
5	<p>Sept. 14 - <u>PROCESS AND IDEA</u> <u>Scripts and Scores in Art, 1920s -1960s.</u> Reading: K. Friedman, ed. <i>The Fluxus Workbook, Intro and scripts.</i> (pdf), J. Cage, <i>The Future of Music.</i>(pdf) Supplementary: B. Altschuler, "<i>Art by Instruction and the Pre-History to 'do it'</i>" (pdf)</p>	<p>Sept. 16 - Exercise 02</p>
6	<p>Sept. 21 - <u>Conceptual Art, Minimalism, & Experience, 1960s-70s.</u> Reading: E. Lucie Smith, Ch. 6, pp. 173-182. (pdf) L.Lippard, <i>Escape Attempts, Six Years: Dematerialization of the Art Object</i>, pp. vii-xxi. (pdf)</p>	<p>Sept. 23 - Ex. 02 Events (cont.)</p>
7	<p>Sept. 28 - Exercise 02 - Events</p>	<p>Sept. 30 - Exercise 02 Events</p>

<u>Week</u>	<u>Tuesday</u>	<u>Thursday</u>
8	<p>Oct. 5 - <u>ELECTRONIC ART</u> <u>Technology as Tool: Digital Imaging, Photography & Print.</u> Reading: C. Paul, <i>Digital Art</i>, Ch. 1. <i>Digital Technologies as Tool</i>, pp. 27 - 65. (textbook); Selections from W.J.Mitchell's, <i>The Reconfigured Eye</i>, MIT, 1992. (pdf)</p>	<p>Oct. 7 - In class activity MIDTERM project due.</p>
9	<p>Oct. 12 - <u>Analogue to Digital: Film, Animation, Video & Installation</u> Reading: C. Paul, Ch. 2, <i>Digital Technologies as a Medium</i>, pp. 67 - 111. (textbook)</p>	<p>Oct.14 - In-class activities.</p>
10	<p>Oct. 19 - <u>CYBERCULTURE</u> <u>Internet & Networked Art: Software, AR & VR, XR</u> Reading: C. Paul, Ch. 2, <i>Digital Technologies as a Medium</i>, pp.111 - 138. (textbook); P. Lichty, "Art and the Virtual: Post-Cinematics, Immersion, and Agency" Bronx Artspace, 2016.</p>	<p>Oct. 21 - Exercise 03.</p>
11	<p>Oct. 26 - <u>AL, AI, Telepresence, Body & Identity</u> Reading: C.Paul, Ch. 3, <i>Themes in Digital Art</i>, pp.139 - 174.(text-book) Supplementary: S. Mann, <i>Smart Clothing: Wearable Multimedia Computing & "Personal Imaging"</i>, 1996.</p>	<p>Oct. 28 - In-class activities ATC Exhibition opening 6:00 - 7:00</p>
12	<p>Nov. 2 - <u>Database Aesthetics & Data Visualization</u> Reading: C. Paul, Ch. 3, <i>Themes in Digital Art</i>, pp. 174 - 196.(text-book) Supplementary: TBA</p>	<p>Nov. 4 - In class activities.</p>
13	<p>Nov. 9 - <u>Game culture, Aesthetics, Artists & Games</u> Reading: C. Paul, Ch. 3, <i>Themes in Digital Art</i>, pp. 196 -204. (textbook); <u>ATC Presentations - 9 - 11:30am (Nov. 8 and 9)</u></p>	<p>Nov. 11 - No Class. Veterans' Day</p>
14	<p>Nov. 16 - <u>Tactical Media & Hacktivism</u> Reading: C. Paul, Ch. 3, <i>Themes in Digital Art</i>, pp. 204-242. (text-book)</p>	<p>Nov. 18 - In class activity</p>
15	<p>Nov. 23 - <u>Redefining Public Space: Locative Mobile Art</u> Reading: C. Paul, Ch. 3, <i>Themes in Digital Art</i>, (textbook)</p>	<p>Nov. 25 - No Class Thanksgiving Break</p>

<u>Week</u>	<u>Tuesday</u>	<u>Thursday</u>
16	<p>Nov. 30 - <u>Social Media +Web 2.0 era</u> Reading: C. Paul, Ch. 3, <i>Themes in Digital Art</i>, pp. 242 - 259. (text-book); H. Rheingold, Ch. 2. Supplementary: TBA</p>	<p>Dec. 2 - EXAM REVIEW</p>
17	<p>Dec. 7</p>	<p>Dec. 9 - FINAL EXAM 2:45 - 5:00</p>