

# ASTU 4460: ADVANCED NEW MEDIA

SPRNG 2016: Monday and Wednesday 11:00 - 1:50 // Hickory 173

Assistant Professor Liss LaFleur, New Media

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Office hours: M/W 10:00 - 11:00

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## **DESCRIPTION**

3 hours. In this repeatable studio course, students will execute advanced media projects culminating in a group exhibition at the end of the semester.

This course will be broken up into two sections; the first half of the semester will focus on free associations and creating minimum viable products, while the second half will focus on developing prototypes more comprehensively for the BFA New Media exhibition. Students will have access to the full range of New Media program facilities, software and equipment. Artistic voice is emphasized over technical skills. Prerequisite(s): ASTU2450, 2460, 3450, 3460, or consent of instructor.

## **OBJECTIVES**

*By the end of this course students will:*

- Complete independently researched exhibition ready projects for the BFA New Media Exhibition
- Translate ideas into minimum viable prototypes through storyboards, sketches and digital execution
- Write a press release and create invitations for exhibition of work completed throughout semester
- Participate in informal and formal group critiques of their work
- Demonstrate proper procedure, maintenance, and competency with all New Media equipment.
- Create and/or update an online portfolio of their work
- Develop craftsmanship and competency with digital tools including: the computer, the Adobe Creative Suite, the web, printers, scanners, and non-linear editing software.

## **STRUCTURE**

At the beginning of the semester, students will work independently to identify and compile their 'core themes,' these themes will set the directionality of this course. Every Wednesday students will be presented with a single theme from a master list compiled by the class. Students will execute a new artwork around this theme and can work collaboratively or independently. At the end of every Monday class we will have a critique of and reflect on that week's work. This structure is designed to help you work through ideas quickly, you will make **something new EVERY WEEK**.

Students are encouraged to mix media, taking clues from a rich tradition of avant-garde experiments and hybrid forms. All projects must incorporate digital tools in some stage of their process, though final formats may integrate traditional techniques and materials as well. The studio establishes a collaborative learning environment, wherein all participants take turns sharing their expertise and discoveries in a laboratory of emerging technologies.

**WEDNESDAYS - THEMES**

1/20

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1/27

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2/3

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2/10

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2/17

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2/24

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3/2

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3/9

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Every Monday we will have an informal group critique of the work you made around that week's theme. This provides time and space to show and receive feedback from your peers on in-progress work or new ideas. Each critique will last between 5 – 10 minutes. The Crit needs to be in the CAVE and your work should be ready to plug and play by the second hour of class (12:00pm). This is a time for you to ask questions and direct the conversation to receive the feedback you need, so try to have at least 3 questions prepared in advance. Things you might show the group include: sketches, mock-ups, research, models, and failures.

## **FORMAL CRITIQUE**

The Final Critique is a formal presentation of finished work that has been completed in this class and installed in our exhibition. A guest critic will be invited to this critique to provide a fresh perspective, and we are working towards finding venues that allow for longer and larger installations.

## **FINAL PORTFOLIO**

*Due by Friday, May 13*

You will be required to submit a final portfolio at the end of the semester containing images and an image list of work created in this class. You must document your work throughout the semester, and I encourage you to take advantage of the photo documentation room. You can schedule time to photograph your work using this link: <https://cvadservices.acuityscheduling.com>

Your portfolio could include hi-res (300dpi) .jpg images and/or .mov files listed as "01\_lastname," "02\_lastname," etc. You must turn in your portfolio (via Dropbox or WeTransfer) with a .pdf image list that includes the following information:

(Image number that corresponds to file number). Title, year  
Dimensions or Time (h"xw"xd" or hour:min:sec)  
Materials used  
Description (optional)

## **EXPECTATIONS**

- Come to class prepared & on time with the materials you need to work.
- Participate consistently in class discussions and critiques (especially those that are not your own).
- Respect your peers' opinions, beliefs, orientations, and histories when civilly discussing work and concepts.
- Share your skills, experiences, and energy to strengthen the community.
- Maintain a sketchbook or journal.
- Look beyond the façade of aesthetics at the conceptual framework that underpins your project.
- **Research everything all the time.**
- Attempt to explore difficult questions in your work.
- Utilize the library and Internet as resources for researching artists and exhibitions.
- Gain support of your fellow students, and take collaborative risks when warranted.

## **GRADING**

Your grade in this course will reflect your commitment to the quality, creativity and timely completion of your work, and your participation in class discussions and critiques.

MVP(s): 40 pts (5 pts each- pass/fail)  
Exhibition Proposal: 10 pts (Including 1-3 pieces)  
Exhibition: 20 pts (including install & uninstall)  
Artist Statement: 10 pts  
Portfolio: 10 pts  
Attendance + Participation: 10 pts  
**Total= 100 points possible**

A = 90 -100

B= 80 - 89

C = 70 - 79

D = 60 - 69

F = 0 - 59

## **CRITIQUES**

A major component of the course is the ongoing development of an ability to comment upon work made by oneself and one's peers. It is beneficial to receive such comments as they can accelerate ideas and act as motivation for future work. Your participation in critique is important. It will be considered as a component of your project grade and your final grade. Attendance of all class critiques is MANDATORY unless you have made arrangements in advance with Professor LaFleur to have an excused absence on that specific day. Being late to critique is disruptive, rude and hindering to the overall atmosphere. **Failure to attend final class critique days will result in a failing course grade.** It is important for everyone to be present and to start on time in order to adequately critique everyone's work. Your participation in critique is important and it will be considered as a component of your project grade and your final grade.

## **OPEN STUDIO**

Studio time will be built into this class. This time is for you to work under supervision in the classroom. This is the best time to ask me specific questions about your work, and get feedback on your works in progress. It is expected that you will have enough work to occupy the full class period.

## **ISSUES**

Occasionally, problems do arise. Files can be accidentally erased, disks can be corrupted, networks can crash, and printers can break down. **Be prepared! Backup all files.** Drives and disks are cheap, your time is not.

## **ATTENDANCE**

Attendance is absolutely mandatory on all days, and for the entire class time. You will automatically be dropped from the class if you are absent four or more times. If you know you will be absent, please email the faculty in advance. In the event of an emergency, please email the faculty as soon as possible. If you are absent from a class, it is your responsibility to inform yourself of the material you missed, and arrive by the next class period fully prepared.

Excused absences are granted only with proper documentation of illness, military service, family emergencies, and the observance of religious holy days. A request to excuse an absence for a religious holy day must be made in advance through the Office of Student Affairs.

If you do not attend/ assist with the install and uninstall for the New Media exhibition you will **automatically receive a failing grade for this course.**

## **MATERIALS**

*You are responsible with providing the following:*

- A sketchbook/ journal
- Whatever supplies your projects dictate. The University may have some of these, but probably not everything.
- UNT Email (***This is how we will communicate outside of class***)
- Shop cards - you are encouraged to go through proper training & protocol to acquire shop cards for both the Sculpture Studio and the Fab Lab. (*Yes these are two cards*)
- (suggested) External Hard Drive (at least 500 GB, 7200rpm) Seagate, LaCie, Western Digital, etc. Expect to pay around \$120.00 for these, and I recommend the LaCie Rugged USB drive.

## **LYNDA**

All students have free access to the website Lynda.com, you may access Lynda after the 12<sup>th</sup> class day.

## **DISABILITY STATEMENT**

The College of Visual Art and Design is committed to full academic access for all qualified students, including those with disabilities. In keeping with this commitment and in order to facilitate equality of educational access, faculty members in the College will make reasonable accommodations for qualified students with disability, such as appropriate adjustments to the classroom environment and the teaching, testing, or learning methodologies when doing so does not fundamentally alter the course.

If you have a disability it is your responsibility to obtain verifying information from the Office of Disability Accommodation (ODA) and to inform me of your need for an accommodation. Requests for accommodation must be given to me no later than the first week of classes, your accommodation request will be considered after the deadline. Grades assigned before an accommodation is provided will not be changed. Information about how to obtain academic accommodations can be found in UNT Policy 18.1.14, at [www.unt.edu/oda](http://www.unt.edu/oda), and by visiting the ODA in Room 321 of the University Union. You may also call the ODA at 940.565.4323.

## ***COURSE RISK FACTOR***

According to University Policy, this course is classified as a category three course. Students enrolled in this course are exposed to significant hazards which have the potential to cause serious bodily injury or death. In this class, those risks are related to the various tools and materials used in the sculpture shop. Students enrolled in this class will be informed of potential health hazards or potential bodily injury connected with the use of materials and/or processes and will be instructed about how to proceed safely.

Students who are pregnant or become pregnant during the course of the semester are advised to check with their doctor immediately to determine if any additional risks are reason to postpone this course until a later semester. Upon request, your professor will provide a list of chemicals and safety issues for your doctor to review. Material Safety Data Sheets are available on all chemicals. It will be up to you and your doctor to determine what course of action to take.

## ***BUILDING EMERGENCY PROCEDURES***

In case of an emergency (alarm will sound), please follow the building evacuation plans posted on each floor of your building and proceed to the nearest parking lot. In case of a tornado (campus sirens will sound) or other weather related threat, please go to the nearest hallway or room on your floor without exterior windows and remain there until an all clear signal is sounded. Follow the instructions of your teacher and act accordingly.

## ***CENTER FOR STUDENT RIGHTS & RESPONSIBILITIES***

Each University of North Texas student is entitled to certain rights associated with higher education institutions. See [www.unt.edu/csrr](http://www.unt.edu/csrr) for further information. The instructor retains the right to change the syllabus with or without notice

## ***AND ONE FINAL NOTE***

I want this course to be a place for asking questions within a group of Good, Giving, and Game (GGG) folks (a term coined by Dan Savage). Strive to make Good art, be Giving of your time and attention to others, and be Game for anything, within reason. Stretch yourself to discomfort, have a vision of what you want to achieve, be willing to fail. Help us create an environment of non-judgement, engagement, and support. The more you are willing to commit and contribute to this course, the more likely it will be serious fun.

## **ASTU 4460 S16 /// COURSE CALENDAR**

Wednesday January 20	First day of class - go over syllabus/ assign theme
Monday January 25	<a href="#">Tsuyoshi Anzai</a> workshop meet @ sculpture studio (Lecture @ 2:00 in CAVE)
Wednesday January 27	12:00 - Informal Crit/ assign theme
Monday February 1	<b>NO CLASS – work independently</b>
Wednesday February 3	12:00 - Informal Crit/ assign theme
Monday February 8	12:00 - Informal Crit
Wednesday February 10	Assign theme/ Open Studio
Monday February 15	12:00 - Informal Crit
Wednesday February 17	Assign theme/ Open Studio
Monday February 22	12:00 - Informal Crit
Wednesday February 24	Assign theme/ Open Studio
Monday February 29	<a href="#">Derek Larson</a> guest critique/ lecture
Wednesday March 2	Assign theme/ Open Studio
Monday March 7	12:00 - Informal Crit
Wednesday March 9	<b>Exhibition Proposal Guidelines</b>
Monday March 14	<i>SPRING BREAK (Exhibition proposal Due 3/23/16)</i>
Wednesday March 16	<i>SPRING BREAK</i>
Monday March 21	<b>Exhibition pitches (up to 5 min)</b>
Wednesday March 23	<b>Exhibition Proposal DUE via email as PDF</b>
Monday March 28	<b>Cora Walk thru/ planning</b>
Wednesday March 30	Websites/ jobs/ exhibition opportunities <i>Homework: begin/ update online portfolio</i>
Monday April 4	Open studio
Wednesday April 6	Open studio
Monday April 11	<b>INSTALLATION @ Cora</b>
Wednesday April 13	<b>FORMAL CRIT @ Cora</b>
<b>APRIL 17</b>	<b>UN_INSTALL @ Cora</b>
Monday April 18	Open studio: websites/ portfolios
Wednesday April 20	
Monday April 25	<b>MFA Studio Visits OR Field Trip!</b>
Wednesday April 27	One-on-one meetings in my office
Monday May 2	<b>PECHA KUCHAS</b>
Wednesday May 4	<b>PECHA KUCHAS</b>
Friday May 13	<b>Final portfolio due via Dropbox or WeTransfer</b>

# WHAT IS AN MVP?

Not like this...



...instead like this!



**MVP** = the sweet spot that lets us experience your idea without extra bells, whistles, or distractions. You should challenge yourself, and use time management carefully.

For the first half of this semester you will be working to develop MVPs or minimum viable prototypes of your ideas. This will mean you will need a single clear idea around the week's theme, before you decide what tools/ format you will use to create it. Conversely, you might want to make something with a new tool (ex: 3d printer, etc), and then decide on your concept.

To get to your MVP you should utilize free association brainstorming. This might include making brainstorming trees in your sketchbook, or stem out of your creative research. THIS IS DIFFICULT and will hopefully help train your instincts to allow you to work through an idea quickly.

## DELIVERABLES COULD BE:

- A video (edited to less than two minutes)
- A performance
- An interactive prototype
- A wearable prototype
- A mock-up/ 3d model/ rendering
- An experiment / proof of failure
- A book