



COURSE SYLLABUS

Course Information

HONS 3199 *Collegium V Honors Readings - Pop-up Exhibition Design* SPRING 2023 *Schedule H12.23S*

Class Time/Location: Tuesday 12-12:50 in ATC 1.601 (first meeting in [CB 1.214](#))

Professor Contact Information

Professor xtine burrough

Email: xtine@utdallas.edu

Office Hours: Tuesday 1-3 during LabSynthE's meeting hours and by appointment.

Website: missconceptions.net

LabSynthE: We are currently meeting on Tuesdays 1-3pm in ATC 1.601. Join us if you are interested!

Contact Policies: Reach me on MS Teams or by email. Use official UTD email only. Under typical circumstances, I respond to emails M-F within 24-48 hours.

Course Access and Navigation

This course can be accessed using your UT Dallas NetID account on the [eLearning](#) website, however most of our online archiving and communication will be conducted via MS Teams. Please download the [Microsoft Teams application](#) at the beginning of the semester.

To become familiar with eLearning, see the [Student eLearning Tutorials](#) webpage.

Online students have access to resources including the McDermott Library, Academic Advising, The Office of Student AccessAbility, and many others. Please see the [eLearning Current Students](#) webpage for more information.

UT Dallas provides eLearning technical support 24 hours a day, 7 days a week. The [eLearning Support Center](#) includes a toll-free telephone number for immediate assistance (1-866-588-3192), email request service, and online chat service.

[ATEC.IO](#) provides many links and useful information in regard to technical support.

Class Materials

The instructor may provide class materials that will be made available to all students registered for this class as they are intended to supplement the classroom experience. These materials may be downloaded during the course; however, these materials are for registered students' use only. Classroom materials may not be reproduced or shared with those not in class or uploaded to other online environments except to implement an approved Office of Student AccessAbility accommodation. Failure to comply with these University requirements is a violation of the [Student Code of Conduct](#).

Course Pre-requisites, Co-requisites, and/or Other Restrictions

There are no pre-requisites for this class.

Course Description

This course exposes honors students to creative production as a form of curation, storytelling, and archiving. Students develop multimodal projects that use a range of rhetorical and visual tactics to engage audiences in the annual spring Pop-up Locker Exhibit.

We will be discussing pop-up exhibitions, the limitations of developing creative works for installation in small or otherwise limited spaces, and methods for creating a series of exhibition catalogs. This course will include discussions of the assigned texts/art works/performances, reflective writing, and the creation of your own project inspired by art history. This honors reading course is offered in a format that includes discussion, workshop, and studio production.

Student Learning Objectives/Outcomes

Upon completion of this course the students will be able to:

- Think critically, analytically and creatively about the Pop-up exhibition space;
- Create a project for exhibition in a locker for the exhibit;
- Demonstrate the ability to work with a team of peers to develop an exhibition;
- Work independently and collaboratively with other students on a catalog for the exhibition.

Required Materials and Textbooks

- Audrey Blake, *The Girl in His Shadow*, ISBN: 1728228727 available in the UTD library
- If students require access to tools and software in ATEC's open lab while working on class projects, they are available through Remote Lab Access (see [ATEC.IO](#)).
- Other Materials: Students may need to source creative production materials as needed.

Assignments & Academic Calendar

The schedule is subject to change according to the needs of the class. You can always find the most current material/schedule on Teams. Please check Teams regularly.

Week 1: Jan 17 /* Section One: Brainstorming */

TOGETHER

Seminar Introduction, Overview of Syllabus, Expectations & Goals
Discussion of collaboration

EVERYONE READS

The Girl in His Shadow chapters 1-12

VIEW: WORKS FROM PRIOR EXHIBITS

JOURNAL

Decide how you will keep a journal this semester. Write your first entry this week in response to our class meeting and/or the text. How does this material relate to your studies? Do you have a creative practice? If not, can you imagine making something that brings your academic discipline to the public in the form of an installation? What would you include?

Week 2: Jan 24

“All art is propaganda. It is universally and inescapably propaganda; sometimes unconsciously, but often deliberately, propaganda” (Upton Sinclair, 355).

FRIDAY! Please consider attending the opening of *Technologies for Change* at SP/N Gallery from 6-8pm. Professor burrough curated this exhibition of works from artist-authors in her new book.

TOGETHER

Workshop/Share: What are the main takeaways from the text? Why do you think was this selected as a common read for the UTD community? Share entries from your journal. Meet Associate Dean for Creative Research and Technologies in AHT, Dale MacDonald.

TO DO: Communicate with Rosalie in AHT about our needs for the Pop-up Locker Exhibition. Choose someone who will lead our team in communication with AHT.

EVERYONE READS

The Girl in His Shadow chapters 13-24

VIEW

[Can Art Be a Force for Social Change?](#) Tate Modern website
Oregon Humanities, [Dear Stranger](#)

JOURNAL

Respond to our class meeting (including the book we are reading, our discussions, and art we are viewing). How does this material relate to your studies? Continue to brainstorm your possible locker installation. Has it changed as our conversations bring new ideas forward?

Week 3: Jan 31

"...the way the work is strategized and framed...the forms the imagination can take place [lay] between the nightmare and the dream" (Lacy, around 4 minutes, on Frieze).

THIS THURSDAY! Professor burrough will be presenting her book followed by a book signing from 6-8pm on campus. Details forthcoming. Please invite your friends!

TOGETHER

Workshop/Share: What are the main takeaways from the text? Share entries from your journal. Begin planning the call for the annual Pop-up Locker Exhibition.

TO DO:

- * Check-in with Communication team member: Does Rosalie need anything?
- * Choose someone who will lead our team in curation/technical aspects of the lockers. The Curation team member will talk communicate with Dale.

EVERYONE READS

The Girl in His Shadow chapters 25-35

VIEW

Suzanne Lacy Questions and Answers (8 minute video) on [Frieze](#)

JOURNAL

Respond to our class meeting (including the book we are reading, our discussions, and art we are viewing). How does this material relate to your studies? Continue to brainstorm your possible locker installation. Has it changed as our conversations bring new ideas forward? Post any revisions you would like to see to the call for exhibition this week (see the Google Doc link on Teams).

Week 4: Feb 7 /* Section Two: Demonstrations & Collaboration */

TOGETHER

Workshop/Share: What are the main takeaways from the text? Share entries from your journal. A discussion of themes extends to our planning for the locker catalog. We will decide on a new technique we can learn in the lab next week.

TO DO:

* Finalize and distribute the call for the annual Pop-up Locker Exhibition to Rosalie and Dale.

VIEW

Selected artworks based on ongoing discussions

JOURNAL

Respond to our class meeting (including the book we are reading, our discussions, and art we are viewing). How does this material relate to your studies? Continue to brainstorm your possible locker installation. Has it changed as our conversations bring new ideas forward?

Week 5: Feb 14

“Art is a state of encounter” (Bourriaud, 18).

TOGETHER

Demonstration in the lab (a printing process we will decide upon collectively).

EVERYONE WRITES & READS

Students develop notes on whatever process we learn that can be reused as they practice this technique.

TO DO: Choose someone to lead finalizing/cleaning the notes.

View

Paula Scher, [Great Design is Serious, Not Solemn](#), I highly recommend this entire talk.

JOURNAL AND/OR PRODUCTION

Respond to our class meeting (including the book we are reading, our discussions, and art we are viewing). Create a first draft of works that will be included in your locker installation.

Week 6: Feb 21

TOGETHER

Demonstration in the lab (a binding process we will decide upon collectively).

EVERYONE WRITES & READS

Students develop notes on whatever process we learn that can be reused as they practice this technique.

TO DO: Choose someone (else!) to lead finalizing/cleaning the notes.

VIEW

Materials that support printing/binding techniques.

JOURNAL AND/OR PRODUCTION

Respond to our class meeting (including the book we are reading, our discussions, and art we are viewing). How does this material relate to your studies? Continue to develop your work of art. Bring your work/s to our next meeting!

Week 7: Feb 28

“When ‘public’ begins to figure prominently in the art-making equation, the staging area for art becomes potentially any place—from newspapers to public restrooms, from shopping malls to the sky” (Lacy, 40).

TOGETHER

Feedback and critique regarding your creative projects for exhibition.

EVERYONE WRITES & READS

Students write notes for each other during the feedback session.

VIEW

Materials recommended during feedback and critique.

JOURNAL

Respond to our class meeting (including the book we are reading, our discussions, and art we are viewing). Continue to develop your locker installation. Has it changed as our conversations bring new ideas forward?

Week 8: Mar 7

TOGETHER

Final feedback/critique!

PRODUCTION

Finalize your creative project and install your work in the exhibition!

Week 9: Mar 14 SPRING BREAK!

Install your work!

Week 10: MAR 21

"Experience is not a kind of property. It's not the sort of thing that you can own" (Kwame Anthony Appiah, from the Hidden Brain transcript, Culture Wars and The Untold Story of Lyndie B. Hawkins)

TOGETHER: PLAN TO ATTEND CRIT FRIDAY AT THE LOCKERS THIS WEEK!

We will decide if we will meet today or if we will forego today's meeting in order to attend the exhibition opening on Friday.

JOURNAL

Respond in your journal to your experience at the Pop-up Locker Exhibition.

SUBMIT

Submit three photographs you took of your locker in our Box folder.

Week 10: Mar 28 /* Section Three: Post-Production */

TOGETHER

Discussion about how to proceed with creating a catalog. We will likely create many image or design files today and next week.

UNLOCK YOUR CREATIVITY

In this, "Production" section of our course, you should dedicate time to making your projects. You will notice the reading/viewings become less time consuming and there is more time allotted to your studio practice.



JOURNAL

Keep notes about your production process as you are working on both your individual and group projects.

Weeks 11-14: Apr 4; Apr 11; Apr 18; Apr 25



TOGETHER

Ongoing production on the Pop-up Locker exhibition catalog.

TO DO: Choose someone to lead the workflow & production of the catalogs.



JOURNAL

Keep notes about your process as we work together.

Week 15: May 2 (Last Class Session)



TOGETHER

Final presentation of the Pop-up Locker Exhibition Catalog; Sharing of journals (for those who choose to share); and reflections on our time together.

Week 16: May 11 Final Exam Week

There are no exams in this class

Grading Policy

You will be evaluated on how effectively your submitted projects demonstrate your ability to integrate technology and theory with your own thoughts, ideas, and creativity. All projects must be submitted to eLearning. Grading rubrics are on eLearning. Note that project grading rubrics include points for providing feedback to others.

Date	What's Due	Value
1.26 and 2.23	Journal Entries (Share your final journal)	25%
2.2-3.9	Pop-up Locker Individual Project	25%
2.2-3.9	Pop-up Locker Exhibition Catalog	25%
3.30	Participation	25%
<i>It all adds up to 100</i>		100%

There are no extra credit opportunities.

A grade of incomplete may be given, at the discretion of the instructor, when a student has completed at least 75% of the required course material but cannot complete all requirements by the end of the semester. Be careful about University's due dates!

Course & Instructor Policies

Your Presence

You can “show up” (log on, enter a room, sit in a seat) without *being present*. Your success in this class, in your college experience, in life (more broadly), will relate to your ability to be present.

In this class we will cultivate *generous participation*. Class participation is not just an action, like showing up for class and presenting your work. Participation includes preparation, discussion, presenting your work, providing space for you and others to think and to make mistakes, critiquing your peers, creative exercises, and so on. You are expected to respect everyone in the class by staying focused on the discussion, including the discussion of your peers' works.

It is important that you arrive in the class meetings prepared, on time, and ready to participate.

Attendance

Class attendance is expected of all students, even in virtual and/or asynchronous environments.

Assignments

Keep in mind that the depth of your ideas—and of course your passion in pursuing those ideas—will directly impact the power and effectiveness of your projects far more than your production mastery and technical skills. Use the tools to the best of your abilities to creatively express your ideas. Try not to focus on your technical know-how, instead express your ideas creatively and artistically.

Critiques & Presentations

On critique and presentation days you must be able to explain and give a clear presentation of your work. If you have a hard time talking in front of a crowd or remembering your points, use a notebook, PowerPoint, sketches or bullets for your presentations.

Group Projects

Grades on team-based projects will be based on a combination of individual work and group work. If team members do not contribute equally or the project begins to shift under the command of one team member, you are to either resolve the issue as a team or to communicate with me immediately. All team members will be penalized for the late submission of a project.

Due Dates

All assignments are due before the class meeting time, unless otherwise noted. Allow time for uploading large files. Work may be late by one week at a 10% reduction in the grade.

It is your responsibility to complete your work early enough to allow time for any technical difficulties. Neither limited computer access nor a computer crash is a valid excuse for missing deadlines. Do not wait until the last minute to complete your work. You might have an unexpected Internet problem, hard-drive crash, or there might be a server problem. Allow time to meet deadlines. Remember that technology is unpredictable.

Academic Honesty

From the UT-D Handbook of Operating Procedures: “The university expects from its students a high level of responsibility with respect to academic honesty. Because the value of an academic degree depends on the absolute integrity of the work done by the student for that degree, it is imperative that a student maintain a high standard of individual honor in his or her scholastic work. The dean may initiate disciplinary proceedings under subchapter C against a student accused of scholastic dishonesty upon complaint by a faculty member or a student.”

(<https://www.utdallas.edu/conduct/dishonesty/>)

Plagiarism will be reported to the Dean of Students. Possible disciplinary action by the university may include failing the assignment, failing the course, expulsion, etc. If you have any questions regarding the proper use of outside sources or the distinction between sampling and plagiarism, I encourage you to meet with me.

Academic Resources

The information contained in the following link lists the University’s academic support resources for all students.

Please go to <http://go.utdallas.edu/academic-support-resources>.

Comet Creed

This creed was voted on by the UT Dallas student body in 2014. It is a standard that Comets choose to live by and encourage others to do the same:

“As a Comet, I pledge honesty, integrity, and service in all that I do.”

UT Dallas Syllabus Policies and Procedures

The information contained in the following link constitutes the University's policies and procedures segment of the course syllabus.

Please go to <http://go.utdallas.edu/syllabus-policies> for these policies.

The descriptions and timelines contained in this syllabus are subject to change at the discretion of the Professor.

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