

# ARTS 4368

## Advanced Visual Arts: Multimedia Storytelling

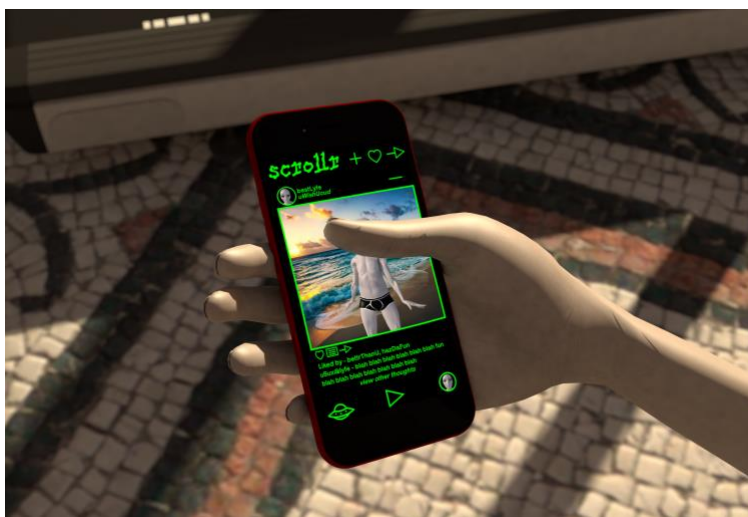
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### COURSE INFORMATION •

Wednesday / 4:00-6:45pm  
@ ATC 4.906

**Laura Hyunjhee Kim**

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Office: ATC. 3.613  
Office Hours: Thurs. 2-3:30pm  
& by arrangement



*Alien Self Care, Ryan Wurst ([Info](#))*

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### COURSE DESCRIPTION •

*Multimedia Storytelling* is a hands-on studio course that explores the artist's role as a storyteller. From visual, oral, and written to digital, stories reveal our past, present, and future, fundamental parts of being human. In this course, students experiment with the transformative potential of storytelling through creative world-building exercises, improvisational workshops, and creative prompts. A wide range of artistic contexts and media will be introduced as a foundation for creative research and play for devising new narrative experiences. Students will use audiovisual texts and multimedia materials, including news articles, webcomics, memes, animation, podcast, film, documentary, music videos, video art, and digital art as rich readymade source material to remix, develop, and perform compelling stories that reach across and trouble the boundaries of art and non-art areas of interests, and concerns.

All levels of interest and experience will feel at home in this course. Coursework will be shaped to the interests and experience levels of students. Course projects will awaken and encourage the development of the student's unique perspective and history. Conceptual and theoretical language is supported through audiovisual texts, sensory exercises, work-in-progress feedback, and critiques. An openness to experiment and readiness to challenge oneself is expected.

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**PREREQUISITES** • 6 SCH of upper-division ARTS courses or instructor consent required.

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## Student Learning Objectives / Outcomes

- ⇒ To experiment with multimedia forms and artistic contexts of storytelling to plan, research, and create conceptually-driven narrative projects.
- ⇒ To develop a compelling voice as an artist that synthesizes multidisciplinary viewpoints and thinking-through-making processes.
- ⇒ To reflect on in-class collaborations, activities & assignments, and everyday life experiences to contextualize creative practice within the broader artistic, cultural, and sociopolitical spheres.

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## Course Requirements & Evaluation

This course is dedicated to developing your research and creative practice. Your experience will be determined by the quality of your work, attendance, preparedness, readiness to experiment, respect of others, determination, work ethic, progress and participation in constructive feedback. Your projects will be assessed on timely completion, originality in conceptual approach and evidence of skill development, attention to detail and research.

### 15 % — PARTICIPATION

- Attendance / Discussion

### 15% — WEEKLY REFLECTIONS

- 15 Posts

### 5 % — EVENT

- 1 Event

### 30 % — CREATIVE PROJECTS

- 3 Exploratory Projects

### 35 % — FINAL PROJECT

- 1 Proposal
- 1 Final Project
- 1 Final Statement / Documentation

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### 100 %: TOTAL

### IMPORTANT

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\*DEADLINES: All works need to be received before or by the deadline.

\*INCOMPLETES: Incompleted works will not be accepted.

\*LATES: The maximum possible grade for late works will be automatically down-scaled per letter-grade every week until submission is received or no points are available.

\*PLAGIARISM: Result in automatic failure for the entire semester.

📧 **HELP?** Email is the best way to contact me to set up individual meetings outside of office hours: I will be available for feedback, studio visits, brainstorm sessions, rehearsals, guided research—happy to help clarify, advise, or problem-solve with you.

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## Course Expectation Breakdown

### 15% —PARTICIPATION

#### ***Attendance, attention, and ready for discussion***

You are required to attend every class session and expected to contribute substantially to the conversation. If you are absent for a family emergency or sickness (doctor's note required), religious observance, or any other reason, please communicate with me in a timely manner. All notes need to be received in advance or within 24 hours of absence. I will not provide make-up sessions and repeat course materials.

- More than 3 lateness = 1 absence
- 1 absence = No questions asked
- More than 2 unexcused absences (and late notices) = Lower 1 letter grade

### 15% —WEEKLY REFLECTIONS

Every week, you are to upload your reflections **by or before Tuesday at 11:59PM**. A total of 15 posts will be expected by the end of the semester.

- Upload to **BOX** folder (as .PDF) > **First Name Last Name Date Title.pdf**
- On certain weeks, you may be provided with specific prompts.
- **Your reflection should include 1 writing component and 1 idea sketch.**

#### **WRITING**

Minimum 333 words. Reflections are to be self-guided in the everyday, in response to weekly in-and-out of class activities and discussions. From visual, performative, photographic, diaristic, journalistic, poetic, critical, analytic, descriptive, these can be written in whatever form that speaks to you.

#### **IDEA SKETCH**

Each reflection requires at least 1 original idea sketch for an ongoing or speculative project—this can take the form of an annotated image, video, audio recording, drawing, or doodle created by you.

The goal is for you to think and feel deeply into your projects, readings, viewings, events, quotes, critiques, and classroom discussions to help you set a foundation for your research and broader undergraduate studies.

### 5% —EVENT

#### **OPTION X. PARTICIPATORY EVENT**

Organize a 23-minute participatory event. These provocations are to take any form of collaboration that interests you that may include but are not limited to a “how to” workshop, live stream, game, cook out, dance party, smartphone orchestra, karaoke, stand up, instructions, meditation, or an experimental performance lecture that relates to your research interests.

#### **OPTION Z. STORYTELLING EVENT**

Present a 23-minute storytelling event. What life events have shaped your world view and creative practice? Who are you inspired by and what types of projects motivate your research? You are encouraged to play and experiment with the presentation format that may include a performance lecture, stand-up, monologue, musical, skit, sing-along, video, walking-and-talking, speculative biopic, or field trip to a site-specific location.

**30% —CREATIVE PROJECTS**

You are expected to present 3 creative projects. These projects can be thematically separate works or conceptually connected and contribute towards your final project.

**35% —FINAL PROJECT**

Your final project is driven by your research practice and interests—be it physical or virtual performance, dance, sonic art, musical play, performance art, multimedia installation, social media, live stream, video, script, film, screen play, live VJ, DJ, music video, spoken word, interactive web design, podcasts, workshops, and performance lecture with a/v material, etc. Whatever form it takes, the material being presented must be new and original in form, in content, research, and/or delivery. *Detailed information on the assignment and parameters will be provided in class.*

**(5%) Proposal**

Minimum 2.5 page that articulates your idea, concept, material, timeline, and outcome.

**(15%) Final Project Presentation + Critique**

**(15%) Final Project Statement + Documentation**

Minimum 5.5-pages and/or an equivalent documentation—Must include your intentions, the process of creation, reflections on the completed work, and documentation (ie. photos, recording, sketches, instructions, scripts, notations, collaborator interviews, scribble and doodles).

**Grading**

WEIGHTED GRADE SCALE (%)
99 - 100 : A+
95 - 98 : A
90 - 94 : A-
87 - 89 : B+
82 - 86 : B
80 - 81 : B-
77 - 79 : C+
72 - 76 : C
70 - 71 : C-
67 - 69 : D+
60 - 66 : D
0 – 59 : Plagiarism, No work : F

PROJECT AWARD POINTS:
(10) Follows Project Parameters
(10) Research Effort, Coherence
(30) Creativity, Ambition, Risk-Taking
(15) Craft, Skill, Attention to Detail
(20) Effort, Revision, Perseverance
(25) Presentation of Complete Work
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(100) points total

LETTER GRADE OVERVIEW
<b>A+/A/A-</b> : Work has exceeded expectations. Demonstrates above average craftsmanship for the beginning level and is meaningful. Assignment demonstrates hard work and growth as an artist and ability to think critically and intuitively.
<b>B+/B/B-</b> : Work has met all expectations. Work is technically proficient, occasionally thoughtful, but not as consistently or clearly as “A” work. Hard work and growth as an artist is apparent.
<b>C+/C/C-</b> : Work has met most of the expectations. They show technical competence in most areas. However, growth as an artist is shallow.
<b>D+/D</b> : Work is sloppily made, and signifies little. It is apparent that this work was made at the last minute. No growth as an artist is apparent.
<b>F (or 0 pts)</b> : No work or plagiarized* work.

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## Required Course Materials: Reading / Multimedia Aids

There are no required course materials except for your personal computer and access to the BOX folder for the course. All reading/viewing materials and links to supplemental media will be provided weekly as needed via email and/or uploaded to BOX.

- **Class BOX:** <https://utdallas.box.com/s/powdnntwzcntfx71ms3u2rf5j5k9jfbg>  
All reflections, projects, and presentations, must be uploaded to the corresponding folder.

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## Collaboration

Contrary to the myth of individual genius, most artwork is, to some extent, a collaborative endeavor. This is particularly true of projects that utilize particular skills, tools, and technologies. You are welcome to collaborate throughout the semester, both by producing work with joint authorship and by providing support for individual projects.

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## Site Visits

The class officially meets in ATC 3.613. However, we may need to visit other locations to see site-specific projects. Should you decide to show your project at different locations, please limit yourself to a distance we can reasonably travel during a class meeting, given that we will be trying to experience and discuss numerous projects.

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## Disabilities & Accommodation

Please never hesitate to contact me with any concerns you may have or as anything arise. I am happy to accommodate as necessary.

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## Self-Guided Resources

### Tutorials

- ◇ **Adobe Creative Cloud Tutorials:** Tutorials for Adobe products can be found here. // <https://helpx.adobe.com/creative-cloud/tutorials-explore.html>
- ◇ **YouTube and Google Tutorials:** Prefacing searches with “How To ...”

### Resources

- ◇ **Kanopy:** Free access with Net ID > Kanopy is an on-demand streaming video platform for public libraries and universities // <https://www.kanopy.com/>
- ◇ **Ubuweb:** Educational resource for avant-garde material on the internet. // <http://www.ubu.com/resources/>
- ◇ **Alt-X:** Alternative avant-garde network, publication, and resource // <http://www.altx.com/>
- ◇ **Internet Archive:** A digital library of cultural artifacts in digital form. // <https://archive.org/>
- ◇ **Rhizome.org:** Born-digital art and culture. // <http://rhizome.org/>
- ◇ **The Digital Review:** Annual journal dedicated to born-digital essays. // <https://thedigitalreview.com/>

- ◇ **Electronic Arts Intermix:** Archive and resource for media art. // <http://www.eai.org/>
- ◇ **Video Data Bank:** Destination for video art, media art, curated programs. // <https://www.vdb.org/>
- ◇ **Creative Independent:** Emotional and practical guidance for creative people. // <https://thecreativeindependent.com/>

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## Course Schedule

*\* All matters contained in this schedule are subject to change as needed at the discretion of the professor.  
Never hesitate to reach out if you have any questions about the schedule. \**

— Last updated: 8/20/2023 —

Wk	Date	Focus	Content	Notes
1	8/23	Introductions.	<ul style="list-style-type: none"> <li>• <b>Body, Time, Space, Place, and You</b></li> <li>• Multimedia Storytelling?</li> </ul>	<ul style="list-style-type: none"> <li>• Week 1 Reflection</li> </ul>
2	8/30	Artists as Storytellers.	<ul style="list-style-type: none"> <li>• <b>Artists as Storytellers.</b></li> <li>• ZAP presentation of past work and interests</li> <li>• Workshop: Mapping Constellation of “I”s</li> </ul>	<ul style="list-style-type: none"> <li>• Week 2 Reflection</li> </ul>
3	9/6	Speculative Biography.	<ul style="list-style-type: none"> <li>• <b>Small-Screen Media and Multi-Platforms.</b></li> <li>• Linear and Nonlinear Cut-and-Paste Narrative Experiences.</li> <li>• Workshop: Photo, Video, Sound</li> </ul>	<ul style="list-style-type: none"> <li>• Week 3 Reflection</li> <li>• <b>Event</b></li> </ul>
4	9/13	World-Sharing.	<ul style="list-style-type: none"> <li>• <b>Creative Project #1 Presentation</b></li> <li>• Preview: Mapping Memoryscapes</li> <li>• <i>We Are Here FM</i> by <i>Betsey Biggs and August Black</i></li> </ul>	<ul style="list-style-type: none"> <li>• Week 4 Reflection</li> </ul> <p><b>DUE 9/13:</b> Creative Project #1— Speculative Biography</p>
5	9/20	World-Building Soundscapes.	<ul style="list-style-type: none"> <li>• <b>Breaking Screens.</b></li> <li>• Music and Music Videos.</li> <li>• Workshop: Audio/Video Experiments</li> <li>• <i>Proto</i> by <i>Holly Herndon</i></li> <li>• <i>The Work of Director Michel Gondry</i></li> </ul>	<ul style="list-style-type: none"> <li>• Week 5 Reflection</li> <li>• <b>Event</b></li> </ul>
6	9/27	Memoryscapes.	<ul style="list-style-type: none"> <li>• <b>Readymade Platforms.</b></li> <li>• Spinning Worldwide Media.</li> <li>• Workshop: Audio/Video Experiments</li> <li>• <i>Broken Screen: Expanding The Image, Breaking The Narrative: 26 Conversations with Doug Aitken</i></li> </ul>	<ul style="list-style-type: none"> <li>• Week 6 Reflection</li> <li>• <b>Event</b></li> </ul>
7	10/4	World-Sharing.	<ul style="list-style-type: none"> <li>• <b>Creative Project #2 Presentation</b></li> <li>• Preview: Mapping Mini-Series.</li> <li>• <i>The Carrier Bag Theory of Fiction (Terra Ignota)</i> by <i>Ursula K. Le Guin</i></li> </ul>	<ul style="list-style-type: none"> <li>• Week 7 Reflection</li> </ul> <p><b>DUE 10/4:</b> Creative Project #2— Memoryscape</p>
8	10/11	World-Building Videoscapes.	<ul style="list-style-type: none"> <li>• <b>Choose Your Own Adventure.</b></li> <li>• Rolling with Undetermined Endings.</li> <li>• <i>The Boat</i> by <i>Nam Le</i></li> <li>• <i>Black Mirror: Bandersnatch</i></li> </ul>	<ul style="list-style-type: none"> <li>• Week 8 Reflection</li> <li>• <b>Event</b></li> </ul>

9	10/18	<b>Mini-Series.</b>	<ul style="list-style-type: none"> <li>• <b>Social Media and Networked Worlds.</b></li> <li>• Short-Form Byte-Sized Microcontent.</li> <li>• <i>Digital Folklore</i> by Olia Lialina &amp; Dragan Espenschied</li> </ul>	<ul style="list-style-type: none"> <li>• Week 9 Reflection</li> <li>• <b>Event</b></li> </ul>
10	10/25	<b>World-Sharing.</b>	<ul style="list-style-type: none"> <li>• <b>Creative Project #3 Presentation</b></li> <li>• Workshop: Storytelling Space and Place</li> <li>• <i>(the Royal Academy is yours)</i> by Lawrence Lek</li> </ul>	<ul style="list-style-type: none"> <li>• Week 10 Reflection</li> </ul> <p><b>DUE 10/25:</b> Creative Project #3— Mini-Series</p> <p><b>DUE 10/29:</b> Final Project Proposal</p>
11	11/1	<b>Studio Week.</b>	<ul style="list-style-type: none"> <li>• <b>Individual 1:1 Meetings.</b></li> <li>• Final Project Discussion</li> </ul>	<ul style="list-style-type: none"> <li>• Week 11 Reflection</li> </ul>
12	11/8	<b>Remix.</b>	<ul style="list-style-type: none"> <li>• <b>Human-AI Collaboration.</b></li> <li>• Workshop: (Non)Fiction Remix</li> <li>• <i>AI Creative Writing Anthology</i></li> </ul>	<ul style="list-style-type: none"> <li>• Week 12 Reflection</li> <li>• Materials: Phone and Laptop, Choice of Equipment</li> </ul>
13	11/15	<b>Remix.</b>	<ul style="list-style-type: none"> <li>• <b>Human-Human Collaboration.</b></li> <li>• Workshop: (Non)Fiction Remix</li> </ul>	<ul style="list-style-type: none"> <li>• Week 13 Reflection</li> <li>• Materials: Phone and Laptop Choice of Equipment</li> </ul>
14	11/22	<b>NO CLASS</b>	<b>—NO CLASS—FALL BREAK—</b>	
15	11/29	<b>Final Project Presentation.</b>	<ul style="list-style-type: none"> <li>• <b>Final Project Presentation Feedback / Critique</b></li> </ul>	<ul style="list-style-type: none"> <li>• Week 14 Reflection</li> </ul> <p><b>DUE 11/29:</b> Final Project</p>
16	12/6	<b>Final Project Presentation.</b>	<ul style="list-style-type: none"> <li>• <b>Final Project Presentation Feedback / Critique</b></li> </ul>	<ul style="list-style-type: none"> <li>• Week 15 Reflection</li> </ul> <p><b>DUE 12/6:</b> Final Project Statement + Documentation</p>

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## Course Content

In this course, I reserve the right to share a broad range of course materials, some of which assume the audience to be adult in age and demeanor. Should you feel offended by something you have seen or heard, it would be appreciated, but not required, to stay to be part of the dialogue to offer your perspective. If you feel like you cannot stay, you can notify me and leave the classroom.

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## Course 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 Accessibility accommodation. Failure to comply with these University requirements is a violation of the Student Code of Conduct.

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## Course Participation

Regular class participation is expected. Students who fail to participate in class regularly are inviting scholastic difficulty. A portion of the grade for this course is directly tied to your participation in this class. It also includes engaging in group or other activities during class that solicit your feedback on homework assignments, readings, or materials covered in the lectures (and/or labs). Class participation is documented by faculty. Successful participation is defined as consistently adhering to University requirements, as presented in this syllabus. Failure to comply with these University requirements is a violation of the Student Code of Conduct.

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## Academic Support Resources

The information contained in the following link lists the University's academic support resources for all students. Please see <http://go.utdallas.edu/academic-support-resources>.

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## 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 review the catalog sections regarding the credit/no credit or pass/fail grading option and withdrawal from class. Please go to <https://go.utdallas.edu/syllabus-policies> for these policies.

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## 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."*

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**\*Note:** *All matters contained in this syllabus and related to this course are subject to change at the discretion of the Professor.*