



COURSE SYLLABUS

Course Information

ATCM 6377.001 *Creativity as Social Practice* Fall 2025 *Schedule 81690*

Tuesday 4-6:45pm **ATC 2.914**

Professor Contact Information

Professor xtine burrough

Email: xtine@utdallas.edu

Office Hours: Mondays 9-10am and by appointment

Website: missconceptions.net

[LabSynthE](#) meets on Mondays 1-2:30pm in ATC 1.601. Join us!

Contact Policies: Reach me on MS Teams or by email. Use official UTD email only. I typically respond to Teams messages quickly and 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.

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 and 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 explores creative production as a form of social practice. Students develop multimodal projects that use a range of rhetorical and visual tactics to engage audiences in social and collaborative exchanges.

We will be discussing socially engaged art (SEA), the limitations of practicing SEA in the duration of one semester, and other participatory practices. 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 and theories of participation and SEA.

Student Learning Objectives/Outcomes

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

- Think critically, analytically and creatively about the history, development and use of creative projects for social change;
- Know the ethical and social dimensions of art practice, and be able to apply that knowledge in the creation and analysis of a digital media project;
- Demonstrate the ability to produce critical creative work in digital media that explores social practice.
- Work independently and collaboratively with other students on artistic projects.

Learning outcomes are assessed by way of student presentations, written assignments, and creative projects.

Course Goals

Students will:

- Align their current research goals with methods presented in class readings and viewings to design a creative project of socially engaged art that extends or expands their ongoing creative research
 - Work collaboratively on a group project to explore a theme we discussed in our class and to develop a project of greater scope than is achievable in a single-authored project
 - Narrate their projects using definitions of socially engaged art included in readings presented in class verbally and in written communication
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Required Materials and Textbooks

- Pablo Helguera, *Education for Socially Engaged Art: A Materials and Techniques Handbook*. Jorge Pinto Books. ISBN-10: 1934978590; ISBN-13: 978-1934978597 (available on course reserves or as PDF on week 1, purchasing the book is not mandatory but it is inexpensive and worth having as a resource if you collect books)
- xtine burrough and Judy Walgren, eds., *Art as Social Practice: Technologies for Change*, NY: Routledge, 2022. Available as an e-book via UTD Library.
- In addition to the required Helguera book, there are ten readings, many art works to view, and two podcasts to hear. Each student will choose a selection from one of the following sources [to present to the class](#) (see [Projects and Paper, page 20](#)). Materials are accessible from the UTD library via Course Reserves, or as a PDF, on eLearning:
 - Artificial Hells: Participatory art and the politics of spectatorship*. Claire Bishop.
 - Mapping the Terrain: New Genre Public Art*. Suzanne Lacy.
 - Conversation Pieces: Community and communication in modern art*. Grant H. Kester.
 - The Lure of the Local: Senses of place in a multi society*. Lucy Lippard.

What We Want is Free: Generosity and exchange in recent art. Ted Purves.

Participation: Documents of contemporary art. Ed. by Claire Bishop.

Living as Form: Socially Engaged Art from 1991-2011. Ed. Nato Thompson.

Art as Experience. John Dewey.

Relational Aesthetics. Nicolas Bourriaud.

Art as Social Action: An Introduction to the Principles and Practices of Teaching Social Practice Art. Ed. by Gregory Sholette, Chloë Bass, and Social Practice Queens

- Other Materials: I also suggest purchasing a sketchbook, headphones, and a flash drive if you don't already have one. No late projects will be accepted due to students' inability to reserve or use school equipment for their projects.

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/eLearning. Please check both regularly.

Week 1: August 26 /* Section One

“All art...is social” (Helguera,1).

LECTURE/DISCUSSION

Course Introduction, Overview of Syllabus, Journal: Expectations and Goals
Who are we and why are we here? What is social practice?
Discussion of Helguera, “Definitions”

EVERYONE READS

Pablo Helguera, Chapter 1 “Definitions” (PDF available)

VIEW: WORKS RELATING TO THE TEXT

Paul Ramírez Jonas, [Key to the City](#)
Joseph DeLappe, [#ThisIsNotAMask](#)
Mary Beth Heffernan, [PPE Portrait Project](#)
xtine burrough and Sabrina Starnaman with Technical Direction by Dale MacDonald, [Epic Hand Washing in a Time of Lost Narratives](#) and accompanying text [Recovering Lost Narratives in Epic Kitchens](#) (burrough & Starnaman)
Student works from prior semesters

SELF-REFLECTION (1)

Submit your reflection on the eLearning Discussion Board before our next class meeting. You can write this in your journal, take a photo and upload to the discussion board. Alternatively, you can write it directly in the discussion board: What are your best and favorite skills (beliefs you have about yourself)? What have people told you that you are good at (perceptions you receive from others)?

JOURNAL

Write your first entry this week in response to Helguera’s first chapter and the works of art presented in class. How does this material relate to your creative practice? Which works resonate with you? Do you have a practice that is interactive or participatory? Are you a socially engaged artist already? (Please expand on your thoughts, these are not “yes” or “no” questions). What are some of the tenets of socially engaged art?

Week 2: September 02

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

LECTURE/DISCUSSION

Discussion of multi-layered participatory structure in Helguera, *Education for Socially Engaged Art: A Materials and Techniques Handbook* (p. 14-18) and Natalie Loveless’ Intro “Seeds and Tools” in burrough & Walgren *ASP* (p. 15-19)

EVERYONE READS

Pablo Helguera, Chapter 2 Community (Course Reserves)
burrough/Walgren, "Introduction," *Art as Social Practice: Technologies for Change* (PDF) p.1-14

 VIEW

[Can Art Be a Force for Social Change?](#) Tate Modern website
Oregon Humanities, [Dear Stranger](#)
Yoko Ono, Wish Tree and Yoko Ono, [Cut Piece](#)
Cesar & Lois, [Degenerative Cultures](#)
Allison Smith, [The Muster](#)
Caroline Woolard, [Our Goods](#)

 JOURNAL

Respond to the questions posed at the end of this week's presentation in your journal.

 TECHNICAL INVESTIGATION

Is there a digital technique you want to learn while you are taking this course? How can the class help you? For instance, check out this talk by Allison Parrish: Exploring (Semantic) Space With (Literal) Robots @Eyeo 2015, <https://vimeo.com/134734729> *About 42 minutes

 SIGN-UP

[Sign-up on the Google Spreadsheet](#) for your desired presentation week/reading.

Week 3: September 09

"...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).

 LECTURE/DISCUSSION

Discussion of Helguera & Kaprow

Groups develop during the second half of our meeting. We will view student collaborative works from Fall 2016-Spring 2023.

 EVERYONE READS

Helguera, Chapter 3. Situations (p. 27-38)
Suzanne Lacy, "Foreword," in *ASP: Technologies for Change* (xxiii – xxvii)

 VIEW

Suzanne Lacy Questions and Answers (8 minute video) on [Frieze](#)
Preemptive Media, [Swipe](#)
Nephew (Morten Riis and Marie Hojlund), [Nephew vs. The Overheard](#)
Paul Chan, [Waiting for Godot in New Orleans](#)

 TECHNICAL INVESTIGATION

Follow-up on last week's call for independent investigation of digital tools, processes, and techniques.

 JOURNAL

Respond to the questions posed at the end of this week's presentation (Helguera, Chapter 3) in your journal.



Figure 1 Yoko Ono, *Cut Piece*, 1964

Week 4: September 16 /* Section Two

Debord's Society of the Spectacle... "rehumanizes a society rendered numb and fragmented by the repressive instrumentality of capitalist production" (Bishop, 11).

LECTURE/DISCUSSION

4:10-4:45 Student 1 presentation + discussion **5:00-5:40** Student 2 presentation + discussion

5:50-6:45pm Students meet to develop group project ideas. For homework, you will develop a project pitch to deliver next week.

EVERYONE READS

Claire Bishop, "The Social Turn: Collaboration and Its Discontents" in *Artificial Hells...*, p. 11-40 (Ch.1) **[For example, Student 1 Leads Presentation/Discussion Questions]**

Ted Purves, "Blows Against the Empire" in *what we want is free*, p. 49-67 (Section 1, Ch. 4) **[...Then Student 2 Leads Presentation/Discussion Questions]**

VIEW

Selected art from presentations (see student presentation slides/notes)—students should select artwork from the readings and add a related source of inspiration, look in the Windows & Mirrors section of *ASP: Technologies for Change*

Also, view: Tom Finklepearl's [Keynote Address at Creative Time Summit](#), 2012 (approx. 20 minutes)

TECHNICAL INVESTIGATION

Continue this independent practice throughout the semester.

JOURNAL

Respond to the questions posed at the end of the two student-led presentations from this week in your journal.

Week 5: September 23

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

LECTURE/DISCUSSION

4:10-4:45 Student 1 presentation + discussion **5:00-5:40** Student 2 presentation + discussion

5:50-6:45pm Students present/pitch group project ideas. For homework, you will develop a strategic plan for executing the project. Who is the production leader? What are the roles for each group member? How can you use your various talents and skills? Who is your audience? How will you engage them?

EVERYONE READS

Lucy Lippard, *The Lure of the Local*, Chapter 7: On and Off the Map (PDF)

ASP: Technologies for Change, Magical Machines Introduction by Anne Balsamo, Chapter from this section determined by student who signs up this week!

 VIEW

Hargreaves and Levin, [Food Maps](#)

Paula Scher, [Great Design is Serious, Not Solemn](#), I highly recommend this entire talk, but to hear just about her mapping project, you should start with the lead in (why she started it) at 16:53 (or 4:15 minutes remaining in the video)

 TECHNICAL INVESTIGATION

Continue this practice throughout the semester.

 JOURNAL

Respond to the questions posed at the end of the two student-led presentations from this week in your journal.

 SELF-REFLECTION (2)

Of all the works and artists we have viewed in class thus far, which one or ones resonate with you and your creative practice? Which artists use media or materials common to your practice? Which artists approach themes that impassion you? Upload your response to eLearning before our next class meeting.

Week 6: September 30

“Local places remain stubbornly hidden from systems of control and ownership” (Lippard, 77).

 LECTURE/DISCUSSION

4:10-4:450 Student 1 presentation + discussion **5:00-5:40** Student 2 presentation + discussion
//draw artworks from the readings and Section 4 *Expansions*

5:50-6:45pm Check-in and then begin pre-production on your collaborative project

 EVERYONE READS

Nicolaus Bourriaud, “Relational form” in *Relational Aesthetics...*, p. 11-24 (Ch.1)

Kate Fowl and Lars Bang Larsen, “Lunch Hour: Art, Community, Administered Space, and Unproductive Activity” in *what we want is free*, p. 39-48 (Section 1, Ch. 3)

//draw artworks from the readings and *ASP: Technologies for Change* Section 4 *Expansions*

 VIEW

Selected art from presentations (see student presentation slides/notes)—students you can draw artwork from the readings and add other related sources of inspiration.

 TECHNICAL INVESTIGATION

If it is of interested to you, look at the mapping and data visualization options [Flourish has to offer](#). You can sign up for a free educational account if you want to use one of these templates to tell a story.

JOURNAL

(1) Respond in your journal: How does this reading relate to your creative practice? If you think there is no connection, how might these readings and viewings inform or inspire the group project you are about to work on? (2) Edit and refine your individual project abstract.

Week 7: October 07

“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).

LECTURE/DISCUSSION

4:10-4:45 Student 1 presentation + discussion **5:00-5:40** Student 2 presentation + discussion
//draw artworks from the readings and *ASP: Technologies for Change* Section 5 Reimagination

5:50-6:45pm Check-in and then begin pre-production on your collaborative project

EVERYONE READS

Grant Kester, [excerpt] “Community and Communicability” in *Conversation Pieces...*, p. 183-187 and “Notes on Funk, I-II, 1983-1985” by Adrian Piper in Bishop’s *Participation* p. 130-5

Suzanne Lacy, [Introduction excerpts] “Art in the Public Interest” (p. 25-8) and “Exploring the Territory in Question” in *Mapping the Terrain: New Genre Public Art*, p. 30-40

VIEW

Selected art from presentations (see student presentation slides/notes)—students you can draw artwork from the readings and add other related sources of inspiration.

TECHNICAL INVESTIGATION

Continue this practice throughout the semester.

JOURNAL

Respond to the questions posed at the end of the two student-led presentations from this week in your journal.

Week 8: October 14

“...what is transformative has nothing to do with me or what I am teaching in the classroom, it has everything to do with the getting out of the classroom, working together, creating an action, seeing the impact that it has in the community, and then reflecting upon that impact, and thinking about what they would do next” (Steve Duncombe, Fail Better interview)

LECTURE/DISCUSSION

4:10-4:450 Student 1 presentation + discussion **5:00-5:40** Student 2 presentation + discussion

5:50-6:45pm Check-in and then begin pre-production on your collaborative project

EVERYONE READS

John Dewey, “Art as Experience: Having an Experience” in *Art as Experience*, p. 205-208 **and** Nato Thompson, “Living as Form” p. 16-33

“Fail Better: Interview with the Center for Artistic Activism,” Alix Camacho Interviews Steve Duncombe and Steve Lambert, p. 2-6 (in the PDF) **and** “Activating the Archive,” Ryan Lee Wong, p. 22-26 (PDF), both readings are from *Art as Social Action* by Chloe Bass, Gregory Scholette, and Social Practice Queens

VIEW

Selected art from presentations (see student presentation slides/notes)—students you can draw art work from the readings and add other related sources of inspiration.

TECHNICAL INVESTIGATION

Continue this practice throughout the semester.

JOURNAL

Respond to the questions posed at the end of the two student-led presentations from this week in your journal. Create a rough draft of your individual project abstract.

Week 9: October 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)

LECTURE/DISCUSSION

IF NEEDED: 4:10-4:450 Student 1 presentation + discussion **5:00-5:40** Student 2 presentation + discussion

5:50-6:45pm Check-in and then begin pre-production on your collaborative project

EVERYONE LISTENS

Adrian Piper, “Notes on Funk I-II: 1983-85” in Claire Bishop, *Participation*. Optional: Listen to the BBC’s Sounds program, [Mapping the Future](#), with Jerry Brotton (28 minutes)

Listen to [Culture Wars and The Untold Story of Lyndie B. Hawkins](#) on NPR’s The Hidden Brain with Shankar Vedantam. [Transcript available.](#)

JOURNAL

Respond in your journal to questions posed by students leading this week's presentations.
Finalize your abstracts.

 SUBMIT

Submit a link to your individual project abstract and your group project (co-authored) abstract to eLearning by 4pm next week. Only one group member is required to submit the abstract, please list all group member names on the document. I would prefer a link to a shared Google document.

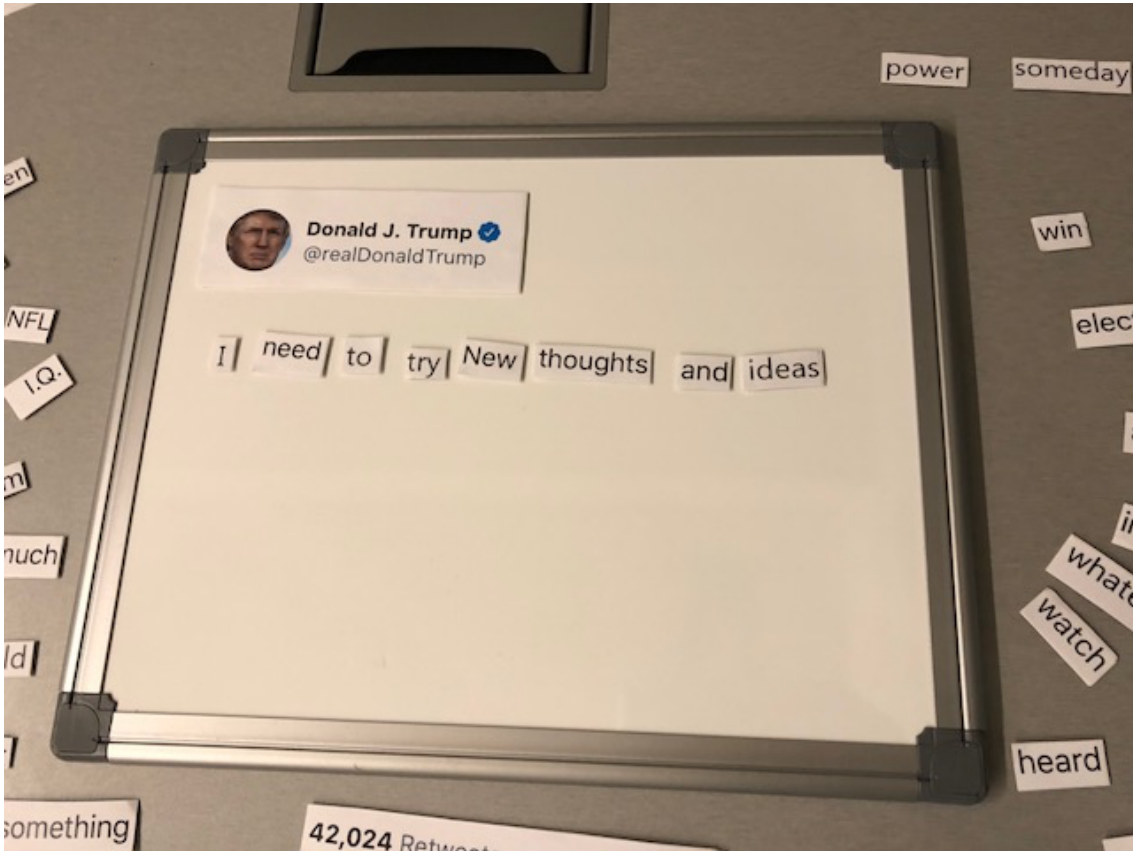


Figure 2 Jennifer Huffenberger, *Reset the Words: Creatively Reconstructing the President's Tweets* (2017)
ATEC MA Alumni, 2018



Figure 1 *Framing Voices*, Group Collaboration 2018

Week 10: October 28**/* Section Three****DUE TODAY: Abstracts of Final Individual Projects and Collaborative Group Project (co-authored with your group)** **LECTURE/DISCUSSION**

Ongoing feedback and workshop for projects

 **VIEW**

Kim Abeles, *Pearls of Wisdom: End the Violence* <https://kimabeles.com/portfolio/pearls-of-wisdom-end-the-violence/>

[Who is Theaster Gates?](#) Tate Modern website

 **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.

Week 11: November 04 **LECTURE/DISCUSSION**

Ongoing feedback and workshop for projects

 **VIEW**

(Read and) View the work of Francis Alÿs on the [Tate's](#) web article, “Telling stories with a life of their own”

Borderland Collective (an art collective based at Texas State University, San Marcos—not the same as the “Borderland” story above), [Two Worlds](#)

Platform, [Water Quality Chorus](#)

 **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.

Week 12: November 11

LECTURE/DISCUSSION

This week groups will present **preliminary mock-ups** of the collaborative group work in-progress.

Discussion, “What is a Process Paper”

EVERYONE READS

View the 4 minute 24 second animation and read the article that accompanies it: [Arena: A Short Film That Weaves Together Images of Man-Made Shapes Collected Through Google Maps](#) by Páraic McGloughlin

VIEW

That’s So NY episode [Museum of the City of NY: Who We Are](#)

Ekene Ijeoma, [A Counting](#), (part of the [exhibit at the Museum of the City of New York](#))

SUBMIT

Submit a link to an outline of your process paper on eLearning by 4pm next week. This time, please submit as a Microsoft Word or Open Office document. Use the Styles panel. Insert at least one image and caption. Reference the image in the text. Create at least one footnote and a bibliography that has at least one (can be the same) reference.

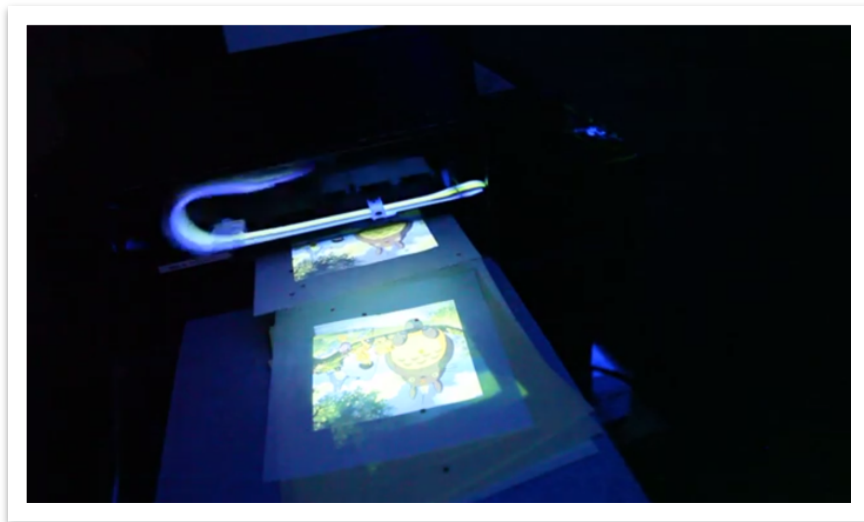


Figure 2 Elmira Bagherzadeh, *Ultraviolet Consciousness* 2019

Week 13: November 18 /* Section Four

Final Q&A regarding Process Papers

Ungraded! Process Paper

I will provide feedback and make sure the formatting is correct for your upcoming process paper deadline. See the submit section from last week: an outline, one figure, one caption, one footnote, and one biblio entry

TOGETHER

Present Collaborative Group Projects
Final Q&A regarding Process Papers

SUBMIT

One member from each group should submit a link to eLearning by 4pm on our next class meeting.

Week 15: November 25

No school

Week 16: December 02

Due Today: Collaborative group project/s

Present Collaborative Group Project/s

Week 16: December 9 (Last Class Session)

Due Today: Final individual projects

Due 12/14: Process papers

TOGETHER

Presentations of individual projects
Optional: Share your journals!

SUBMIT

Submit links to: (1) your final individual project files and your final project in sharable media format (PDF, online video, images with captions), (2) your sharable journal, and (3) your presentation on the project (only if you are pre-recording) by 4pm.

Submit your Final Process Papers in eLearning by 11:59pm, Sunday, December 14th (yes, take the weekend for final edits 😊)

Week 17: 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
9.2 & 9.30	Self-reflection (2 exercises)	10%
9.16-10.21	Student-led course materials presentation	5%
9.16-10.21	Free! Hand-out for your peers	5%
10.28	Individual Project Abstract	5%
10.28	Group Project Abstract (co-authored)	5%
11.11	Pre-production for group project	10%
12.2	Post-production for group project	10%
12.2	Group project is due	(points accounted for above)
12.9	Final individual project	20%
12.9	Documentation of individual project	10%
12.14, 11:59pm	Final individual process paper	20%

<i>It all adds up to 100</i>		100%

There are no extra credit opportunities as of this writing. We may find opportunities for extra credit later in the semester. In the past, extra credit has been offered to students who participate in faculty research projects or studies related to this course.

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 bullet-points 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% point 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.

Class 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](#).

Class Recordings

Students are expected to follow appropriate University policies and maintain the security of passwords used to access recorded lectures. Unless the AccessAbility Resource Center has approved the student to record the instruction, students are expressly prohibited from recording any part of this course. Recordings may not be published, reproduced, or shared with those not in the class, or uploaded to other online environments except to implement an approved AccessAbility Resource Center accommodation. Failure to comply with these University requirements is a violation of the [Student Code of Conduct](#).

Off-campus Instruction and Course Activities

There are no off-campus activities mandatory for this course. There are often projects on view in the Center for Creative Connections (C3) at the Dallas Museum of Art that align with ideas presented in this course. I encourage you to visit!

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.

Generative AI

You should use artificial intelligence smartly. I used it to change the dates in this syllabus, but it was not perfect, and I had to change more of the details than I wanted to...so that should give you a good idea of how “smart” the artificial intelligence is (not). Use AI to brainstorm ideas, use it to format your paper according to MLA or CMOS guidelines, use it for help with small things. Don’t use it to do the writing for you, don’t use it to come up with your original project ideas—they won’t be innovative, instead they’ll seem like something made by a bot. Unless you are working on a project that is critical of AI and you need to use the bot to make a statement about the bot. That is, in cases of parody, satire, or pastiche, you are welcome to use AI. Here's the official UTD policy: <https://policy.utdallas.edu/utdsp5017>. If you use AI to write your process paper I will treat the case as a form of academic dishonesty (see the above note on how plagiarism is handled).

Academic 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>.

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 <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.

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.”

Project and Community Care-taking Exercise Descriptions follow on the next pages.

Self-Reflection Exercises (10 points total)

1. Skills/Beliefs

Submit your reflection on the eLearning Discussion Board before our next class meeting. You can write this in your journal, take a photo and upload to the discussion board. Alternatively, you can write it directly in the discussion board: What are your best and favorite skills (beliefs you have about yourself)? What have people told you that you are good at (perceptions you receive from others)?

2. Inspiration

Of all the works and artists we have viewed in class thus far, which one or ones resonate with you and your creative practice? Which artists use media/materials common to your practice? Which artists approach themes that impassion you? Upload your response to eLearning before our next class meeting.

Projects & Paper (90 points total)

1. Journals (ungraded)

Together, you are building a literature review of the field of art as social practice, with a special focus on artists who use emerging technologies in their creative process. Students are required to keep a journal. When you create your class presentation (project 2 on this list) you will generate a hand-out that students will easily be able to insert into their journals. In this way, you collectively take notes and record journal entries of the course materials. This will benefit you in writing your process paper later in the fall.

2. Student-led Course Materials Presentation (10 points)

Due by 4pm on the day of your presentation & discussion

The goal of this assignment is 1) to work together while reading the “lit review” for this class by having each student take ownership of leading a discussion of the texts, 2) to allow you to practice leading a presentation and discussion in a safe environment, and 3) to provide you with an opportunity to do additional research about a topic of personal interest related to your individual project. [Sign-up on the Google Spreadsheet](#) for your desired presentation week/reading.

PRESENTATION (5 POINTS)

Students will sign up for a reading during the second week of class. There are readings/listenings to be led by each enrolled student. Two will lead per meeting, during this section of our course.

Share your research with the class on your designated class meeting. Articulate connections made between your reading and the material we have been discussing in class.

Plan for your presentation to take 10-20 minutes, and we will have time for a longer discussion when you finish. Presentations will be stopped after 20 minutes. Discussion will include a brainstorm session in which we think, as a group, about how your reading might influence your final individual project.

Please remember we are a community of learners that support each other. We will engage in classroom discussion during each meeting; your presentation is just another form of the discussion we do every week. Being a little nervous is normal. Let us work together to support our classmates during their presentations as they support us.

FREE! DIGITAL HAND-OUT FOR JOURNALS (5 POINTS)

Craft a handout that summarizes the key points of your presentation, offers questions that you would like the class to consider, and includes an annotated bibliography. The bibliography should include all the sources from which you garnered information for your presentation, as well as additional sources that are interesting and that you think your audience members might like to explore on their own. For instance, if you are presenting on an emerging media artist project about the US census, you might include links to video interviews with the artists, essays or book chapters relating to counting people, links to other works by the same artist, links to other works relating to the themes or production methods, and/or articles or statements written by the artist or written about the artist by a critic.

This hand-out should be easily shared into the journals of your peers—it is not your presentation, though it is informed by what you presented. Consider how your peers are developing their journals when you decide on the method you will use to make this *free information & inspiration give-away*. Share the printed hand-out in class. This hand-out informs the journal submission for the week.

3. Collaborative Project (25 points total)

Collaboration is an essential skill. Social practice is necessarily collaborative and often between disciplines. Students will work together in small groups or as one large group to produce a creative project using emerging media. We will work together in the design and development of the project, the digital and (if appropriate) physical media, and documentation of the project before the end of the semester. Students are responsible for purchasing their own art materials—if you are working in a group, you should discuss the budget together.

CO-AUTHORED ABSTRACT (5 POINTS)

Group members will write, collaboratively, a 250-word abstract describing the project. Google documents are preferred. For this project, each student must be able to identify her/his role and responsibilities in the group. Please list your roles in the abstract document.

PRE-PRODUCTION, PRODUCTION, POST-PRODUCTION (20 POINTS)

All students must participate in a group project. Identify how you participated in the pre-production, production, and/or post-production portion of the project. Sometimes students work entirely in one area for the full 20 points, but it is also possible to have smaller production roles in each area.

Pre-production includes brainstorming, writing, organizing people, organizing materials, purchasing/accessing materials, and researching production methods.

Production includes making parts of the project used in its dissemination/launch/exhibition, including coding, designing, fabricating, and other forms of making. Production also includes making signage and installing the artwork if it is space-based.

Post-production includes documentation, ongoing project maintenance, interacting with audience/participants, and writing/revision.

4. Final Individual Project (20 points) & Project Documentation (10 points)

PROJECT (20 POINTS)

As a graduate student you should be undergoing a studious process of developing research questions for your MA, MFA, or PhD thesis. ATCM students explore many issues relating to creativity, social practices, and production, including, but not limited to: creative media

practices, effects of emerging media on various audiences, the role of emerging media in social justice, representations of race, gender, class, and abilities with the emerging media landscape, and so on. *For this class you will develop a project at the intersection of your developing research questions and creativity as social practice.* Each student is required to develop their own creative project inspired by art historical and theoretical texts; and socially engaged artworks presented in this course.

DOCUMENTATION (10 POINTS)

Many works of socially engaged art happen in real time. How will you show your work to someone who was not present? How do you keep your work alive when it is ephemeral? Consider the “three audiences” Harrell Fletcher writes about. The experience of viewing the work after it has happened is just as important as viewing the work in the moment of its social exchange.

5. Process Paper & Abstract (25 points)

INDIVIDUAL PROJECT ABSTRACT (5 POINTS)

Each student will write a synopsis/abstract in the proposal stage of their semester-long individual project. The abstract should be no more than 250 words and it can be revised in the process paper at the end of the semester.

FINAL PROCESS PAPER (20 POINTS)

Write a 2500-word process paper (creative case study) of your project including a bibliography (at least 8 works), and images with figure captions and in-text references. Footnotes and bibliography should adhere to Chicago Manual of Style formatting.