Emerging Media Studio I

Course Information
EMAC 6373.501, Emerging Media Studio I, Fall 2016
Class Time/Location: Monday 7-9:45pm in ATC 2.914
Course Number: 86214

Professor Contact Information
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Email Etiquette: Email is the best way to contact professor burrough. Use only official UTD email. Identify yourself by name and class. I respond to emails Monday through Friday within 24-48 hours. For information regarding our schedule/assignments or due dates/class policies please refer to the syllabus or course website on Blackboard/eLearning.

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

Course Description
This studio class focuses on creative practice in networked environments. Students will develop a series of projects exploring and critiquing network platforms, media, software, and social practices engaged with emerging communication. This course complements theoretical studies performed throughout the EMAC graduate program. Project development will involve ideation and collaboration as well as extensive research, revision, and iteration to arrive at unique and compelling networked communication artifacts or experiences. The goal of this course is to further develop creative skills and confidence that can be utilized in widely divergent future experiences. May be repeated for credit (9 semester credit hours maximum).

Student Learning Objectives/Outcomes

Upon completion of this course the students will be able to:
- Analyze communication opportunities to employ the most appropriate complex of media and rhetorical strategies to create and disseminate informative, entertaining and persuasive messages.
- Adapt their messages to audiences and technological constraints while retaining (and amplifying) the benefits provided by existing and emerging media.

- Understand affordances of various media for creative use
- Learn how to use (and break) media production rules. Create and/or apply digital content for existing and/or emerging forms of media.
- Develop critical perspectives on media production. Anticipate the ethical implications of emerging media and their power to shape public opinion.
- Complete original, creative projects exploring the visual and conceptual language of new media
- Be able to engage in productive critical discourse about your and your peers' work produced in class
- Work independently and collaboratively with other students on artistic projects
- Discuss creative projects in the context of humanities themes

Required Readings and Materials

There is no required textbook. You will be in charge of selecting readings for the class, and you should expect our reading list to expand. All students will be adding readings to the class.

Possible Reading/Viewing Authors (We will talk about this in class on the first day):
Life After New Media (Kembrew and Zylinska), *The Lure of the Local* (Lippard), *The Production of Space* (Lefebvre), Walking in the City from *The Practice of Everyday Life* (de Certeau), *Society of the Spectacle* (Guy Debord), Marcel Duchamp, Allan Kaprow, *The Interventionists*, Matt Rattoo, Interview with Garnet Hertz (video), Eduardo Navas, Stefan Sonvilla-Weiss, critical remediation video by Matthias Starn, *Living as Form: Socially Engaged Art from 1991-2011* (Ed. Nato Thompson)

Craft Readings:
Erik Spiekermann (*Stop Stealing Sheep & Find Out How Type Works*, Adobe Press), Ellen Lupton (*Design Writing Research,* Phaidon Press), Emil Ruder (*Typographie: A Manual for Design,* this can be pricey or hard to find) or Hilary Kenna's article about him ("Emil Ruder: A Future for Design Principles in Screen Typography" available from the UTD Library on Ebsco), Jan Tschihold (*New Typography*), Philip Meggs (*Type & Image)*

Other required materials include:
- Access to a computer and Adobe software or freeware of your choice
- Access to a video camera (personal equipment or borrowed from the ATEC Lab)
- Memory/SD card for the camera
- Portable storage drive: The hard drive recommendation is a Firewire 800 (IEEE 1394/b) with a spindle speed of 7200 RPM or faster, 500 GB or larger. Recommended brands are Lacie, Seagate, or G-Tech.

Suggested Course Materials

I also suggest purchasing a sketchbook, headphones, and a flash/jump drive or sign up for additional cloud storage space if you don't already have storage. No late projects will be accepted due to students' inability to reserve or use the equipment for their projects.

Assignments & Academic Calendar

Week 1: Aug 22
Introductions, techniques, and readings; Kembrew and Zylinska Intro., *Life After New Media*

Week 2: Aug 29
Discussion of "Laws of the Letter" in Ellen Lupton and J. Abbbot Miller's *Design Writing Research*

Week 3: Sept 5 Labor Day, No Classes

Week 4: Sept 12
External Project: Learn about the text you will be animating for the *Fantastic Bodies* project
(2) Student-led discussions and project idea pitches

Week 5: Sept 19
External Project: Be prepared for a "Group Think" and to assign tasks for *Fantastic Bodies*
(2) Student-led discussions and project idea pitches

Week 6: Sept 26
(2) Student-led discussions and project idea pitches
External Project: Begin pre-production of digital media for *Fantastic Bodies*

Week 7: Oct 3 Due: Abstracts of Final Individual Projects
Discussion of Spiekerman's *Stop Stealing Sheep* (available for free online reading via the library)
In-class Group Meet-up: Develop groups of 2 or 3 for an internal (this class, only) group project
In-class critique (on-going for at least 2 students each time)

Week 8: Oct 10
Group project idea pitches
Discussion of Tschichold's *New Typography*
In-class critique (on-going for at least 2 students each time)

Week 9: Oct 17 Due: Abstracts of Internal Group Projects
Discussion of Michel de Certeau "Walking in the City" in *The Practice of Everyday Life*
In-class critique (on-going for at least 2 students each time)

Week 10: Oct 24 Due: Preliminary mockup of final individual projects
Discussion of *The Interventionists* (from the author's website)
In-class critique (on-going for at least 2 students each time)

Week 11: Oct 31
Discussion of Nato Thompson's Introduction to *Living as Form*
In-class critique (on-going for at least 2 students each time)

Week 12: Nov 7 Due: Virtual version of the (internal) group project
In-class critique for all projects
External Project: Finalize and export pre-production of digital media for *Fantastic Bodies*

Week 13: Nov 14
Collaborative Performance, *Fantastic Bodies*, with dancers from Professor Hanlon's class

Week 14: Nov. 21st NO CLASSES, THANKSGIVING BREAK

Week 15: Nov 28 Due: Physical version of the (internal) group project

Post-production for *Fantastic Bodies*
Week 16: Dec 5
PechaKucha presentations of individual projects, and final viewing of the external collaboration; virtual presentations are also due (submitted on elearning)

Grading Policy

All points add up to 100, so each point is equivalent to 1% in this course. The following table outlines the dates, topics, and point values associated with the projects and quizzes due in this course:

Date	What's Due	Point Value
9.12-9.26	Student-led class presentation hand-out	10
9.12-9.26	Student-led class presentation	10
10.3	Final individual project abstracts	05
10.17	Final (internal) group projects abstract	05
11.7	Virtual (internal) group project	10
11.14	Performance of *Fantastic Bodies*	10
11.28	Physical (internal) group project	05
12.05	Final individual project	20
12.05	Final individual project PechaKucha	10
12.05	Final individual project virtual presentation	05
12.05	Final post-production of *Fantastic Bodies*	10
	Total Points	**100**

Points are also displayed on the EMAC 6373 Project hand-out.

Grading Formula

In total 100 points are possible.

A+ = 98 -100 / A = 93 -97 / A- = 90 - 92
B+ = 88 - 89 / B = 83 -87 / B- = 80 - 82
C+ = 78 - 79 / C = 73 - 77 / C- = 70 - 72
D+ = 68 - 69 / D = 63 - 67 / D- = 60 - 62

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 to honor University due dates.

Course & Instructor Policies

No, no, no…No extra credit. No make-up quizzes. No late drafts. No late or make-up presentations. Communicate with your professor if your final individual projects or group project will be late. You will be penalized (5 points) for tardiness.

Attendance, Participation, and Expected Behavior

Although I have not included a specific "attendance" grade, your projects, understanding of lecture material and readings, and quiz results will be affected by the extent to which you attend and participate in class. Our discussions and feedback sessions offer invaluable and often unpredictable learning experiences. It's cliché but true: the more you commit to participating in these activities, the greater you will form a sense of community, growth, and inspiration.

In our feedback sessions and discussions I expect students to behave professionally. We do not need to agree with each other, but we need to remain open to diverse ideas, experiences, and suggestions. All emotions are acceptable, but all behaviors are not! Refrain from using language that would be unacceptable in a professional environment.

Off-campus Instruction and Course Activities

We will not be conducting course activities off campus this semester.

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.