

COURSE SYLLABUS
Creativity as Social Practice

Course Information

ATCM 6377.501, Creativity as Social Practice, Fall 2017
Class Time/Location: Tuesday 7-9:45pm in ATC 2.914
Course Number: 87413

Professor Contact Information

Associate Professor xtine burrough
Email: xtine@utdallas.edu
Phone: 972-883-7548 (Best to email instead)
Office location and hours: ATC 2.917 from 3:45-4:45 on Tuesdays and by email appointment
LabSynthE Studio Hours: We meet weekly, most likely on Mondays or Wednesdays, TBA
Website: www.missconceptions.net

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

N/A

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.

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.
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Required Readings and Materials

Pablo Helguera, *Education for Socially Engaged Art: A Materials and Techniques Handbook*.
Jorge Pinto Books. ISBN-10: 1934978590; ISBN-13: 978-1934978597

Possible Reading/Viewing Authors (We will talk about this in class on the first day):

Artificial Hells: Participatory Art and the Politics of Spectatorship (Claire Bishop), *Conversation Pieces: Community and Communication in Modern Art* (Grant H. Kester), *The Lure of the Local* (Lucy Lippard), *The Practice of Public Art* (Ed. Cameron Cartiere and Shelly Willis), *The Production of Space* (Lefebvre), *Walking in the City from The Practice of Everyday Life* (de Certeau), *Society of the Spectacle* (Guy Debord), *The Interventionists* by Gregor Sholette and Nato Thompson, Interview with Garnet Hertz (video), *Living as Form: Socially Engaged Art from 1991-2011* (Ed. Nato Thompson), *Art as Experience* (John Dewey)

Less about social practice, more about new media in general—some students may find inspiration here. Be warned that if you choose a reading from this list you will need to connect it to social practice, so you will want to be familiar with at least one reading from the list in the top paragraph or use Helguera's text:

Life After New Media (Kembrew and Zylinska), *Art and Electronic Media* (Ed. Edward A. Shanken), *Form+Code in Design, Art, and Architecture (Design Briefs)* (Casey Reas and Chandler McWilliams), *The Routledge Companion to Remix Studies* (Eds. Eduardo Navas, Owen Gallagher, xtine burrough), *Remix: Making Art and Commerce Thrive in the Hybrid Economy* (Lawrence Lessig), *Protocol: How Control Exists after Decentralization* (Alexander R. Galloway)

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: August 22

Introductions, techniques, and readings; viewing/discussion: Who are we and why are we here? What is social practice? read "Definitions" (Helguera, p. 1-5), expectations and goals

Week 2: August 29

Discussion of multi-layered participatory structure in Helguera, *Education for Socially Engaged Art: A Materials and Techniques Handbook* (p. 14-18); [External Project: Discussion of Walt Whitman's "A Song for Occupations"](#) Viewing of student collaboration from Fall 2016

Week 3: September 5

Avoiding the pitfalls of creativity as social practice, read "Situations" (p. 27-34) in Helguera; [External Project: Brainstorm Walt Whitman's "A Song for Occupations" as a model for interactive exchange](#)

Week 4: September 12

(2) Student-led discussions (readings to be provided by students one week in advance) and individual project idea pitches

[External Project: Group Project Discussions](#)

Week 5: September 19

(2) Student-led discussions (readings to be provided by students one week in advance) and individual project idea pitches

[External Project: Assign Tasks](#)

Week 6: September 26

(2) Student-led discussions (readings to be provided by students one week in advance) and individual project idea pitches

[External Project: Begin pre-production of digital media](#)

Week 7: October 3

(2) Student-led discussions (readings to be provided by students one week in advance) and individual project idea pitches

In-class critique (on-going for at least 2 students each time) and production assistance

[External Project: Check-in/Critique](#)

Week 8: October 10

(3) Student-led discussions (readings to be provided by students one week in advance) and individual project idea pitches

In-class critique (on-going for at least 2 students each time) and production assistance

[External Project: Check-in/Critique](#)

Week 9: October 17

(2) Student-led discussions (readings to be provided by students one week in advance) and individual project idea pitches

In-class critique (on-going for at least 2 students each time) and production assistance

[External Project: Check-in/Critique](#)

Week 10: October 24 Due: Abstracts of Final Individual Projects and External Project

Presentation of final individual project abstracts/pitches

In-class critique (on-going) and production assistance

All students will contribute to the external project—you may work in groups to take on larger parts of the project together. Abstracts can be submitted singly or collectively.

In-class critique (on-going for at least 2 students each time) and production assistance

Week 11: October 31 Due: Preliminary mockup of final individual projects

In-class critique (on-going for at least 2 students each time) and feedback on group project; ongoing production assistance

[External Project: Finalize and publish pre-production of digital media for Occupations project](#)

Week 12: November 7 Revisions on individual projects

In-class critique for all projects

Week 13: November 14 Process Paper due

In-class reading/feedback sessions on process papers

Week 14: November 21 NO CLASS Happy Thanksgiving**Week 15: November 28 Second Revisions on individual projects**

[Post-production for Occupations](#)

Week 16: December 5 Final individual projects, process paper, and presentations are due

PechaKucha presentations of individual projects, and final viewing of the external collaboration

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
09.12-10.17	Student-led class presentation or workshop	10
9.12-9.26	A handout to fit your composition book	10
10.24	Individual project abstract	05
10.24	Collaborative project abstract (solo or group)	05
10.31	Pre-production of collaborative Occupations project	10
11.28	Post-production for Occupations project	10
12.05	Final individual project	20
12.05	PechaKucha style presentation	10
12.05	Process Paper	20
Total Points		100

Points are also displayed on the EMAC 6383 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

There is no extra credit. No late drafts will be graded. No late/make-up presentations. Final individual projects will incur a 5-point penalty 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. The more you commit to participating in these activities, the greater you will form a strong and freeing learning community, and the more likely you are to find 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. Refrain from posting about your classmates on social media unless you are certain that your peers will support such high profile media sharing.

Off-campus Instruction and Course Activities

While it is not mandatory for you to attend course activities off campus this semester, your instructor will be artist in residence at the Center for Creative Connections at The Dallas Museum of Art this fall. I will invite you to a gallery talk on a Thursday afternoon and workshop visits throughout the fall. You are not obliged to attend, but you may be interested in participating in these or other off campus events relating to creativity as social practice.

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.