

REQUEST FOR NEW COURSE

1. General Information.					
a. Submitted by the College of:		Fine Arts		Today's Date: 10/13/09	
b. Department/Division:		Department of Art			
c. Contact person name:		Dmitry Strakovsky	Email:	dima@shiftingplanes.org	Phone: 257-2727
d. Requested Effective Date:		<input type="checkbox"/> Semester following approval		OR <input checked="" type="checkbox"/> Specific Term/Year ¹ : Fall 2010	
2. Designation and Description of Proposed Course.					
a. Prefix and Number:		A-S 348			
b. Full Title:		Circuits & Bits : Introduction to Hardware and Software Topics in Arts			
c. Transcript Title (if full title is more than 40 characters):		Circuits & Bits			
d. To be Cross-Listed ² with (Prefix and Number):		_____			
e. Courses must be described by <u>at least one</u> of the meeting patterns below. Include number of actual contact hours ³ for each meeting pattern type.					
_____ Lecture		_____ Laboratory ¹		_____ Recitation	
_____ Clinical		_____ Colloquium		_____ Discussion	
_____ Seminar		6 Studio		_____ Indep. Study	
_____ Other – Please explain:		2 _____			
NASAD, our accrediting agency, requires open lab hours outside of class time.					
f. Identify a grading system:		<input checked="" type="checkbox"/> Letter (A, B, C, etc.)		<input type="checkbox"/> Pass/Fail	
g. Number of credits:		3			
h. Is this course repeatable for additional credit?		YES <input type="checkbox"/>		NO <input checked="" type="checkbox"/>	
If YES: Maximum number of credit hours:		_____			
If YES: Will this course allow multiple registrations during the same semester?		YES <input type="checkbox"/>		NO <input checked="" type="checkbox"/>	
i. Course Description for Bulletin:		A broad, cross-disciplinary, intermedia studio course designed to teach students custom software creation and electronics fabrication in an art environment. Technical information is presented in conjunction with art historical and theoretical issues. Students will be introduced to a skill-set needed to create interactive artworks.			
j. Prerequisites, if any:		A-S 200, or junior standing (or above) in the College of Design, or consent of the instructor			
k. Will this course also be offered through Distance Learning?		YES ⁴ <input type="checkbox"/>		NO <input checked="" type="checkbox"/>	
l. Supplementary teaching component, if any:		<input type="checkbox"/> Community-Based Experience		<input type="checkbox"/> Service Learning <input type="checkbox"/> Both	

¹ Courses are typically made effective for the semester following approval. No course will be made effective until all approvals are received.

² The chair of the cross-listing department must sign off on the Signature Routing Log.

³ In general, undergraduate courses are developed on the principle that one semester hour of credit represents one hour of classroom meeting per week for a semester, exclusive of any laboratory meeting. Laboratory meeting, generally, represents at least two hours per week for a semester for one credit hour. (from SR 5.2.1)

⁴ You must *also* submit the Distance Learning Form in order for the proposed course to be considered for DL delivery.

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3.	Will this course be taught off campus?	YES <input type="checkbox"/>	NO <input checked="" type="checkbox"/>	
4. Frequency of Course Offering.				
a.	Course will be offered (check all that apply):	<input checked="" type="checkbox"/> Fall	<input checked="" type="checkbox"/> Spring	<input type="checkbox"/> Summer
b.	Will the course be offered every year?	YES <input checked="" type="checkbox"/>	NO <input type="checkbox"/>	
	If NO, explain: _____			
5.	Are facilities and personnel necessary for the proposed new course available?	YES <input checked="" type="checkbox"/>	NO <input type="checkbox"/>	
	If NO, explain: _____			
6.	What enrollment (per section per semester) may reasonably be expected?	20		
7. Anticipated Student Demand.				
a.	Will this course serve students primarily within the degree program?	YES <input checked="" type="checkbox"/>	NO <input type="checkbox"/>	
b.	Will it be of interest to a significant number of students outside the degree pgm?	YES <input type="checkbox"/>	NO <input checked="" type="checkbox"/>	
	If YES, explain: _____			
8. Check the category most applicable to this course:				
	<input type="checkbox"/> Traditional – Offered in Corresponding Departments at Universities Elsewhere			
	<input checked="" type="checkbox"/> Relatively New – Now Being Widely Established			
	<input type="checkbox"/> Not Yet Found in Many (or Any) Other Universities			
9. Course Relationship to Program(s).				
a.	Is this course part of a proposed new program?	YES <input type="checkbox"/>	NO <input checked="" type="checkbox"/>	
	If YES, name the proposed new program: _____			
b.	Will this course be a new requirement ⁵ for ANY program?	YES <input type="checkbox"/>	NO <input checked="" type="checkbox"/>	
	If YES ⁵ , list affected programs: _____			
10. Information to be Placed on Syllabus.				
a.	Is the course 400G or 500?	YES <input type="checkbox"/>	NO <input checked="" type="checkbox"/>	
	If YES, the <i>differentiation for undergraduate and graduate students must be included</i> in the information required in 10.b . You must include: (i) identification of additional assignments by the graduate students; and/or (ii) establishment of different grading criteria in the course for graduate students. (See SR 3.1.4.)			
b.	<input checked="" type="checkbox"/> The syllabus, including course description, student learning outcomes, and grading policies (and 400G-/500-level grading differentiation if applicable, from 10.a above) are attached.			

⁵ In order to change a program, a program change form must also be submitted.

REQUEST FOR NEW COURSE

Signature Routing Log

General Information:

Course Prefix and Number: A-S 348

Proposal Contact Person Name: Dmitry Strakovsky



Phone: 257-2727

Email: dima@shiftingplanes.org

INSTRUCTIONS:

Identify the groups or individuals reviewing the proposal; note the date of approval; offer a contact person for each entry; and obtain signature of person authorized to report approval.

Internal College Approvals and Course Cross-listing Approvals:

Reviewing Group	Date Approved	Contact Person (name/phone/email)	Signature
Department of Art	12/08/2009	Ben Withers 17-4013' benwithers@uky.edu	
College of Fine Arts	12/14/09	R. Staley / /	
		/ /	
		/ /	
		/ /	

External-to-College Approvals:

Council	Date Approved	Signature	Approval of Revision ⁶
Undergraduate Council	3/2/2010		
Graduate Council			
Health Care Colleges Council			
Senate Council Approval		University Senate Approval	

Comments:

see attached

⁶ Councils use this space to indicate approval of revisions made subsequent to that council's approval, if deemed necessary by the revising council.

Syllabus: A-S 348
Circuits & Bits: Introduction to Hardware and Software Topics in Arts

Dmitry Strakovsky, Assistant Professor
Web Page: www.shiftingplanes.org
Reynolds Building #211 (green hand above the door)
email: dima@shiftingplanes.org

Reynolds Building Room 101
Class Hours: TR 2:30 pm-5:20 pm
Lab Hours: TR 5:20 pm-6:20 pm (additional times will be arranged throughout the semester)

OFFICE HOURS

Email for appointment.

CLASS WEBSITE

<http://www.shiftingplanes.org/classes/?q=node/4>

COURSE DESCRIPTION

A broad, cross-disciplinary, intermedia studio course designed to teach students custom software creation and electronics fabrication in an art environment. Technical information is presented in conjunction with art historical and theoretical issues. Students will be introduced to a skill-set needed to create interactive artworks.

LEARNING OBJECTIVES

1. Demonstrate an ability to complete basic programming tasks in Processing IDE
2. Demonstrate an ability to complete basic programming and electronic tasks utilizing Arduino hardware.
3. Apply basic understanding of programming and electronics concepts to artwork construction.
4. Demonstrate proper equipment procedure and maintenance.
5. Utilize library and Internet resources for researching artists and art events
6. Analyze critically student's own work and the work of others in critique.

TEXT USED

All reading will be provided by the instructor. Individual internet-based research is highly encouraged.

FEES: There is a \$75 Lab Materials Charge for this class, This money goes towards maintenance of computers, test equipment and purchasing of electronic parts and fabrication materials.

CELLPHONE AND IM POLICY

Do not talk on your cellphone inside the classroom space. Do not IM or use any social software during lectures and/or presentations.

STUDENTS WITH DISABILITIES OR CHRONIC MEDICAL ILLNESS

If you have a documented disability that requires accommodations, please see me as soon as possible during scheduled office hours. In order to receive accommodations in this course you

must provide me with a letter of Accommodation from the Disability Resource Center (Room 2, Alumni Gym, 257-2754, email address: jkarnes@email.uky.edu) for coordination of campus disability services available to students with disabilities. Please work on this matter quickly so that I can accommodate your needs before the first graded assignment is due.

COURSE REQUIREMENTS AND GRADING POLICY

A high degree of individual research is expected. The work will be evaluated on its artistic merits together with technical achievement. Student research of production techniques must be coupled with an *understanding of contemporary art climate*. Purely technical demos are for the purpose of learning a particular technology and will in no way be the end goal of our class development trajectory!

Grades will be determined through demonstrated mastery of the learning objectives established for this course. The minimum requirements are as follows:

1. *Attendance in class.*
2. *Demonstration through practical application and presentations of the concerns, skills, and techniques articulated in the Learning Objectives for the course and for each project.*

Letter grades will be given in this class using the standard grading scale:

- 100-90%=A** (Represents an exceptionally high achievement as a result of aptitude, effort and intellectual initiative. Work created well exceeded all of the requirements for the project/course.)
- 89-80%=B** (Represents a high achievement as a result of ability and effort. Work created met all requirements for the project and exceeded some of them.)
- 79-70%=C** (Represents average achievement. Work met all requirements for the project/course.)
- 69-60%=D** (Represents the minimum passing grade. Work met some requirements for the project/course and failed to meet some.)
- 59% and below=E** (Represents unsatisfactory performance and indicates failure in the project/course. Work did not significantly meet requirements for the project/course.)

Grades will be determined by the following formula:

On a 100 percent/point scale the breakdown of your grade is as follows:

1. In-class crits and discussion of the readings/websites/presentations	%10
2. Artist Presentations(3)	%5+%5+%5=%15
3. Quizzes	%10
4. Assignments	
Assignment 1: Geometric Shape Ornament	%5
Assignment 2: Image-based Ornament	%5
Assignment 3: Artwork Integrating an Ornament	%10
Assignment 4: Short Animation	%5
Assignment 5: Performance or Performance Score	%10
Assignment 6: Simple LED Light Sculpture	%10
Assignment 7: Controlling Short Animation with keyboard	%5
Assignment 8: Controlling Short Animation with external switch	%5
Assignment 9: Interactive Installation mock-up	%10

Note: You can find assignment descriptions on the class website.

Final Critiques: Attendance at each critique is mandatory, as projects will be submitted at the beginning of each scheduled critique. If you miss a critique with an unexcused absence you will receive an E for the project. Participation in the critique will count as a part of your project grade. If your project is not finished you still need to participate in the critique. Students are expected to make a significant contribution to the critique process, speaking about their own work and the work of others.

ATTENDANCE POLICY:

A student's physical presence in the classroom is a prerequisite for active learning to occur. It is not enough that you do work at home on your own computer. If you are not in class during class time, you will be penalized as written below. **TO BE COUNTED AS PRESENT, YOU MUST BE PRESENT FOR THE ENTIRE CLASS TIME UNLESS SPECIFICALLY EXCUSED BY THE INSTRUCTOR.**

Student is allowed 3 excused absences and 1 unexcused. Each consecutive absence is an automatic 5% deduction from your final grade for the class. Coming to class late (after 2:30pm) 4 times will result in 1 unexcused absence. Failure to appear in 8 classes (excused or unexcused) will result in automatic failure.

LATE ASSIGNMENT POLICY:

Each class day an assignment is late a point is taken off.

TARDINESS

Arriving to class late three times will be counted as one unexcused absence. Entering class late is disruptive and disrespectful to the students who arrive on time.

MAKE-UP OPPORTUNITY

When there is an excused absence, you will be given the opportunity to make up missed work and/or exams. It is your responsibility to inform the instructor of the absence preferably in advance, but no later than one week after the absence has occurred.

VERIFICATION OF ABSENCES

If you are absent from class for a situation that is deemed excused by the UK Senate, you must present appropriate documentation to me within one week of your absence.

ACADEMIC INTEGRITY, CHEATING AND PLAGIARISM

Integrity: University of Kentucky students are responsible for adhering to the University's policies regarding academic discipline that are published in the Undergraduate Bulletin and the Student Handbook. Simply put if you use any unethical practice in your work, you are putting yourself and others at risk of failing or being expelled from this course and/or from the University.

Cheating: Cheating is defined by its general usage. It includes, but is not limited to, the wrongfully giving, taking, or presenting any information or material by a student with the intent of aiding himself/herself or another on any academic work which is considered in any way in the determination of the final grade.

Plagiarism: All academic work, written or otherwise, submitted for credit in this course, is expected to be the result of your own thought, research, manipulation, manual effort or self-expression. If

you submit work purporting to be their own, but which in any way borrows ideas, manipulation, organization, wording or anything else from another source without appropriate acknowledgment of the fact, you are guilty of plagiarism. Plagiarism includes reproducing someone else's work, whether it be a published article, an artwork, a project from a friend or whatever. Plagiarism also includes the practice of employing or allowing another person to alter or revise the work which you turn in as your own, whoever that other person may be. You may discuss assignments among your peers or with an instructor or tutor, but when the actual work is done, it must be done by you, and you alone. (See below for details on group projects and collaborations.)

For written work: when your assignment involves research in outside sources or information, you must carefully acknowledge exactly what, where and how you have employed them. If the words of someone else are used, you must put quotation marks around the passage in question and add an appropriate indication of its origin. Making simple changes while leaving the organization, content and phraseology intact is plagiaristic.

For Group Work and Student Collaboration:

This course may include work created and/or discussed in a group. When this arises it is your responsibility to contribute to your highest ability. At the beginning of any group project, the rules on what constitutes plagiarism will be reviewed and refined to include the collaborative nature of that particular assignment.

CLASSROOM BEHAVIOR, DECORUM AND CIVILITY

A studio lab environment is a place for creative expression, hard work and mutual respect. In order to create the class atmosphere together you will be expected to: participate in class work and discussions throughout the entire scheduled class time, clean up after yourselves without complaint during class and when working in the lab after hours, be respectful and tolerant of other people in the lab when you are working (regardless of their gender, race, ethnicity, national origin, religious affiliation, sexual orientation, political beliefs, age or ability,) be focused and motivated towards success. Additionally, diversity of thoughts are appreciated and encouraged provided you can agree to disagree.

All cell phones must be turned off completely while class is in session. Disregarding this policy will result in a lower overall grade. Having them on to check the time, text or for the use of any other phone feature is not permissible. If you have a dependent in your life, i.e. a child, disabled family member etc. please contact me ASAP for accommodations to this policy.

CLASSROOM AND STUDIO SAFETY GUIDELINES

It is required that all students take all necessary actions to protect their respiratory system, eyes and other body parts. **Students are required to use safety equipment as needed:** such as proper clothing, footwear, eye protection, hair ties and work gloves **when appropriate. Safe use of materials is required.**

These requirements are set to create a safe environment for all, and to help students gain knowledge and skills for the safe creation of artwork. Failure to adhere to proper safety standards and procedures will have a negative impact on your grade and your health. Let's all enjoy a safe, healthy and creative semester.

Preliminary Semester Schedule*(subject to change based on instructional needs)*

August 27	Introductions Processing download + installation
September 1	Processing download + installation continued Programming demos Pick artists for presentations
September 3	Programming demos
September 8	Artist Presentations Programming demos
September 10	Artist Presentations Programming demos
September 15	Assignment 1 due Artist Presentations Programming demos
September 17	Artist Presentations Programming demos
September 22	Assignment 2 due Turn in Assignment 3 proposals Open Lab Time: work on Assignment 3
September 24	Open Lab Time: work on Assignment 3
September 29	ASSIGNMENT 3 CRIT Pick artists for presentations
October 1	Artist Presentations Programming demos
October 6	Artist Presentations Programming demos
October 8	Artist Presentations Hardware demos
October 13	Assignment 4 due Artist Presentations Hardware demos
	Open Lab Time: work on Assignment 5
October 15	Open Lab Time: work on Assignment 5
October 20	Assignment 5 due Turn in Assignment 6 proposals "Mid-Semester" clean-up Open Lab Time: work on Assignment 6
October 22	Open Lab Time: work on Assignment 6

October 27	Open Lab Time: work on Assignment 6
October 29	CRIT for Assignment 6 Pick artists for presentations
November 3	Artist Presentations Programming+ Hardware demos
November 5	Artist Presentations Programming+ Hardware demos
November 10	Assignment 7 due Artist Presentations Programming+ Hardware demos
November 12	Artist Presentations Programming+ Hardware demos
November 17	Assignment 8 due Programming+ Hardware demos
November 19	Turn in Assignment 9 proposals Open Lab Time: work on Assignment 9 Programming+ Hardware demos
November 24	Open Lab Time: work on Assignment 9 Programming+ Hardware demos FALL BREAK
December 1	Open Lab Time: work on Assignment 9
December 3	Open Lab Time: work on Assignment 9 Prep work for Open Studio
December 8	CRIT for Assignment 9
December 10	CRIT for Assignment 9 FINAL (date/time TBA) CRIT for Assignment 9

Sample Project, A-S 348

Repetition/Pattern/Ornamentation

- Assignment1: Geometric Shape Ornament
 - Using geometric shapes, lines and curves only, create a sample ornament. Refer to SmilyFace as an example but try to make something cooler (i.e. more visually engaging.) Size: at least 5 rows and 5 columns of repeating ornamental motif
- Assignment2: Image-based Ornament
 - Same as above but using actual pixel (or raster) images. Try to break away from the straight grid by using rotation and clustering of images. Ornamental motif can be created/edited in Photoshop.
- Assignment3: Artwork Integrating an Ornament or Repetitive Process
 - Drawing upon the work you saw during artist presentations, you will create an artwork, using Processing together with *another artistic medium of your choice*). Aesthetic dimensions of repetition, ornament and pattern formation should be explored. This assignment will be initiated with a quick one paragraph proposal followed by both in-class and independent production time.

References: Yinka Shonibare, Mariam Shapiro, El Anatsui, Yayoi Kusama, Jason Salavon, Agnes Martin, C.E.B. Reas, Fred Tomaselli, Sigmar Polke, Kehinde Wiley, Julie Mehretu, Sol Lewitt, Diana Cooper, Greg Lynn, Ellen Gallagher