The Art 211 course examines the conventions, language, and aesthetics employed by artists and designers in the creation of digital-based works and projects as well as the social and cultural implications that these works and the creative practices that inform them have for contemporary United States. Specifically, the course is intended to help students understand the creation and implications of digital art and design so that they are able to critically and thoughtfully evaluate their experiences with digital works as artists and designers and as members of local and global audiences.

Art 211 is a course in which critical and creative thinking and expression are given primary emphasis in class activities and assignments. The course content is explored through discussions, readings, projects, and online presentations. Course assignments are writing and project based and require students to respond to ideas and concepts presented to them and to develop critiques of digital works through a variety of formats. Assignments students build writing skills through analyzing assigned readings and developing research- and reflection-based projects about digital art and design. Speaking and listening skills are developed through discussions and collaborative activities. Course topics explore the:

- social contexts of digital art/design in the U.S.;
- significance of the computer interface to digital art and design;
- practices used by digital artists and designers and their impact on audiences; and
- professional issues, concerns, and controversies affecting digital art/design, artists/designers, and their audiences.

Course assignments are diverse in nature and permit varied ways for students to evaluate and respond to the ideas and concepts presented in the course and to develop critiques and discussions of exemplary digital works, artists, and designers.

As a US Cultures course, Art 211 allows for a generous portion of the course content, discussions, and projects to incorporate discussion of how digital art and design relate to, impact, and intervene in different aspects of the cultures of the United States.

The content of Art 211 focuses primarily on the conventions, language, aesthetics, and history employed by artists and designers in the creation of digital works. The course also considers the cultural implications that digital works of art and design and their practices have for contemporary society and the culture of the United States.

**Course Prerequisites:** The course does not presuppose any background in digital art criticism or history. It does, however, assume that participants are deeply interested in a thoughtful critical examination of digital art and design and the creative and cultural impacts they have on contemporary society.

**Learning Objective**

Art 211 is designed to provide students with an introduction to and background in digital art and design. The following learning objectives are designed to encourage the student to reflect on these issues and on the ways in which digital art and design affect the world. Through the successful completion of this course, the student will:

<table>
<thead>
<tr>
<th>Learning Objective</th>
<th>How the Student’s Mastery of Objective Will Be Measured</th>
</tr>
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<tbody>
<tr>
<td>Demonstrate understanding of the basic history, language, aesthetics, and concepts of digital art and design.</td>
<td>The student will demonstrate his / her mastery of this objective in the following course projects / assignments:</td>
</tr>
<tr>
<td>Recognize, assess, and evaluate the impact of the technologies and cultural influences of digital art and design on global cultures and society but with a particular emphasis on the culture and society of the United States.</td>
<td></td>
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<tr>
<td>Formulate and express evaluations of the work of exemplary digital artists and designers and how their work contributes to the perception and understanding of their work in contemporary visual culture.</td>
<td></td>
</tr>
<tr>
<td>The student will demonstrate his / her mastery of this objective in the following course projects / assignments:</td>
<td></td>
</tr>
<tr>
<td>The student will demonstrate his / her mastery of this objective in the following course projects / assignments:</td>
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</table>
Express an informed, critical appreciation for digital projects as art and design in an interactive, online discussion environment. The student will demonstrate his / her mastery of this objective in the following course projects / assignments:

- Online Discussions (1 – 7)

Textbooks

The following textbook is required:


The book is available in local textbook stores and online from various book selling services such as Barnes & Noble, Amazon, and ABE Books. The following books are suggested as recommended reading:

- At the Edge of Art, J. Blais, Thames & Hudson, 2006, 0-500-23822-7
- Internet Art, R. Greene, Thames & Hudson World of Art Series, 2004, 0-500-20376-8
- The Language of New Media, L. Manovich, MIT Press, 2002, 0-262-63255-1 [available at this link in PDF format]
- New Media Art, M. Tribe, Taschen, 2006, 3-8228-3041-0 [available online at this link as an open-source text]

Learning Modules

The content of Art 211 is presented in a series of sequential learning modules, each of which focuses on a different aspect or subject related to digital art and design criticism. The modules are presented below:

- Module 1: An Overview of the History of Digital Art and Design
- Module 2: Digital Technologies as a Tool
- Module 3: Using Digital Technologies as a Medium: Installation, Internet Art and Nomadic Networks, Software Art, Virtual Reality / Augmented Reality, and Sound and Music
- Module 4: Using Digital Technologies as a Medium: Film, Video, and Animation and Themes in Digital Art: Gaming
- Module 5: Themes in Digital Art: Artificial Life / Artificial Intelligence and Agents / Telepresence, Telematics and Telerobotics
- Module 6: Themes in Digital Art: Body and Identity / Databases, Visualization and Mapping / Beyond the Book
- Module 7: Themes in Digital Art: Tactical Media and Hactivism / Mobile and Locative Media / Social Networking

Course Projects and Grading Scale

Course assignments and projects in Art 211 vary in format and design and include the following:

- Orientation Quiz: The Orientation Quiz serves as a means for students to verify that they are familiar with the course structure and are able to easily locate important course information. Students will be permitted several opportunities to successfully complete the Quiz during the initial weeks of the semester.
- Digital Map: This project provides an opportunity for students to consider the ways that digital interfaces and our interactions with them influence our perceptions of the content and meaning of new media and digital objects. It also requires students to consider how two commonly used digital techniques — selection and compositing — influence the design process in digital art and design. The Digital Map includes both production and writing components.
- Participation in Online Class Discussions: Participation in the Online Class Discussions includes posting responses to class readings and assignments as well as engaging in the conversations that ensue. Students may also be asked to document and provide links to their responses to select course assignments (i.e., the Curatorial Project).
- Module Exercises/Responses: Six different assignments assigned over the course of the semester; these assignments are varied in nature. These assignments correlate with the topics explored in the different learning modules and are intended to prompt consideration of course content in a manner that encourages deeper reflection as well as playful experimentation.
- Critical Review Suite: The final project requires students to introduce and present a collection of critical reviews of three different works of digital art or design. The works selected for review must relate to the different themes explored during the semester and, in an identifiable manner, be influenced by or have had impact on American culture.

Class projects and assignments are discussed in specific detail in the Projects / Assignments section of the course website.

Evaluation of written assignments: The particular criteria used in the evaluation of specific assignments may be viewed online in the Assignments area of the course website. In general, however, clarity of discussion, the conceptual structure and development, and a demonstration of an understanding and analysis of assigned readings and research materials are the primary criteria used in the evaluation of projects and assignments. Technical craftsmanship (i.e., grammar, structure, and spelling) is also considered in the determination of grades. Excessive or careless technical
errors will compromise the grade received for a particular assignment. Handwritten assignments or electronic files sent as e-mail attachments will not be accepted. The tables below identify 1) how the different assignments contribute to course grades and 2) the grade matrix used to establish final semester grades.

Late submission of assignments: Papers or projects that are submitted late (i.e., past their due date and time) will be subject to a 20% penalty for every 24 hours or portion thereof that they are submitted late, including weekends and holidays. After five days, no submission will be accepted unless extremely unusual circumstances warrant an exception and the student (or his/her authorized agent) has conferred with the instructor. Examples of such exceptions would include a student’s hospitalization or a death in a student’s immediate family.

The 48-hr. Late Pass (Module Exercises ONLY): Each student is granted one “48-hour Late Pass” during the semester that may be applied to any single Module Exercise. The Late Pass may not be applied to any other assignment or assignment group. The Late Pass grants permission to the student to submit one Module Exercise assignment up to 48 hours late over the course of the semester without penalty to his/her grade. After the expiration of the 48-hour period, the late assignment will be subject to a 20% penalty for every 24 hours or portion thereof that it is submitted late, including weekends and holidays. The student must notify the instructor of his/her intent to use the Late Pass a minimum of 24-hours prior to the assignment’s due date. The decision to apply the Late Pass should be reserved for serious situations in which the student is very ill (such as with influenza) or in the midst of a severe personal crisis. The Late Pass should not be used merely to remedy poor planning or time management.

Submission of written assignments to Turnitin.com: The written components for major assignments will be submitted by the instructor for review to Turnitin.com for instances of plagiarism or possible misuse of research information and sources.

<table>
<thead>
<tr>
<th>Table 1. Art 211 Assignments and Projects</th>
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</thead>
<tbody>
<tr>
<td>Orientation Quiz</td>
</tr>
<tr>
<td>Digital Map</td>
</tr>
<tr>
<td>Participation in Online Class Discussions (7)</td>
</tr>
<tr>
<td>Module Exercises/Responses (6)</td>
</tr>
<tr>
<td>Critical Review Suite</td>
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<tr>
<td>Total</td>
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<th>Table 2. Final Grade Matrix</th>
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<td>A</td>
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<td>A-</td>
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<td>B+</td>
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<td>C+</td>
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<td>C</td>
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<td>D</td>
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<td>F</td>
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</table>

Participation

Each student’s active participation in the Art 211 course is of utmost importance. An important part of each student’s intellectual and creative growth takes place through effective communication between the instructor and the student and between the student and his or her peers. It is the responsibility of every student to stay in close touch with the professor and the teaching assistant throughout the semester and to actively participate in online class discussions and activities.

Digital Electronic Media

- **Course Web site, Online Readings, and Electronic Media:** Art 211 has an extensive course web site that includes the course syllabus, schedule, assignments, and selected online resources including electronic readings and media. All students enrolled in Art 211 are required to verify their access to the course web site.

- **ANGEL:** All students actively enrolled in Art 211 have full access to select course materials and services available through the ANGEL course management system. These include integrated access to the external course website (i.e., course syllabus, schedule, and assignment descriptions); attendance manager; class communications; assignment drop boxes; and special announcements. Each student is expected to check the Art 211 ANGEL materials on a regular and consistent basis.

- **E-mail:** Enrollment in Art 211 requires that students have access to a reliable email system. The University provides free and ready access to electronic mail for all students and each student is expected to verify that his or her PSU access account is active and functioning. You are responsible for all information sent to you via your University-assigned email account and I advise you to check your email at least every other day, if not every day, to take note of course announcements or changes to the course schedule. If you choose to forward your University email account, you are still responsible for all the information sent to your University email account. Except in the case of emergencies or unavoidable problems, course announcements made via email will be made well in advance. Excuses that you did not
check your e-mail, and hence did not know about a course announcement, will not be accepted as justification for missing class activities or assignment deadlines. Please make sure that you include reference to “Art 211” in the subject line of your message and your full name and section number at the end of any email messages that you send to the instructor.

A Note on Technical Skills

The emphasis in this course is not on technical mastery but on understanding digital media technologies as tools and sites for creative cultural practice and thoughtful criticism. Some students will come to the course with advanced digital media production skills, others with very limited skills. This is okay and to be expected. Advanced skills are not necessarily needed in order to make advanced art. Digital works such as Keith Obadike’s *Blackness for Sale* (2001) and the work of Young-Hae Chang’s collective Heavy Industries are just two examples of successful and influential digital art that required limited technological skill to produce. What makes these projects effective is, among other things, their conceptual deftness, the effectiveness with which they use relatively simple tools, and the strength of their artistic voices.

Digital technologies are numerous and complex. They change very quickly and keeping up with them is a continuous, never ending task. The most important technical skills you can learn are: how to teach yourself what you need to know in order to realize your ideas; how to find ways to realize your ideas given the skills and resources you reasonably can acquire; and how to partner or collaborate with others who have skills you need but don’t have and don’t want to acquire yourself. That said, there is no substitute for learning by doing. Seek out opportunities to learn new technical skills and to apply them to real situations or problems and always strive to maintain a playful and experimental attitude toward the technologies you use.

Technical Requirements

<table>
<thead>
<tr>
<th>Operating System</th>
<th>Windows 200/XP or Vista, Mac OS X 10.2 or higher (10.3 or higher recommended)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Processor</td>
<td>1 GHz or higher</td>
</tr>
<tr>
<td>Memory</td>
<td>256 MB of RAM</td>
</tr>
<tr>
<td>Hard Drive Space</td>
<td>500 MB free disk space</td>
</tr>
<tr>
<td>Browser</td>
<td>Mac OS X: Firefox, Safari (current version)</td>
</tr>
<tr>
<td></td>
<td>Windows: Firefox, Safari, Internet Explorer (current version)</td>
</tr>
<tr>
<td>Note: Cookies, Java, and JavaScript must be enabled. Pop-up Blockers should be configured to permit new windows from Penn State web sites. Due to nonstandard handling of CSS, JavaScript and caching, we do not support using Internet Explorer 6 as your browser. Firefox and Safari are preferred as they will provide the fastest experience possible for e-Learning Institute courses.</td>
<td></td>
</tr>
<tr>
<td>Plug-ins</td>
<td>Adobe Reader (Download from Adobe), Flash Player (Download from Adobe)</td>
</tr>
<tr>
<td>Additional Software</td>
<td>Microsoft Office, itunes/Quicktime</td>
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<tr>
<td>Internet Connection</td>
<td>Broadband (cable or DSL) connection required</td>
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<tr>
<td>Printer</td>
<td>Access to graphics-capable printer</td>
</tr>
<tr>
<td>DVD-ROM</td>
<td>Required</td>
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<tr>
<td>Sound Card, Microphone, and Speakers</td>
<td>Required</td>
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<tr>
<td>Monitor</td>
<td>Monitor (Capable of at least 1024 x 768 resolution)</td>
</tr>
</tbody>
</table>
Technical Assistance

If you encounter any technical issues regarding this course please contact the appropriate people as listed below:

<table>
<thead>
<tr>
<th>Issues/Complications</th>
<th>Point of Contact</th>
<th>Method of Contact</th>
</tr>
</thead>
<tbody>
<tr>
<td>Questions/concerns regarding the course content</td>
<td>Dr. Janet Hartranft</td>
<td><a href="mailto:jlh18@psu.edu">jlh18@psu.edu</a></td>
</tr>
<tr>
<td>(Course Instructor)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Problems pertaining to this course site</td>
<td>Megan Marut</td>
<td><a href="mailto:msm26@psu.edu">msm26@psu.edu</a></td>
</tr>
<tr>
<td>(Instructional Designer)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Problems resulting in Angel (quizzes not functioning, inability to access your course section, etc.)</td>
<td>Angel Support</td>
<td><a href="mailto:AngelSupport@psu.edu">AngelSupport@psu.edu</a></td>
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</table>

Submitting Requests for Technical Assistance: When sending your initial request for technical assistance, it’s important to be as detailed and precise as you can when describing the issue—precise and detailed information may help speed resolution of the problem, sometimes resulting in technical support solving the problem within minutes of receiving your initial email. If the information you provide is not very detailed or precise, resolving the problem may require a series of emails (to obtain the right details to identify the source of the problem) and take days to resolve the issue. This can result in important deadlines being missed and valuable assignments receiving point deductions for tardiness. When submitting requests please include the following information:

Information needed:
- Name and ID
- Course Title, section #, and group or team assignment
- Browser and version
- Specific description of the problem including any error messages you receive

Good example:
- Jane Smith, jls101
- Physics 101, section 2, team 1
- Mozilla Firefox, version 3.0.7
- When I try and save content to the page I get an error message that says “Unable to upload content at this time.”

Bad example:
- Hey there its Jimmy, my course site isn’t working can you fix it?

Communicating Online

Communicating online is an everyday activity for most of us; so much so that the tone and form of our communications oftentimes becomes highly informal and abbreviated. A breezy, informal communication style is fine with our friends or family (people who know us and likely understand our perspectives) but can become problematic when we’re trying to communicate with formal acquaintances (i.e., class instructors) or in situations (such as in online course discussions) where we might be trying to convey or discuss complex ideas with relative strangers.

Email Communications
Your online communications are considered part of a college course, so your writing style should conform to the rules of Standard English. The following points should be remembered when sending email in formal or semi-formal situations:

1. Introduce yourself — use your first and last name.
2. Clearly state your reason for making contact.
3. If you are responding to an email, include at least the beginning part of message to which you are replying.
4. Spell check messages before sending them or posting them online.
5. Refrain from using emoticons, slang, or instant texting terms. Never resort to using vulgar language.
6. Refrain from using all capital letters, it gives the impression you’re SHOUTING!
7. Ask permission before forwarding someone’s email.
8. Review/re-read the message to ensure the message is clear and the intent is appropriate.
9. Be professional and respectful — treating someone in a courteous and respectful manner encourages them to respond to you in a similar way.

The above points are adapted from Anna Divinsky, Penn State University, http://elearning.psu.edu/elearning/files/art_10_syllabus.pdf

Email Communications

Communicating in Online Discussion Environments
The following points should be remembered when posting messages in online discussion environments:

1. Operate from the perspective that everyone in the discussion is participating with the goal to create a lively, interesting conversation. Try your best to live up to that expectation.
2. You must be prepared to participate in the discussions—do the readings, review media that may be assigned and think about the issues or questions that have been posted in relationship to the discussion topic.
3. If you are not certain about the meaning of a comment, ask the original poster to elaborate or clarify what they’ve written.
4. Recognize and value the experiences, abilities, and knowledge each person brings to class. Acknowledge the diverse perspectives and viewpoints of class members.

5. Ideas are presented for discussion and that sometimes includes pointed disagreement. When disagreeing with the ideas of another, be sure that your comments are directed toward his or her ideas and not the actual person. Never use personal attacks to express your disagreement.

6. Use your comments, whether they be supportive or challenging, as a means to encourage the development of a conversation and not as a means to embarrass or silence others.

7. Be cautious about injecting humor into your comments and remember that it’s easy to misinterpret humor in written language. In voice conversations, our body language and the inflections of our voices help others to discern when we are being humorous.

8. A brief summary or reference quote from the comment you are responding will help provide a context for your comment and identify who you are responding to.

9. Don’t just jump into a long thread; review earlier comments and postings so that you simply repeat what others have written.

10. Take care to post your responses under the appropriate heading or thread.

11. Acknowledge the source of your information by citing your references. Provide links to online material that might help expand or illustrate your points.

The above points adapted from 1) Dr. Susan Shaw, Oregon State University, OSU Extended Campus at http://k12online.oregonstate.edu/tutorials/discussion_board.htm and 2) Website for Beginning Online Learners at http://www.emoderators.com/dltutorial/discussion_board_etiquette.htm

Controversial Subject Matter: Disclaimer

Works of digital art and design are often provocative and frequently explore topics in ways that may be unexpected and startling in nature. These characteristics can present distinct challenges to some individuals’ beliefs about art in ways that may, at times, be perceived as offensive. In this course, we will look at, reflect on, and discuss art that may include strong and/or explicit language; confrontational examinations of sexuality, religion, and race; nudity; and radical political viewpoints, etc. If you have any concerns, please consult the instructor.

Students with Disabilities

The Pennsylvania State University encourages qualified people with disabilities to participate in its programs and activities and is committed to the policy that all people shall have equal access to programs, facilities, and admissions without regard to personal characteristics not related to ability, performance, or qualifications as determined by University policy or by state or federal authorities.

If you anticipate needing any type of accommodation in this course or have questions about physical access, please contact Penn State’s Office of Disability Services (University Park) or Students with Disabilities (World Campus) for additional information and/or to verify your eligibility for disability accommodations. Appropriate documentation from the Office of Disability Services verifying eligibility must be provided to the Instructor before accommodations will be extended.

Statement of Nondiscrimination

Affirmative Action and Sexual Harassment: The Pennsylvania State University is committed to a policy that all persons shall have equal access to programs, facilities, admission, and employment without regard to personal characteristics not related to ability, performance, or qualifications as determined by University policy or by Commonwealth or Federal authorities. Penn State does not discriminate against any person because of age, ancestry, color, disability, or handicap, national origin, race, religious creed, sex, sexual orientation, or veteran status. Direct all inquiries to the Affirmative Action Office, 211 Willard Building.

Academic Integrity

University Policies and Rules Guidelines states that

academic integrity is the pursuit of scholarly activity in an open, honest and responsible manner. Academic integrity is a basic guiding principle for all academic activity at The Pennsylvania State University, and all members of the University community are expected to act in accordance with this principle. Consistent with this expectation, the University’s Code of Conduct states that all students should act with personal integrity, respect other students’ dignity, rights and property, and help create and maintain an environment in which all can succeed through the fruits of their efforts. Academic integrity includes a commitment not to engage in or tolerate acts of falsification, misrepresentation or deception. Such acts of dishonesty violate the fundamental ethical principles of the University community and compromise the worth of work completed by others. (See http://www.psu.edu/ufs/policies/)

Academic dishonesty includes but is not limited to acts such as cheating on exams or assignments; plagiarizing the words or ideas of another (see definition below); fabricating information or citations; facilitating acts of academic dishonesty by others; claiming authorship of work done by
another person; submitting work completed in previous classes; and/or submitting the same work to multiple classes in which a student is enrolled simultaneously.

Plagiarism. To plagiarize means to take the words or ideas of another and to present them as your own without appropriate attribution to the author. It is, in short, a form of theft. Sometimes plagiarism is a deliberate act; more often, however, it is accidental and the result of careless research or note taking. If you utilize the words or ideas of another (and you should not hesitate to do so), be conscientious and responsible and acknowledge the source of your information within the text of your paper and in the paper’s bibliography. If you are unsure about citing another as the source of an idea, it’s better to err on the side of conservatism and acknowledge the source or sources for the ideas you are using. Direct quotations should always be enclosed in quote marks and properly accredited.

General Flu Protocols

In compliance with Pennsylvania Department of Health and Centers for Disease Control recommendations, students should NOT attend class or any public gatherings while ill with influenza. Students with flu symptoms will be asked to leave campus if possible and to return home during recovery. The illness and self-isolation period will usually be about a week. It is very important that individuals avoid spreading the flu to others. Students with the flu do not need to provide a physician’s certification of illness. However, ill students should inform their teachers (but not through personal contact in which there is a risk of exposing others to the virus) as soon as possible to review Art 122Y course policies for late submission of assignments. If you have questions about academic policy-related issues, please call the Associate Dean/Chief Academic Officer of your college. For health-related questions you can email Dr. Margaret Spear, director, University Health Services, at uhsinfo@sa.psu.edu.

Schedule Changes

Although every effort will be made to adhere to the class schedule (shown below) and content as presented in the course website, the instructor reserves the right to make changes to specific course content, assignments, and dates of presentation when it is in the best interest of the course objectives and goals.

Class Schedule

This section provides a weekly class schedule that includes associated topics, assigned readings, and assignments. Additional assigned materials such as websites and videos are listed for each module in the “Class Schedule” area of the course website.

Dates: 1/11 – 1/16

Course Orientation and Introduction

Readings: Course Welcome Letter and Course Syllabus
Projects/Assignments: Complete Course Orientation in ANGEL including Orientation Video, Orientation Quiz to be completed by 2/1/2010 at 5:00 PM, Begin work for the Digital Map Project (This project overlaps the Course Introduction period and Module 1) with work to be completed by 1/20 at 5:00 PM.

Dates: 1/17– 1/30

Module 1: An Overview of the History of Digital Art and Design

Textbook Reading: 1) Introduction in Digital Art, pp. 6 - 25 and 2) Introduction to New Media Art (discusses the art historical antecedents of today’s new media) by Mark Tribe and Reena Jana
Projects/Assignments: Digital Map Project to be completed by 1/20 at 5:00 PM, Module Exercise #1 to be completed by 1/29/2010 at 5:00 PM, Discussion 1 Original Posting to be completed by 1/24/2010 at 11:30 PM, Discussion 1 Follow-up Responses to be completed by 1/31/2010 at 11:30 PM.

Dates: 1/31 – 2/13

Module 2: Digital Technologies as a Tool

Textbook Reading: Chapter 2 – Digital Technologies as a Tool in Digital Art, pp. 26 – 65
Projects/Assignments: Module Exercise #2 to be completed 2/12/2010 at 5:00 PM, Discussion 2 Original Posting to be completed by 2/7/2010 at 11:30 PM, Discussion 2 Follow-up Responses to be completed by 2/14/2010 at 11:30 PM.
Module 3: Using Digital Technologies as a Medium (Installation, Internet Art and Nomadic Networks, Software Art, Virtual Reality and Augmented Reality, and Sound and Music)

Reading: Chapter 2 - Digital Technologies as a Medium in *Digital Art*, pp. 67–96 (up to "Films.") and pp. 111–37

Projects/Assignments: Module Exercise #3 to be completed 2/26/2010 at 5:00 PM, Discussion 3 Original Posting to be completed by 2/21/2010 at 11:30 PM, Discussion 3 Follow-up Responses to be completed by 2/28/2010 at 11:30 PM.
Module 4: Using Digital Technologies as a Medium (Film, Video, and Animation) and Themes in Digital Art (Gaming)

Reading: 1) Chapter 2 - Digital Technologies as a Medium in Digital Art, p.96 (from "Film...") to p.111 ("Internet...") and 2) Chapter 3: Themes in Digital Art in Digital Art, pp.196 (from "Gaming...") to p. 203.

Projects/Assignments: Module Exercise #4 to be completed 3/19/2010 at 5:00 PM, Discussion 4 Original Posting to be completed by 3/14/2010 at 11:30 PM, Discussion 4 Follow-up Responses to be completed by 3/21/2010 at 11:30 PM.

Dates: 2/28 – 3/20 (includes Spring Break Week)

Module 5: Themes in Digital Art (Artificial Life / Artificial Intelligence and Agents / Telepresence, Telematics and Telerobotics)

Reading: Chapter 3: Themes in Digital Art in Digital Art, pp. 138 – 164

Projects/Assignments: Module Exercise #5 to be completed 4/2/2010 at 5:00 PM, Critical Review Suite List of Works to be completed 4/2/2010 at 5:00 PM, Discussion 5 Original Posting to be completed by 3/28/2010 at 11:30 PM, Discussion 5 Follow-up Responses to be completed by 4/4/2010 at 11:30 PM.

Dates: 3/21 – 4/3

Module 6: Themes in Digital Art (Body and Identity / Databases, Visualization and Mapping / Beyond the Book)

Reading: Chapter 3: Themes in Digital Art in Digital Art, pp. 165 - 189 (up to "Gaming...")

Projects/Assignments: Critical Review Suite Outline of reviews to be completed 4/9/2010 at 5:00 PM, Module Exercise #6 to be completed 4/16/2010 at 5:00 PM, Discussion 6 Original Posting to be completed by 4/11/2010 at 11:30 PM, Discussion 6 Follow-up Responses to be completed by 4/18/2010 at 11:30 PM.

Dates: 4/4 – 4/17

Module 7: Themes in Digital Art (Tactical Media and Hactivism / Mobile and Locative Media / Social Networking)

Readings: Chapter 3: Themes in Digital Art in Digital Art, pp.204 – 246

Projects/Assignments: Critical Review Suite Completed Project to be completed 4/30/2010 at 5:00 PM. Discussion 7 Original Posting to be completed by 4/25/2010 at 11:30 PM, Discussion 7 Follow-up Responses to be completed by 5/2/2010 at 11:30 PM (this date is extended past the end of classes to allow a full week for responses).