(m)ART 581D

/adv. gaming

LOADING

Evan Meaney
Fall 2016
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Wednesday
4:40p - 7:25p
MM 329

1.1 //
Syllabus

Goals & Description

In high school, writing teachers told you to show and not to tell. Observation trumped hearsay, being a more active form of expression for your reader. With the advent and democratization of game-making tools, we are in a new era of articulation. Do not show, do not tell—do and allow others to do as well. Creating environments where users can perform and evaluate meaningful actions is the heart of game and interactive design. In this class we will work to strengthen our vocabularies, hone our skill-sets, and sharpen our artistic craft in the pursuit of that goal—to make games and game-like artworks which cultivate a space for important user action to be made.

These goals will be addressed through readings, play-throughs, public presentations, class discussion, practical exercises, creative assignments, and other focal activities.

This class is not a video game appreciation course. The fact that you love *Animal Crossing* isn't totally important here. Nor is it an introduction-to-Unity course. That's what video tutorials are/MART 380 is for. This class is about the intellectual space where theories of interaction, on boarding, and ludology and the practical possibilities of gaming meet and thrive.

Expectations

come to class prepared & on time with the materials you need to work.

turn in assignments when they are due. late work will be heavily penalized.

participate consistently in class discussions and critiques (especially those that are not your own).

respect your peers' opinions, beliefs, orientations, and histories when civilly discussing work and concepts.

share your skills, experiences, and energy to strengthen the community.

look beyond the facade of aesthetics at the conceptual framework which underpin your project.

be responsible for the specific skills you need for your workload.

attempt to explore difficult questions in your work. this will be rewarded in your grades.

be hungry. know that i'll have your back if you're giving your all to this.

Learning Outcomes:

- Produce and critique a complete video game, analog game, or work of game-art.
- Produce a complete (20+ page) Game Design Document
- Develop a better understanding of games and interactive communication strategy.
- Further your professional skills in an artistic context.

2.1 //
Evaluation

Grades & Assignments

Grading will be framed by an equal emphasis on demonstrated technical execution and conceptual exigency. As represented in the rubric below, grades will also be positioned in relation to changes made after critique, as well as parallel textual work, complimenting the final product.

Rubric

A (90-100)

A/// Work that is technically, conceptually and contextually successful, while presenting something new and complex in an interesting way. Work ready for public exhibition.

B+ (86-89)
B (80-85)

B/// Work that is technically, conceptually and contextually successful, yet lacks a cohesive unity between these elements.

C+ (76-79)
C (70-75)

C/// Work that is either technically, conceptually or contextually passable but lacks development in these areas.

D+ (66-69)
D (60-65)

D/// Work that is technically, conceptually and contextually unsuccessful and incomplete.

F (0-59)

F/// Work that is demonstrates a lack of technical and conceptual ability, shows no progress after critique, and/or is lacking in a major aspect of its conception, execution

Graded Assignments

Numeric grades will be returned via Blackboard within a reasonable amount of time (under two weeks) from the due date. Final grades will be returned within one week of the final exam.

I am more than happy to discuss the grade's reasoning, give specific notes, and offer suggestions during office hours.

Arithmetic

Attendance / Presentation	25
Game Design Document	25
Mid-Semester Critique	25
Final Product	25
Ad-Hoc Unity Sketches	+5 extra

Attendance & Participation

Preparation and participation are essential for success in this course—active participation in discussions and well-prepared presentations of your work during critiques will insure a complimentary participation grade.

Disputes

If you wish to dispute the grade of a specific project, you may do so during my office hours the week following the return of the grade. After 5 days, your ability to dispute ends.

General Trajectory

The the semester is geared, in phases, to one major project.

Groups allowable up to nine persons but not required.

Groups become locked in at week 5 (GDD Due).

Unless it a safety concern, I will not engage with inter-/intra- group dynamics.

3.1 //
Assignments

Phase 1 – Game Design Document
25 Points || Due in class on 9/15

The Game Design Document (GDD) is the heart of a game's production. It is the full instruction manual for all design, mechanic, narrative, distribution, platform, engineering, and development choices, themes, and decisions. This is the document that, were the entire development team to disappear, a new team could read the GDD and continue work without skipping a beat. Your game design document will be more than twenty pages, including both image and text, and completely address the list of topics on the following page, as well as any and all other design choices. It will do so in plain language. The GDD will be due to me, posted to Blackboard as a PDF, on the due date. We will discuss further specifics of crafting the GDD in class.

Phase 2 – Mid Semester Critique
25 Points || Due in class on 10/18

You've been working on your game in seclusion. Now, you'll bring it into class for feedback. Forty-eight hours before your critique, you will either BB_post a link for a playable version of your game-experience (or, in the cases of an analog game, you'll upload a Let's Play video and BB_post that link instead). The class will engage with your material and come to our meetings ready to share notes. Discussion will be modeled after the grading rubric on the next page.

Phase 3 – Final Product
25 Points || Due in class on 12/1

In class game jam. post your game to Blackboard if digital. Bring your game if physical. We'll round up as many computers as we can and all try everything out. All individuals and groups must turn in to me a (non-returnable) thumb drive with a text document identifying your names and the game's name, your game's playable Apple export files, and a PDF of your GDD. Analog games will include a Let's Play video on said thumb drive in place of the export files. It is a very, very good idea to test this out before final submission.

Bonus Phase – Game Rhetoric
Part of participation grade || Due in class on 9/27

No game is actually perfect. No game is a true, abject failure. You and a partner will give an eight minute, joint presentation to the class outlining the pros and cons of a specific game. These evaluative metrics will relate directly back to class discussion from weeks 1-5. One student pro, one student con—the game will fall somewhere in between. The presentations must include pre-planned slides and a printed outline to be submitted for a grade. I will give two presentation examples in class when the project is assigned so you know my expectations

3.2 //
Critique Rubrics

Game Design Document:

Name, authors, release timeframe, concept, genre, target audience, flow summary, look and feel, gameplay, mission and challenge structure, puzzle structure, diegetic objectives, mechanics, physics, movement, objects, actions, economy, UI flow, game options, replay and save structure, extra-diegetic elements, story and narrative, game world, game areas, levels, characters, character animations, character design, level progression, character progression, player training, interface, visual system and them, control schema, audio components, music, sound effects, AI, hardware, software specs, network requirements, legal issues, game art, platform. (~ unc_cs)

Game:

- Does it actually work?
- But does it actually work on my computer too?
- Does the experience have a clear intention?
- Do the design and mechanics support this intention?
- How are the rules indicated?
- Do the art assets support the intention?
- How is user action directed?
- How is user feedback given?
- Does the user's action feel meaningful in the context of the game?
- Does the UI support the game's intention?
- Do all of the menus work appropriately?
- Discuss the legality of licensed material.
- How is sound used?
- If you're using music (don't), is it a thematic crutch?
- Does the narrative cohere with the UI, the intention, and theme?
- Does this appeal to its desired audience?
- Are the levels and/or spaces developed in a coherent way?
- What diegetic lessons are learned through this experience?
- What extra-diegetic lessons are learned through this experience?
- If the intention is replay, are there barriers to this?
- If the intention is non-replay, is a single experience enough?
- How is the attention to craft?
- Does this work within the limitations of the group's skill level?
- Should this be something other than a game?
- Are there any hardware concerns?
- Are there any safety concerns?
- Are there any data/security concerns?
- Does this add to the field of gaming?

4.1 //
Schedule

Final Exam

The final exam will be an informal last group critique of your work for this class. This will be conducted:

DATE

TIME

PLACE

Fine Print

This class is designed to respond to your needs. Yep, you. As such, the class narrative and schedule may change. All changes will be announced in class and via Blackboard. Please pay attention to these outlets.

W/01 Introduction to Game Praxis // Syllabus // Introductions // Assign Phase One // Roles and Jobs in the Field and Pathways

W/02 **Papers, Please** // Job Fair // What is Game Design Document // Group Exercise for Pitches

W/03 **Kentucky Route Zero** // Qualities We Find Successful in Games // **In Class Pitches**

W/04 **The Beginners Guide** // GDD Case Studies // How to Critique

W/05 **Game Design Document Due for Grade** // In Class Discussion // Assign Phase Two

W/06 **Mountain** // Board Game and Social Game Demo Day

W/07 **Game Rhetoric Presentations for Grade**

W/08 Work Week

W/09 Pre Critique Workshop + FALL BREAK

W/10 **Game Critiques for Grade**

W/11 **Howling Dogs** // **Unmanned** // Games for Change and Social Impact

W/12 Beta Tests

W/13 **Starseed Pilgrim** // Options for Deployment // Clean Up

W/14 **Student Choice Game discussion**

W/15 Play-testing + THANKSGIVING BREAK

W/16 **Final Product Due for Grade**

5.1 //
Needs and Wants

Must Have:

(Games)

Starseed Pilgrim (Drgen)

Howling Dogs (Porpentine)

*Unmanned (*Molleindustria*)*

Mountain (O"Reilly)

The Beginners Guide (Davey Wreden)

Kentucky Route Zero (Cardboard Computer)

Papers, Please (Pope)

(Books)

How to Do Things with Video Games
(Bogost)

Video Games Design (Rogers)

(Other)

Constant access to a computer, Unity,
Adobe CC, and whatever specific
programs you feel you need.

Web domain and server space and
the practical knowledge to upload and
share material.

Thumb Drive

Should Have:

Subscriptions to Lynda available
through Richland Library.

Portable storage as needed

Technical

Beyond the items listed here, you will be asked to complete art
and design work. You are responsible for all materials needed
to produce the work you decide to make. If larger, group
projects are undertaken, class fees may be available to
accomplish larger-scope projects.

While I am certainly here and eager to help, there are proper
channels for technical issues. If you have a question pertaining
to anything in the labs, USC ITS are the people to contact.
Trouble with your home computer—check with the
manufacturer. Problems with a piece of software—contact the
developer. I promise you that these will be the quickest paths to
resolution. Certainly faster than the speed of office hours.

Labs

This class is designed for you to be able to excel with the
provided lab facilities in Gambrell and McMaster buildings;
there is more than enough hardware and software to serve all
who need it. Different labs have different hours, some are walk-
in and others are reservation-only. Many labs have all the tools
you need, some may have only a few. Familiarize yourself with
the different labs, both the software and the peripherals
(scanners, printers, etc).

You will not be able to use the same workstation every time you
sit down to work. This is normal. If this troubles you, get your
own computer. If you use a private computer, you are respon-
sible for making sure that it is powerful enough to do the jobs
you need, that it has the appropriate software, storage, and
methods of output. If you choose to work from a location off
campus, you will need broadband internet access.

Your work will be held to the same standards regardless of the
hardware or software you use. Hardware or software issues,
whether using your own equipment or University-owned, is
never an excuse for late, missing, or unacceptable work.
Technical problems are part of the process, and solving them
as they come while allowing yourself enough time to make the
deadline is part of your coursework.

6.1 //
Appendix

Office Hours

T (12:15 - 1:15) / W (3:40 - 4:40)
and by appointment
McMaster 338

Come to these as they are a good resource for the advancement of your work in this class. However, this time will not be used to re-present material from class that has been missed due to absences. Scheduling by email is strongly encouraged. If you cannot make these hours due to a perpetual conflict, please contact me and we can arrange a meeting time. I'm also a proponent of Skype meetings, if the situation allows.

Technical Concepts

You will be encouraged to explore new technologies and processes in this class, stretching your comfort zones. If there is a technique that you would like to learn or strengthen in regards to an assignment (above and beyond the expectations of the class), please let me know. There will be time for in-class demonstrations and class discussions. Concurrently, I would hate for someone to be discouraged from trying something uncommon and new for the fear of a poor grade. If this is your first time engaging with a new medium or technique, please let me know beforehand. That way, I can take into account your personal experimentation while I consider your grade.

Software Help

Professor Simon Tarr as very graciously set up a website to help strengthen your technical capabilities with some of the software that we'll be using in class. I strongly urge you to bookmark and explore his site, www.OneFromZero.com

Freedom of Expression

In this class, you are free to express whatever you like, both in the content of your work and in class discussions (providing it does not violate state or federal law or the USC code of conduct). Of course, since everyone else is free to express their opinions as well, be prepared for disagreement and be prepared to defend your ideas, work, etc through respectful, reasoned logic. If a work explored in class shocks or offends you and you feel you must leave the classroom, please do so, but speak to me afterwards. Do not simply leave the class without allowing for the work to be contextualized, as this will be counted as a tardy. Art should be challenging, but sense can and should be taught through context. I am happy to find that context in a dialogue with you.

Email Address + Blackboard

Every student will be asked to maintain a USC email address and a Blackboard feed. Oftentimes class announcements will be sent via email either by myself or through Blackboard. Please check this email address regularly and ensure that your account does not exceed its limitations. I will only use your USC address to send class material, as such, I will only respond to mail sent to my USC address.

6.2 //
Policies

Attendance

Students who attend class are more successful than those who do not. I expect you to be in class and to participate in every class. This is not an unreasonable expectation. This class meets 2 time a week, so you may miss 2 classes for any reason without it affecting your grade. After your first absence, your final grade will drop by one letter (A to B, C to D, D to F, etc.) with each additional absence.

I will not be placed in the position of determining which absences are excusable and which are not. All absences you feel should be excused MUST be vetted through USC Student Services. They will contact me. Not you. Prolonged illness should be verified by a physician and may require the student to with-draw from class if you cannot complete work in a comprehensive and timely manner. You are responsible for catching up on missed material from classmates and teaching assistants. You are responsible for material that is due if you are not present. Remember, two tardies make an absence.

Attendance will be taken on most days in different ways over the semester (sign in, in class writing, as well as other forms) and you will always know when it is taken. If attendance is not taken, you are always considered to be present. If you arrive late or leave early and miss the attendance process, you are always considered absent unless you verify your presence after class, then you are only tardy. Class sessions that you miss because you failed to come to the first class(es) before the add/drop period (whether you were properly registered or not) are still counted as absences.

Your allotted absences should be used to accommodate unforeseen things: illness, emergencies, weddings, car trouble, incarceration, funerals, existential crises, and so forth. It would be unwise to spend those absences on other things. This is a simple process, and you are in complete control over your success in this area. There will be no negotiations about it.

Workload & Evaluation

If you fail to have the work required for a critique or discussion you may be asked to leave the class and will be given an absence for the day. A missed critique or discussion will affect the final grade for your project.

All assignments are expected on their due dates unless noted otherwise. Late work will be marked down 1 full letter grade per business day. Failure to take a quiz or test without prearranged preemption may result in a zero for that test or quiz. Late work may still be graded but not necessarily critiqued.

Work that is late due to technical difficulties either at your end or at an outside shop will not be accepted. It is your responsibility to estimate the proper amount of time to produce your project including solving technical issues. On days designated as in-class workdays, you are expected to bring your project, or the required materials, into class to work. Failure to do so may result in your being asked to leave the class and receive an absence for the day.

Do not ask a classmate to deliver a message for you. If you have a message you should deliver it yourself. In particular, if you need to leave class early or arrive late you need to must ask for and receive an extension at least 24 hours in advance. Do not announce during class that you need to leave early.

If at any point you should have questions as to whether or not you are passing the class, it is your responsibility to make an appointment with me to discuss the issues during office hours only.

Plagiarism/Legalism

The USC Student Handbook and The Carolina Creed are governing documents. You are responsible for the information in it, including but not limited to: plagiarism, academic honesty, and other policies.

Just don't do this. I will find it. It will be horrible for everyone. Honesty is the best policy in my class.

Disability Statement

The University of South Carolina provides high-quality services to students with disabilities, and we encourage you to take advantage of them. Students with disabilities needing academic accommodations should: (1) Register with and provide documentation to the Office of Student Disability Services in LeConte College Room 112A, and (2) Discuss with the instructor the type of academic or physical accommodations you need. Please do this as soon as possible.

Any student with a documented disability should contact the Office of Student Disability Services at 777-6142 to make arrangements for appropriate accommodations

http://www.sa.sc.edu/sds/

6.3 // s
Digi-Critique

Whenever you Want Feedback

step 1:
upload your media to its intended platform (Youtube, Vimeo, Imgur, your own server…). Copy the link.

step 2:
Go to the class' **Blackboard site.**

step 3:
Go to **Discussions**

step 4:
For in-progress critiques, go to **IN PROGRESS.** For graded, final submissions, go to **DUE.**
Then, click on the appropriate project's thread.

step5.
Click on **Reply**, and post your link. It will be recorded in the class's discussion for future use.

DO NOT post anything but text to Blackboard.

Post only links. Do not try to upload projects.

Reasoning

in an attempt to better facilitate class critique of time-based media, we turn to our good friend, the internet, to lend a hand. this workflow will ensure that you get comments from every other member of the class community while simultaneously strengthening your ability to write about media. classroom etiquette applies here so remain respectful and constructive. if you have any questions about this workflow, please contact me sooner rather than later.

6.4 //
Eduquette

Etiquette Guidelines for Students Interacting with Instructors

DISCUSSING COURSE POLICIES
    DO read the syllabus closely and consult it for answers to questions about course policies.
    DON'T ask your instructor questions about the course that are answered on the syllabus.
    DO ask for clarification about course policies or assignments as soon as possible.
    DON'T wait until right before the due date to ask questions about the assignment.

EMAIL
    DO begin emails with a salutation and end with a signoff.
    DON'T misspell your instructor's name.
    DO give your instructors 48 business hours to respond to email.
    DON'T expect an immediate response to a message, especially one sent late at night.
    DO be the last person to send an email during an email exchange. When arranging a meeting, it is your responsibility to send the last email confirming the meeting time. If you do not send the last email, your instructor might assume that the meeting isn't on.

OFFICE HOURS
    DON'T ask questions via email that will require a long response and DON'T ask for feedback on written or artwork via email.
    DO use email for short, direct questions. DO use office hours for any questions that require extensive feedback or a back-and-forth conversation.
    DO take notes during office hours. You likely won't remember all of the instructor's advice. If an instructor offers a block of time when they are available other than their regular office hours, DON'T assume that they will be in their office during that time. They are offering a block of time when they could be in their office if you make arrangements to meet with them.
    DON'T refer to a meeting outside of the regularly scheduled office hours as "office hours."
    DON'T miss a meeting outside of regularly scheduled office hours, except in an emergency.
    DO email to explain why you missed an appointment as soon as possible.

ABSENCES
    DO email your instructor ahead of time when you know you'll miss class.
    DON'T assume that by emailing ahead of time, your absence is excused.
    DO ask a classmate what you missed in class when you were absent.
    DON'T ask your instructor what you missed in class.
    DEFINITELY DON'T ask, "did I miss anything in class last week?" The answer is always yes.
    DON'T assume that an assignment can be turned in late because you were absent.
    DO turn in your assignment even if you are absent, or arrange for an extension.

PROFESSIONALISM
    DO maintain a professional tone with your instructor.
    DON'T try to friend your instructor on Facebook (maybe after the class is over, if you had a positive relationship).
    DON'T lie to your instructor. You'd be surprised how easy it is to get caught. Don't say you're only available during a two hour window, only to arrange a meeting for a different hour of the day. Don't tell an instructor you uploaded an assignment to the course website when you haven't. Don't kill the same grandmother twice when explaining your absences.

From phdcomics.com

6.5 //
Finish Strong

About you.

About 1.3% of the world gets to go to college.
About 14% of that 1.3% is in a position to study art.
You are rare.
You are also a product of billions of years of development.
You are out of beta.

I am here to support your further phases.
To challenge you in the pursuit of making you stronger.
What does that strength mean?
Well, that isn't totally up to me. It's a collaboration.

You are rare.

Now, over the next 16 weeks
Show me what that means.

Seriously though, we're studying video games.
If you can't be excited, present, and pumped for this,… I just don't know about you.

(m)ART 702

/practice

Evan Meaney
Fall 2016
emeaney@mailbox.sc.edu
www.evanmeaney.com/teaching

Wednesday
4:40p - 7:25p
MM 334

1.1 //
Syllabus

Goals & Description

In this graduate class, we will explore media art in the same way that Napoleon explored European war-fare, by the numbers. With equal emphases on production, discussion, and writing, you will shepherd no less than six projects from start to finish within our time together. These projects may be produced in any medium you wish, but they will (in some form or another) link back to our texts for that week. They should, if produced correctly, shed new light on our discussions and serve as companion pieces to the catalyst text and to one another.

Why conduct a class this way? Why not focus on creating very slick and finished work to share with the world? Why treat the artistic process like a rapid prototyping facility? Why pursue something that we know will be flawed from time's constraints? Because nothing we ever make will be perfect, and as legacy media fades into the distance, the word 'mastery' changes drastically. Art, specifically digital art, is still discovering its evaluative vocabulary, and to participate in that discussion is a race against time and canon.

Let's see how far we can go.

Expectations

> come to class prepared & on time with the materials you need to work.

> turn in assignments when they are due. late work will be heavily penalized.

> participate consistently in class discussions and critiques (especially those that are not your own).

> respect your peers' opinions, beliefs, orientations, and histories when civilly discussing work and concepts.

> share your skills, experiences, and energy to strengthen the community.

> look beyond the facade of aesthetics at the conceptual framework which underpin your project.

> research everything all the time.

> attempt to explore difficult questions in your work. this will be rewarded in your grades.

> be hungry. know that i'll have your back if you're giving your all to this class and your projects.

Learning Outcomes:

- Produce and critique no less than six finished works.
- Produce no less than six statements to accompany and contextualize these works.
- Developer a better understanding of intermedia communication.
- Further your professional skills in an artistic context.

2.1 //
Evaluation

Grades & Assignments

Grading will be framed by an equal emphasis on demonstrated technical execution and conceptual exigency. As represented in the rubric below, grades will also be positioned in relation to changes made after critique, as well as parallel textual work, complimenting the final product.

Arithmetic

Project 1-6 : 10 + 3 pts each
Participation : 22 pts

Project grades will be comprised of points awarded for the artwork itself and points awarded for the written contextualization.

Rubric

A (90-100)

A/// Work that is technically, conceptually and contextually successful, while presenting something new and complex in an interesting way. Work ready for public exhibition.

B+ (86-89)
B (80-85)

B/// Work that is technically, conceptually and contextually successful, yet lacks a cohesive unity between these elements.

C+ (76-79)
C (70-75)

C/// Work that is either technically, conceptually or contextually passable but lacks development in these areas.

D+ (66-69)
D (60-65)

D/// Work that is technically, conceptually and contextually unsuccessful and incomplete.

F (0-59)

F/// Work that is demonstrates a lack of technical and conceptual ability, shows no progress after critique, and/or is lacking in a major aspect of its conception, execution or presentation.

Disputes

If you wish to dispute the grade of a specific project, you may do so during my office hours the week following the return of the grade. After 5 days, your ability to dispute ends.

Attendance & Participation

Preparation and participation are essential for success in this course—active participation in discussions and well-prepared presentations of your work during critiques will insure a complimentary participation grade.

You will not earn points by attending class —as this is expected, but you will lose points for missing it. For specifics, refer to the end of the syllabus.

Writing & Contextualization

Artists that can't write or speak cogently about their work tend to be overlooked by curators, institutions, and loan-granting anythings. Every project you turn in will be accompanied by a 2,000 word artist statement contextualizing the work to something larger: a movement, your practices as a whole, the texts we're reading in class, et al. All art and design is response-based, I want to know to what you're responding.

3.1 //
Assignments

Project 1 – Response to *Invisible Cities*
10p + 3p || Due in class on 9/7

Prompt (if needed):

We're all always running away from home. Maybe, in fact, we're running away so we can run back home the long way 'round. Describe for me, in any media you wish, your home as an invisible city. Make sure I both believe your story and disbelieve your story.

Project 2 – Response to *Pony Island*
10p + 3p || Due in class on 9/21

Prompt (if needed):

Pony Island is a game that calls into question its own protocological boundaries. Using any medium you wish, make an artwork that exists outside of itself.

Project 3 – Response to *Hermetic*
10p + 3p || Due in class on 10/12

Prompt (if needed):

Using any media you wish, convert lead* into gold**.

*The word 'lead' is open to interpretation.
** The word 'gold' is open to interpretation.

3.2 //
Assignments

Project 4 – Response to *Frankenstein*
10p + 3p || Due in class on 10/26

Prompt (if needed):

Mary Shelley revolutionized the way the world saw science fiction. She successfully combined science, magic, and the human experience into a golem which simultaneously repulsed us and reflected us. Using any media you wish, develop your own purposeful golem.

Project 5 – Response to *Papers, Please*
10p + 3p || Due in class on 11/9

Prompt (if needed):

Papers, Please is challenging because the game makes it very difficult to do the right thing. In an attempt to be human, we marginalize everyone around us, suggesting that power corrupts even tangentially. Using any media you wish, develop an artwork that marginalizes its users.

Project 6 – Response to *Einstein's Dreams*
10p + 3p || Due in class on 11/30

Prompt (if needed):

Using any media you wish, develop a project wherein time is the most important element. Time must be both conspicuous, and that which contextualizes the rest of the artwork's content.

4.1 //
Schedule

W/01 *Introductions*

W/02 *Invisible Cities Discussion*

W/03 *Invisible Cities Critique*
       Due

W/04 *Pony Island Discussion*

W/05 *Pony Island Critique*
       Due

W/06 *Hermetic Discussion*

W/07 *Work Week*

W/08 *Hermetic Critique*
       Due

W/09 *Frankenstein Discussion*

W/10 *Frankenstein Critique*
       Due

W/11 *Papers, Please Discussion*

W/12 *Papers, Please Critique*
       Due

W/13 *Einstein's Dreams Discussion*

W/14 *Thanksgiving Break*

W/15 *Einstein's Dreams Critique*
       Due

Discussion Leaders

As you can see, most weeks revolve around a reading. On the Friday of the first week, you will all sign up for a reading you think you might enjoy. During that week YOU (yes you) will be the lead respondent to the lectures and discussion. Not only will you have read and prepared thoughts on that week's readings, you will have conducted background research to flesh out the class' experience.

Final Exam

The final exam will be an informal last group critique of your work for this class. This will be conducted:

DATE

TIME

PLACE

Fine Print

This class is designed to respond to your needs. Yep, you. As such, the class narrative and schedule may change. All changes will be announced in class and via Blackboard. Please pay attention to these outlets.

5.1 //
Needs and Wants

Texts

- Invisible Cities (Calvino)
- The Hermetic and alchemical writings of Aureolus Philippus Theophrastus Bombast, of Hohenheim, called Paracelsus the Great (Paracelsus / Waite)
- Frankenstein or The Modern Prometheus (Shelley)
- Einstein's Dreams (Lightman)

Games

- Pony Island (Mullins)
- Papers, Please (Pope)

Stuff

- Notebook for writing.
- Blank CDs / DVDs as needed.
- Whatever other supplies your projects dictate. The labs may have some of these, but probably not everything.

Technical

Beyond the texts you will be asked to complete art and design work. You are responsible for all materials needed to produce the work you decide to make. If larger, group projects are undertaken, class fees may be available to accomplish larger-scope projects.

Labs

This class is designed for you to be able to excel with the provided lab facilities in Gambrell and McMaster buildings; there is more than enough hardware and software to serve all who need it. Different labs have different hours, some are walk-in and others are reservation-only. Many labs have all the tools you need, some may have only a few. Familiarize yourself with the different labs, both the software and the peripherals (scanners, printers, etc).

You will not be able to use the same workstation every time you sit down to work. This is normal. If this troubles you, get your own computer. If you use a private computer, you are responsible for making sure that it is powerful enough to do the jobs you need, that it has the appropriate software, storage, and methods of output. If you choose to work from a location off campus, you will need broadband internet access.

Your work will be held to the same standards regardless of the hardware or software you use. Hardware or software issues, whether using your own equipment or University-owned, is never an excuse for late, missing, or unacceptable work. Technical problems are part of the process, and solving them as they come while allowing yourself enough time to make the deadline is part of your coursework.

6.1 //
Appendix

Office Hours

T (12:15 - 1:15) / W (3:40 - 4:40)
and by appointment
McMaster 338

Come to these as they are a good resource for the advancement of your work in this class. However, this time will not be used to re-present material from class that has been missed due to absences. Scheduling by email is strongly encouraged. If you cannot make these hours due to a perpetual conflict, please contact me and we can arrange a meeting time. I'm also a proponent of Skype meetings, if the situation allows.

Technical Concepts

You will be encouraged to explore new technologies and processes in this class, stretching your comfort zones. If there is a technique that you would like to learn or strengthen in regards to an assignment (above and beyond the expectations
of the class), please let me know. There will be time for in-class demonstrations and class discussions. Concurrently, I would hate for someone to be discouraged from trying something uncommon and new for the fear of a poor grade. If this is your first time engaging with a new medium or technique, please let me know beforehand. That way, I can take into account your personal experimentation while I consider your grade.

Software Help

Professor Simon Tarr as very graciously set up a website to help strengthen your technical capabilities with some of the software that we'll be using in class. I strongly urge you to bookmark and explore his site, www.OneFromZero.com

Freedom of Expression

In this class, you are free to express whatever you like, both in the content of your work and in class discussions. Of course, since everyone else is free to express their opinions as well, be prepared for disagreement and be prepared to defend your ideas, work, etc. If a work explored in class shocks or offends you and you feel you must leave the classroom, please let me know. Do not simply leave the class without returning, as this will be counted as a tardy. Be prepared to share your response as a part of class discussion.

At least as far back as ancient Rome violence has been a spectator sport, however numerous studies have shown that in the last decade violence in the media has become increasingly sadistic, without moral consequence, and normalized as way to resolve conflict. In this class we reject this turn towards a more violent society for both human and narrative reasons, that is: there is usually a better way to tell a story than a gunfight. There will be no guns allowed in your work and no graphic representations of violence against women. If you do wish to undertake such a project, please consult myself and the class beforehand.

Email Address + Blackboard

Every student will be asked to maintain a USC email address and a Blackboard feed. Oftentimes class announcements will be sent via email either by myself or through Blackboard. Please check this email address regularly and ensure that your account does not exceed its limitations. I will only use your USC address to send class material, as such, I will only respond to mail sent to my USC address.

6.2 //
Policies

Attendance

Students who attend class are more successful than those who do not. I expect you to be in class and to participate in every class. This is not an unreasonable expectation. This class meets 1 time a week, so you may miss 1 class for any reason without it affecting your grade. After your third absence, your final grade will drop by one letter increment (A to B+, C+ to C, D to F, etc.) with each additional absence.

I will not be placed in the position of determining which absences are excusable and which are not. All absences you feel should be excused MUST be vetted through USC Student Services. They will contact me. Not you. Prolonged illness should be verified by a physician and may require the student to with-draw from class if you cannot complete work in a comprehensive and timely manner. You are responsible for catching up on missed material from classmates and teaching assistants. You are responsible for material that is due if you are not present. Remember, two tardies make an absence.

Attendance will be taken on most days in different ways over the semester (sign in, in class writing, as well as other forms) and you will always know when it is taken. If attendance is not taken, you are always considered to be present. If you arrive late or leave early and miss the attendance process, you are always considered absent unless you verify your presence after class, then you are only tardy. Class sessions that you miss because you failed to come to the first class(es) before the add/drop period (whether you were properly registered or not) are still counted as absences.

Your allotted absences should be used to accommodate unforeseen things: illness, emergencies, weddings, car trouble, incarceration, funerals, existential crises, and so forth. It would be unwise to spend those absences on other things. This is a simple process, and you are in complete control over your success in this area. There will be no negotiations about it.

Workload & Evaluation

If you fail to have the work required for a critique or discussion you may be asked to leave the class and will be given an absence for the day. A missed critique or discussion can affect the final grade for your project.

All assignments are expected on their due dates unless noted otherwise. Late work will be marked down 1 letter grade per business day. Failure to take a quiz or test without prearranged preemption may result in a zero for that test or quiz. Late work may still be graded but not necessarily critiqued.

Work that is late due to technical difficulties either at your end or at an outside shop will not be accepted. It is your responsibility to estimate the proper amount of time to produce your project. On days designated as in-class workdays, you are expected to bring your project, or the required materials, into class to work. Failure to do so may result in your being asked to leave the class and receive an absence for the day.

Do not ask a classmate to deliver a message for you. If you have a message you should deliver it yourself. In particular, if you need to leave class early or arrive late you need to must ask for and receive an extension at least 24 hours in advance. Do not announce during class that you need to leave early.

If at any point you should have questions as to whether or not you are passing the class, it is your responsibility to make an appointment with me to discuss the issues.

Plagiarism/Legalism

The USC Student Handbook and The Carolina Creed are governing documents. You are responsible for the information in it, including but not limited to: plagiarism, academic honesty, and other policies.

Just don't do this. I will find it. It will be horrible for everyone. Honesty is the best policy in my class.

Disability Statement

The University of South Carolina provides high-quality services to students with disabilities, and we encourage you to take advantage of them. Students with disabilities needing academic accommodations should: (1) Register with and provide documentation to the Office of Student Disability Services in LeConte College Room 112A, and (2) Discuss with the instructor the type of academic or physical accommodations you need. Please do this as soon as possible.

Any student with a documented disability should contact the Office of Student Disability Services at 777-6142 to make arrangements for appropriate accommodations

http://www.sa.sc.edu/sds/

Graded Assignments

Numeric grades will be returned via Blackboard within a reasonable amount of time (under two weeks) from the due date. Final grades will be returned within one week of the final exam.

Notes on your work should be taken during class critique, but I am more than happy to discuss the grade's reasoning, give specific notes, and offer suggestions during office hours.

6.3 //
Digi-Critique

Whenever you Want Feedback

step 1:
upload your media to its intended platform (Youtube, Vimeo, Imgur, your own server…). Copy the link.

step 2:
Go to the class' **Blackboard site.**

step 3:
Go to **Discussions**

step 4:
For in-progress critiques, go to **IN PROGRESS.** For graded, final submissions, go to **DUE.**
Then, click on the appropriate project's thread.

step5.
Click on **Reply**, and post your link. It will be recorded in the class's discussion for future use.

DO NOT post anything but text to Blackboard.

Post only links. Do not try to upload projects.

Reasoning

in an attempt to better facilitate class critique of time-based media, we turn to our good friend, the internet, to lend a hand. this workflow will ensure that you get comments from every other member of the class community while simultaneously strengthening your ability to write about media. classroom etiquette applies here so remain respectful and constructive. if you have any questions about this workflow, please contact me sooner rather than later.

6.4 //
Eduquette

Etiquette Guidelines for Students Interacting with Instructors

DISCUSSING COURSE POLICIES
> DO read the syllabus closely and consult it for answers to questions about course policies.
> DON'T ask your instructor questions about the course that are answered on the syllabus.
> DO ask for clarification about course policies or assignments as soon as possible.
> DON'T wait until right before the due date to ask questions about the assignment.

EMAIL
> DO begin emails with a salutation and end with a signoff.
> DON'T misspell your instructor's name.
> DO give your instructors 48 business hours to respond to email.
> DON'T expect an immediate response to a message, especially one sent late at night.
> DO be the last person to send an email during an email exchange. When arranging a meeting, it is your responsibility to send the last email confirming the meeting time. If you do not send the last email, your instructor might assume that the meeting isn't on.

OFFICE HOURS
> DON'T ask questions via email that will require a long response and DON'T ask for feedback on written or artwork via email.
> DO use email for short, direct questions. DO use office hours for any questions that require extensive feedback or a back-and-forth conversation.
> DO take notes during office hours. You likely won't remember all of the instructor's advice. If an instructor offers a block of time when they are available other than their regular office hours, DON'T assume that they will be in their office during that time. They are offering a block of time when they could be in their office if you make arrangements to meet with them.
> DON'T refer to a meeting outside of the regularly scheduled office hours as "office hours."
> DON'T miss a meeting outside of regularly scheduled office hours, except in an emergency.
> DO email to explain why you missed an appointment as soon as possible.

ABSENCES
> DO email your instructor ahead of time when you know you'll miss class.
> DON'T assume that by emailing ahead of time, your absence is excused.
> DO ask a classmate what you missed in class when you were absent.
> DON'T ask your instructor what you missed in class.
> DEFINITELY DON'T ask, "did I miss anything in class last week?" The answer is always yes.
> DON'T assume that an assignment can be turned in late because you were absent.
> DO turn in your assignment even if you are absent, or arrange for an extension.

PROFESSIONALISM
> DO maintain a professional tone with your instructor.
> DON'T try to friend your instructor on Facebook (maybe after the class is over, if you had a positive relationship).
> DON'T lie to your instructor. You'd be surprised how easy it is to get caught. Don't say you're only available during a two hour window, only to arrange a meeting for a different hour of the day. Don't tell an instructor you uploaded an assignment to the course website when you haven't. Don't kill the same grandmother twice when explaining your absences.

From phdcomics.com

6.5 //
Finish Strong

About you.

About 1.3% of the world gets to go to college.
About 14% of that 1.3% is in a position to study art.
You are rare.
You are also a product of billions of years of development.
You are out of beta.

I am here to support your further phases.
To challenge you in the pursuit of making you stronger.
What does that strength mean?
Well, that isn't totally up to me. It's a collaboration.

You are rare.

Now, over the next 16 weeks
Show me what that means.