COURSE CALENDAR DESCRIPTION

Introduces programming environments designed for creative use, such as Max/MSP. These will be put in practice by students in developing their own projects. Emphasis on cultural analysis about the important role that computational media have in the arts, as well as integration of key ideas and methods from computer science. CCE: FA/FACS 2930 6.00. Open to non-majors.

INSTRUCTOR(S)

<table>
<thead>
<tr>
<th>Name</th>
<th>Section / Format / Term</th>
<th>Contact Email</th>
<th>Contact Phone</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wettlaufer, Nadine</td>
<td>Sec. A / LECT / Y</td>
<td><a href="mailto:nmw@yorku.ca">nmw@yorku.ca</a></td>
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</tbody>
</table>

SPECIAL FEATURES

The influence of technology in the arts is significant and profound. In an age where it is not beyond the imagination to paint music or to sculpt light, a new species of hybrid works has emerged that encapsulate aspects of several art practices into a single work, and defy categorization. Technologically influenced artworks are often grouped into a single category called ‘digital media art’; this is mainly because the primary mode of expression of digital media art lies in digital media. The common history and common language of digital media art works are based in the electronic and digital domains. These domains form a common language that provides a basis whereby the varying disciplines of the arts dynamically connect at a deeper structural level than was ever possible before.

Another unifying feature between the seemingly conflicting and/or unrelated practices of digital media art can be found in narrative. In particular, narrative form that is structured using nonlinear representations of information, time, and space. A key component of nonlinear narrative is interactivity. The rise of interactive media in contemporary culture is a reflection of our changing understanding of our relationship to knowledge and information, rooted in a fundamental shift in the role of the audience in relation to the work, from that of a passive observer to that of an interactive participant. From this perspective, the exploration of digital media art will provide a window into the characteristics unique to digital media and the bidirectional affect of digital media on contemporary culture. Interactive digital media systems are asymptomatic expression of the contemporary understanding of the structure of knowledge and nature as a nonlinear form.

The primary content of this course will be presented in a series of themes that provide the basis for the exploration of digital media art. This exploration will be conducted using fundamental tools needed for the analysis, evaluation, and creation of interactive digital media art works. The culmination of this exploration will result in the development of an interactive and immersive virtual world built on the foundation of the skills gain throughout the course.

TOPICS AND CONCEPTS

1. The following is the schedule for the course. Lectures for this 24-week course are 1 hour and workshops are 2 hours. Readings and homework should be completed before the start of class the day
they are due. Please refer to the schedule at the top of this document for lecture and lab locations and times.

Term I

<table>
<thead>
<tr>
<th>Week</th>
<th>Dates</th>
<th>Theme</th>
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<tbody>
<tr>
<td>1-2</td>
<td>Sept. 7/11 - Sept. 14/18</td>
<td>Course introduction, Generative Art</td>
</tr>
<tr>
<td>3-5</td>
<td>Sept. 21/25 - Oct. 5/16</td>
<td>Digital Audio Montage</td>
</tr>
<tr>
<td>6-8</td>
<td>Oct. 12/23 - Nov. 02/06</td>
<td>Experimental Cinema and Video Art</td>
</tr>
<tr>
<td>9-11</td>
<td>Nov. 9/13 - Nov. 23/27</td>
<td>Data Visualization and Visual Music</td>
</tr>
<tr>
<td>12</td>
<td>Nov. 30/Dec. 04</td>
<td>Midterm Project Due</td>
</tr>
</tbody>
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Term II

<table>
<thead>
<tr>
<th>Week</th>
<th>Dates</th>
<th>Theme</th>
</tr>
</thead>
<tbody>
<tr>
<td>13-16</td>
<td>Jan. 04/08 - Jan. 25/29</td>
<td>Transmodal 3D</td>
</tr>
<tr>
<td>17-19</td>
<td>Feb. 01/05 - Feb. 15/26</td>
<td>Mise En Scene in 3D</td>
</tr>
<tr>
<td>20-22</td>
<td>Mar. 01/05 - Mar. 15/19</td>
<td>Artificial Agents and AI</td>
</tr>
<tr>
<td>23</td>
<td>Mar. 22/26</td>
<td>Open Lab</td>
</tr>
<tr>
<td>24</td>
<td>Mar. 29/Apr. 02</td>
<td>Final Projects Presented</td>
</tr>
</tbody>
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Homework and Test Schedule

The following schedule is subject to change, please refer to Moodle for the latest information:

Homework Assignments

Term I

<table>
<thead>
<tr>
<th>Week</th>
<th>Dates</th>
<th>Theme</th>
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<tbody>
<tr>
<td>4</td>
<td>Sept. 28/Oct. 2</td>
<td>A1 - 2D Animation - Randomness - Generative Art</td>
</tr>
<tr>
<td>7</td>
<td>Oct. 19/30</td>
<td>A2 - Digital Audio Montage</td>
</tr>
<tr>
<td>9</td>
<td>Nov. 9/13</td>
<td>A3 - Experimental Cinema and Video Art</td>
</tr>
<tr>
<td>12</td>
<td>Nov. 30/Dec. 04</td>
<td>Midterm: Data Visualization and Visual Music</td>
</tr>
</tbody>
</table>

Term II

<table>
<thead>
<tr>
<th>Week</th>
<th>Dates</th>
<th>Theme</th>
</tr>
</thead>
<tbody>
<tr>
<td>17</td>
<td>Feb. 1/5</td>
<td>A4 - Transmodal 3D</td>
</tr>
<tr>
<td>20</td>
<td>Mar. 1/5</td>
<td>A5 - Mise en Scène in 3D</td>
</tr>
<tr>
<td>22</td>
<td>Mar. 15/19</td>
<td>A6 - Final Project Proposals</td>
</tr>
<tr>
<td>24</td>
<td>Mar. 29/Apr. 2</td>
<td>Final Project: Code and Presentation</td>
</tr>
<tr>
<td>Thurs. April 5, 2018</td>
<td>Final Project Reports</td>
<td></td>
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</tbody>
</table>

Test Dates

<table>
<thead>
<tr>
<th>Week</th>
<th>Dates</th>
<th>Test 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>3</td>
<td>Sept. 21/25</td>
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</table>
LIST OF LEARNING OUTCOMES AND EXAMPLES OF

- Acquire skills in the creation and manipulation of computational media through Cycling74’s Max software.
- Understand the historical and cultural contexts of the various modalities of computational media (sound, still image, video, 2D and 3D graphics) and how they converge in the digital domain.
- Apply knowledge of the historical and cultural contexts of computational media in the creation of art-based studies and exercises in the form of assignments.
- Demonstrate understanding of the historical and cultural contexts of computational media through periodic tests.
- Understand the distinction between real time and non-real time processes and how to integrate them in the creation of original work by using Non-Linear Editors (NLE’s) in conjunction with Cycling74’s Max.
- Gain experience in the creation of an ambitious work in the domain of interactive digital media in a final project;
- and reflect upon the process of developing that project in a final report.

GRADED ASSESSMENT

Assessment is based on assignments, projects, tests, readings, and participation, which will be given the following weight in the final grade: **

30% Homework Assignments
20% Tests
20% Midterm Project
30% Final Project

**Final course grades may be adjusted to conform to Program or Faculty grades distribution profiles.

The grading scheme for the course conforms to the 9-point grading system used in undergraduate programs at York (e.g., A+ = 9, A = 8, B+ - 7, C+ = 5, etc.).

Assignments and tests in this course will bear either a letter grade designation or a corresponding number grade (e.g. A+ = 90-100, A = 80-90, B+ = 75-79, etc.)

What do your grades mean?

For a full description of York grading system see the York University Undergraduate Calendar at

Students may take a limited number of courses for degree credit on an ungraded (pass/fail) basis. For full information on this option see Alternative Grading Option in the Digital Media section of the Undergraduate
1. Assignments

Assignments will be given regularly throughout the course (see the Course Plan below for specific assignments and dates). Assignments are evaluated on the following criteria:

1) The Execution of the Concept: How well instructions were followed and the goals of the assignment are met.

2) Aesthetic Quality: A consistent, clear and well-articulated composition based on the constraints given in the assignment and framed by the readings and lectures.

3) Technical Achievement: A reasonable technical extension of the assignment, showing an ability to comprehend and be creative beyond what is demonstrated in the lab.

1. Tests

Tests will be given periodically throughout the course. Tests can cover content covered in lectures, readings, and labs. Lectures and readings present theories that inform the labs and assignments. Tests are generally Moodle tests taken in lab during lab. The tests are not to be taken from home or unsupervised.

A Note on Lectures, Readings and Labs:

Lecture slides are posted on Moodle for reinforcement of the concepts presented in the lectures, however it is advised that students take notes in the lectures because not all of the lecture content will be available online.

Readings will be given in the form of short selections from books and articles. Readings will be provided electronically via Moodle. A bibliography (subject to change) from which the readings will be drawn from is provided below.

Labs will have content not available in the software tutorials, or any other supplementary source, so it is recommended that students take notes in the labs as well.

All tests will be announced ahead of time. There is a no make-up policy for tests, meaning that missed tests cannot be made-up unless there is a reasonable excuse related to access/disability, religious observance, parental duties during child illness or crisis, or student illness as described by the University Policy below.

1. Midterm

Midterm will be an ambitious solo project realized using techniques and concepts covered during the first half of the course. Midterm guidelines will be given during the course.

1. Final Projects

Projects will be realized in groups and will be an experiment in worldmaking, as informed by the discussions and exercises presented in the context of interactive digital media. It is advised that you assume roles (interaction designer, content provider, programming) within the groups in order to delegate the work.

Projects will be realized in Max/MSP/Jitter.

Project teams will present their works on the last day of the course.
In addition to the overall final project outcome, final projects will be evaluated in part based on your own assessment of the overall project grade, your individual contribution to the project, and each of your team member’s contribution.

**Assignment Submission:** Proper academic performance depends on students doing their work not only well, but on time. Accordingly, assignments for this course must be received on the due date specified for the assignment.

**Assignments are to be handed in via Moodle** (https://moodle.yorku.ca/), an upload link will be made available by the course instructor. If there is an issue with using Moodle please contact your lab instructor. There is more on Moodle in the section below.

**Grading Workstation Requirements:**
Assignments must be able to run on a typical workstation configuration in the lab. This means projects will be evaluated on a Macintosh computer running standard software.

**Lateness Penalties:**
**Assignments received later than the due date will be penalized 2% per day that they are late.**
Exceptions to the lateness penalty for valid reasons such as illness, compassionate grounds, parental duties during child illness or crisis, etc. will be entertained by the Course Director only when supported by written documentation (e.g., a doctor’s letter).

**Missed Tests:**
Students with a documented reason for missing a course test, such as illness, compassionate grounds, parental duties during child illness or crisis, etc., which is confirmed by supporting documentation (e.g., doctor’s letter) may request accommodation from the Course Instructor. Further extensions or accommodation will require students to submit a formal petition to the Faculty.

**If you have a serious concern about an assignment mark:**

1) First, wait at least 24 hours after you received the mark. Then re-read the feedback you received. Consider and review your assignment in that light. Then look at the mark, and take stock again.

2) If you still have a serious concern about the mark and think it deserves to be raised, politely email your tutorial leader. Explain a) the concerns/questions you have that you don’t believe were addressed by the feedback, b) the reasons you believe the project deserves a higher mark, and c) then ask them to please consider raising the mark.

3) Your tutorial leader will email you back, possibly requesting a meeting to clarify issues in person. Then they will consider your request, and agree/disagree, in writing/email.

4) If you and your tutorial leader cannot come to an agreement about the mark after this step, the next step is to email the Course Director (similarly to how you originally emailed your tutorial leader on the issue) to ask for the assignment to be re-marked.
   The course director will also contact your tutorial leader to hear their insights, and will then proceed to consider your request.

5) **Please be aware:** a request for an assignment to be re-marked by the Course Director may result in the assignment mark being raised, lowered, or remaining the same.
Last date to drop a full year (Y) course without receiving a grade: February 9, 2017
For a full year (Y) course, students should receive 30% of the final grade back by the drop date

All Fall term work DUE on or by: Tues. December 5, 2017.
All Winter term work DUE on or by: Thurs. April 5, 2018.

Many courses utilize Moodle, York University’s course website system. If your course is using Moodle, click here to access it.
Moodle @ York University