

D-RE: REPORT OF EVALUATION

Circle appropriate action: **Reappointment** **Merit Increase** **Promotion** **Tenure**

Section I: Background Information

A.

Name	Max B. Kazemzadeh
Department	Art, Communication & Theater
School	Gallaudet University

B. Date of this evaluation:

C. Rank:

12/01/12	Assistant Professor
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D.

SCPI Rating:	Date of SCPI:
ASLPI Rating: 2.8	Date of ASLPI: 10/05/11

For Tenure, targeted ASLPI rating of 2.5 or SCPI rating of **Advanced is required. For promotion, targeted ASLP rating of 3.0 or SCPI rating of Intermediate Plus is required. If the rating is below the required score, please provide additional documentation.*

E. Period of time covered by the evaluation: from 08/01/09 to 12/01/12
(time since last MI or promotion)

F. Does faculty member being evaluated hold a joint appointment with a separate administrative unit at Gallaudet or have administrative responsibilities external to the department (e.g., GRI, a second academic department, etc.?)

YES **NO** (Circle one) If yes, write an explanation and attach it to this form.

Section II: Teaching

From UF Guidelines, Section 2.1.2.1:

Teaching competence includes both expertise in the faculty member's field and the ability to impart knowledge deriving from that field to Gallaudet students. A competent teacher must possess the ability to communicate course content clearly and effectively; he/she must also be available to the students individually, responsive to their academic needs, and flexible enough to adapt curriculum and methodology to those needs. [Effective communication as intended by this heading is separate from and in addition to proficiency in Sign Communication as outlined in Section 2.1.2.4.]

A. List of courses taught during evaluation period

<u>Semester</u>	<u>Course #</u>	<u>Course Title</u>	<u>Credits</u>	<u># Students</u>
Fall '12	ART 150-02	Fundamentals of Design in Art (Lecture)	3	
	NOTE: See Syllabi and sample student work attached in this reference binder			
Fall '12	ART 290-01	Web Design 1 (Lecture)	3	
	NOTE: See Syllabi and sample student work attached in this reference binder.			
Fall '12	ART 230-04	Scientific and Quantitative Re (Lecture)	3	
	NOTE: See Syllabi and sample student work attached in this reference binder.			
Fall '12	ART 499-02	Independent Study (Independent Study)	3	
	Worked closely with student to learn Painting in the Context of Contemporary Theory and Practice.			
Fall '12	ART 499-03	Independent Study (Independent Study)	3	
	Worked closely with student to learn Maya techniques for Modeling, Texturing, Animating, and compositing 3D models with film in After Effects and Final Cut Pro.			
Summer '12	ART 499-01	Independent Study (Independent Study)	3	
	Worked closely with student to learn generative and interactive programming using Processing (a Java-based Language) and Open Frameworks (a C++ Library), the two leading creative open source tools for art and design.			
Spring '12	ART 290-01	Web Design (Lecture)	3	
	NOTE: See Syllabi and sample student work attached in this reference binder.			
Spring '12	ART 324-01	Studies of Film/Video (Lecture)	3	
	NOTE: See Syllabi and sample student work attached in this reference binder.			
Spring '12	ART 390-01	Web Design II (Lecture)	3	
	NOTE: See Syllabi and sample student work attached in this reference binder.			
Spring '12	ART 499-03	Independent Study (Independent Study)	3	
	NOTE: See Syllabi and sample student work attached in this reference binder.			
Spring '12	ART 499-05	Independent Study (Independent Study)	3	
	NOTE: See Syllabi and sample student work attached in this reference binder.			
Spring '12	ART 499-09	Independent Study (Independent Study)	3	
	NOTE: See Syllabi and sample student work attached in this reference binder.			
Fall '11	ART 170-01	Into to Drawing (Lecture)	3	
	NOTE: See Syllabi and sample student work attached in the reference binder #2.			
Fall '11	ART 242-01	Digital Animation (Lecture)	3	
	NOTE: See Syllabi and sample student work attached in the reference binder #2.			

Fall '11	ART 290-01	Web Design (Lecture)	3
NOTE: See Syllabi and sample student work attached in the reference binder #2.			
Fall '11	ART 499-06	Independent Study (Independent Study)	3
NOTE: See Course Description and Student Work attached in the reference binder #2.			
Fall '11	ART 499-09	Independent Study (Independent Study)	3
NOTE: See Course Description and Student Work attached in the reference binder #2.			
Spring '11:	ART 242-01	Digital Animation (Lecture)	3
NOTE: See Syllabi and sample student work attached in the reference binder #2.			
Spring '11:	ART 324-01	Studies of Film/Video (Lecture)	3
NOTE: See Syllabi and sample student work attached in the reference binder #2.			
Spring '11:	ART 390-01	Web Design II (Lecture)	3
NOTE: See Syllabi and sample student work attached in the reference binder #2.			
Spring '11:	ART 499-08	Independent Study (Independent Study)	3
NOTE: See Course Description and Student Work attached in the reference binder #2.			
Spring '11:	CAP 320-04	Field Experience (Field Studies)	3
NOTE: See Syllabi and sample student work attached in the reference binder #2.			
Fall '10	ART 261-01	Layout and Composition (Lecture)	3
NOTE: See Syllabi and sample student work attached in the reference binder #3.			
Fall '10	ART 290-01	Web Design (Lecture)	3
NOTE: See Syllabi and sample student work attached in the reference binder #3.			
Fall '10	ART 324-01	Studies of Film/Video (Lecture)	3
NOTE: See Syllabi and sample student work attached in the reference binder #3.			
Fall '10	ART 492-01	Major Internship Experience (Independent Study)	3
NOTE: See Syllabi and sample student work attached in the reference binder #3.			
Fall '10	ART 499-05	Independent Study (Independent Study)	3
NOTE: See Course Description and Student Work attached in the reference binder #3.			
Spring '10:	ART 242-01	Digital Animation (Lecture)	3
NOTE: See Syllabi and sample student work attached in the reference binder #3.			
Spring '10:	ART 390-01	Web Design II (Lecture)	3
NOTE: See Syllabi and sample student work attached in the reference binder #3.			
Spring '10:	ART 499-06	Independent Study (Independent Study)	3
NOTE: See Course Description and Student Work attached in the reference binder #3.			
Fall '09:	ART 290-01	Web Design (Lecture)	3
NOTE: See Syllabi and sample student work attached in the reference binder #4.			
Fall '09:	ART 360-02	Studies in Sculpture (Lecture)	3
NOTE: See Syllabi and sample student work attached in the reference binder #4.			
Fall '09:	ART 499-03	Independent Study (Independent Study)	3

NOTE: See Course Description and Student Work attached in the reference binder #4.

Fall '09:	ART 499-04	Independent Study (Independent Study)	3
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NOTE: See Course Description and Student Work attached in the reference binder #4.

Fall '09:	ART 499-05	Independent Study (Independent Study)	3
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NOTE: See Course Description and Student Work attached in the reference binder #4.

Fall '09:	CAP 320-04	Field Experience (Field Studies)	3
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NOTE: See Course Description and Student Work attached in the reference binder #4.

Pedagogical Statement:

Within courses that merge philosophy, creative practice, the use of emergent digital/electronic technology, and that have the goal of expanding the ways in which we conceive and construct new interactive experiences, it is imperative that students be simultaneously engaged in three fundamental forms of stimuli. First, students must be engaged in the process of absorbing and internalizing art history and contemporary artwork by reading, watching documentaries, and visiting galleries to experience present artworks and experiments that explore fine art to emergent technology. All art can be said to be "time based" and/or an "interactive" experience. Second, students must be exposed to and encouraged to explore a range of technical practices with an open-source, DIY, and support-community-based outlook so that they question the messages, aesthetics, and commercialization of packaged technologies and interfaces that are promoted in industry and imposed upon through the web and social forums. With regards to emergent media art, students should ultimately feel ownership over creating their own better versions of this technology together with the global community of creative developers and use that technology as a medium for communication and self-expression. Third, students should be exposed to or be encouraged to find their own philosophical and ideological references that contribute to their evolving understanding of society, ethics, culture, purpose, existence, and future.

In the Classroom:

Most of my courses are project based, where students are taught in class using visual/interactive presentations, which include tutorials on digital image manipulation/optimization/output, 3D modeling & texturing, 3D skeleton rigging, 2D & 3D animation and effects, the basics of Actionsript coding, HTML scripting, Flash output formats, Maya 3D output formats, creative coding with Processing Language, fabrication and building sensor-based systems and robotics with Arduino, and more. I assign vocabulary, which we then collectively find signs to represent if there isn't already a sign, which is essential in developing a language for communication for students to work together as well as to become familiar with the vernacular and terms used in a range of creative, technical, and design professional circles. I assign homework, or smaller technique based exercises for students to learn specific techniques needed for the projects and homework. I show examples of best practices in class, and assign students to conduct their own online research and give in class reports on emergent media artists I assign to them. I give quizzes on practices and vocabulary covered in class, and midterm and final tests to make sure that students are able to communicate and reiterate what they are learning with hands on projects. During office hours as well as other times, I will meet with students either in my office or the lab to help them with any implementation issue, or other questions or difficulties they may be having in the process of completing their projects. I communicate to students that I have an open door policy in regards to helping them outside of class. Anytime they find me available I will try to help them with their projects or questions they have.

B. List of other teaching-related activities (e.g., dissertation committees, course development, unique features, etc.) during the evaluation period:

1. DEVELOPED THE WEB DESIGN RUBRIC FOR STUDENT SELF ASSESSMENT:

I initially developed the Web Design Project Checklist and Rubric for students to use for self assessment within the Web Design 2 course, however, has been referenced to develop other design development rubrics since.

2. WORKED WITH DR. GLASS ON FINAL CUE PROPOSAL FOR THE NEW MAJOR CURRICULUM:

Art Department's Complete New Curriculum (OVERHALL): In accordance with the PPTF, I worked with Paul Johnson, Johnston Grindstaff, Scott Carrollo, Marguerite Glass, and Michelle McAuliffe on the development of the merged Art & Media Design Major for the University representing the Art Department.

3. RESEARCHED NASAD ACCREDITATION TO MAKE SURE THE NEW CURRICULUM WOULD FOLLOW THE STANDARDS:

During the development of the curriculum, I continually referenced the NASAD Standards for Accreditation to make sure that we were on track with our curricular strategy as compared to other competitive universities around the country.

4. WORKED WITH DR. GLASS ON DEVELOPING THE SLO'S AND SYLLABI FOR EVERY COURSE IN THE NEW MAJOR CURRICULUM. Was very involved in retooling the Art Department curriculum to more completely integrate interactive media, software/hardware development, and special effects for the Art Department

5. REVISED THE ART DEGREE ADMISSIONS REVIEW ASSESSMENT RUBRIC:

Art Degree Admissions needed further clarification and review since we have now implemented more digital media knowledge earlier in the art student's development so we developed the Admissions Review checklist so that students were very clear on what items were needed. Also, I then worked with Michelle and Marguerite to develop the Admissions Assessment Rubric for students to know exactly how they were being assessed for what they provided.

6. DEVELOPED THE ART DEGREE EXIT REVIEW RUBRIC AND CHECKLIST:

Worked with Michelle and Marguerite to develop the Exit Review Rubric which is a grading system to assess graduating students quality of work, ability to present oneself professionally within the field of choice, is organized, presents his or her art and design work clearly and effectively, meets the expectations listed in the Exit Review Checklist.

7. WORKED WITH ALL GRADUATING STUDENTS IN THE CAPSTON COURSE ON WRITING THEIR ARTIST STATEMENTS FOR THE EXIT REVIEW:

I met with each graduating student to make sure that they had artist statements that clearly reflected their area of interest and focus as an artist or designer. In most cases students had to rewrite with my help and guidance. These were imperative since they are required when applying for jobs,

projects, residencies, and creative grants.

8. THE EXIT REVIEW BARBEQUE: BOUGHT FOOD, SET UP A BARBEQUE AND COOKED FOR STUDENTS IN THE WAB PARKING LOT TO MOTIVATE AND CELEBRATE EXIT REVIEW DAY.

9. DEVELOPED AND MAINTAIN THE FUNCOLAB'S CROSS-DISCIPLINARY WORKSPACE PRESENTLY HELD IN THE OLD GATEHOUSE:

I developed and maintain The FUNCOLAB as a space where Gallaudet students are able and motivated to investigate the overlapping philosophies, technologies, and processes between the artistic, theatrical, scientific and technological in the open creative setting of the Gallaudet University Gate House. While the FUNCOLAB has been established to serve students within these three areas, it is the hope of the founding Faculty members, Max Kazemzadeh (ART), Ethan Sinnott (Theater), and Henry Dave Snyder (Physics), and their departments that the FUNCOLAB becomes a center for collaboration, interdisciplinary research, and creative thinking across Gallaudet, and will become a gateway for students to connect to progressive and creative groups and industries outside Gallaudet University. I set up a computer lab and LAN (Local Access Network) on the FUNCOLAB second floor using computers that were retired from one of the computer labs in the Art Building, developed a fabrication lab in the basement, and an exhibition space and presentation space on the first floor. Physics Professor Dr. Snyder and I are presently using the FUNCOLAB (Gally Gatehouse) for our GSR 230 course, which is a robotics course that needs computers and fabrication. Developed policies and procedures for student safety and maintenance when they use the Gatehouse space for project development. From this collaboration emerged the Creative Robotics Exploration GSR 230 course I teach currently with Dr. Dave Snyder. Visit the following site for more information <http://funcolab.com/>

10. COURSE DEVELOPMENT:

This year all of the courses I taught needed to be altered to accommodate the transition into the new curriculum which substituted a program offering five majors with one that merged them all into one major, integrating all techniques together as a way to get students to integrate their techniques and learning from a range of courses. So each and every course needed to accommodate the change.

11. INDEPENDENT STUDIES:

The structure for my independent studies has been that of introducing new content to students who seem to possess a command of their digital art and practice, and are accelerated within their own art practice. This content is three fold, and includes art theory/history and training with a range of technological processes that helps said students advance widely within their studio and design practice.

12. BLOG SITE:

I set up a system for all of my students to connect online with one another and with me to discuss their projects. Once students create artwork, they post the work online, where all other students in class can see the work they posted. Students can then comment on postings made by other students as well as give suggestions on how to resolve certain issues technically. All students blogs are linked to my blog and visa versa, so when people visit my site, they have quick access to see what my students are working on. This helps also in getting jobs or in preparation for graduate school.

13. SOME STUDENT'S WORKS:

Enclosed are some screenshots of student's interactive and animation projects from the past year.

14. STUDENT ACHIEVEMENTS:

A. ONE OF MY STUDENTS, THAIS MORALES, WAS AWARDED AN INTERNSHIP WITH THE DISCOVERY CHANNEL: While noting that every professor in the Art Department here at Gallaudet works together as a team, to help the students grow, identify goals in their field, and achieve those goals. After speaking with Thais, she mentioned that the Discovery channel was quite impressed with her extensive experience with a range of digital software and practices, shown in her portfolio, a portfolio that included projects from the 3D Maya modeling and animation class, the digital animation course which included work using special effects and 3D compositing with film, and from both web design 1 and 2, which she created projects using Flash and Dreamweaver.

B. TWO OF MY STUDENTS, JOANNA JIMENEZ AND GABRIEL PASMAN WERE AWARDED SIGNIFICANT SCHOLARSHIPS TO ATTEND THE SAN FRANCISCO ACADEMY OF ART UNIVERSITY FOR MFA'S IN ART AND DESIGN, one year after the other. Again, this was a collaborative initiative where no faculty member could be left without having influence over their development.

C. ONE OF MY STUDENTS FROM BEIJING, NIO MAO, USED A PROJECT FROM THE WORKSHOP I GAVE THEM TO INFLUENCE RHODE ISLAND SCHOOL OF DESIGN TO OFFER HIM A SCHOLARSHIP FOR ATTENDING THEIR MFA IN ART & TECHNOLOGY GRADUATE PROGRAM.

D. ONE OF MY STUDENTS, JASON NESMITH, FOUND A JOB TEACHING ART AND MEDIA IN A JR. HIGH SCHOOL.

15. I SERVE OR SERVED AS AN OFFICIAL MAJOR UNDERGRADUATE DEGREE ADVISOR FOR: Elizabeth Young, Teresa Jackson, Brittany Castle, Tracey Milo, Jason Nesmith, John Bingham, Jeffrey Stroud, and Lauren Benedict.

16. BEST PRAXIS FOR REMOTE TEACHING HANDBOOK:

In process for developing a document that describes a system and process for using video chat software such as skype, ichat, and google video chat to teach class from remote locations. I am studying and prototyping ways in which to maximize the classroom experience for courses that require a professor teach from location other than within the classroom. I plan to have this culminate in a good praxis for remote teaching handbook as well as a presentation on campus at Gallaudet University.

C. Sources used in determining the rating: *(check all that apply)*

<input type="checkbox"/> self-report	<input type="checkbox"/> peers	<input type="checkbox"/> students
<input type="checkbox"/> classroom observation	<input type="checkbox"/> personal observation	<input type="checkbox"/> others

D. Narrative:

E. Rating: (circle one) **Unsatisfactory** **Satisfactory** **Commendable** **Outstanding**

Section III: Scholarship/Creative Activity/Research

From UF Guidelines, Section 2.1.2.2:

Competence in this area means that a department member is expected to continue to grow in his/her field, and contribute to and remain aware of developments within it. Evidence of such growth and contribution may include a variety of creative or artistic endeavors, traditional scholarship and research, presentations at workshops or meetings at professional societies, advanced study, origination and administration of grants, authoring of textbooks, workbooks, software, classroom materials, and so on.

A. List of scholarly, creative, research activities conducted during evaluation period:

12/01/11 – 12/01/12

1. PRESENTED AN OPEN SOURCE PROJECT IN THE OPEN HARDWARE SUMMIT:

Thursday Sept 27, 2012 in NYC at the Eyebeam Artist Residency and Gallery Space: 540 W. 21st St. NY 10011

In addition to my own artistic and creative work, I began working as a collaborator with a larger international group of artists, designers, botanists, biologists, and engineers that collectively call themselves Refarm, or Refarm the City (<http://www.refarmthecity.org>). During the Summer 2011, I was invited to conceive, design and implement a project by the founder of Refarm, Hernani Dias, with Tian Li, at the Medialab-Prado's Interactivos'11 in Madrid, Spain. This project was an open source peer-to-peer Android/(later) iPhone cell phone App design and development project called OSE (Open Source Eating) that sought to connect people in the city of Madrid with others that grew organic food on their rooftops and balconies, which would allow people to avoid grocery store mark-ups and pricing ambiguities. After this project I continued working with Refarm on a range of projects relating to art, design, food, urban-farming, technology, and the web. One was the Refarm on Wheels, aka. Mojitos Farm project, which was a sustainable-transportable farm, on bikes/carts, that grew mint, limes, and other herbs used in the making of mojitos in the streets. This project had five iterations, and was re-designed developed in five different countries. I was the sole representative of Refarm at the Open Hardware Summit presented and displayed some of the technologies developed for the Mojitos Farm, as well as other hardware and software developed for creative farming and sustainable art.

Websites: <http://summit.oshwa.org/mojitos-farm-by-refarm-the-city/>

<http://summit.oshwa.org/demosposters/>

<http://emedia.wordpress.com/2012/09/08/representing-refarmthecity-org-at-the-open-hardware-summit-at-eyebeam-sept-27/>

2. DEVELOPED “JABBERTALKEY: THE AUTOMATED CELBRITY GOSSIP GENERATOR” AND “CONSCIOUS CONTAINERS”

for the Faculty Exhibition at Gallaudet University, that led to an upcoming exhibition at the Corcoran Museum

On View Oct 8 – 27 in the Faculty Exhibition @ the Linda Jordon Gallery in the Washburn Arts Building @ Gallaudet University. (Opening Reception: Tues Oct 16 [5-7pm], Closing Reception: Thursday Oct 25)

“Jabbertalkey!!! The Automated Celeb Gossip Generator”

1. You are a celebrity and are the vehicle by which gossip is generated online.
2. You merely have to be present to begin generating gossip.
3. The more people you have present in the screen, the more celebs appear which provides more diverse gossip generation. Whether you have been assigned to be the vehicle for Tom Cruise, Ryan Gossling, Angelina Jolie, Kim Kardashian, Kanye West, Gwyneth Paltrow, Lindsay Lohan, or another celebrity, you will enable and perpetuate the “rumor-mill.” More specifically, when you enter the screen you are assigned a celebrity. When you are alone, and there is only one celebrity on screen, that celebrity makes comments about him- or herself regarding content collected from online gossip articles or publications in a speech-bubble above their head. This sentence of gossip is simultaneously being posted to Twitter account #Jabbertalkey, to be read by the masses. When a second celebrity enters the room, and there are two celebs, the gossip comments (also culled from real online gossip) become slanderous attacks on the opposing celebrity in the room. When celebrities get physically too close to each other, an “entered my personal gossip-space” line appears between the two celebs. In addition to the gossip comment, there is a live real-time Twitter feed from each of the celebs official twitter accounts above their heads, displaying one word at a time. When people have stayed in the screen for too long birds, stars and other icons circle around their heads reflecting that you have become dizzy with gossip.

See how many of your friends you can fit into the screen. At a certain critical mass, a significant gossip message will be shared that will blow your mind! Also, this character is quite a special one.

The title Jabbertalkie is a spin-off of “Jabberwocky” is a nonsense verse poem written by Lewis Carroll in his 1871 novel Through the Looking-Glass, and What Alice Found There, a sequel to Alice's Adventures in Wonderland. The book tells of Alice's adventures within the back-to-front world of a looking glass. In a scene in which she is in conversation with the chess pieces White King and White Queen, Alice finds a book written in a seemingly unintelligible language. Realizing that she is travelling through an inverted world, she recognizes that the verse on the pages are written in mirror-writing. She holds a mirror to one of the poems, and reads the reflected verse of “Jabberwocky”. She finds the nonsense verse as puzzling as the odd land she has walked into, later

revealed as a dreamscape. "Jabberwocky" is considered one of the greatest nonsense poems written in English. Its playful, whimsical language has given us nonsense words and neologisms such as "galumphing" and "chortle."

Websites: *Jabbertalkey:*

<http://emedia.wordpress.com/2012/10/03/jabbertalkey-the-automated-celeb-gossip-generator-my-project-in-the-faculty-exhibition-opening-at-gallaudet-university-mon-oct-8th/>

Conscious Containers is one of my recent projects that amplifies the sound of sharpening a pencil to the point at which it physically shakes your body while revealing, in the form of a series of tweets, the wandering subconscious reflections that run through our minds when we are engaged in a mundane task, like sharpening a pencil. With all of the recent advancements in technology, from touch screens to voice response systems, the act of sharpening a pencil seems more obsolete day by day, especially when embedded into such a complex digital system. With iconic references to art, public school, and Scantron testing, breaking a sharp pencil is quite a jarring accident, that leads to slight frustration, and sometimes pessimistic thoughts on one's present position in the long hall of life. (This project uses an Arduino Demulnova, Arduino Ethernet Shield, Ultrasonic Rangefinder, Lapel Mic, Electronic Op Amplifier, "Half Stack" Speakers, Guitar Amplifier, Computer for displaying Twitter (real-time), Television, Pencils, and a Pencil Sharpener.)

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(Opening Reception: Tues Oct 16 [5-7pm], Closing Reception: Thursday Oct 25)

Websites: *Conscious Containers:*

<http://emedia.wordpress.com/2012/10/08/conscious-containers-amplified-pencil-sharpener-that-tweets/>

3. DEVELOPED "JABBERSQUAWKEY: THE AUTOMATED POLITICIAN GOSSIP GENERATOR"

1. You are a politician and are the vehicle by which gossip is generated online.
2. You merely have to be present to begin generating gossip.
3. The more people you have present in the screen, the more politicians appear which provides more diverse gossip generation.

Whether you have been assigned to be the vehicle for Barack Obama, Joe Biden, Mitt Romney, Paul Ryan, Condeleezza Rice, Hillary Clinton, or another politician, you will enable and perpetuate the political "rumor-mill." More specifically, when you enter the screen you are assigned a politician. When you are alone, and there is only one politician on screen, that politician makes comments about him- or herself regarding content collected from online gossip articles or publications in a speech-bubble above their head. This sentence of gossip is simultaneously being posted to Twitter account #Jabbersquawkey, to be read by the masses. When a second politician enters the room, and there are two, the gossip comments (also culled from real online gossip) become slanderous attacks on the opposing politician in the room. When politicians get physically too close to each other, either a "Back Off!" line appears between the two celebs, or if they are from the same party a Democratic or Republican symbol. If there are three or more standing too close other graphics, like oil pumps or free health injection animations appear. In addition to the gossip comment, there is a live real-time Twitter feed from each of the politicians' official twitter accounts above their heads, displaying one word at a time. When people have stayed in the screen for too long birds, stars, and binders full of women circle around their heads reflecting that you have become dizzy with gossip. See how many of your friends you can fit into the screen.

The title Jabbersquawkey is a spin-off of "Jabberwocky" is a nonsense verse poem written by Lewis Carroll in his 1871 novel Through the Looking-Glass, and What Alice Found There, a sequel to Alice's Adventures in Wonderland. The book tells of Alice's adventures within the back-to-front world of a looking glass. In a scene in which she is in conversation with the chess pieces White King and White Queen, Alice finds a book written in a seemingly unintelligible language. Realizing that she is travelling through an inverted world, she recognizes that the verse on the pages are written in mirror-writing. She holds a mirror to one of the poems, and reads the reflected verse of "Jabberwocky". She finds the nonsense verse as puzzling as the odd land she has walked into, later revealed as a dreamscape. "Jabberwocky" is considered one of the greatest nonsense poems written in English. Its playful, whimsical language has given us nonsense words and neologisms such as "galumphing" and "chortle."

Websites: *Jabbersquawkey:*

<http://emedia.wordpress.com/2012/10/22/presently-developing-jabbersquawkey-the-automated-politician-gossip-generator/>

4. Exhibited an interactive installation performance in the Melissani Cave/Lake in Kefalonia, Greece summer 2012 hosted by the Ionian Art Center.

A. Exhibition

Sofia, the Director of the Ionian Center for Art & Culture, invited me to set up an exhibition in the Center in July or August. After discussions with Rita Blaik, and remembering my experience during my last visit to Kefalonia of the Melissani Myth, I began working on an interactive project that we could exhibit in the center. After some time I began to realize that there was so much I still had to research on the island of Kefalonia that I couldn't make anything until I understood more of what people in Kefalonia knew about and thought of this myth. I changed the creative process to follow more of the model of the Interactivos? event/exhibition at Medialab Prado in Madrid, which I have participated in since 2006 in Madrid, Mexico City and most recently just weeks before this exhibition in Dublin. The model is such that around 10 artist have ideas and arrive at Interactivos?, and locals come to collaborate with the artist and build the project onsite over 2+ weeks, culminating in an exhibition. Similarly, a general idea and goal for the exhibition had been conceived prior to arrival in Kefalonia, but the implementation was still in question. I invited specific collaborators, to come to Kefalonia and collaborate on the project onsite within the 2+ weeks we were there. There were many changes over the 2+ weeks. When we arrived we had no idea that we could get access to the actual Melissani Cave Lake for the exhibition and performance. In the back of my mind I hoped, but it seemed like an impossibility. So much of the project evolved and adapted to the Cave Lake space. We even didn't have a second projector until the night before the event at 3am (thanks to Sugarbar, in Argostoli). But on August 10th, at 7PM, the opening went as scheduled, boats cycling through the cave, 3 at a time, with 15 people per boat, each boat equipped with an Android phone with a custom app that would allow boat inhabitants to send messages to each of the performing Melissani characters (girls dressed in white standing on the mound in the cave lake and tracked with a Kinect) which shot Melissani spirits out of the heads of the selected Melissani, which would travel up the walls of the cave and into the abyss projected in the ceiling. When the spirit arrived at the ceiling abyss, a loud boom accompanied by a brightly colored light would expand to fill the ceiling, followed by a sample flute sound prerecorded by Wilifredo Terrazas (the amazing and

world famous flutist from Mexico City). When activity from the Android phones halted, the ceiling would return to the video of female swimmers swimming underwater (captured from the Kefalonia beaches, thanks to Katia, Nancy, and Natalie) that represented Melissani spirits already passed on, and white particles normally floating around would collect in the bellies of each of the Melissanis.

Wilfredo also stood in a different area of the mound performing his flute live along with the prerecorded flute sounds and the bursts. We also brought a large drum to add to the explosive base sounds in the cave. The Vice-Major of Melissani made an appearance, along with around 100+ visitors. Local bars and restaurants donated free drinks and food for visitors to the cave. The cave usually closes at 7 daily, and the performance lasted until 10PM. Thanks to Carles Gutierrez, Victor Diaz Barrales, Reza Sefavi, Adnan Naseem, Haytham Nawar, and Wilfredo Terazas for coming to Kefalonia and building the project onsite together. Thanks also to Eleni Kadda, Marilena Iliopolou, Roxani Rizzla Divari and more for performing as Melissani in the Cave. Thanks also to Rita Blaik and Evanjalos Kapros for advising. Keep your eyes out for the trailer and the Melissani Cave Lake Performance Exhibition Documentary film produced by Astral Hawk Projections and Adnan Naseem in cooperation with the group. This will represent the journey that this group underwent to discover, collaborate, and immerse themselves in the Melissani myth to create such a project in Kefalonia. Below is a diagram that explains visually what went on in the lake.

Documentary Film: <http://www.youtube.com/watch?v=SD-fMN573cg&feature=relmfu>

Website: <http://emedia.wordpress.com/2012/09/08/exhibited-an-android-kinect-performance-in-the-melissani-cave-lake-in-kefalonia-greece-in-august/>

B. Documentary

A documentary was made of the Melissani Project process and performance, by a film company in Dallas, Texas, named "Astral Productions," and will be submitted this Spring to film festivals around the world.

5. Assisted and advised at Interactivos? '11: Dublin in collaboration with Hack the City: Dublin and Maker Faire: Dublin, in the development of five interactive installation projects exhibited in the Science Gallery at Trinity College in Dublin, Ireland Summer 2012

Medialab Prado in Madrid, Spain invited me to serve as a workshop assistant, a mentor, and advisor for Interactivos? '11: Dublin, overseeing the creative and technical development of 5 projects to be created and exhibited onsite in the Science Gallery at the Trinity College Dublin.

Websites: <http://sciencegallery.com/interactivos>
http://medialab-prado.es/article/interactivos_dublin_call_collaborators?lang=en

In Addition: Invited to Write About My Experience with Medialab-Prado for the Medialab-Prado website.

6. Completed and Passed my PhD's RDC2 requirement, which is the equivalent of becoming ABD - All But Dissertation, where my research subject and strategy has been approved.

My transfer from MPhil to PhD route was formally approved by The University of Plymouth's School of Art & Media Research and Graduate Committee Chair, on 19th April 2012.

7. Published two papers in international publications this year.

A. Technoetic Arts, Published "Apophenoetics: Virtual Pattern Recognition, the origins of creativity and augmenting the evolution of self" resulting from the conference in Kefalonia Greece themed "Technoetic Telos: Art Myth and Media."

Websites: <http://technoeticelos.wix.com/conf>
<http://plc.noemalab.eu/plc/?q=node/338>

B. A second paper is in the pipeline for international publication entitled "The Significance of Coincidence, Apophenoetics, and the Creative Application of Uncertainty" for the "Mutamorphosis Conference: Tribute to Uncertainty" in Prague, Czech Republic.

Website: <http://mutamorphosis.org/2012/>

8. Invited by Washington Project for the Arts to curate a regional exhibition on electronic media art at Artisphere in Rosslyn, which I called the DOLL Show: DIWO, OPNSRC, LHOOQ, LMFAO (DOLL refers to Duchamp's LHOOQ piece where he defaced a Mona Lisa postcard with a moustache, hence becoming a culture hacker). I invited a friend and Professor at Parsons in NYC, Jonah Brucker-Cohen to cocurate the exhibition with me.

EXPERIMENTAL MEDIA 2012 EXHIBITION: "D.O.L.L: DIWO OPNSRC LMFAO LHOOQ"

On view April 12 - May 20 / Free / Terrace Gallery - Opening Reception: Thu April 12 / Free / 7-10pm

D.O.L.L: DIWO OPNSRC LMFAO LHOOQ, is an exhibition of experimental and interactive new media installations that highlights the creative use, re-use and mis-use of technology by contemporary artists. Exhibiting artists include Christian Benefiel, Jeff Chyatte, Eric Celarier, Blake Fall-Conroy, Mark Cooley, K. David Fong, Pete Frosie, Michelle Lisa Herman, Hiroshi Jacobs, Patrick Resing and Steven H. Silberg. In partnership with the Washington Project for the Arts: *Curated by Max Kazemzadeh, Assistant Professor of Media Art & Technology at Gallaudet University, and Jonah Brucker-Cohen, Assistant Professor at Parsons MFA in Design and Technology and Parsons School of Art, Design, History and Theory*

Experimental Media 2012 explores recent developments in the field of art and technology through an exhibition of interactive installation works, a video screening program and a workshop series. While highlighting the creative potential of this technology, Experimental Media 2012 also seeks to explore the broader social and cultural implications of these rapid changes.

Websites: http://www.wpadc.org/exhibitions/exhbt_past.html

<http://wpadc.org/experimental-media-2012-d-o-l-l/>

<http://artisphere.com/calendar/event-details/Visual-Arts/EXPERIMENTAL-MEDIA-2012.aspx>

<http://emedia.wordpress.com/2012/04/12/opening-reception-tonight-april-12-7-10pm-experimental-media-2012-exhibition-d-o-l-l-diwo-opnsrc-lmfao-lhooq-april-12-may-20-2012-location-artisphere-1101-wilson-blvd-arlington/>

9. Invited by Washington Project for the Arts to jury two video artwork screenings at Artisphere in Rosslyn, VA and at the Philips Collection in Dupont Circle, DC. This screening was in association with regional exhibition on electronic media art at Artisphere in Rosslyn which were physical installations.

EXPERIMENTAL MEDIA 2012 VIDEO SCREENINGS: Thu April 19 / 6:30pm / Free / Phillips Collection & Thu May 10 / 6:30pm / Free / Dome Theatre

The Experimental Media Video Screenings feature video work by local, national, and international artists that explore our contemporary landscape of data flow, perception and exchange between systems, whether human, gestural, cultural, chemical, political or virtual. Of the videos selected for Experimental Media 2012, one will be awarded the 2012 Kraft Prize for New Media, including a \$750 cash prize. In partnership with the Washington Project for the Arts: *Curated by Max Kazemzadeh, Assistant Professor of Media Art & Technology at Gallaudet University, and Jonah Brucker-Cohen, Assistant Professor at Parsons MFA in Design and Technology and Parsons School of Art, Design, History and Theory*

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<http://artisphere.com/calendar/event-details/Visual-Arts/EXPERIMENTAL-MEDIA-2012.aspx>

<http://emedia.wordpress.com/2012/04/12/opening-reception-tonight-april-12-7-10pm-experimental-media-2012-exhibition-d-o-l-l-diwo-opnsrc-lmfao-lhooq-april-12-may-20-2012-location-artisphere-1101-wilson-blvd-arlington/>

10. Two articles were written about the exhibition:

A. WPA – Washington Project for the Arts Website, “Experimental Media 2012: D.O.L.L.”, by Liz Georges, April 5, 2012

<http://wpadc.org/experimental-media-2012-d-o-l-l/>

B. The Washington Post, Going Out Guide, “D.O.L.L.’ at Artisphere: art in focus” by Michael O’Sullivan, posted 3:58PM, 04/26/2012

http://www.washingtonpost.com/blogs/going-out-gurus/post/doll-at-artisphere-art-in-focus/2012/04/26/gIQA462ejT_blog.html

11. Have an upcoming solo exhibition at the Gezera art center, ministry of culture of Cairo, Egypt. 03/13-04/13.

I have sponsorship from both the Egyptian and American Embassies for a diplomatic pouch, aka. to ship any amount, with no size limitations.

Also, I have been invited to give a 4 day computer vision and hardware workshop in **Passage 35 gallery in Cairo.**

12. Was an honorary member of the Cultural Program of the National Academy of the Sciences DASERs (DC Art Science Evening Rendezvous) event coordinating committee, where the director budgeted for sign language interpreters for every monthly DASERs event so that Gallaudet community and beyond could attend and participate.

The Cultural Programs of the National Academy of Sciences (CPNAS) at the D.C. Art and Science Evening Rendezvous (DASER), is a monthly discussion forum on art and science projects in the national capital region and beyond. DASERs provide a snapshot of the cultural environment of the region and foster interdisciplinary networking.

13. Guest facilitated/moderated a DASER (DC Art Science Evening Rendezvous) event and invited 3 artists from the Artisphere Exhibition I curated with Jonah Brucker-Cohen.

The Cultural Programs of the National Academy of Sciences (CPNAS) at the D.C. Art and Science Evening Rendezvous (DASER), is a monthly discussion forum on art and science projects in the national capital region and beyond. DASERs provide a snapshot of the cultural environment of the region and foster interdisciplinary networking. This month, the discussion focuses on **recent developments in experimental and interactive technology in art.** This series is organized in collaboration with Leonardo, the International Society for the Arts, Sciences, and Technology.

Websites: <http://wpadc.org/dc-art-science-evening-rendezvous-daser/>

<http://www.cpnas.org/events/daser-052412.html>

<http://malina.diatrope.com/2012/04/11/leonardo-daser-national-academy-of-science-may-24-2012/>

<http://www.downtowndc.org/do/daser-dc>

13. I was invited by the Director of the Cultural Programs of the National Academy of the Sciences, J.D. Talasek, and the Special Programs Coordinator of the National Academy of the Sciences to create two interactive installation spaces within their Decision Town at The USA Science and Engineering Festival, at the convention center for the National Science, a hands-on exhibit designed to show how citizens can use science, engineering, and medicine to make informed decisions in their daily lives. So for one, we developed the idea of a drawing wall, where Gallaudet students would guide the public with the help of interpreters if necessary to draw what they learned walking through and interacting in Decision Town. Gallaudet students continued placing new fresh sheets of paper over the previous filled one. The second installation was a fake dumpster filled with toys and broken electronics. Gallaudet students assisted here as well, helping children and participants “dumpster-dive” for electronics, and possible reusable robotics parts that Jonah Brucker-Cohen and his students from Parsons provided their “Scrapyard Challenge” workshop to the public with the help of Gallaudet students.

14. Spoke at DASERs and served as one of the panelists about my own creative practice and research.

The Cultural Programs of the National Academy of Sciences (CPNAS) at the D.C. Art and Science Evening Rendezvous (DASER), is a monthly discussion forum on art and science projects in the national capital region and beyond. DASERs provide a snapshot of

the cultural environment of the region and foster interdisciplinary networking. This month, the discussion focuses on recent developments in experimental and interactive technology in art. This series is organized in collaboration with *Leonardo*, the International Society for the Arts, Sciences, and Technology.

Websites: <http://www.cpnas.org/events/daser-042111.html>
<http://www.youtube.com/watch?v=fWZrz3MQIk>
<http://www.youtube.com/watch?v=Ry4bo9A8csQ&feature=relmfu>

15. Gave an artist talk about my practice and research to Graduate Students of Victoria Vesna at Parsons School of Design in New York City.

16. Gave an artist talk at the LASERs (Leonardo Art Science Evening Rendezvous) event in NYC. 4:00 - 7:00 pm: Art Sci Salon -- NY Leonardo Evening Rendezvous -- LASER, Ellen Levy studio. 40 E 19th st #3R Launching: Parsons ArtSci network in coordination with UCLA Art Sci center at the California NanoSystems Institute (CNSI). RSVP: levy@nyc.rr.com

17. Gave an artist talk to Interactive Art and Design students at MICA (Maryland Institute College of Art). Invited by Professor Jason Sloan.

18. Exhibited 7 large scale photographs in an exhibition called "Celebrate Diversity of the Individual" at the Corporation for National and Community Service: 1201 New York Avenue NW, Washington, DC 20005.

Diversity is about empowering people...all people. Organizations succeed by understanding, valuing, and using the differences in every person and by maximizing the full potential of every individual. As a team, we are a collection of individual experiences, backgrounds, and cultures that can view problems and challenges from a wide-variety of lenses. Diversity is not only black and white, female and male, straight and gay, Christian and Jewish, young and old, etc., but the diversity of every individual; slow learner and fast learner, introvert and extrovert, controlling type and people type, scholar and sports-person, liberal and conservative, etc...An organization needs controllers, thinkers, dreamers, doers, organizers, team builders, etc. to reach the goals that make an organization the best. It needs us...individuals!

19. Participated in the Capital Fringe Festival being interviewed as an artist by Randall Packer and The Post Reality Show: TALK MEDIA!

The Post Reality Show: TALK MEDIA! broadcasts live from multimedia artist Randall Packer's underground studio bunker in Washington, DC. This is the first live, netcasted show (ever!) from the Capital Fringe Festival. The Post Reality Show: TALK MEDIA! promises to push the limits of late night talk into the realm of the surreal, the disturbing, the bizarre, and the telematic: a non-stop-situational-electronic-talk show. The show is a unique collage/remix of video art, electronic music and a provocative lineup of guest artists and savvy media types discussing the hidden mechanisms of media culture. The Post Reality Show: TALK MEDIA! will dissect the heretofore indefinable nature of the post reality, while exposing it to anyone and everyone.

Websites: <http://vimeo.com/47819899>
<http://www.dcmetrotheaterarts.com/2012/06/22/the-post-reality-show/>

20. Gave Hardware Software Workshops in Dublin (Ireland) and Kefalonia (Greece). Taught processing, iphone app development, and Arduino project development in the Science Gallery at Trinity College during the Hack the City: Interactivos?2012 event.

21. Gave Artist Talk in Dublin: in the Science Gallery at Trinity College to the Hack the City: Interactivos? 2012 Group which was open to the public. The talk included best praxis regarding Interactivos? participant collaboration during the event.

22. Invited to Exhibit a Version of "Jabbertalkey: The Automated Celeb Gossip Generator" at the Todd Gray's Muse Café a the Corcoran Gallery of Art in December. Todd Gray's Muse Café is preparing an event around the Jabbertalkey project for Dec 15th and then to stay on view for one month, which will incorporate a drink mixologist, a special selection of food, a musician, a performance artist, and the Jabbertalkey project projection in the central space of the Corcoran Gallery of Art Museum Building.

23. Was interviewed by Stett Holbrook, a chief editor at Make Magazine on November 8, 2012 and appeared in a Make Magazine Hangout Video Session in reference to projects that I developed in collaboration with ReFarm the City
<http://www.refarmthecity.org>

24. Gave an artist talk and lecture on Art & Technology & Free Speech & at University of Massachusetts Boston on 11/21/12 at 12 Noon.

25. Exhibited two projects, "Jabbertalkey" and "Antisocialbots" in the SubMerge Art Festival on H Street during the month of November. Appeared on the top the home page of their website.... <http://submergedc.com/>

26. A written review of my work appeared in "Easy City Art Online Magazine" <http://www.eastcityart.com/2012/11/16/no-kings-collective-brings-submerge-flash-gallery-to-h-street-ne/>

12/01/10 – 12/01/11

1. Solo Exhibition: Tarragona Bus Station, Bus Station Residency Project Exhibition sponsored by Caldo Cultivo, Tarragona, Spain, 07/11-08/11

I was asked to join an artist duo as a artist collaborator in residence in Tarragona, to develop an interactive, computer-vision project

for the Tarragona Bus Station. I served as conceptual coordinator, programmer, and builder of the interactive device. The project still exhibiting is called "(in)confort-misme"

2. Solo Exhibition: Songzhuan Art Museum, "New Age: New Media" Beijing New Media Arts Exhibition 2011 -06/18/11-08/30/11

At Songzhuan Art Museum I was asked to exhibit my work named Wishing Well along with Plantenke (or Plant Thinkers). This was a large festival with a number of different curators for the many different spaces throughout the museum. I was given a solo show in a large space within the museum, curated by Juliette Yuan.

3. Group Exhibition: Laboral Center for Art & Technology, Summer Love Lab Exhibition: Ecolab Project Continued, Gijon, Spain, 08/11-10/11

I was invited by Refarm the City to serve as an artist in residence to work on the Eco-Lab Project which was a project invited by Laboral to convert the Gallery courtyard space into a green living experimental, wired, functional, creative farm. I worked to develop technology that would identify plant health and turn it into a farm-wide graph identifier of what the farm needed.

4. Artist Residency: Laboral Center for Art & Technology, Artist in Residence: "Refarm the City" www.refarmthecity.org, Development of the Open Source Hardware Chip "Refarm Kids Boards" Gijon, Spain, 11/20/11-11/26/11

5. Artist Talk, Parsons School of Design: MFA Design & Technology: organized by Victoria Vesna, "Apophenia, Schizophrenia Artificial Intelligence & Computer Vision," New York, NY. 11/15/2011

6. Artist Talk, Maryland Institute College of Art (MICA): Interactive Digital Art (IDA) Program: organized by Jason Sloan, "Gesture, Perception, Disruption & Response" Baltimore, MD. 11/08/2011

7. Paper Presentation, The 11th Annual International Research Conference: Consciousness Reframed: Art & Consciousness in the Post-Biological Era, "CR12: Presence in the Mindfield, Art Identity and The Technology of Transformation" at Centro Cultural De Belem, Lisbon, Portugal, 11/30/11 – 12/02/11 - <http://artshare.com.pt/cr12/about/>

8. Publication, The 11th Annual International Research Conference: Consciousness Reframed: Art & Consciousness in the Post-Biological Era, "CR12: Presence in the Mindfield," Lisbon, Portugal, 11/30/11 – 12/02/11
<http://artshare.com.pt/cr12/about/>

9. Paper Presentation, International Research Conference on Art, Technology, and Consciousness "Transcultural Tendencies, Transmedial Transactions" hosted by Shanghai Institute of Visual Art, Fudan University, Planetary Collegium: University of Plymouth, Shanghai, China, 08/26/11-08/27/11
Publication coming soon.

10. Co-Taught 3 Day Workshop, with Massimo Avvisati, Creative Coding w/Processing, Summer Love Lab, Laboral Center for Art & Technology, Gijon, Spain. 08/2011

At Summer Love Lab I was asked to co-teach a workshop on Processing with Massimo Avvisati. The course was a success and many of those students were very productive working with a range of projects once they completed our crash course.

11. Taught 1 Week Workshop, Creative Coding w/Processing, Visualizar Festival, Medialab-Prado, Madrid, Spain. 06/2011 - at the Visualizar Event I was asked to teach a week long workshop on programming methods using the programming language called Processing. 06/2011

12. Artist Talk, Visualizar Festival, Medialab-Prado, Madrid, Spain. 06/2011

Visualizar is a Festival run by Medialab-Prado in Madrid to be a 3 week workshop focused on information visualization, interactive installation experiences, data scraping techniques, a research period by which constituents identify the range of different types of information available to them in the many formats. Over the course of three weeks, ten selected sometimes international artists, along with locals create ten projects to be placed in an exhibition at Medialab-Prado as well as other venues throughout Europe.

13. Three Week Workshop, "Interactive Installation w/Open Source Computer Vision and Robotics," Central Academy of Fine Arts, Beijing, China, 05/11 - 06/11 - I was invited by International Media Artist Feng Mengbo to teach his graduate students how computer vision connects to hardware, a range of sensors, and robotics. This is the 9th annual trip to Beijing's Central Academy of Fine Art (CAFA) where I've taught a range of students who have gone on to get scholarships to Alfred's, RISD's, and other Graduate Interactive and Digital Media Art Programs in the US. Each workshop culminates in a student exhibition on campus of their interactive work.

14. Poster Exhibition, International Exhibition on Art, Technology, and Consciousness, Ionian Center for the Arts & Culture, Kefalonia, Greece, 04/15/11 – 05/15/11

This poster exhibition was an Art, Technology and Consciousness conference where each of the exhibitors gave talks to the attendees about their practice and research as it related to the subject of the poster.

15. Artist Talk, DASERs Event, Cultural Programs of the National Academy of the Sciences, April 21, 2011 (video publication of the talk to the cpnas.org website. (Part 1: <http://www.youtube.com/watch?v=-fWZrz3MQIk> Part 2: <http://www.youtube.com/watch?v=Ry4bo9A8csQ>)

16. Published on Site: Published as a collaborator and participant on the Refarm the City (<http://www.refarmthecity.org>) Website.
<http://www.refarmthecity.org/blog/gijon/max-kazemzadeh>

17. Taught 3 Week Workshop: TAUGHT COMPUTER VIDEO TRACKING ART WORKSHOP IN BEIJING
I was invited back by well-known digital media artist, Feng Mengbo to give another 3 week workshop on computer vision, video tracking, and "Processing" language, at the Central Academy of Fine Art in May 2010 to 16 Graduate Students, which culminated in an interactive exhibition in the Digital Media Art Building during a campus-wide end of semester exhibition including 14 different computer-vision/human-tracking artworks all created in Processing language by my students. (Note: The Digital Media Art Department Director, Professor Ma Gang, paid for three of these students come to visit Gallaudet and present their digital media artworks in a presentation to Gallaudet art students in October 2010.)

18. Pursuing PhD, PHD, PLANETARY COLLEGIUM, UNIVERSITY OF PLYMOUTH
Currently within my third and final pre-dissertation writing year as a PhD candidate within the University of Plymouth's "Planetary Collegium." After August 2012, I will be the British equivalent of an All But Dissertation, or ABD status.
Doctoral Program (to be completed 2014).
<http://www.plymouth.ac.uk/research/273>
<http://www.planetarycollegium.com>
<http://www.planetary-collegium.net>
http://en.wikipedia.org/wiki/Planetary_Collegium

19. Advisor to a Lecture Series: LEONARDO MAGAZINE, Cultural Programs of the National Academy of the Sciences (CPNAS) & DC Art Science Evening Rendezvous (DASERs)
I have been serving as an advisor to J.D. Talasek, the director of The Cultural Programs of the National Academy of Sciences (CPNAS), to help coordinate a program with CPNAS focused on generating discussion around Art, Technology, and Science.
<http://www.cpnas.org>
<http://www.leonardo.info>

20. Article Publication: in GameScenes – by Matteo Bittanti: "Game Art: Max Kazemzadeh's "Target Audience: Point and Shoot" (2003)" (<http://www.gamescenes.org/2011/12/game-art-max-kazemzadehs-target-audience-point-and-shoot-2003.html>)published 12/27/11

21. Artist in Residence: Re:Farm the City: Valencia: "Conboi a la Fresca Conference & Exhibition" (Urban Intervention Conference) – invited as a representative of Refarm the City. Served as a collaborator and artist.

22. Artist in Residence: Re:Farm the City: Tarragona Urban DIY Community Farm
I was invited by the Refarm the City Group to work as an artist in residence on the development of an open source community farm in the center of the ancient Roman city called Tarragona in Spain. We planted edible crops as well as crops that would help to create a garden environment healthy for the growth of local edible plants. We developed a sustainable irrigation system and custom greenhouses out of reused materials over the course of one week. We later developed hardware in Gijon to be able to manage the Do-It-Yourself (DIY) irrigation and feeding valves and devices, as well as the sensor devices to give us information regarding the health of the soil, the light levels hourly, daily, weekly, and monthly, and the humidity of the soil and air around the plant. The hardware allows for either automated feeding and irrigation implementation or to be controlled remotely via the web.

23. Artist in Residence: Re:Farm the City: Cambrils Urban DIY Community Farm
Similar to Tarragona, Spain, I was invited for a residency to a DIY food-crop-centric rooftop farm for a week and developed other mechanisms for recycling rainwater and unused faucet water from within the building, along with a natural bioremediation unit as well as mechanisms for automated remote and virtual farming via the web.

24. Faculty Exhibition: Exhibited "Wishing Well" with Plantenke (Plant Thinkers), and Animorigami v. 2.0 in the Faculty Exhibition in the Linda Jordon Gallery in the WAB. March 2011

27. Paper Presentation: The 12th Annual International Research Conference: *Consciousness Reframed*: "TECHNOETIC TELOS: Art, Myth and Media", Kefalonia, Greece, 04/30/12 - 05/2/12.- <http://www.ionionartscenter.gr/conference/>

12/01/09 – 12/01/10

1. Publication of Paper in Journal/Conference Paper Presentation:

Technoetic Arts: A Journal of Speculative Research. Volume 8 Number 2 © 2010 Intellect Ltd Article. English language.

doi: 10.1386/tear.8.2.191_1

Consciousness Reframed Conference. November, 2009 (Munich, Germany): Conference Theme: "Art and Consciousness in the Post-Biological Era – Experiencing Design, Behaving media."

Paper published: "Psychic Systems & Metaphysical Machines: Experiencing Behavioral Prediction with Neural Networks"

<http://www.planetary-collegium.org/>

<http://www.planetary-collegium.org/agenda.html>

2. Publication of Paper in Book/Conference Paper Presentation:

Book Title: Making Reality Really Real: Consciousness Reframed

© 2010 TEKS Publishing, Printed in Norway. ISBN: 978-82-998211-2-4

The 11th Annual International Research Conference, Consciousness Reframed: (Trondheim, Norway): Conference Theme:

“Art and Consciousness in the Post-Biological Era – Making Reality Really Real.”

Paper published: “Visibly Invisible: Spukhafte Fernwirkung, Mechano-Moist & (The) Enlightenment”

<http://www.teks.no>

3. Publication of Paper in a Book (Upcoming)/Conference Paper Presentation:

“Skilled Art: Engenho & Arte” Conference. April 23-24, 2010 (Guimaraes, Portugal): Conference Theme: “Art, Consciousness & Transdisciplinary Practices”

Paper to be Published: “Art, Skill, & Thought: The Moist Machine”

Date of Publication: February, 2010 (Publisher: Skilled Art: Independent Publisher)

<http://www.artshare.com.pt/sa/max.htm>

<http://www.artshare.com.pt/sa/index.htm>

4. Group Exhibition: “Neighborhood Science” at Medialab-Prado

Exhibition Location: Medialab-Prado, Madrid, Spain

Exhibition Dates: July 2-31, 2010

Project Exhibition: “Lilipod” Originally Titled: “Waterworks”

<http://wiki.medialab-prado.es/index.php/Waterworks>

http://medialab-prado.es/article/interactivos10_muestra_de_proyectos

5. GROUP EXHIBITION: “HACKSPACE”

Group Exhibition: “HackSpace” at DIY Citizenship: Critical Making @ Social Media Conference

Exhibition Location: Art Lounge at the University of Toronto Art Centre, 15 Kings College Circle, Toronto, Canada

Conference Exhibition Dates: November 11-14, 2010

Project Exhibition: “Lilipod” Originally Titled: “Waterworks”

<http://wiki.medialab-prado.es/index.php/Waterworks>

<http://diycitizenship.com/hack-space/>

<http://diycitizenship.com/>

6. RADIO INTERVIEW BY ORF (AUSTRIAN RADIO AND TELEVISION BROADCAST CORPORATION) ABOUT MY ART PROJECTS “PLANTENKERE” AND “WISHING WELL”

I was approached by two journalists/writers to be interviewed for the development of a radio-program discussing two of my “thought-art” projects entitled “Plantenkere” Norwegian for “Plant Thinkers”

(<http://www.maxkazemzadeh.com/plantenkere.html>) and “Wishing Well”

(<http://www.wisharchive.com>). The radio show was created and aired daily throughout Austria during the 2010 Ars

Electronica conference in Linz, running September 2-11, 2010.

Listen to the radio show in German, and read the transcription in English: <http://www.maxkazemzadeh.com/orf.html>

7. TAUGHT COMPUTER VIDEO TRACKING ART WORKSHOP IN BEIJING

I was invited back by well-known digital media artist, Feng Mengbo to give another 3 week workshop on computer vision, video tracking, and “Processing” language, at the Central Academy of Fine Art in May 2010 to 16 Graduate Students, which culminated in an interactive exhibition in the Digital Media Art Building during a campus-wide end of semester exhibition including 14 different computer-vision/human-tracking artworks all created in Processing language by my students. (Note: The Digital Media Art Department Director, Professor Ma Gang, paid for three of these students come to visit Gallaudet and present their digital media artworks in a presentation to Gallaudet art students in October 2010.)

8. PHD, PLANETARY COLLEGIUM, UNIVERSITY OF PLYMOUTH

Currently pursuing a PhD by invitation within the University of Plymouth’s “Planetary Collegium” Doctoral Program (to be completed 2013).

<http://www.plymouth.ac.uk/research/273>

<http://www.planetarycollegium.com>

<http://www.planetary-collegium.net>

http://en.wikipedia.org/wiki/Planetary_Collegium

10. LEONARDO MAGAZINE & DASERS

I have been invited by Dr. Roger Malina, chief editor of Leonardo Magazine (out of MIT), to work with J.D. Talasek, the director of The Cultural Programs of the National Academy of Sciences (CPNAS), to involving Gallaudet students in the development of a beneficial program with CPNAS focused on Art and Technology. They are presently planning for their community-building series of ongoing partnerships with Leonardo Magazine on the DC Art Science Evening Rendezvous (DASERS) to begin in February and would like Gallaudet students involved.

<http://www.cpnas.org>

<http://www.leonardo.info>

11. CONFERENCE WITH NIMK & GOOGLE

I have been invited by Denis Jaromil Roio, technical director and manager of digital collections at NIMK, the Netherlands International Media Arts Institute, to develop and organize a conference in 2014 at the NIMK Center in Amsterdam on Open Source Communications & Practice: The Importance of Seeking & Sharing Viewpoints as Diverse as Possible as a methodology for creative development and exploration within international communications and technology. Contribution from Gallaudet University

students and a Dialogue with the DEAF international community will be a central contributing characteristic. Google has shown interest in possible funding and support.

<http://www.nimk.nl/>

<http://jaromil.dyne.org/journal/>

<http://www.thenextlayer.org/node/421>

B. Sources used in determining the rating: *(check all that apply)*

_____self-report _____peers _____personal observation _____other

C. Narrative:

D. Rating: *(circle one)* **Unsatisfactory** **Satisfactory** **Commendable** **Outstanding**

Section IV: Service

From UF Guidelines, Section 2.1.2.3:

The educational process is not limited to the classroom; competence as a department and faculty member therefore requires service in one form or another. According to the individual's interests and skills, contributions of service may be made to the student body (e.g., academic advising, sponsoring of student activities, etc.), the academic department (service on committees, coordination of multi-section courses, etc.), the school, the university (library liaison, faculty committees, public relations activities, outreach, etc.), the community, and professional organizations. A faculty member is also expected to participate responsibly and with professional and intellectual candor in department, school, and faculty activities.

A. List of service activities engaged in during evaluation period:

09/01/09-12/01/12

1. Served on the CUE Committee for 3 semesters

Served on the CUE Committee during which time the art department revised the curriculum. The revised curriculum was accepted. Most recently reviewed the GSR submitted proposal.

2. Managed the Art Website for 3 years, since I arrived at Gallaudet:

Updated events on the art website such as Gallery openings, Skinny Tuesday lectures, and changes to faculty profiles. Redesigned header images to reflect a better aesthetic, especially on the home page. Also, added sections for faculty highlights and successful alumni profiles on the art homepage.

I have also been updating and designing the graphics for the art department website to be a more aesthetic center for art and design, and to better communicate the goals of the department, to be a resource for academic/degree planning, to provide a easier access of materials needed for class (including references to technology resources and more.) I have been regularly updating the homepage with new information regarding exhibitions, announcements, and development on the Gatehouse activities.

3. Represented the Art Department for 3 years, most instances of the Gallaudet open house since I arrived at Gallaudet. I

would take two computers, one projector, art department t-shirts, fliers, and appropriate sign in sheets to keep track of all of the people that visited the booth.

Openhouse Student Meet and Greet Luncheon as well as Openhouse Fair Setup for the dates: October 10, October 28th, November 11, 2011, 9:00 am - 4:00 pm., October 8, 2010, November 5, 2010, November 11, 2010

4. Worked with the Cultural Programs of the National Academy of the Sciences as an external coordinator aiding the director with people in and around the DC area that merge technology and science with art or creative practices.

5. DASERs (DC Art Science Evening Rendezvous) events: I worked with the director of the Cultural Program for the National Academy of the Sciences to be able to have the National Academy of the Sciences pay for interpreters for over a year to date.

6. Frequently set up displays of student work on the walls throughout the Art Building: From drawing classes to the robotics class I worked with students to install exhibitions of their completed class work in the halls of the WAB Building.

7. Worked with Michelle on preparing and setting up Student Exhibition in H Street Festival Booth 2012

8. Gave a presentation on web design best practices during faculty advising week, in January 2010

9. Established the FUNCOLAB as a university-wide workspace with lecture series in the Gatehouse in 2010 with Dr. Snyder and Ethan Sinnot.

10. Developed Skinny Tuesdays as a lecture series on Gallaudet campus in the Gatehouse: where professionals in a range of fields doing creative things, merging art, design, science, engineering, mathematics..... to supplement student learning and exposure. (We've held 6 Skinny Tuesday lectures there to date).

Description: Description:

"What's the skinny?" The FUNcolab "Skinny Tuesdays" is an informal dialogue on syncretic forms of research, creativity, and new cross disciplinary developments in art, technology, philosophy, and the sciences. Guest speakers from varying creative, philosophical, technical, and scientific backgrounds will be invited to speak, present their projects, and to discuss creative ideas with attendees. This is an open forum, so attendees are invited to bring/share their own projects, techniques, and discoveries. Snacks served.

Website: http://www.gallaudet.edu/daily_digest/skinnytuesday_1nov2011.html

11. I shared my own research in a lecture at one of the Skinny Tuesday on "Intersecting Art & Science: International Universities, Festivals, Residencies & more."

12. WAB Lab Software Installation:

I managed the installation of Processing and Arduino software for my classes as well as troubleshoot and answer questions for software needed by other Art Professors for the WAB computer lab.

13. Art Department HDTV Display:

I worked to display a range of artworks to run daily on the plasma HDTV located in the center of the Washburn Arts Center that greets both visitors and students upon entering the building, and is visible from outside at night. I've tried to focus the videos around emergent art practices using a variety of technologies, and have tried to find content online that shows how that particular technology is used in the creation of the work. This has required that I change computers and get admin access to accommodate the needs of the video formats.

14. Worked to help Adjunct Faculty, Joe Hicks, to help him incorporate robotics, kinetics, hardware programming, robotics fabrication and interactivity into his ceramic work.

15. My Digital Media Art MFA Students from Beijing Present Their Work at Gallaudet:

I have been giving annual workshops on art and technology methods and practice at CAFA: The Central Academy of Fine Art in Beijing, which usually culminate in an exhibition that I curate of the student's work completed in the workshop. This year I gave a computer vision/human-tracking workshop there, and the dean was so excited that he supported the travel of three students to visit DC and the Gallaudet University Art Department to present their work and interact with Gallaudet art students.

- 16. Exhibited two interactive computer vision artworks in the Washburn Arts Center Faculty Exhibition:** November, 2009 – January, 2010 (Washington, DC)
- 17. Attended Gallaudet planning and preparation for new degree/course proposal workshops during faculty development** week at Gallaudet University. 2009
- 18. Attended new faculty orientation.** August 2009.
- 19. Met with Nav Air with Dr. Marguerite Glass (chair) to find internship opportunities for students** graduating from Gallaudet with technical or creative knowledge and ability. October 2009
- 21. Interviewed for the Ripple Effects Faculty Exhibition at Gallaudet for a video tool for recruitment to Gallaudet University.**
- 22. Developed a GSR course is co-taught between Dr. Snyder and myself and is GSR 230 Creative Robotics and Sensor Based Systems Course.**
- 23. DESIGNED, BUILT, AND MAINTAIN THE FUNCOLAB.COM WEBSITE AS A PLACE TO POST ACTIVITIES, EVENTS, STUDENT PROJECTS, ETC.**
Collaboration with off campus institutes such as the WPA, the CPNAS, and NIMK will also be posted and housed here. This will be a resource for students interested in media artwork processes and techniques to both learn and connect with one another.
Website: <http://funcolab.com/>
<http://motionlabpost.tumblr.com/funcolab>
http://www.gallaudet.edu/daily_digest/skinnytuesday_1nov2011.html
- 24. WORKED WITH THE DEPARTMENT TO DEVELOP THE PPTF DOCUMENT:**
Worked with Paul Johnson, Johnston Grindstaff, Scott Carrollo, Marguerite Glass, and Michelle McAuliffe on the development of the PPTF document relating to the Digital Media Major/Minor program for Gallaudet University and the Art Department.
- 25. PRESENTLY SUBMITTING WORK TO BE EXHIBITED IN THE GSR EXHIBITION IN THE ART BUILDING,** co-curated by Amy Stevens.
- 26. PRESENTLY PREPARING FOR AN EXHIBITION FROM THE NASA ART COLLECTION IN THE LINDA JORDON GALLERY IN WAB:** I am in the process of organizing exhibitions on campus such as the upcoming NASA exhibition in January which in addition to the exhibition of images and artifacts will host a range of scientists speaking during that month at Gallaudet University about their creative research at Gallaudet University (one of which is the director of Mars research), and also includes Bertrand Ulrich, the longstanding curator of the NASA art collection.
- 27, I WORKED WITH CPNAS (CULTURAL PROGRAMS AT THE NATIONAL ACADEMY OF THE SCIENCES) AT THE NAS TO GET GALLAUDET STUDENTS (WITH INTERPRETERS) TO MANAGE THE GRAFITTI WALL AT THE NATIONAL SCIENCE AND ENGINEERING FESTIVAL IN THE CONVENTION CENTER, WORKING WITH STUDENTS FROM PARSONS AND JONAH BRUCKER-COHEN 2012.**
- 28. I JOINED THE CDL COMMITTEE ON DISTANCE LEARNING THIS SEMESTER.**

B. Sources used in determining the rating: *(check all that apply)*

_____self-report _____peers _____personal observation _____other

C. Narrative:

D. Rating: *(circle one)* **Unsatisfactory** **Satisfactory** **Commendable** **Outstanding**

Section V: Professional Integrity

A. Narrative:

B. Rating: (circle one) **Unsatisfactory** **Satisfactory**

Section VI: Rating Summary and Calculation of Points

First three areas of evaluation	Sign Communication	Areas of Evaluation	Rating (circle)	Merit Points	Other Points
Unsatisfactory 0 points	For Tenure, ASLPI targeted score 2.5 or higher; SCPI must be Advanced or higher	1, Teaching	U S C O		
Satisfactory 1 point	For Promotion/ MI, ASLPI targeted score is 3.0 or higher; SCPI must be Intermediate Plus or higher	2. Scholarship –Creative Activity-Research	U S C O		
Commendable 2 points		3. Service	U S C O		
Outstanding 3 points	Refer to Faculty Guidelines Sections 6.8.6.2 thru 6.8.6.4	4. Sign Communication ASPLI date:		N/A	
		5. Professional Integrity	U S	N/A	
		Total:			

Section VII: Personnel Action Criteria

Merit Increase - 6 Levels (4-9 points)	Promotion	Tenure
At least <u>4 points in the first three areas of evaluation</u> No Unsatisfactory rating in any area. A SCPI rating of Intermediate Plus or better. A target ASLPI rating of 3.0 or additional documentation of progress in ASL	At least <u>6 points in first three areas of evaluation</u> . No Unsatisfactory rating in any area. A SCPI rating of Intermediate Plus or better. A targeted ASLPI rating of 3.0 or documentation of progress in ASL Time in rank requirements (Guidelines 7.4.3)	Qualifications and criteria specified in Guidelines 7.5

Section VIII: Summary/Recommendations

Narrative highlighting recommendations for continued development as a faculty member and prospects for future personnel action:

Section IX: Recommendations

Based on this evaluation and the criteria for personnel actions summarized above, the following action is recommended: *(Check where appropriate)*

☐ Reappointment ☐ Non-reappointment ☐ Tenure ☐ Dismissal

☐ Merit Increase: (Number Points Earned:)

☐ Promotion to new Rank:

Chair¹ Date

Faculty member comments (optional):

This year I focused on developing more large-scale work and exhibiting more in alternative spaces. While I continue my PhD research, the ways in which cognition connects with gesture, whether they be the bodily or facial gesture, have become a point of interest to me both philosophically and technically looking deeper into computer vision systems within my creative practice. Looking at the cognitive aspects of Apophenia and Pareidolia, what I call Apophenoetics, raise interesting questions about perception, formal aesthetics, visual pattern recognition, recall, memory, identification, and interaction, present in my artworks and research. Three projects I created this year in particular focus on these subjects: 1. The Melissani Cave Project & Spirit Generator, which used Kinect for human tracking, and allowed people on cell phones to transmit spirit messages to the body and then out of the head of one of the Melissani characters performing within the Melissani cave lake in Kefalonia Island in Greece. 2. "Jabbertalkey: The Augomated Gossip Generator," (which exhibited in the Gallaudet University Art Department Faculty Exhibition) was a face recognition system that identified your face and placed an original animated talking head of a celebrity over your face, while it pulled and displayed gossip quotes from that celebs twitter feed above your celeb head, and posted tweets to the Jabbertalkey Twitter feed of what that celeb is saying about other celebs in the screen/room, the text of which also displayed over your head. When you are in the room too long the character-heads get dizzy from too much gossip and birds start circling your celeb-head. Lastly, when characters stand too close to eachother, red "Back Off" lines appear between the two close-standing celebs. There is a fast background musical drum track, and each voice is a custom male or female mumble, which playfully comes close to matching up with the music. Jabbertalkey was invited to exhibit in the Corcoran Museum Café, called Todd Gray's Muse Café for the

weeks leading up to the election, with one change....the celebrities are politicians. This new iteration is called Jabbersquawkey and will be installed by Halloween, 2012, in the Corcoran Museum Café.

So there is a direct connection with my research and artistic practice since the process of perception and pattern recognition is being modeled in these artificial optics tracking systems with computer vision and face tracking systems. Studies reveal that when we sometimes see a face that isn't there, the computer makes the same mistakes. That is called a Type 1 error, or believing one sees something when it visibly isn't there. Visual type 1 errors occur in many instances as a result of formal alterations in a visual scene, such as lighting, or color changes, causing us and computers to see a face, for example, when one isn't present.

Faculty Member² _____ Date _____

¹ If this evaluation pertains to a department Chair, the Dean or other department member designated by the Dean will prepare and sign the form.

² A faculty member's signature does not necessarily indicate agreement with the contents of the evaluation.

MAX B. KAZEMZADEH

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Sites:

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emedia.wordpress.com

www.funcolab.com

vimeo.com/user2434443

youtube.com/user/wonderblimp

skype: wonderblimp



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CURRICULUM VITAE

Max B. Kazemzadeh

1. Personal Information

Name: Max B. Kazemzadeh

Department: Art

Rank: Assistant Professor

Year of University Appointment to Current Rank: 2009

Education

MPhil / PhD, University of Plymouth and The Planetary Collegium, Plymouth, England,
(presently working towards a PhD 2014)

MFA, Design & Technology, Parsons School of Design, New School University NY, NY,
2000

Certified Instructor of 3D Studio Max, 2002.

Post BFA, Studio Art, Hunter College, NY, NY, 1998

BFA, Painting & Drawing, University of North Texas, Denton, TX, 1998

Employment

08/09-now **Assistant Professor of Art & Media Technology** – Gallaudet University, Washburn Arts Center, Washington, DC

06/05-now **Visiting Professor / Artist in Residence** – Central Academy of Fine Art in Beijing, China (<http://www.cafa.edu.cn>)

06/12-08/12 **Technical Assistant** – Medialab-Prado, Madrid, Spain

06/05-08/10 **Contributing Writer** – ArtLies Magazine, Houston, TX

08/03-08/09 **Assistant Professor of New Media Art** – University of North Texas, College of Visual Arts + Design, Denton, TX

08/99-08/03 **Visiting Lecturer in Electronic Media Art** – Pratt University, New York, NY

11/01-08/03 **Founder/Owner** - Wonderblimp Interactive, Brooklyn, NY

02/00-11/02 **Interactive / Visual Designer** – R/Greenberg and Associates (R/GA Interactive), New York, NY

05/98-02/00 **Interaction / Web Designer** – Delirium, Inc, New York, NY

03/97-09/98 **Interaction / Web Designer** – Digital Media Design, Inc, New York, NY

06/95-03/97 **Creative Director** - PGS Advertising, Dallas, TX

2. Research, Scholarly, & Creative Activities

a. iv. Articles in Refereed Journals.

Kazemzadeh, Max B. "Apophenoetics: Virtual Pattern Recognition, the Origins of Creativity & Augmenting the Evolution of Self." *Technoetic Arts Journal*, Volume 10, Number 1, Intellect Publishers, May 2012. pp. 115- 118. ISSN: 1477965X, Online ISSN: 17589533

Kazemzadeh, Max B. "From Walls to Walkways, from Facts to Fields: Apophenia, DIWOD, Open Src Everything, the Post Nomadic Community & Syncretic Methods for Exploring Consciousness" CR12 Presence in the Mindfield: Art Identity and the Technology of the Transformation: editors: Roy Ascott and Luis Miguel Girao. Universidad de Aveiro, November 2011. ISBN: 978-972-789-356-0

Kazemzadeh, Max B. "Visibly Invisible: Spukhafte Fernwirkung, *Mechano-Moist* & (the) Enlightenment." Making Reality Really Real. editors: Roy Ascott, Gangvik, Jahrman, TEKS Publishing, Trondheim, Norway, November, 2010 ISBN: 978-82-998211-2-4

Kazemzadeh, Max B. "Psychic Systems and Metaphysical Machines: Experiencing Behavioral Prediction with Neural Networks" *Technoetic Arts Journal*, Volume 8, Number 2, Intellect Publishers, pp. 189-198(10), November 2010 , ISSN 1477-965X

d. Presentations, Abstracts, and Other Professional Papers Presented.

ii. Refereed conference proceedings.

1. Paper Presentation, *"Technoetic Teleos: Art, Myth and Media in Consciousness Reframed Series"* International Research Conference on Art, Technology, and Consciousness, Ionian Center for the Arts & Culture, Kefalonia, Greece, 04/18/11 – 04/20/11

2. Paper Presentation, *The 11th Annual International Research Conference: Consciousness Reframed: Art & Consciousness in the Post-Biological Era*, "CR12: Presence in the Mindfield," Macromedia University of Applied Sciences (MHMK), Lisbon, Portugal, 11/30/11 – 12/02/11

3. Paper Presentation, *International Research Conference on Art, Technology, and Consciousness "Transcultural Tendencies, Transmedial Transactions"* hosted by Shanghai Institute of Visual Art, Fudan University, Planetary Collegium: University of Plymouth, Shanghai, China, 08/26/11-08/27/11

4. Poster Presentation, *International Exhibition on Art, Technology, and Consciousness*, Ionian Center for the Arts & Culture, Kefalonia, Greece, 04/15/11 – 05/15/11

5. Paper Presentation, *The 11th Annual International Research Conference: Consciousness Reframed: Art & Consciousness in the Post-Biological Era*, "Making Reality Really Real," convened by TEKS-Trondheim Electronic Arts Center, Trondheim, Norway, 11/19/09 – 11/22/09

6. Paper Presentation, *International Research Conference on Art, Technology, and Consciousness "Skilled Art: Engenho & Arte"* Guimaraes, Portugal, 04/23/10 – 4/24/10

7. Paper Presentation, *The Planetary Collegium's Xth International Research Conference, Consciousness Reframed: Art & Consciousness in the Post-Biological Era*, "Experiencing Design, Behaving Media," Macromedia University of Applied Sciences (MHMK), Munich, Germany, 11/19/09 – 11/22/09

e. Media (Films, CDs, DVDs, Photographs, Webpages)

DVDs

Compilation of Student Work with 3D Modeling and Animation

Compilation of Student Work with Film and Special Effects

Compilation of Student Work with 2D Animation

Webpages:

<http://www.maxkazemzadeh.com>

<http://emedia.wordpress.com>

<http://www.wonderblimp.com>

<http://www.funcolab.com>

<http://www.jalansahba.com>

<http://art.gallaudet.edu>

<http://www.vimeo.com/user2434443>

<http://youtube.com/user/wonderblimp>

f. Exhibits, Performances, Demonstrations, & other Creative Activities

Solo Exhibitions:

2013 Gezera Art Center, Ministry of Culture of Cairo, Solo Exhibition, Cairo, Egypt. 03/13-04/13 (upcoming)

2012 Todd Gray's Muse Cafe at the Corcoran College of Art + Design, Solo Exhibition and Event, Washington, DC. Opening: 12/15, Exhibition: 12/15-01/15 (upcoming)

Ionian Art Center, "Lake Melissani & the Sensory Strynx: Re-living the Myth of Melissani," Kefalonia, Greece, 08/12

2011 Laboral Center for Art & Technology, Artist Residency with Hernani Dias to develop three Refarm Kids custom hardware boards using AVR Tiny, 11/11

Tarragona Bus Station, Bus Station Residency Project Exhibition sponsored by Caldo Cultivo, Tarragona, Spain, 07/11-08/11

Songzhuan Art Museum, "New Age: New Media" Beijing New Media Arts Exhibition 2011 -06/18/11-08/30/11

2009 Renmin University of China – "Oppressionism," Beijing, China, 08/05/09 – 11/01/09

2007 Brookhaven College Art Studio Gallery, "Express & Local," Dallas, TX, 03/06/07 - 04/12/07

Collin County Community College Art Gallery, "Express & Local," McKinney, TX, 01/16/07 - 02/10/07

2006 Beijing Cubic Contemporary Art Center, Beijing, China, 06/01/06 - 07/15/06

Richland College Art Gallery, Dallas, TX, 03/24 - 05/12/06

2005 Blue Star: Three Walls Gallery, San Antonio, TX, 10/07/05 - 10/28/05

Beijing Cubic Contemporary Art Center, Beijing, China, 06/09/05 - 07/17/05

Sanban Gallery, Beijing, China, 06/03/05 - 06/09/05

2004 Methods Gallery, Dallas, TX, "Gestural Transmission" (solo performance), 10/02/04

Sanban Studio Gallery, Dashanzi International Art Festival, Beijing, China, 07/25/04 - 08/06/04

Baseline Gallery, Vacaville, CA, 06/25/04 - 07/25/04

Studio 107 Gallery, Austin, TX – "Curious Comforts," 06/15/04 - 08/10/04

Group Exhibitions

2012 Corporation for National & Community Service, "Diversity," Washington, DC. 10/01/12-11/01/12

Linda Jordan Gallery in the Washburn Arts Center at Gallaudet University, Faculty Exhibition, Washington, DC. 09/16-10/16

The Science Gallery at Trinity College, Interactivos? '12 Exhibition, Dublin, Ireland, 07/12-08/12

2011 Laboral Center for Art & Technology, Summer Love Lab Exhibition: Ecolab Project, Gijon, Spain, 08/11-10/11

Medialab-Prado, "Visualizar '11," Madrid, Spain, 06/11

Linda Jordan Gallery in the Washburn Arts Center at Gallaudet University, Faculty Exhibition, Washington, DC. 03/01-04/01

2009 The Dallas Museum of Art - Center for Creative Connections (C3), "Gesture Response," Dallas, TX. 07/10/09 – 11/10/09

Central Academy of Fine Art Museum, "this.Ability," Beijing, China. 07/10/09 – 08/01/09

CentralTrak Gallery, "Phonography," Dallas, TX, 06/01/09 – 07/01/09

2008 ArtSpace 111, "Digital Divide," Ft Worth, TX, 12/06/08 - 01/06/09

University of Texas at Dallas Gallery, "ON_Game," Dallas, TX, 10/24/08 - 11/26/08

Weil Gallery, Texas A&M University-Corpus Christi, "Cataclysm and Creativity: Art in an Age of Uncertainty", Corpus Christi, Texas, 09/08 - 10/08

Medialab-Prado, *"Interactivos 08: Technologies of Laughter,"* Mexico City, Mexico, 08/1/08 - 09/30/08

Medialab-Prado, *"Interactivos 08: Vision Play,"* Madrid, Spain, 06/14/08 – 07/14/2008 (served as a collaborator)

The University of Texas at Dallas Artist Residency Gallery, *"ech_o,"* Dallas, TX, 06/14/08 - 08/01/08

UNT Ft. Worth ArtSpace, "Highlights from the College of Visual Arts & Design," Ft. Worth, TX, 03/01/08 – 04/01/08

Greater Denton Arts Council Gallery, "ultra, extra, arts, mix," Denton, TX, 02/08

Texas A&M University-Commerce Gallery, *"Dimensions Vary,"* Commerce, Texas, 02/08

2007 Macedonia Museum of Contemporary Art, *"Cataclysm and Creativity: Art in an Age of Uncertainty,"* Skopje, Macedonia, 10/07 - 11/07

Make Magazine's "Maker Faire," Exhibition/Workshop of Texas Artists working with Electronic and Extended Media, Austin, Texas, 10/20/07 – 10/22/07

2006 UNT SoVA Gallery, Denton, TX, Faculty Exhibition [Performed "Express & Local" at the opening], (Local) 11/29/07 – 02/03/2007

Glasstire Benefit Auction, Houston, TX, (Regional) Opens 11/15/2006

Medialab Madrid, Madrid, Spain, "Express & Local" Performance at the AV [Audio-Visual Synthesis Lab], (International) 11/18/2006

Microwave Festival 2006, Hong Kong, China, (International) 11/03/06 thru 12/23/2006

Texas Sculpture Symposium, Junction, TX, (Regional), 11/1/06 - 11/4/2006

Fotofest '06, Houston, TX, "Native Sons – Talent in Texas," (Regional) 10/12/06 thru 11/19/2006

The Reina Sofia Museum of Art, Madrid, Spain, (Part of Artechmedia '06, International Symposium/Exhibition), 10/06

The Arlington Museum of Art, Arlington, TX, "Platform" (International/Traveling) – 07/15/06 thru 09/15/2006

Central Academy of Fine Art Gallery, Beijing, China (International), 07/06 - 08/06

Gerald Peters Gallery New York, New York, NY (National), 07/01/06 - 07/31/06

Indiana University Art Museum - SOFA Gallery, Bloomington, IN, "Robotic and Emergent Systems RES-Art Exhibition," (National) – 06/06

3rd Beijing International New Media Exhibition/Symposium, Beijing, China, (International), 06/10/06 - 06/20/06

IDMAa IDEAs Exhibition/Conference, Hiestand Galleries at Miami University, Oxford, Ohio, "<CODE> Human Systems, Digital Bodies" (National), 04/1/06 - 04/10/06

The Arlington Museum of Art, Arlington, TX, "Arlington Museum Art Auction," (National) 04/06

The Dallas Center for Contemporary Art, Dallas, TX, "Wish Art Auction," (National) Preview: 03/04/06 - 03/11/06, Auction: 03/11/06

Bath House Cultural Center, Dallas, TX, "DRIVER," (Regional) 01/14/06 - 02/04/06

2005 Studio 107, Austin, TX, "Holiday Punch" - 12/3/05 - 12/31/2005 (National)

The Dallas Center for Contemporary Art, Dallas, TX, "Moving Pictures" (National), 11/4/05 - 12/23/05

South Shore Art Center, Cohasset, MA, "In the Game" (National) 10/28/05 - 12/31/05

Ars Electronica 2005, Linz, Austria, "Hybrid" Exhibition/Symposium [as an assistant to Zach Lieberman] 09/02/05

Los Angeles Center for Digital Art (LACDA), Los Angeles, CA, "Snap to Grid" (International) 09/08 - 10/01/05

The 2nd International San Francisco Biennial, San Francisco, CA, (International), [Received Best in Show Cash Award], 07/26 - 08/18/05

2nd Beijing International New Media Arts Exhibition and Symposium (In The Line of Flight 2005: The Millenium Dialogue), Beijing, China, (International), 06/21/05 - 07/30/05

Beijing Cubic Contemporary Art Center, Beijing, China, "Luna, Electronic Language" (International), 06/18/05 - 07/30/05

The Center for Fine Art Photography (The Fort Collins Museum of Contemporary Art), Fort Collins, Co., "Intimate Flora" (National), 05/06/05 - 06/18/05

Plano Art Center, Plano, TX – Plano Art Association 2005 National Juried Exhibition, 05/03/05 - 06/03/05

Limner Gallery, Phoenicia, NY, "Digital Art Extravaganza" (International), 05/05/05 - 05/29/05

Caladan Gallery, Beverly, MA, "Contemporary Icons" (National), 05/01/05 - 05/31/05

South Shore Art Center, Cohasset, MA, "Tech Art II" and part of the Boston CyberArts Festival (National), [Received the "Award of Merit" Cash Prize], 04/15/05 - 05/29/05

LA Center for Digital Art (LACDA), Los Angeles, CA, "Top 40" (International), 03/10/05 - 04/02/05

El Centro College Art Gallery, Dallas, TX, "Fresh Space" (Regional), 02/06/05 - 03/04/05

2004 School of Visual Arts Gallery, University of North Texas, Denton, TX, "Faculty Exhibition," 12/04

El Centro College Art Gallery, El Centro College, Dallas, TX, "(Regional Exhibition) Pano Art Invitational and Auction" – 09/27/04 -10/24/04

Methods Art Collective Exhibition, Dallas, TX, "PULSE" (performance) – 10/02/04

Ars Electronica, Linz, Austria, "Timeshift" Conference [as an assistant to Zachary Lieberman], (International Exhibition), 08/20/04

500X Gallery, Dallas, TX – "Open Show" – 04/25/04 – 05/25/04

500X Gallery, Dallas, TX – "Expo 2004 (Regional Juried Exhibition)" – Honorable Mention Award – 03/01/04 – 04/01/04

2003 School of Visual Arts Gallery, University of North Texas, Denton, TX, "Faculty Exhibition," 12/03 - 01/04

Ars Electronica, Linz, Austria, "Cyberarts" Symposium/Exhibition (International), [assisted Golan Levine and Zachary Lieberman with the "Messa Di Vocce" performance], 09/03

2000 Arnold Aronson Gallery, New York, NY, "Restart," 05/24/00 - 06/13/00

1999 Parsons School of Design, New York, NY - "Digital Quartet," 04/10 - 06/01/99 (performance)

1998 Leubsdorf Gallery, New York, NY - "Somebody," 05/16/98 - 06/04/98 (performance)

1997 Good Bad Art Collective, Denton, TX, "Nothing to see here," 05/97

500X Gallery, Dallas, TX, "X Select Show," 04/97

Additional Invited Lecture Presentations and Curatorships

- 2012** **Paper Presentation**, "MutaMorphosis: Tribute to Uncertainty in Consciousness Reframed Series" International Research Conference on Art, Technology, and Consciousness, Prague, Czech Republic, 12/06/12 – 12/08/12 (upcoming)
Artist Talk (regarding projects with refarmthecity.org), Open Hardware Summit, Eyebeam, New York City, NY. 06/2011
Artist Talk, Interactivos? '12 Dublin Festival, Trinity College, Dublin, Ireland. 07/2012
Curator (with Jonah Brucker-Cohen co-curating), "The D.O.L.L. Show: DIWO, OPNSRC, LMFAO, LHOOQ." Artisphere, sponsored by WPA, 04/14/12-06/14/12
- 2011** **Artist Talk**, Parsons School of Design: MFA Design & Technology: organized by Victoria Vesna, "Apophenia, Schizophrenia Artificial Intelligence & Computer Vision," New York, NY. 11/15/2011
Artist Talk, Maryland Institute College of Art (MICA): Interactive Digital Art (IDA) Program: organized by Jason Sloan, "Gesture, Perception, Disruption & Response" Baltimore, MD. 11/08/2011
Workshop, Creative Coding w/Processing, Summer Love Lab, Laboral Center for Art & Technology, Gijon, Spain. 08/2011
Workshop, Creative Coding w/Processing, Visualizar Festival, Medialab-Prado, Madrid, Spain. 06/2011
Artist Talk, Visualizar Festival, Medialab-Prado, Madrid, Spain. 06/2011
Three Week Workshop – "Interactive Installation w/Open Source Computer Vision and Robotics," Central Academy of Fine Arts, Beijing, China, 05/11 - 06/11
Poster Presentation, International Exhibition on Art, Technology, and Consciousness, Ionian Center for the Arts & Culture, Kefalonia, Greece, 04/15/11 – 05/15/11
- 2010** **Artist Talk**, Interactivos Festival, Medialab-Prado, Madrid, Spain. 06/2010
Three Week Workshop – "Interactive Installation with Computer Vision and Robotics," Central Academy of Fine Arts, Beijing, China, 05/10 - 06/10
- 2009** **Artist Talk**, Dorkbot (DC) & Hack DC Lecture Series, "Psychic Systems and Metaphysical Machines" and other works, Washington, DC. 11/03/2009
Curator, Houston Center for Photography, Serving as a co-curator for a exhibition highlighting Kinetic Photography with Madeline Yale, Spring 2009 (date still TBD)
Three Week Workshop – Central Academy of Fine Arts, Beijing, China, 05/09 - 06/09
Artist Talk / One Day Workshop – The Dallas Museum of Art's Center for Creative Connections, Dallas, TX. Spring '09
One Week Workshop - Autonomous University of Toluca, Toluca, Mexico, 03/10/09 – 03/14/09
Artist Talk / One Day Workshop - Visual Arts Society of Texas, Denton, TX, 02/05/09

h. Contracts and Grants

- 2012** **Awarded**, Grant from Gallaudet University for Travel ["MutaMorphosis: Tribute to Uncertainty in Consciousness Reframed Series" International Research Conference on Art, Technology, and Consciousness, Prague, Czech Republic] 12/06/12 – 12/08/12. - \$1700.00
Awarded, Grant from Gallaudet University for Travel ["Technoetic Teleos: Art, Myth and Media in Consciousness Reframed Series" International Research Conference on Art, Technology, and Consciousness, Ionian Center for the Arts & Culture, Kefalonia, Greece] 04/18/11 – 04/20/11 – \$1450.00
- 2011** **Redesigned a New Curriculum**: Was incremented in redesigning the new "Art" Undergraduate Degree Program along with the Art Department, to further integrate technology into the program, Gallaudet University, began Fall 2012.
Awarded, Grant from Gallaudet University for Travel [The 11th Annual International Research Conference: Consciousness Reframed: Art & Consciousness in the Post-Biological Era, "CR12: Presence in the Mindfield," Macromedia University of Applied Sciences (MHMK), Lisbon, Portugal] 11/30/11 – 12/02/11 – \$1263.00
Awarded, Grant from Gallaudet University for Travel [International Research Conference on Art, Technology, and Consciousness "Transcultural Tendencies, Transmedial Transactions" hosted by Shanghai Institute of Visual Art, Fudan University, Planetary Collegium: University of Plymouth, Shanghai, China] 08/26/11-08/27/11 – \$1435.00

Awarded, Grant from Gallaudet University for Travel [International Exhibition on Art, Technology, and Consciousness, Ionian Center for the Arts & Culture, Kefalonia, Greece] 04/15/11 – 05/15/11 – \$1384.00

2010 **Awarded**, Grant from Gallaudet University for Travel [The 11th Annual International Research Conference: Consciousness Reframed: Art & Consciousness in the Post-Biological Era, “Making Reality Really Real,” convened by TEKS-Trondheim Electronic Arts Center, Trondheim, Norway] 11/19/09 – 11/22/09 – \$1742.00
Awarded, Grant from Gallaudet University for Travel [International Research Conference on Art, Technology, and Consciousness “Skilled Art: Engenho & Arte” Guimaraes, Portugal] 04/23/10 – 4/24/10 - \$1295.00

2009 **Awarded**, Grant from Gallaudet University for Travel [The Planetary Collegium’s Xth International Research Conference, Consciousness Reframed: Art & Consciousness in the Post-Biological Era, “Experiencing Design, Behaving Media,” Macromedia University of Applied Sciences (MHMK), Munich, Germany] 11/19/09 – 11/22/09 - \$1430.00

3. Teaching, Mentoring, and Advising

a. Courses taught in the last five years. Indicate approximate enrollments and any courses with non-traditional formats (e.g. online)

Semester	Dept Name/#	Course Name	credits	enrollment #
Fall '12	ART 150-02	Fundamentals of Design in Art (Lecture)	3	16 over cap by 1
Fall '12	ART 290-01	Web Design 1 (Lecture)	3	8
Fall '12	ART 230-04	Scientific and Quantitative Re (Lecture)	3	15 at cap
Fall '12	ART 499-02	Independent Study (Independent Study)	3	1
Fall '12	ART 499-03	Independent Study (Independent Study)	3	1
Summer '12	ART 499-01	Independent Study (Independent Study)	3	1
Spring '12	ART 290-01	Web Design (Lecture)	3	14 over cap.by 2
Spring '12	ART 324-01	Studies of Film/Video (Lecture)	3	5
Spring '12	ART 390-01	Web Design II (Lecture)	3	7
Spring '12	ART 499-03	Independent Study (Independent Study)	3	1
Spring '12	ART 499-05	Independent Study (Independent Study)	3	1
Spring '12	ART 499-09	Independent Study (Independent Study)	3	1
Fall '11	ART 170-01	Into to Drawing (Lecture)	3	18 over cap by 3
Fall '11	ART 242-01	Digital Animation (Lecture)	3	9
Fall '11	ART 290-01	Web Design (Lecture)	3	13 over cap by 1
Fall '11	ART 499-06	Independent Study (Independent Study)	3	1
Fall '11	ART 499-09	Independent Study (Independent Study)	3	1
Spring '11:	ART 242-01	Digital Animation (Lecture)	3	15 over cap by 3
Spring '11:	ART 324-01	Studies of Film/Video (Lecture)	3	12 at cap
Spring '11:	ART 390-01	Web Design II (Lecture)	3	12 at cap
Spring '11:	ART 499-08	Independent Study (Independent Study)	3	1
Spring '11:	CAP 320-04	Field Experience (Field Studies)	3	1
Fall '10	ART 261-01	Layout and Composition (Lecture)	3	7
Fall '10	ART 290-01	Web Design (Lecture)	3	15 over cap by 3
Fall '10	ART 324-01	Studies of Film/Video (Lecture)	3	11
Fall '10	ART 492-01	Major Internship Experience (Independent Study)	3	1
Fall '10	ART 499-05	Independent Study (Independent Study)	3	1
Spring '10:	ART 242-01	Digital Animation (Lecture)	3	12 at cap
Spring '10:	ART 390-01	Web Design II (Lecture)	3	11
Spring '10:	ART 499-06	Independent Study (Independent Study)	3	1
Fall '09:	ART 290-01	Web Design (Lecture)	3	14 over cap by 2
Fall '09:	ART 360-02	Studies in Sculpture (Lecture)	3	8
Fall '09:	ART 499-03	Independent Study (Independent Study)	3	2
Fall '09:	ART 499-04	Independent Study (Independent Study)	3	1
Fall '09:	ART 499-05	Independent Study (Independent Study)	3	1
Fall '09:	CAP 320-04	Field Experience (Field Studies)	3	1

a. Course or Curriculum Development

2012 Worked and Passed the New Curriculum in Art and Media Design

2011 Discussing new curriculum that merges all majors into one Art and Media Design

Degree with Concentrations instead of Majors that allows more integration of creative art and design techniques applicable to every major.

Worked to develop a new curriculum that merges all majors in art into one.

2010 Continued development of a new Digital Media Curriculum

2009 Revamping Existing Course Curricula for all of my classes at Gallaudet University

Began work on the development of a new Digital Media Art Curriculum

2008 Developed and Passed the New Media Curriculum at University of North Texas.

2007 Began Developing New Media Curriculum at University of North Texas.

f. Advising (other than research direction): Indicate approximate numbers of students per year.

i. Undergraduate:

Elizabeth Young, Teresa Jackson, Brittany Castle, Tracey Milo, Jason Nesmith, John Bingham, Jeffrey Stroud, and Lauren Benedict

Unofficial advisor for: Thais Morales, Joanna Jimenez, Gabriel Pasman, Christine Perrott, Erin Ginn,

ii. Graduate:

Nio Mao (Central Academy of Fine Arts Beijing student), Linda Chang (Central Academy of Fine Arts Beijing student), Wang Tao (Central Academy of Fine Arts Beijing student), Tian Li (Tsingua University), Sean Xu (Central Academy of Fine Arts Beijing student)

4. Service

a. Professional

vi. Paid Consultancies:

1. Jalan Sahba Fashion: Consulted in the interactive flash redesign of her fashion product website for a line of newly designed handbags for women.
2. Kay's Naturals: Consulted in the interactive redesign of Kay's Naturals' product and manufacturing website.
3. PGS Advertising: Consulted in the interactive redesign of PGS Advertising's service based advertising website.
4. United Nations: Consulted for the design and development of an animated Film Project for the Durban Conference in South Africa.
5. Sabrina Phillips Fashion: Consulted in the interactive redesign of her fashion portfolio website.

b. Campus

i. Departmental

1. Worked and helped to complete the PPTF paperwork.
2. Worked and helped to complete a submission for the new Art Department curriculum.
3. Managed the Department Website for 3.5 years.
4. Worked with Michelle on preparing and setting up Student Exhibition in H Street Festival Booth 2012
5. Worked with the Cultural Programs of the National Academy of the Sciences as an external coordinator aiding the director with people in and around the DC area that merge technology and science with art or creative practices.
6. I managed the installation of Maya, Processing and Arduino software for my classes as well as troubleshoot and answer questions for software needed by other Art Professors for the WAB computer lab.
7. I worked to display a range of artworks to run daily on the plasma HDTV located in the center of the Washburn Arts Center that greets both visitors and students upon entering the building, and is visible from outside at night. I've tried to focus the videos around emergent art practices using a variety of technologies, and have tried to find content online that shows how that particular technology is used in the creation of the work. This has required that I change computers and get admin access to accommodate the needs of the video formats.
8. Worked to help Adjunct Faculty, Joe Hicks, to help him incorporate robotics, kinetics, hardware programming, robotics fabrication and interactivity into his ceramic work.
9. I have been giving annual workshops on art and technology methods and practice at CAFA: The Central Academy of Fine Art in Beijing, which usually culminate in an exhibition that I curate of the student's work completed in the workshop. This year I gave a computer vision/human-tracking workshop there, and the dean was so excited that he supported the travel of three students to visit DC and the Gallaudet University Art Department to present their work and interact with Gallaudet art students.
10. Exhibited two interactive computer vision artworks in the Washburn Arts Center Faculty Exhibition: November, 2009 – January, 2010 (Washington, DC)
11. Represented the Art Department for 3 years, most instances of the Gallaudet open house since I arrived at Gallaudet. I would take two computers, one projector, art department t-shirts, fliers, and appropriate sign in sheets to keep track of all of the people that visited the booth. Openhouse Student Meet and Greet Luncheon as well as Openhouse Fair Setup for the dates: October 10, October 28th, **November 11, 2011, 9:00 am - 4:00 pm.**, October 8, 2010, November 5, 2010, November 11, 2010
12. Made contact with NASA to exhibit some of their research relating to the Mars Rover in the Linda Jordon Gallery at Gallaudet in January 2013.
12. I worked with the CPNAS (CULTURAL PROGRAMS AT THE NATIONAL ACADEMY OF THE SCIENCES) and the NAS to get Gallaudet students (with interpreters) to manage the graffiti wall at the National Science and Engineering Festival in the Convention Center, working with students from Parsons and well known media artist Jonah Brucker-Cohen,

2012.

iii. University

1. Present Member of Gallaudet CDL Committee for Distance Learning
2. Present Member of Gallaudet CUE Committee Served on the Committee for 3 semesters, during which time the art department revised the curriculum. The revised curriculum was accepted. Most recently reviewed the GSR submitted proposal.
3. Gave a presentation on best practices as it relates to web development to the Gallaudet Press during faculty development week.
4. Established the FUNCOLAB as a university-wide workspace with lecture series in the Gatehouse in 2010 with Dr. Snyder and Ethan Sinnot.
5. Developed Skinny Tuesdays as a lecture series on Gallaudet campus in the Gatehouse: to supplement student learning and exposure to professional artists, designers, and creative minds. (We've held 6 Skinny Tuesday lectures there to date).
6. I shared my own research in a lecture at one of the Skinny Tuesday on "Intersecting Art & Science: International Universities, Festivals, Residencies & more."
7. Served on the CUE Committee for 3 semesters, during which time the art department revised the curriculum. The revised curriculum was accepted. Most recently reviewed the GSR submitted proposal.
8. Met with Nav Air with Dr. Marguerite Glass (chair) to find internship opportunities for students graduating from Gallaudet with technical or creative knowledge and ability. October 2009
9. Interviewed for the Ripple Effects Faculty Exhibition at Gallaudet for a video tool for recruitment to Gallaudet University.
10. Developed a GSR course is co-taught between Dr. Snyder and myself and is GSR 230 Creative Robotics and Sensor Based Systems Course.

Notarization. I have read the above following and certify that this curriculum vitae is a current and accurate statement of my professional record.

Signature _____ Date _____

See "1.png" on flickr account "wonderblimps" page, or link to below:

<http://www.flickr.com/photos/58706191@N06/sets/72157631916093696/with/8149564733>

See “2.png” on flickr account “wonderblimps” page, or link to below:

<http://www.flickr.com/photos/58706191@N06/sets/72157631916093696/with/8149564733>

See “3.png” on flickr account “wonderblimps” page, or link to below:

<http://www.flickr.com/photos/58706191@N06/sets/72157631916093696/with/8149564733>

See “4.png” on flickr account “wonderblimps” page, or link to below:

<http://www.flickr.com/photos/58706191@N06/sets/72157631916093696/with/8149564733>

DR -

Teaching

SYLLABI 2009-2013

Ch. P. Singh



ART 150: Fundamentals of Design in Art: 3 credits

Mon & Wed, 3:30pm-4:50pm

Class room: WAB 203 (& 216 WAB studio lab)

Instructor: Professor Max Kazemzadeh

Email: max.kazemzadeh@gallaudet.edu

WAB 115

Office Hours: by appointment.

Course Description:

An introduction to the language of art and design (space, line, shape, value, texture and color) and the principle of composition for both two-dimensional and three-dimensional art. A series of hands-on projects will reinforce these concepts. Students are expected to take this course before taking major level courses in Art.

Textbooks/Materials (required)

1. *200 Projects to Strengthen Your Art Skills* by Colton
(New York: Barron's Educational Series, Inc. 2008.)

2. *An Illustrated Life: Drawing inspiration from the private sketchbooks of artists, illustrators and designers* by Danny Gregory
(Cincinnati, OH: How Books. 2008)

3. *A History of Western Art. Revised, Fifth edition.* By Laurie Schneider Adams
(New York: McGraw Hill. 2010)

4. Ann Silver's One Way, Deaf Way by James W. Van Manen (2012)

5. DC Metro Card \$10.00

6. Starter Kit and Additional art materials. (please refer to "Art Supplies")

Course Requirements

- Technical exercises
- Assigned projects
- Class participation: readings, discussions, critiques, making use of in/out of class lab time
- Quizzes and pop-up quizzes
- Essay/Research/Opinion Paper
- Final Presentation

Materials:

- See a list of art supplies
- Sign up at carbonmade.com – be sure to remember your login/password
- Digital Camera (your own or borrow one from helpdesk or art department)

Blackboard:

Course documents and updates to the syllabus will be placed on Gallaudet's Blackboard for this course beginning the first week of the semester. Grades will be added as they are ready to Bb grade book. All communications from me will be sent via Bb to your Gallaudet email account. Students must add a forward to other email accounts and their pagers from Gallaudet's email system to receive communications from me and stay current with ART 150.

Course Learning Outcomes: (will be formally assessed through projects, exam, and sketchbooks)

1. Identify the materials and techniques used by artists and designers in 2D and 3D media.
2. Apply design and drawing techniques to solve creative problems.
3. Apply appropriate art terms when participating in discussions, critiques, and presentations.
4. Demonstrate understanding of creative process through the use of a sketchbook.
5. Assemble a personal art portfolio and personal statement.

Student Responsibilities:

- It is a student's responsibility to read and understand course structure and requirements as outlined on this syllabus. This document explains precisely what will be discussed during the semester, course learning outcomes, and how and when they will be assessed. This is our course contract.

- The syllabus will be explained at the beginning of the semester. Students are expected to follow along with the course schedule and plan accordingly. A separate course schedule detailing individual classes is also provided. If you do not understand something on the course syllabus or schedule, it is your responsibility to meet with me for clarification.

Academic Regulations and Policies Related to Academic Integrity:

Academic integrity grows from the longstanding traditions of the world university community in support of learning, teaching, and the development of knowledge. Academic integrity is a firm adherence to the core values of the University as expressed in the Gallaudet Credo and to standards of conduct in the individual professional and academic disciplines. All members of the University community, including students, faculty, staff, and administrators are expected to commit, even in the face of adversity, to five fundamental values: honesty, truth, fairness, respect, and responsibility. This commitment to academic honesty encourages the mutual respect and moral integrity that our University community values and nurtures. (The complete document can be found by following the web link below).

http://www.gallaudet.edu/catalog/registration_and_policies/graduate_policies/academic_integrity.html

Americans with Disabilities Act

Academic accommodations will be made for students in accordance with the law as specified by the documentation received from the university's Office of Students with Disabilities. Students must be registered with OSWD and are responsible for bringing to the professor or confirming that the OSWD staff has brought the appropriate academic accommodation documentation to the professor. Ideally, this should be done by the end of the second week of classes, but no later than the end of the fifth week of classes.

Accommodations may only be provided from the time the professor receives documentation until the end of the course. If the student is registered with OSWD but the accommodations documentation is not sent by this office to the professor in a timely manner, the student should send an e-mail message and written note to the professor, program director and chair of the department asking for assistance and naming the OSWD staff member who is working with them and this person's e-mail

address. http://www.gallaudet.edu/office_for_students_with_disabilities.html

<http://depts.gallaudet.edu/oswd/index.html>

Grading System:

- Students are expected to attend all classes, participate appropriately in discussions and activities; complete all reading assignments and projects; making sure to create time outside of class to work on their projects.
- Projects/assignments/readings are due at the beginning of class on the day it is due.
- Students are also expected to be willing to take risks and challenge themselves and their peers with their ideas/work.
- Students should be able to present their ideas with focus and clarity.
- Students will be graded on the level of preparation, organization, and articulation of the lecture/discussion.
- Students will also be graded based on how much they improve.
- On the day the project is due, the project must be formatted in the format specified in the handouts.
- All homework must have the proper information (e.g. your last name/Assignment #1/Date).
- Always take a photo of your work and upload it via online portfolio. Make sure to give yourself extra time for technical glitches – which are bound to happen when it comes to working with technology.

Class Attendance/Participation 10%

Art Projects (In-class and outside class) 40%

Artist Statements 5%

Sketches 10%

Quizzes 5%

Mid-semester Presentation 10%

Portfolio and Final Presentation 10%

Final Exam Project 10%

100%

GRADING SYSTEM:

A: 90% and higher

B+: 89% - 87%

B: 86% - 80%

C+: 79% - 77%

C: 76% - 70%

D+: 69% - 67%

D: 66% - 60%

F: 59% and lower

Class Attendance and Participation:

- **CLASS ATTENDANCE IS REQUIRED.** Attendance will be taken at the beginning of each class. Students are expected to show up on time and stay until the end of class. Late arrivals and early departures without advance notice will not be tolerated. Missing class will significantly impact your grade.

NOTE: In addition to impacting your Attendance and Participation Grade, which is 10% of your grade, students who miss more than one class will have their overall average in this class lowered by 5 percentage points. Missing more than two classes will result in a reduction in a student's overall average of one or more letter grades. Additional reductions will continue as necessary.

- **Participation:** Classes will offer opportunities for students to share what they are learning and engage their peers in appropriate discussions. Completing projects and reading assignments in advance of class are essential to your success in this class. Attitude is also critical. Students are expected to maintain a mature and respectful attitude both inside and outside of the class toward both me and your student colleagues. Discourteous or disrespectful attitudes are not useful and will not be tolerated in this class.

**Last day of Class is December 7 and final exam project date is on or before December 13. Do not make any travel arrangement before the date.*

Studio Attendance:

In addition to regular class on Fridays from 9:00-11:50, students are required to attend at least two Studio hours a week. Studio is intended as time set-aside by students to focus on building and developing their design skills and/or seeking help to get over their own creative block.

Studio will be offered in WAB 216 and/or 221 during the follow times:

(Dates and Times to be determined by third week)

Art Projects: Tentatively, there will be eight (8) art projects.

Projects and Deadlines:

Deadlines for all projects are listed on the Homework Schedule. Descriptions, expectations and grading methods for all projects will be posted on Bb in advance of the assignment. Late assignments will not be accepted for a grade. There will be constructive criticism or feedback from your peers and instructor. More information about **class critique** will be discussed during semester.

Artist Statements: There will be written artist statements for every project that you complete. More details is referred on Bb (Blackboard online). ASL video statement will apply as well.

Sketchbooks

Sketching is essential to any artist or designer regardless of their field or discipline. Building the habit of sketching will be emphasized in ART 150. One sketchbook is required for this class. You will be given a sketchbook on the first day of class. You must bring your sketchbook to every class.

Your sketchbook you will be used throughout the semester to develop your own design ideas. Your textbook by Danny Gregory and also the book by Valerie Colston provide numerous sketching examples that are intended to help fuel the development of your sketching habit.

You are required to fill up your page in your personal sketchbook each week. For examples, let's start with 15 minutes at week one and add on another 15 minutes week by week. By the time at week 12, your sketchbook is filled with different ideas. This will be your final part of your presentation.

Your personal sketchbook must be brought to every on-campus class. You will be asked to drop off your sketchbook on Monday and pick-up your sketchbook on Tuesday. You will be asked to review your personal sketchbook with your Professor on a random basis throughout the semester.

Quizzes/Pop-up Quizzes/midterm exam: Tentatively, there will be four or five quizzes and/or pop-up essays and one midterm exam.

Mid-semester presentation: You will need to create an outline, PPT, and written rough draft (3-4 pages) based on a museum visit. You will be giving a presentation to your peers and your instructor. You will receive feedback.

Portfolio and Final Presentation: Share your knowledge, contents, and images via Carbonmade.com, an online portfolio. Students will be required to assemble a personal portfolio. Projects completed in class as well as creative works made independently will be part of this personal portfolio. Students will be required to present these portfolios for a final presentation. An online portfolio, **carbonmade.com** including scanned images and artworks of all contents of the portfolio is also required. You need to add one or two sentences defining your artwork. The portfolio contents will follow the requirements of the Art Departments "Admission Portfolio". This is due on the last day of art class, December 7, 2012. More information will be discussed throughout the semester.

Final Exam Project: There will be a take home final exam project to demonstrate your overall knowledge and skills, including language of art and design, tools, media, creative thinking skills, integrity, and craftsmanship. You will require to submit your thumbnails and ideas (sketches) along with your final execution. The deadline date for this project is due on December 13, 2012 from 10am – 12noon.

Class locations:

Classes this semester will be held in WAB 203, several locations, including The National Gallery of Art, and other museum. The location for each class is listed on the "**Homework Schedule**". It is your responsibility to be in the right location at the right time.

Supplies

All students will be provided with **starter supplies** that will be needed to complete initial projects required for this course (small sketchbook, pencil and sharpener, kneaded eraser, acrylic “color theory” paint set, paint brush, plastic pallet, and vellum pad). Additional supplies will be required and must be purchased at student’s expense by 2nd week of the semester, September 9th. Bring in all supplies in class for your instructor's approval.

Reading Assignments:

Required reading assignments are listed on the Homework Schedule and will be expanded and updated periodically throughout the semester. Readings will be taken from your textbook, the web, and articles distributed in class or posted on Bb. You will be notified by email of any revisions to your assignments. You are responsible to check the Class Schedule on Bb regularly. Reading assignments must be done in advance of class time and not during class time. Students are encouraged to bring their textbooks, copies of articles, etc. with you to class. Good preparation will positively impact your Participation grade and overall learning experience in this class.

Class/Art Critiques: You as an art student will have an honor and opportunity to share his or her experience about the art project with your peers and instructor. We will listen and provide support, constructive feedback and critiques, perspectives and insights for your own personal and professional benefit and growth. We will have our group discussion by receiving feedback from your peers and your instructor for every new project.

Student Volunteers (2) per section: Earn extra credit for monitoring studio lab during week evenings: Sunday, Monday, Tuesday, Wednesday or Thursday from 7pm-11pm for up to five (5) hours per week. If interested, please discuss this with your professor to obtain a key request.

Metro Fares & Museum Admissions:

The course fee is included. When required, students are expected to pay for their own transportation and admission fees.

Personal Pagers and Any other Communication Equipment is not to be used during class.

The use of personal pagers or other communication equipment during our regular class time will not be tolerated. If caught you will be asked to leave and this will be counted as an absence.

Peer Evaluations:

Peer evaluations will be used to evaluate some projects and activities in this class. Evaluations will be distributed when relevant and collected by your professor. Peer evaluations will be considered in making grade assessments.

Assessment Projects for Course Outcomes (look for the Column SLO/Assessment Chart)

COURSE SLOs: ART 150	Major or Program SLOs (see the list below)	GU SLOs (see list below)	Assessment Project for each course SLO	Assessment Tool(s) Used to Score Assessment Project
Fundamentals of Design in Art				
1. Identify the materials and techniques used by artists and designers in 2D and 3D media	1.b	2.2, 3.2, 4.5, 5.4	Quizzes, exams, critiques	Quizzes, exams
2. Apply design and drawing techniques to solve creative problems.	1.b	1.5, 2.2, 2.5, 3.5, 4.5, 5.4, 5.5	Projects, Team-projects	Project checklists, peer reviews
3. Apply appropriate art terms when participating in discussions, critiques, and	1.b	1.5, 2.1, 2.3, 2.4, 3.2, 3.5, 4.4	Critiques, presentations	Vocabulary checklist, critique checklist,

presentations				peer reviews
4. Demonstrate understanding of creative process through the use of a sketchbook.	1.b	1.5, 2.1, 2.2, 2.5, 3.1, 4.5, 5.4	sketchbook	Sketchbook rubric
5. Assemble a personal art portfolio and artist statement.	1.a, 1.c	1.5, 2.3, 3.1, 3.3, 4.4, 5.4,	Portfolio, artist statement	Portfolio rubric, artist statement checklist

Art Department - Major Outcomes:

1. Majors will provide evidence of creativity, technical abilities and critical thinking by:

1.a. Continuously developing and updating a portfolio that provides a critical body of work related to their major area of focus and reflects their progress in the discipline.

1.b. Demonstrating competency to the art department faculty during formal critiques and discussions of artworks assembled from the past and present.

1.c. Producing an "artist's statement" that explains the research and creative process for the senior thesis.

1.d. Giving a presentation to the campus community about their research and area of focus.

2. Majors will provide evidence of the understanding of community and the ways in which art can provoke or provide a response to aspects of society and culture by:

2.a. Successfully completing a senior thesis project in which they work with their faculty advisors to coordinate and oversee aspects of a larger project that fully explores an idea, mode of expression, or facet of art and culture.

2.b. Documenting, both in writing and in video, how their senior thesis project represents a provocation and/or a response to aspects of society and culture.

2.c. Completing an internship to gain knowledge, experience and skills needed to successfully enter the workforce and larger community.

2.d. Participating in department programs as required through their coursework, such as lectures, gallery exhibits, student shows, receptions, and other special events both on and off campus.

GU Learning Outcomes (aka Institutional Learning Goals) http://www.gallaudet.edu/CUE/Learning_Goals.html

1. **Language and Communication** - Students will use American Sign Language (ASL) and written English to communicate effectively with diverse audiences, for a variety of purposes, and in a variety of settings.

1.1. Demonstrate competence in academic ASL:

- select and use appropriate register for the setting and participants (which includes signing space, articulation of signs, sign choice)

- use appropriate syntax, facial grammar, transitions, eye gaze (for engagement and for turn taking), pace

2. **Critical Thinking** - Students will summarize, synthesize, and critically analyze ideas from multiple sources in order to draw well-supported conclusions and solve problems.

2.1 Select relevant and varied sources of information.

2.2. Bring together ideas, comparing, contrasting, and building on them to arrive at reasonable conclusions.

2.3 Evaluate the logic of arguments and strength of evidence using deductive and inductive methods.

2.4. Provide cogent reasons in support of one's opinions, while taking possible objections seriously.

2.5. use critical thinking skills to analyze complex issues, make informed decisions and solve real-life problems, modifying one's approach as needed based on the requirements of particular situations.

3. **Identity and Culture** - Students will understand themselves, complex social identities, including deaf identities, and the interrelations within and among diverse cultures and groups.

3.1. Demonstrate an understanding of self, including one's multiple social identities and the factors that contribute to one's well-being.

3.2. Compare and contrast the perspectives of multiple cultures, including deaf cultures, on various issues and practices.

3.3. Show awareness of the range of diversity and universality in human history, societies, and ways of life.

3.4. Analyze the interrelations within and among communities and cultures, including deaf communities, attending to the interconnectedness of global and local concerns.

3.5. Operate with civility in a complex social world.

4. **Knowledge and Inquiry** - Students will apply knowledge, modes of inquiry, and technological competence from a variety of disciplines in order to understand human experience and the natural world.

4.3 Demonstrate substantial knowledge of at least one field of study, & discuss how it fits into the larger picture of human knowledge.

4.4 Derive meaning from multiple avenues of experience.

4.5. Resolve complex problems by integrating knowledge of various types and employing multiple systems and tools.

5. Ethics and Social Responsibility - Students will make reasoned ethical judgements, showing awareness of multiple value systems and taking responsibility for the consequences of their actions. They will apply these judgements, using collaboration and leadership skills, to promote social justice in their local, national, and global communities.

5.2 Describe how differences in values, beliefs and priorities can lead to different conclusions about what is right and wrong.

5.4 Demonstrate intellectual honesty, respect and integrity.

5.5 Work effectively in teams.

5.7 Meet the professional standards of the academic community and one's major field.

Course Syllabus: ART 290 - 01: Web Design: 3 credits
Semester: FALL 2012
Meeting times: Tues & Thurs: 3:30 PM – 4:50 PM
Classroom: WAB 212

Assistant Professor: Max Kazemzadeh, MFA

Office: Washburn Arts Center, #115

Email: max.kazemzadeh@gallaudet.edu

Office Hours: Tuesday/Thurs: 2:00 PM – 3:30 PM
***other times available by scheduled appointment.**

(any changes announced in class)

ART 290-01 Course Catalog Description:

This course provides an introduction to design created for the World Wide Web. Students are offered an introduction to HTML and web enhanced software applications, pixels, screen resolutions, image maps, rollover buttons, and graphic file formats, reliable colors in cross-platforms, and cross browsers. Current and future directions of the information superhighway, on-line service, search engines and WWW development will be discussed.

About this class:

In this hands-on studio based course, students will be introduced to the history and development of the Internet as a creative tool for building time-based and interactive experiences. This course is a required course within the digital media degree. Many tools and techniques will be introduced for students to conceive and create navigational, narrative, and interactive experiences for the web. These tools and techniques will provide students with a thorough understanding of elements of .html, layout, design, information architecture and site experience planning and preparation, image

optimization, animation, and basic linking to advanced levels of interactivity with Actionscript. This course will be project based with a requirement completed site projects using different digital design/scripting techniques by the end of the semester. Projects will have a specific conceptual and technical component and must be presented with any research or referential documentation (ie. sketchbook, image collection, data/text from web). Presentations will be organized as a class critique, requiring student feedback as participation grade. Between 5 and 7 quizzes will be given over the course of the semester to ensure students are retaining vernacular, vocabulary and specific techniques. Each student will also be required to give a 15 minute presentation on a web/net artist or designer in class as a homework grade.

This document serves as our course contract and should be read thoroughly.

Required Textbooks:

Adobe Creative Team, *Adobe Dreamweaver CS5 Classroom in a Book*, 1 Pap/Cdr edition

Adobe Creative Team, *Adobe Flash CS5 Professional Classroom in a Book*, 1 Pap/Cdr edition

The Web Designer's Idea Book, Vol. 2: More of the Best Themes, Trends and Styles in Website Design [Paperback] – by Patrick McNeil

Required Materials:

- Some kind of storage device, preferably a really big thumb drive or an external Hard drive. 1000 GB Hard Drives are quite inexpensive now.
- Sketchbook
- Any additional image or video capture device is dependent on project. For instance you may choose to use drawing, photography or video, or all three, to build your interactive online experience. Appropriate devices will be provided by you or checked out from the help desk. However, equipment and tools will be your responsibility.

Blackboard:

Course documents and updates to the syllabus will be placed on Gallaudet's Blackboard for this course beginning the first week of the semester. Grades will be added as they become available for Bb grade book. All communications from me will be sent via Bb to your Gallaudet email account. Students must add a forward to other email accounts and their pagers from Gallaudet's email system to receive communications from me and stay current with ART 290-01.

Course Goals:

1. Understanding the history and evolution of the Internet as an artistic and creative medium for human individual and social expression.
2. Demonstrate the ability to work seamlessly with Photoshop, Illustrator, Dreamweaver, Video and Flash on the creation of web based experiences.
3. Articulate with clarity the needed background research and conceptual strategy that led you to create your web based experiences.
4. Produce original web based interactive and generative multimedia experiences, providing all necessary concept and asset development strategy as well as research documentation.
5. Incorporate Actionscript in the creation of more advanced generative animation and behavioral processes within your Flash sites.

Course Learning Outcomes: (will be formally assessed though quizzes, homework assignments, and completed individual projects)**Students will:**

1. Generate clear, organized, and articulate presentations on work created by artists, designers or collectives on the Internet. Specific artists and designers will either be assigned to each student or students can request to give a presentation on a certain artist or designer. Artists that use information culled from the Internet to generate physical action or visa versa can also be used (ie. Jonah Brucker Cohen, Mark Hansen and Ben Rubin).
2. Construct and Implement necessary web based processes to build compelling, strategically designed, aesthetically accurate interactive experience using the software and programming techniques covered in class.
3. Construct clear interactive and navigational strategy for interactive experiences.
4. Relate your interactive and generative web experiences with the many projects completed by artists in the past.

Discuss the differences better or worse.

ART 290-01 – Web Design

Fall 2011

Course Plan & Reading Assignments

(Presentation artists/designers will be assigned in class on the first or second day)

*All reading assignments are due on the day listed.

**Any changes in course plan will be announced during regular class time.

Fall 2011 Schedule

WEEK 1:

Tuesday, August 28

Introductions

READ Idea Book: pp. 1-29

READ Dreamweaver book: Chapters 1, 2

Thursday, August 30

In Class Introductions

Introduction to Internet artists and techniques

Introduction to basic web processes

Introduction to HTML

ASSIGN: PROJECT 1

WEEK 2:

Tuesday, September 4

Continue HTML

READ Dreamweaver book: Chapters 3

READ Idea Book: pp. 30-66

Thursday, September 6

Continue HTML & Intro to Dreamweaver

WEEK 3:

Tuesday, September 11

Photoshop and Dreamweaver

READ Dreamweaver book: Chapters 4

READ Idea Book: pp. 67-102

DUE: PROJECT 1

ASSIGN: PROJECT 2

Thursday, September 13

Photoshop and Dreamweaver

WEEK 4:

Tuesday, September 18

Photoshop Web Authoring: create, customize and export images, animations and full pages from Photoshop

READ Dreamweaver book: Chapters 5

READ Idea Book: pp. 103-128

Thursday, September 20

Photoshop Web Authoring: create, customize and export images, animations and full pages from Photoshop

WEEK 5:

Tuesday, September 25

Photoshop & Dreamweaver Advanced

READ Dreamweaver book: Chapters 6

READ Idea Book: pp. 129-159

DUE: PROJECT 2

ASSIGN: PROJECT 3

Thursday, September 27

Photoshop & Dreamweaver Advanced

WEEK 6:

Tuesday, October 2

Dreamweaver Advanced

READ Dreamweaver book: Chapters 7

READ Idea Book: pp. 160-192

Thursday, October 4

Dreamweaver and Flash Basics

WEEK 7 - MIDTERM WEEK:

Tuesday October 9

Flash Basics

READ Flash book: Introduction & Chapter 1

READ Idea Book: pp. 192-219

DUE: PROJECT 3

ASSIGN: PROJECT 4

Thursday, October 11

Dreamweaver and Flash Basics

WEEK 8:

Tuesday, October 16

Flash Behaviors

READ Flash book: Chapters 2

READ Idea Book: pp. 220-254

DUE: PROJECT 2

ASSIGN: PROJECT 3

Thursday, October 18

Flash Actionscript (Continued)

WEEK 9:

Tuesday, October 23

Flash Actionscript (Continued)

READ Flash book: Chapters 3

DUE: PROJECT 4

ASSIGN: PROJECT 5

Thursday, October 25

Flash Actionscript (Continued)

WEEK 10:

Tuesday, October 30

Flash Actionscript (Continued)
READ Flash book: Chapters 4

Thursday, November 1

Photoshop, Dreamweaver, Flash

WEEK 11:

Tuesday, November 6

Photoshop, Dreamweaver, Flash
READ Flash book: Chapters 5

Thursday, November 8

Photoshop, Dreamweaver, Flash

WEEK 12:

Tuesday, November 13

Advanced Actionscript
READ Flash book: Chapters 6
DUE: PROJECT 5
ASSIGN: PROJECT 6

Thursday, November 15

Advanced Actionscript

WEEK 13:

Tuesday, November 20

Advanced Actionscript
READ Flash book: Chapters 7

Thursday, November 22 – NO CLASS

Thanksgiving Holiday

WEEK 14:

Tuesday, November 27

Final Project in Class

Thursday, November 29

Final Project in Class

WEEK 15:

Tuesday, December 4

Final Project in Class
Begin Final Project Presentations
DUE: PROJECT 6

Thursday, December 6 – LAST CLASS

Continue Final Project Presentations
DUE: PROJECT 6

ART 290-01 SMALL SLO CHART: Course, Major, and GU Outcomes with Assessment Projects & Tools:

COURSE SLOs: ART 290	Major Outcomes (see the list below)	GU Outcomes (see list below)	Assessment Project for each course SLO	Assessment Tool(s) Used to Score Assessment Project
Web Design 3 credits				

Art
Department -
Major
Outcomes
:
1.
Majors
will
provide
e

Demonstrate knowledge of critical concepts related to NetArt and interactive design history.	1.b, 2.b,	1.1, 2.2	• quizzes, student presentations	• quizzes, peer evaluations
Synthesize computer software to create interactive effective web based designs.	1.a	2.4, 4.5, 5.7	• projects	* project checklist
Articulate ideas on aesthetics relevant to good web design.	1.a, 1.b, 2.b	2.4, 2.5	• artists reports, student presentations, quizzes, projects	• quizzes, project checklist, report/presentation checklist
Synthesize and consider issues related to fair use and copyright in the creation of computer assisted designs.	1.a, 2.c	2.5, 5.4	• Faculty assessment	• Copyright Checklist

evidence of creativity, technical abilities and critical thinking by:

- 1.a. Continuously developing and updating a portfolio that provides a critical body of work related to their major area of focus and reflects their progress in the discipline.
- 1.b. Demonstrating competency to the art department faculty during formal critiques and discussions of artworks assembled from the past and present.
- 1.c. Producing an "artist's statement" that explains the research and creative process for the senior thesis.
- 1.d. Giving a presentation to the campus community about their research and area of focus.
2. Majors will provide evidence of the understanding of community and the ways in which art can provoke or provide a response to aspects of society and culture by:
 - 2.a. Successfully completing a senior thesis project in which they work with their faculty advisors to coordinate and oversee aspects of a larger project that fully explores an idea, mode of expression, or facet of art and culture.
 - 2.b. Documenting, both in writing and in video, how their senior thesis project represents a provocation and/or a response to aspects of society and culture.
 - 2.c. Completing an internship to gain knowledge, experience and skills needed to successfully enter the workforce and larger community.
 - 2.d. Participating in department programs as required through their coursework, such as lectures, gallery exhibits, student shows, receptions, and other special events both on and off campus.

GU Learning Outcomes (aka Institutional Learning Goals) http://aaweb.gallaudet.edu/CUE/Learning_Goals.html

1. **Language and Communication** - Students will use American Sign Language (ASL) and written English to communicate effectively with diverse audiences, for a variety of purposes, and in a variety of settings.
 - 1.1. Demonstrate competence in academic ASL:
 - select and use appropriate register for the setting and participants (which includes signing space, articulation of signs, sign choice)
 - use appropriate syntax, facial grammar, transitions, eye gaze (for engagement and for turn taking), pace
2. **Critical Thinking** - Students will summarize, synthesize, and critically analyze ideas from multiple sources in order to draw well-supported conclusions and solve problems.

2.2. Bring together ideas, comparing, contrasting, and building on them to arrive at reasonable conclusions.

2.4. Provide cogent reasons in support of one's opinions, while taking possible objections seriously.

2.5. Use critical thinking skills to analyze complex issues, make informed decisions and solve real-life problems, modifying one's approach as needed based on the requirements of particular situations.

4. Knowledge and Inquiry - Students will apply knowledge, modes of inquiry, and technological competence from a variety of disciplines in order to understand human experience and the natural world.

4.5. Resolve complex problems by integrating knowledge of various types and employing multiple systems and tools.

5. Ethics and Social Responsibility - Students will make reasoned ethical judgements, showing awareness of multiple value systems and taking responsibility for the consequences of their actions. They will apply these judgements, using collaboration and leadership skills, to promote social justice in their local, national, and global communities.

5.4. Demonstrate intellectual honesty, respect and integrity.

5.7. Meet the professional standards of the academic community and one's major field.

This syllabus

- It is a student's responsibility to read and understand the course structure and requirements as outlined on this syllabus. This document explains precisely what will be discussed during the semester, course learning outcomes, and how and when they will be assessed. This is our course contract.

- The syllabus will be explained at the beginning of the semester. Students are expected to follow along with the course schedule and plan accordingly. If you do not understand something on the course syllabus, it is your responsibility to meet with me for clarification.

Gallaudet University Academic Integrity Policy:

Academic integrity grows from the longstanding traditions of the world university community in support of learning, teaching, and the development of knowledge. Academic integrity is a firm adherence to the core values of the University as expressed in the Gallaudet Credo and to standards of conduct in the individual professional and academic disciplines. All members of the University community, including students, faculty, staff, and administrators are expected to commit, even in the face of adversity, to five fundamental values: honesty, truth, fairness, respect, and responsibility. This commitment to academic honesty encourages the mutual respect and moral integrity that our University community values and nurtures. The link for the complete document can be found at:

<http://my.gallaudet.edu/bbcswebdav/institution/Public/CUE-Academic-Integrity08-21-07.doc>

Students with Disabilities:

Students who need special services or accommodations should contact the Office for Students with Disabilities (OSWD), located in SAC Room 1022, or visit <http://depts.gallaudet.edu/oswd/index.html>.

Grading:

- Students are expected to attend all classes, participate appropriately in discussions and activities; complete all reading assignments and projects; making sure to create time outside of class to work on their projects.
- Projects/assignments/readings are due at the beginning of class on the day it is due.
- Students must take the written feedback from me to account in the development of future projects. Written feedback is my direct communication with you regarding your own individual development and needs.
- Students are also expected to be willing to take risks and challenge themselves and their peers with their ideas/work.
- Students should be able to present their ideas with focus and clarity.
- Students will be graded on the level of preparation, organization, and articulation of the lecture/discussion.
- Students will also be graded based on how much they improve.

- On the day the project is due, the project must be formatted in the format specified in the handouts.
- We are working in a Mac environment therefore use a Mac for all assignments. If you have a PC, please make sure that **all assignments are in its proper format and are able to be opened directly to its proper program otherwise you will be given a 0.**
- All homework (CD's too) must have the proper information (e.g. Kazemzadeh/Assignment #1/Date).
- Always back up your work. Make sure to give yourself extra time for technical glitches – which are bound to happen when it comes to working with technology.

Participation & Artist Presentations:	15%
Homework & Quizzes:	20%
5 Projects	45%
Final project:	20%

Office Hours:

My office hours are listed at the top of this syllabus. If you need to meet with me and cannot see me during normal office hours, please let me know and we can find a time to meet that is mutually convenient. Scheduling appointments with me when necessary is strongly advised. If you schedule an appointment with me, be sure you show up.

Attendance Policy:

Students are expected to attend every class on time. There will be an attendance sheet for students to sign at the beginning of each class. If you miss more than two classes, you will lose 5 points from the overall grade at the end of the semester. For example, if you earned 92% overall, but missed more than 3 classes, your grade will be reduced to 87% (from a grade of A to B). Arriving more than 5 minutes late to class will be considered ½ an absence. This also applies for leaving early. Learning is very critical and so is time, so be sure to make the best out of your education at Gallaudet University. I will not answer e-mail requesting a description of the class you missed due to absence. In this case, you must contact a classmate so be sure to exchange email addresses with your classmates.

Use of Pagers:

Any use of communication equipment during class will not be tolerated. This includes iPod or any listening devices. If caught you will be asked to leave and this will be counted as an absence.

*** This syllabus is subject to change – I will pass out new ones if scheduling changes should occur.**

Course Title	Scientific and Quantitative Reasoning in Context: Art and Physics (Robotics & Interactivity)		
Number	GSR230-04	Credits	4
Semester	Fall	Class Time & Location	TR 10:00-11:50 HMB S243
Departments	Department of Arts and Communication Studies, Department of Science, Technology and Mathematics		
Changes	If significant changes are made to this syllabus, all students will be informed via email through Blackboard.		

General GSR 230 Course Description:

This is an Integrated Learning Course which emphasizes the fourth Undergraduate Student Learning Outcome: Knowledge and Inquiry, in particular scientific and quantitative approaches to understanding human experience and the natural world. This course will be team-taught by at least two faculty members from different disciplines and will focus on a central topic; topics will vary from section to section and semester to semester. *Prerequisites:* GSR 104, 150

Course Description for *this* section – Art and Physics (Robotics & Interactivity)

This course offers students both creative and technical skills necessary to be able to design and build their own artificial intelligence systems that respond to human input using open source robotics hardware and simple fabrication. Students will be able to explore the range of different kinds of sensors available to provide their robots with information, as well as the range of motor and kinetic options for making their bots move. Students will explore fabrication in everything from found objects, to paper, cardboard, plastic, and wood. Students will also learn basic hardware programming skills which will introduce them to wider programming concepts used in engineering, software development, and now in electronic media art. Students will also gain experience collaborating with others on larger projects. This is a hands-on course for the self-motivated and creative to build and explore.

Instructors:

Max Kazemzadeh, Art

Max.Kazemzadeh@gallaudet.edu

Office Hours: Washburn 115, TBD

David Snyder, Physics

Henry.Snyder@gallaudet.edu

Office Hours: HMB302B, Mondays 2-3, Thursdays 9-10, Fridays 11-12, by appointment via email

Course Materials:

For Purchase:

1. *Getting Started with Arduino (GSA)*, by Nichols, Massimo Banzi (2011) ISBN-10: 1449309879, ISBN-13: 978-1449309879
2. *Make: Electronics (ME)*, by Charles Platt (2009) ISBN-10: 0596153740, ISBN-13: 978-0596153748.
3. *SparkFun Inventor's Kit for Arduino with Retail Case (SIKA)*, RTL-11022, <http://www.sparkfun.com/products/11022>

Blackboard

4. Articles will be posted to Blackboard

Software: For some of the classwork and projects, you will need software. All the software is free:

5. The Arduino software and Arduino supporting materials are at <http://arduino.cc/en/Main/Software>
6. Fritzing is a visual circuit designing and prototyping tool and may be found at <http://fritzing.org/download/>
7. Processing is an electronic sketchbook and may be found at: <http://processing.org>

Course Outcomes in relation to Five Gallaudet University (GU) Learning Outcomes:

Student Learning Outcomes	Course Objectives	Learning Opportunities/ Assessment Projects	Assessment Tools
1. Language & Communication	<p>1.1 Demonstrate competence in academic ASL.</p> <p>1.2 Demonstrate competence in academic writing.</p>	<p>ASL final project proposal</p> <p>Final Research Paper</p>	<p>Presentation rubric</p> <p>Writing rubric</p>
2. Critical Thinking	<p>2.1 Select relevant and varied sources of information, and accurately state their key points and supporting details.</p> <p>2.2 Bring together ideas, comparing, contrasting, and building on them to arrive at reasonable conclusions.</p> <p>2.5 Use critical thinking skills to analyze complex issues, make informed decisions and solve real-life problems, modifying one's approach as needed based on the requirements of particular situations.</p>	<p>Homework</p> <p>Projects</p> <p>Final Research Paper</p>	<p>Homework rubric</p> <p>Crit review rubric</p> <p>Final project rubric</p>
3. Identity & Culture	<p>3.1 Demonstrate an understanding of one's self and respect for complex identities of others, their histories and their cultures.</p> <p>3.5 Operate with civility in a complex social world</p>	<p>Teamwork in labs</p> <p>Crit reviews</p>	<p>Informal evaluation</p>

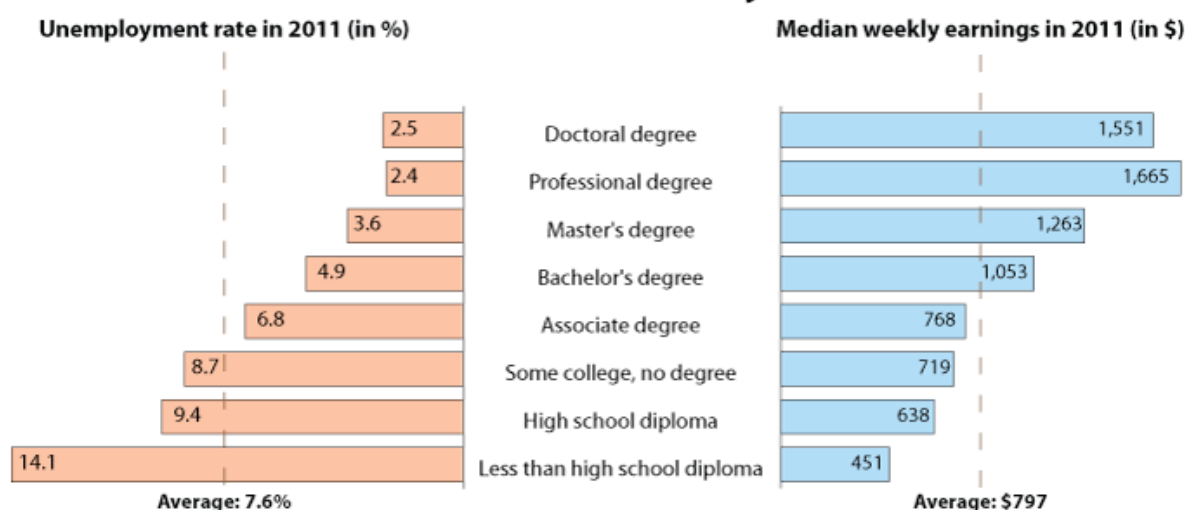
Quizzes

4. Knowledge & Inquiry	<p>4.1 Demonstrate competence in the fundamental concepts, methods, and technologies in various fields (ie: scientific method, quantitative reasoning, & interpretive frameworks).</p> <p>4.2 Apply the modes of inquiry of several disciplines to address issues and questions, comparing & contrasting the approaches</p> <p>4.3 Demonstrate substantial knowledge of at least one field of study, & discuss how it fits into the larger picture of human knowledge.</p>	<p>Quizzes</p> <p>Midterm and final exam</p>	Answer keys
5. Ethics & Social Responsibility	<p>5.4 Demonstrate intellectual honesty, respect, and integrity</p> <p>5.5 Work effectively in teams, including those of diverse composition.</p>	<p>Final Project work</p> <p>Final Research Paper</p>	Use of Safe assignment for the final project
Products Added to Assessment Portfolio	<p>*A written scientific paper based on quantitative research</p> <p>*A PPT presentation about a quantitative research project in ASL.</p>	<p>Lit Research Paper</p> <p>ASL/Powerpoint presentation</p>	<p>Research paper rubric</p> <p>Presentation rubric</p>

Why Art? Why Physics? Why Interactivity?

Let us (Max and Dave) tell you a big secret at the start of this course. The topics chosen in this course were selected to trick you - to interest and motivate you to creatively handle information. Creatively handling information means making wise decisions, developing logical ideas, communicating convincingly to others and solving problems in new ways and in new situations. This course is interdisciplinary – which means we want you to think about issues taking into account different perspectives, assumptions and values. Art explores ideas through creative expression, physics through scientific experiments. In this course, we want you to study information, manipulate technology and practice turning that information and technology into new knowledge. Why information? Why don't we teach you to saw wood or pick cotton? Be realistic - robots and machines do those jobs today. Robots and machines can't think creatively yet – but you can! Why are we doing this? For one reason, look at the unemployment and weekly earnings numbers from the Department of Labor¹ for 2011:

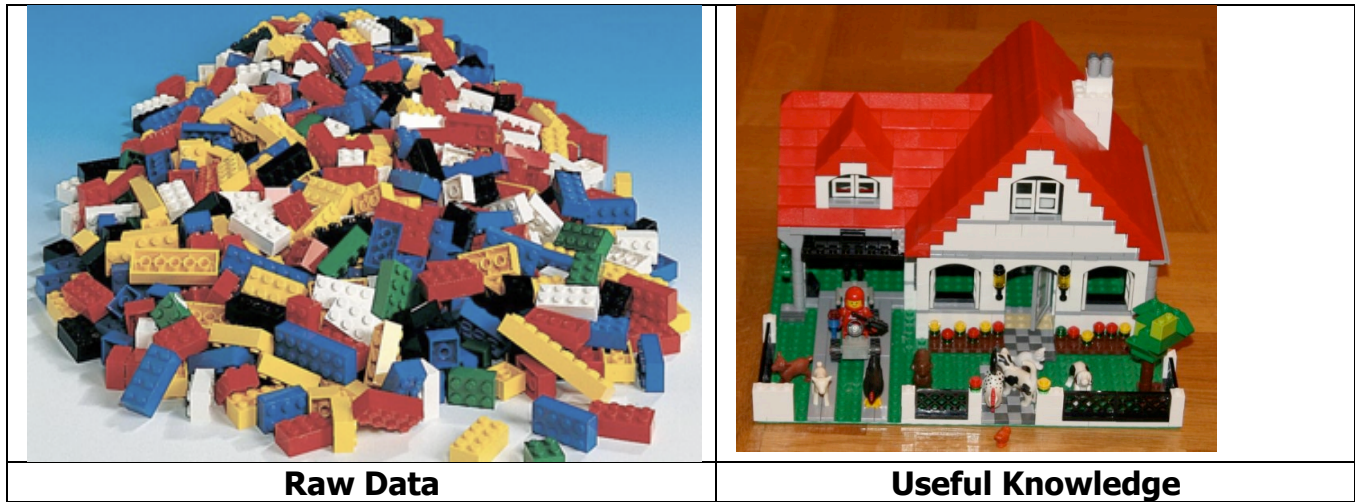
Education Pays



Source: Bureau of Labor Statistics, Current Population Survey

Gallaudet University works to prepare you to move into the top 4 education categories of this chart – where you stop and what you choose to do is up to you. Please remember that your attitude in this course matters – you are doing the real work in GSR230, not the instructors. If you are enthusiastic, contribute ideas, make believe that what we are doing is really important, give attention to critical details in your projects and challenge yourself to develop new knowledge in your writing and presentations, you will be doing your best to prepare yourself for the future. Throughout the course you will take raw information or raw data from diverse sources and mold it into useful knowledge:

¹ http://www.bls.gov/emp/ep_chart_001.htm/



Course Requirements and Grading:

Grade	Percentage	Grade	Percentage	Activity	Grade Weight
A	93 and above	C	73-76	Projects	30%
A-	90-92	C-	70-72	Homework	15%
B+	87-89	D+	67-69	Quizzes	10%
B	83-86	D	60-66	Tests	20%
B-	80-82	F	Below 60	Final P&P	25%
C+	77-79			Attendance	Variable

Besides a midterm and a final exam, you will compose several project reports/essays, and complete a substantial final project. Details about these assignments are below. For planning your time, expect to turn in a report/essay every Tuesday and to begin working on your final project by the midpoint of the semester.

- Projects 1, 2 & 3 (30%)
 - Projects consist of creative conceptual development and implementation of a real-time functioning kinetic or interactive experience created using the Arduino, sensors and extensions, using Fritzing for technical documentation.
- Homework (15%)
 - Written papers reflecting research and creative ideas regarding use of diverse technologies.
- Quizzes (10%)
 - Short tests at the beginning of class that test basic knowledge covered in previous classes. These will be announced via Blackboard.
- Final Project (ASL proposal + Final Project = 25%)
 - The course final project will involve (1) creating and demonstrating a computer-controlled interactive device that models an insect or creature and (2) writing a literature review paper that discusses both artistic and scientific (electronic, physics, bionic) issues or questions about your creation. Select one or a few issues to discuss and document for both artistic and scientific features or aspects of your creation. As a

work of art, your device should have an inspiration and significance that goes beyond the software code and rational assembly of machine parts. As a work of science, the software and assembly of parts should be a reflection and application of scientific, electronic, engineering, biologic knowledge and principles. The literature review paper should include discussion of what several authoritative and relevant reference sources have to say about your artistic and scientific issues. This includes a proposal presentation in ASL and a 10 to 12 page written analysis. There are deadlines posted in the course schedule for submission of your topic, proposal, literature review, and final report. The final project will be handed in electronically and checked for plagiarism.

- Midterm and Final Exam (10% each = 20%)
 - Dates posted on the schedule.
- Attendance & Participation

CLASS ATTENDANCE IS REQUIRED. This course includes a lot of hands-on activities and it is very important that all have the requisite knowledge and understanding to do tasks. Missing class will cause people to come unprepared for subsequent lab work. Lab time is always limited and cannot be spent helping people catch up with details they have missed. Attendance will be taken at the beginning of each class. Students are expected to show up on time and stay until the end of class. Three late arrivals and/or early departures without advance notice and documentation will count an absence. Missing class will significantly impact your grade. Class lectures deal directly with content that will be covered on quizzes and are necessary for students to perform well in this class. **NOTE:** Missing more than two classes will result in an overall reduction in a student's average of 10 percentage points, which is equivalent of one letter grade. Up to two classes may be excused with adequate documentation (ex. doctors note, note of university sports participation).

Participation is Required: Class lectures will offer opportunities for students to share what they are learning and engage their peers in appropriate discussions. Students will be called on throughout the session to come to the front of the class and participate in the comparison of objects and information sharing. Attitude is critical in this class. Students are expected to maintain a mature and respectful attitude both inside and outside of the class toward the faculty and your student colleagues. Discourteous or disrespectful attitudes are not useful and will not be tolerated in this class.

Course policies

- Attendance
 - The attendance policy begins on the first class period a student is officially registered for a course and covers every day and time when the university classes are in session.
 - You are responsible for any work and information that you miss. Graded work missed due to absence will count as 0.
 - Excused absences may be due to illness (with doctor's note) or related to a university activity or religious holiday (with a letter of documentation). Submission of false claims may result in a potential academic integrity violation being processed.
- Lateness

- In the real world, lateness is an indicator of bad planning and time management and can result in project delays and team dissention. On-time performance is part of your grade.
- Academic Honesty
 - It is the student's responsibility to familiarize yourself and comply with the Gallaudet University Undergraduate/Graduate Academic Integrity Policy, which can be found in the Gallaudet University Undergraduate Catalog or on the Gallaudet University website at:
http://www.gallaudet.edu/catalog/registration_and_policies/undergrad_policies/academic_integrity.html
 - It should be beneath your dignity to submit someone else's work or ideas as your own.
 - Incidents of academic dishonesty could result in any of the following: a failed grade for that assignment, a failing grade for the course, and/or a report to the appropriate disciplinary bodies on campus.
- Academic Accommodations
 - If you are a client of OSWD or otherwise have alternative needs, please see the instructors.
 - For further information about academic accommodations, go to:
http://www.gallaudet.edu/office_for_students_with_disabilities.html

Schedule of Topics:

This schedule may be revised by the instructors, as needed. Major revisions will be posted to Blackboard.

Week	Dates	Tuesday Arduino applications and programming exercises	Thursday Electricity	Final Project	Assignment R=Reading P=Project H=Homework E=Extra Credit	
1	8/28-8/30	Introduction, Inspiration, safety and electricity	Arduino and LED Lab	Introduction	R	ME 1-15 Safety Handout
					P	P1 Start
					E	Mythread
2	9/4-9/6	LED lab, digital input and output, switches, Arduino digital ports	Soldering		R	ME: 95-110
					E	Safety Test ²
					H	H1 Start
3	9/11-9/13	Variables, program organization, types of variables, analog Input, potentiometers and	Digital Multimeter measurements, device		R	DMM Handout
					P	

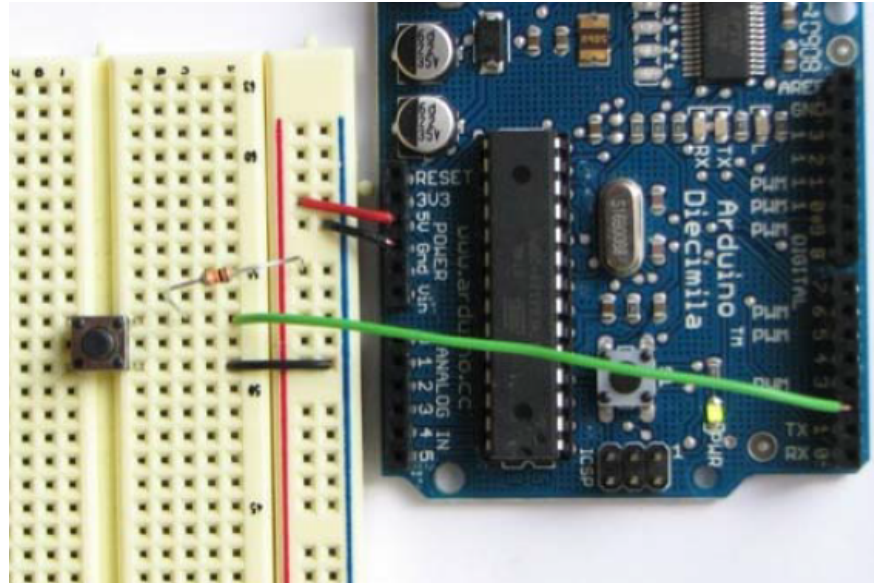
² The Safety Test will be given once during the first lab. If you score below 75% you will have to redo the test on your own time before the next scheduled lab activity. To redo the test, arrange a time with your instructor. Your safety grade will count as extra credit.

Week	Dates	Tuesday Arduino applications and programming exercises	Thursday Electricity	Final Project	Assignment R=Reading P=Project H=Homework E=Extra Credit	
3	9/11-9/13	joysticks:	specifications		R	DMM Handout
					P	
					H	H1 Due H2 Start
4	9/18-9/20	Control structures, doing math and logic	Varying the voltage and make a battery, making a sensor		R	ME:15-38
					P	P1 Crit P2 Start
					H	H2 Due H3 Start
5	9/25-9/27	Temp, ping, piezo, light sensors	Transistor and relay switching		R	ME:43-59, 73-81
					P	
					H	H3 Due H4 Start
6	10/2-10/4	Motors: DC, high current drivers, stepper motors	Pulse generation		R	ME: 117-126, 147-162
					P	
					H	
7	10/9-10/11	Digital Nomad (Project 2) Description	Midterm		R	
					P	P2 Start
					H	
8	10/16-10/18	Digital Nomad (Project 2) Testing and Development (T&D)			R	
					P	P2
					H	
9	10/23-10/25	Digital Nomad (Project 2) T&D	Make Electronics, Digital Logic	Digital Life (project 3) Introduction	R	ME: 181-196
					P	P2
					H	
10	10/30-11/1	Digital Nomad (Project 2) T&D			R	
					P	P2
					H	
11	11/6-11/8	Present Digital Nomad (Project 2), Start Digital Life (Project 3)	Picaxe microcontroller	Digital Life (Project 3) proposal (ASL) and Lit Review Proposal (written)	R	ME 293-310
					P	P2 End P3 Start
					H	
12	11/13-	Digital Life (Project 3) Development			R	

Week	Dates	Tuesday Arduino applications and programming exercises	Thursday Electricity	Final Project	Assignment R=Reading P=Project H=Homework E=Extra Credit	
	11/15				P	P3
					H	
	11/20- 11/22	Thanksgiving				
13	11/27- 11/29	Digital Life (Project 3) Development			R	
					P	P3
					H	
14	12/4-12/6	Digital Life (Project 3) Presentation Preparation and Rehearsal	Digital Life (Project 3) Presentations		R	
					P	P3 End
					H	
15	12/10- 12/14	Lit review paper due 12/10	Final exam, 8AM, 12/14		R	
					P	
					H	

The Arduino

The Arduino³ is a small single board computer that costs about \$30 and has become very popular in the worldwide DIY (Do-It-Yourself) community. It is popular because the Arduino and all its online, free resources (websites, discussion lists, examples, supporting software) have made it possible for average people with no degree in electronics or engineering to build creative gadgets that do something interesting and interactive – maybe even practical and intelligent! Arduino projects are not only fun and creative but can be enabling and sometimes profitable.





This class is, of course, not just about technology but it is also about researching ideas, problem solving, teamwork, communicating about ideas and collaborating.

³ Specifications at <http://arduino.cc/en/Main/ArduinoBoardUno>. According to Wikipedia, founders Massimo Banzi and David Cuartielles named the project after Arduin of Ivrea, the main historical character of the town. "Arduino" is also an Italian masculine first name, meaning "strong friend". <http://en.wikipedia.org/wiki/Arduino>

Physics Labs

The physics work that you do in this course will typically NOT involve equations and calculus but will focus on electronics skills and measurements using a digital multimeter (DMM).

	
Hearing Dog	Digital Multimeter

The DMM is like a “hearing dog” for electricity. Electricity is pretty invisible (most of it is carried by electrons that seem to have no measureable size) so you need a tool to detect the electricity. In the distant past, people did not have DMMs but would detect electricity by shocking parts of their own body as well as other dead or alive creatures. The idea that you could use electricity to make the dead come alive became “real” in the Dr. Frankenstein story of Mary Shelly. Today, this electric shock treatment is not considered either a safe or accurate method of measurement. So, fortunately, we have the DMM to measure voltage, current, resistance and several other electrical values. While in lab, you will be mostly working with very low power circuits so there is not much danger of electrical shocks in the course labs.

Note that the DMM has a role similar to an ordinary tool like a hammer:



The hammer (like the DMM) doesn't do anything well unless you know how to use it.

In case your circuit does not work, you should become like a CSI forensic scientist who uses eyes, nose and the DMM to look for clues to tell what is wrong. By careful measurements, you can often isolate a problem and fix it in a short time. Fixing your circuits and problems can be a fun and interesting intellectual activity. Your attitude matters! Don't just give up when problems arise. Learning to fix things is important. If you let the teacher fix it for you, you are missing out on the most important experience.

The DMM is not a "plug and play" appliance that you blindly connect to a circuit and it tells you what is wrong! It is NOT like an automotive diagnostic scanner that automotive mechanics plug into the car computer and it provides a code for what is wrong. We will spend time learning to correctly use the DMM.

By the way, hammers are also good tools. You can learn how to use a hammer on your own!

Resources

1. Electronic Parts
 - a. Adafruit: <http://adafruit.com/>
 - b. Jameco: <http://www.jameco.com>
 - c. Mouser: <http://www.mouser.com/>
 - d. Pololu: <http://www.pololu.com/>
 - e. Parallax: <http://www.parallax.com/>
 - f. Sparkfun: <http://www.sparkfun.com/>
 - g. Digikey: <http://www.digikey.com/>
2. Ideas
 - a. Make magazine: <http://makezine.com/>

ART 499-02 – Independent Study: Introduction to Painting - 3 Credits

Course Syllabus – FALL 2012

Max Kazemzadeh, MFA

Professor: Max Kazemzadeh
Assistant Professor of Art & Media Technology, Art Department
Office: WAB 115
Email: max.kazemzadeh@gallaudet.edu

Class Meets: WASHBURN ARTS CENTER (WAB) ROOM 221
Each Thursday: 2:00 – 4:50 PM

My Office Hours: Tuesday: 2:00PM – 3:30PM
Thursday: 2:00PM – 3:30PM
Other times available by scheduled appointment
(any changes in the times will be announced in class)

* This document serves as our course contract and should be read thoroughly.

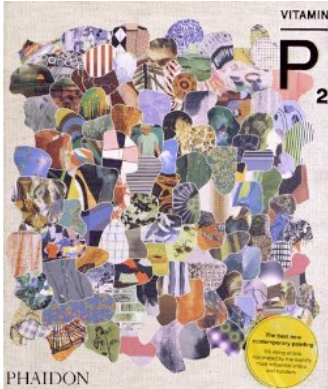
ART 499-02 Course Catalog Description:

Research, experimentation, or other project according to the interest and needs of the student.

Additional Information Regarding Course Description:

A foundation course in painting. An introduction to principles, procedures, conceptual foundations in painting and various media that relate to painting. Advisory sessions, studio work and critiques will make up most of the content of the contact hours.

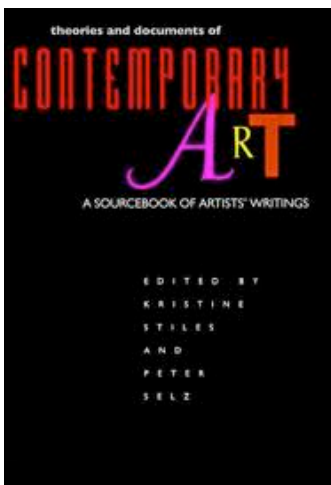
In this hands-on studio based course students will learn how to see, interpret what is seen and blend the visual stimuli with what is understood and seen in the mind to find original and interesting compositions on paper, wood, canvas with drawing and painting tools and mixed media. Students will explore a range of media while developing and implementing concepts that will help them better understand contemporary art ideology, methods and practice.

Required Textbooks:**Vitamin P2: New Perspectives in Painting [Hardcover]**

[Phaidon Press](#) (Author), [Peio Aguirre](#) (Author), [Negar Azimi](#) (Author)

ISBN-10: 071486160X

Publisher: Phaidon Press (October 24, 2011)

**Theories and Documents of Contemporary Art: A Sourcebook of Artists' Writings (California Studies in the History of Art) [Paperback]**

[Kristine Stiles](#) (Editor), [Peter Selz](#) (Editor)

ISBN-10: 0520202538

Publisher: University of California Press; First Edition edition (April 18, 1996)

Required Materials:

1. Some kind of thumb drive storage device.
2. Painting materials needed (buy at Utrecht in DC or online) <http://www.utrechtart.com>:
3. Sketchbook (11 x 14)



Class Projects:

1. Site Specific Painting: Inside and Outside
2. Everything About That Spot Painting
3. Architectural Portraiture
4. Wearable Paintings

Blackboard:

Course documents and updates to the syllabus will be placed on Gallaudet's Blackboard for this course beginning the first week of the semester. Grades will be added as they are ready for Bb grade book. All communications from me will be sent via Bb to your Gallaudet email account. Students must add a forward to other email accounts and their pagers from Gallaudet's email system to receive communications from me and stay current with ART 499-02.

ART 499-02 – Independent Study: Intro to Painting

Fall 2012

Course Plan & Reading Assignments

(Artist/Designer Presentation Assignments will be assigned in class on the first or second day)

****All double-asterisk reading assignments are due a week (7 days) from the date they are assigned.**

***All single-asterisk reading assignments are due two weeks (14 days) from the date they are assigned.**

NOTE: Any changes in course plan will be announced during regular class time.

FALL 2012 : SCHEDULE

WEEK 1:

Read Vitamin P2 pp1-15
Read Theories Chapter 1,2

WEEK 2:

Read Vitamin P2 pp15-30
Read Theories Chapter 3,4

WEEK 3:

Read Vitamin P2 pp30-45
Read Theories Chapter 5,6

WEEK 4:

Read Vitamin P2 pp45-60
Read Theories Chapter 7,8

WEEK 5:

Read Vitamin P2 pp60-75
Read Theories Chapter 9,10

WEEK 6:

Read Vitamin P2 pp75-90
Read Theories Chapter 11,12

WEEK 7:

Read Vitamin P2 pp90-105
Read Theories Chapter 13,14

WEEK 8:

Read Vitamin P2 pp105-120
Read Theories Chapter 15,16

WEEK 9:

Read Vitamin P2 pp120-145
Read Theories Chapter 17,18

WEEK 10:

Read Vitamin P2 pp145-175
Read Theories Chapter 19,20

WEEK 11:

Read Vitamin P2 pp175-200
Read Theories Chapter 21,22

WEEK 12:

Read Vitamin P2 pp200-250
Read Theories Chapter 23,24

WEEK 13:

Read Vitamin P2 pp250-300
Read Theories Chapter 25,26

WEEK 14:

Read Vitamin P2 pp300-352
Read Theories Chapter 27,28

WEEK 15:

DUE: Final Project Presentations

FINALS WEEK:

TURN IN Sketchbook and Select Drawings

Course Learning Outcomes: (will be formally assessed through quizzes, homework assignments, and completed individual projects)

Course Goals:

1. Understanding the history and evolution of painting as an artistic and technical process for human individual and social expression.
2. Demonstrate the ability to work comfortably with the techniques covered in class as well as explore a range of other techniques and styles independently.
3. To be able to articulate with clarity a work of art and criticisms.
4. Embody the ability to produce a wide range of drawings with a range of techniques in class and outside.
5. Be comfortable inventing and incorporating kinetic generative and interactive drawings using methods covered in class.

Students will:

1. Generate clear, organized, and articulate presentations on work created by artists, designers or collectives on the Internet. Specific artists will be selected by each student to give a presentation about their life and works.

ART 499-02 SMALL SLO CHART: Course, Major, and GU Outcomes with Assessment Projects & Tools:

COURSE SLOs: ART 170	Major Outcomes (see the list below)	GU Outcomes (see list below)	Assessment Project for each course SLO	Assessment Tool(s) Used to Score Assessment Project
• demonstrate knowledge of technical concepts related to painting and visual effects in its history.	1.b, 2.b,	1.1, 2.2	• quizzes, student presentations	• quizzes, peer evaluations
• synthesize painting with concepts to create effective experiences.	1.a	2.4, 4.5, 5.7	• projects	* project checklist
• articulate ideas on aesthetics relevant to good experiences in painting and installation art.	1.a, 1.b, 2.b	2.4, 2.5	• artists reports, student presentations, quizzes, projects	• quizzes, project checklist, report/presentation checklist
• synthesize and consider issues related to fair use and copyright in the creation of iconography in painting.	1.a, 2.c	2.5, 5.4	• Faculty assessment	• Copyright Checklist

Art Department - Major Outcomes:

1. Majors will provide evidence of creativity, technical abilities and critical thinking by:
 - 1.a. Continuously developing and updating a portfolio that provides a critical body of work related to their major area of focus and reflects their progress in the discipline.
 - 1.b. Demonstrating competency to the art department faculty during formal critiques and discussions of artworks assembled from the past and present.
 - 1.c. Producing an "artist's statement" that explains the research and creative process for the senior thesis.
 - 1.d. Giving a presentation to the campus community about their research and area of focus.
2. Majors will provide evidence of the understanding of community and the ways in which art can provoke or provide a response to aspects of society and culture by:
 - 2.a. Successfully completing a senior thesis project in which they work with their faculty advisors to coordinate and oversee aspects of a larger project that fully explores an idea, mode of expression, or facet of art and culture.
 - 2.b. Documenting, both in writing and in video, how their senior thesis project represents a provocation and/or a response to aspects of society and culture.
 - 2.c. Completing an internship to gain knowledge, experience and skills needed to successfully enter the workforce and larger community.
 - 2.d. Participating in department programs as required through their coursework, such as lectures, gallery exhibits, student shows, receptions, and other special events both on and off campus.

GU Learning Outcomes (aka Institutional Learning Goals)

http://aaweb.gallaudet.edu/CUE/Learning_Goals.html

1. Language and Communication - Students will use American Sign Language (ASL) and written English to communicate effectively with diverse audiences, for a variety of purposes, and in a variety of settings.

1.1. Demonstrate competence in academic ASL:

- select and use appropriate register for the setting and participants (which includes signing space, articulation of signs, sign choice)
- use appropriate syntax, facial grammar, transitions, eye gaze (for engagement and for turn taking), pace

2. Critical Thinking - Students will summarize, synthesize, and critically analyze ideas from multiple sources in order to draw well-supported conclusions and solve problems.

2.2. Bring together ideas, comparing, contrasting, and building on them to arrive at reasonable conclusions.

2.4. Provide cogent reasons in support of one's opinions, while taking possible objections seriously.

2.5. Use critical thinking skills to analyze complex issues, make informed decisions and solve real-life problems, modifying one's approach as needed based on the requirements of particular situations.

4. Knowledge and Inquiry - Students will apply knowledge, modes of inquiry, and technological competence from a variety of disciplines in order to understand human experience and the natural world.

4.5. Resolve complex problems by integrating knowledge of various types and employing multiple systems and tools.

5. Ethics and Social Responsibility - Students will make reasoned ethical judgements, showing awareness of multiple value systems and taking responsibility for the consequences of their actions. They will apply these judgements, using collaboration and leadership skills, to promote social justice in their local, national, and global communities.

5.4. Demonstrate intellectual honesty, respect and integrity.

5.7. Meet the professional standards of the academic community and one's major field.

THIS SYLLABUS:

- It is a student's responsibility to read and understand the course structure and requirements as outlined on this syllabus.

This document explains precisely what will be discussed during the semester, course learning outcomes, and how and when they will be assessed. This is our course contract.

- The syllabus will be explained at the beginning of the semester. Students are expected to follow along with the course schedule and plan accordingly. If you do not understand something on the course syllabus, it is your responsibility to meet with me for clarification.

Gallaudet University Academic Integrity Policy:

Academic integrity grows from the longstanding traditions of the world university community in support of learning, teaching, and the development of knowledge. Academic integrity is a firm adherence to the core values of the University as expressed in the Gallaudet Credo and to standards of conduct in the individual

professional and academic disciplines. All members of the University community, including students, faculty, staff, and administrators are expected to commit, even in the face of adversity, to five fundamental values: honesty, truth, fairness, respect, and responsibility. This commitment to academic honesty encourages the mutual respect and moral integrity that our University community values and nurtures. The link for the complete document can be found at:

<http://my.gallaudet.edu/bbcswebdav/institution/Public/CUE-Academic-Integrity08-21-07.doc>

Students with Disabilities:

Students who need special services or accommodations should contact the Office for Students with Disabilities (OSWD), located in SAC Room 1022, or visit <http://depts.gallaudet.edu/oswd/index.html>.

Grading:

- Students are expected to attend all classes, participate appropriately in discussions and activities; complete all reading assignments and projects; making sure to create time outside of class to work on their projects.
- Projects/assignments/readings are due at the beginning of class on the day it is due.
- Students must take the written feedback from me to account in the development of future projects. Written feedback is my direct communication with you regarding your own individual development and needs.
- Students are also expected to be willing to take risks and challenge themselves and their peers with their ideas/work.
- Students should be able to present their ideas with focus and clarity.
- Students will be graded on the level of preparation, organization, and articulation of the lecture/discussion.
- Students will also be graded based on how much they improve.
- On the day the project is due, the project must be formatted in the format specified in the handouts.
- We are working in a Mac environment therefore use a Mac for all assignments. If you have a PC, please make sure that all assignments are in its proper format and are able to be opened directly to its proper program otherwise you will be given a 0.
- All homework and each project (also on the CD/DVD you turn in) must have the proper information (e.g. Kazemzadeh/ Course Name/ Project #/ Date).
- Always back up your work. Make sure to give yourself extra time for technical glitches – which are bound to happen when it comes to working with technology.

Participation in Critiques:	15%
Homework:	20%
Projects:	50%
Final project:	15%

Office Hours:

My office hours are listed at the top of this syllabus. If you need to meet with me and cannot see me during normal office hours, please let me know and we can find a time to meet that is mutually convenient. Scheduling appointments with me when necessary is strongly advised. If you schedule an appointment with me, be sure you show up.

Attendance Policy:

Students are expected to attend every class on time. There will be an attendance sheet for students to sign at the beginning of each class. If you miss more than two classes, you will lose 5 points from the overall grade at the end of the semester. For example, if you earned 92% overall, but missed more than 3 classes, your grade will be reduced to 87% (from a grade of A to B). Arriving more than 5 minutes late to class will be considered ½ an absence. This also applies for leaving early. Learning is very critical and so is time, so be sure to make the best out of your education at Gallaudet University. I will not answer e-mail requesting a description of the class you missed due to absence. In this case, you must contact a classmate so be sure to exchange email addresses with your classmates. Also, if you were able to get ahead and feel as though you have nothing to do one day, you are not free to leave, but rather should help others with their projects in class or can talk to me about extra credit projects.

Use of Pagers:

Any use of communication equipment during class will not be tolerated. This includes iPod or any listening devices. If caught you will be asked to leave and this will be counted as an absence.

*** This syllabus is subject to change – If scheduling changes should occur, I will either give you new versions in class or post them on blackboard for you to download.**

ART 499-03 – Independent Study: 3D Modeling & Animation - 3 Credits

Course Syllabus – FALL 2012

Max Kazemzadeh, MFA

Professor: Max Kazemzadeh
Assistant Professor of Art & Media Technology, Art Department
Office: WAB 115
Email: max.kazemzadeh@gallaudet.edu

Class Meets: WASHBURN ARTS CENTER (WAB) ROOM 221
Each Wednesday: 2:00 – 4:50 PM

My Office Hours: Tuesday: 2:00PM – 3:30PM
Thursday: 2:00PM – 3:30PM
Other times available by scheduled appointment
(any changes in the times will be announced in class)

* This document serves as our course contract and should be read thoroughly.

ART 499-03 Course Catalog Description:

Research, experimentation, or other project according to the interest and needs of the student.

Additional Information Regarding Course Description:

In **3D Modeling & Animation**, this hands-on course, students will work with the digital 3D software Maya to develop virtual sculpture. Students will learn how to model objects and figures, texture, rig models with joints and skeletons, use physics, animate, and export 3D time-based experiences in 3D. Students will also learn how to merge Maya with different software to extend the functionality, build in interactivity, and more with 3D content. Student's sculpture 4 projects can be animated or kinetic, and can take on interactive qualities. In some cases students may incorporate site-specific projection or may choose to pair their digital 3D work with physical 3D in the format of an installation, to better convey their concepts.

Required Textbooks:

Autodesk Maya Press, *Learning Autodesk Maya 2009 Foundation: Official Autodesk Training Guide*, Pap/DVD edition

Autodesk Maya Press, *Learning Autodesk Maya 2009 The Modeling & Animation Handbook: Official Autodesk Training Guide*, Pap/DVD edition

Suggested Textbooks (if needed):

Required Materials:

- Some kind of storage device, preferably a really big thumb drive or an external Hard drive. 100 GB Hard Drives are quite inexpensive now.
- Sketchbook

Blackboard:

Course documents and updates to the syllabus will be placed on Gallaudet's Blackboard for this course beginning the first week of the semester. Grades will be added as they are ready for Bb grade book. All communications from me will be sent via Bb to your Gallaudet email account. Students must add a forward to other email accounts and their pagers from Gallaudet's email system to receive communications from me and stay current with ART 499-02.

ART 499-03 – Independent Study: Intro to Painting

Fall 2012

Course Plan & Reading Assignments

(Artist/Designer Presentation Assignments will be assigned in class on the first or second day)

****All double-asterisk reading assignments are due a week (7 days) from the date they are assigned.**

***All single-asterisk reading assignments are due two weeks (14 days) from the date they are assigned.**

NOTE: Any changes in course plan will be announced during regular class time.

FALL 2012 : SCHEDULE

Course Plan & Reading Assignments

(Presentation artists/designers will be assigned In class on the first or second day)

*All reading assignments are due on the day listed.

**Any changes in course plan will be announced during regular class time.

WEEK 1:

Monday, August 31st

In Class Introductions

Polygon Basics

READ Learning Maya Foundation: Project 01

WEEK 2:

Monday, September 7th

NO CLASS

WEEK 3:

Monday, September 14th

Polygon Basics

READ Learning Maya Foundation: Project 02

WEEK 4:

Monday, September 21st

Texturing

READ Learning Maya The Modeling & Animation Handbook: Project 01

WEEK 5:**Monday, September 28th**

Texturing

READ Learning Maya The Modeling & Animation Handbook: Project 02

WEEK 6:**Monday, October 5th**

Animation

READ Learning Maya Foundation: Project 03

WEEK 7:**Monday, October 12th**

Animation

READ Learning Maya The Modeling & Animation Handbook: Project 03

WEEK 8:**Monday, October 19th**

Joints and Skeletons

READ Learning Maya The Modeling & Animation Handbook: Project 04

WEEK 9:**Monday, October 26th**

Joints and Skeletons

READ Learning Maya Foundation: Project 04

WEEK 10:**Monday, November 2nd**

Joints and Skeletons

READ Learning Maya The Modeling & Animation Handbook: Project 05

WEEK 11:**Monday, November 9th**

Introduction to Physics

WEEK 12:**Monday, November 16th**

Physics and Animation

WEEK 13:**Monday, November 23rd**

Advanced Texturing

WEEK 14:

Monday, November 30nd

READ Learning Maya The Modeling & Animation Handbook: Project 07

WEEK 15:

Tuesday, December 7th - LAST CLASS

Final Project Presentations

DUE: PROJECT 4

Course Learning Outcomes: (will be formally assessed through quizzes, homework assignments, and completed individual projects)

Course Goals:

1. Understanding the history and evolution of painting as an artistic and technical process for human individual and social expression.
2. Demonstrate the ability to work comfortably with the techniques covered in class as well as explore a range of other techniques and styles independently.
3. To be able to articulate with clarity a work of art and criticisms.
4. Embody the ability to produce a wide range of drawings with a range of techniques in class and outside.
5. Be comfortable inventing and incorporating kinetic generative and interactive drawings using methods covered in class.

Students will:

1. Generate clear, organized, and articulate presentations on work created by artists, designers or collectives on the Internet. Specific artists will be selected by each student to give a presentation about their life and works.

ART 499-03 SMALL SLO CHART: Course, Major, and GU Outcomes with Assessment Projects & Tools:

JURSE SLOs: ART 499-03	Major Outcomes (see the list below)	GU Outcomes (see list below)	Assessment Project for each course SLO	Assessment Tool(s) Used to Score Assessment Project
Modeling and Animation edits				
use a variety of techniques and materials to explore and develop effective 3D designs.	1.a	2.5	• projects	• peer evaluations, project checklist
Demonstrate ability to self-critique and improve design and technique.	1.b	2.2, 2.4, 4.5, 5.7	• project presentations	• project checklist
Communicate with confidence and ease ideas and terms.	1.a, 2.d	2.4, 2.5	• artists reports, student presentations, quizzes, projects	• quizzes, project checklist, report/presentation checklist

thesize complex principles esign to solve sculpture and or 3D problems.	1.a, 1.b	2.2, 2.5, 5.4	• projects, project presentations	• peer evaluations, project checklist
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Art Department - Major Outcomes:

1. Majors will provide evidence of creativity, technical abilities and critical thinking by:
 - 1.a. Continuously developing and updating a portfolio that provides a critical body of work related to their major area of focus and reflects their progress in the discipline.
 - 1.b. Demonstrating competency to the art department faculty during formal critiques and discussions of artworks assembled from the past and present.
 - 1.c. Producing an "artist's statement" that explains the research and creative process for the senior thesis.
 - 1.d. Giving a presentation to the campus community about their research and area of focus.
2. Majors will provide evidence of the understanding of community and the ways in which art can provoke or provide a response to aspects of society and culture by:
 - 2.a. Successfully completing a senior thesis project in which they work with their faculty advisors to coordinate and oversee aspects of a larger project that fully explores an idea, mode of expression, or facet of art and culture.
 - 2.b. Documenting, both in writing and in video, how their senior thesis project represents a provocation and/or a response to aspects of society and culture.
 - 2.c. Completing an internship to gain knowledge, experience and skills needed to successfully enter the workforce and larger community.
 - 2.d. Participating in department programs as required through their coursework, such as lectures, gallery exhibits, student shows, receptions, and other special events both on and off campus.

GU Learning Outcomes (aka Institutional Learning Goals)

http://aaweb.gallaudet.edu/CUE/Learning_Goals.html

1. Language and Communication - Students will use American Sign Language (ASL) and written English to communicate effectively with diverse audiences, for a variety of purposes, and in a variety of settings.
 - 1.1. Demonstrate competence in academic ASL:
 - select and use appropriate register for the setting and participants (which includes signing space, articulation of signs, sign choice)
 - use appropriate syntax, facial grammar, transitions, eye gaze (for engagement and for turn taking), pace
 2. Critical Thinking - Students will summarize, synthesize, and critically analyze ideas from multiple sources in order to draw well-supported conclusions and solve problems.
 - 2.2. Bring together ideas, comparing, contrasting, and building on them to arrive at reasonable conclusions.
 - 2.4. Provide cogent reasons in support of one's opinions, while taking possible objections seriously.
 - 2.5. Use critical thinking skills to analyze complex issues, make informed decisions and solve real-life problems, modifying one's approach as needed based on the requirements of particular situations.

4. Knowledge and Inquiry - Students will apply knowledge, modes of inquiry, and technological competence from a variety of disciplines in order to understand human experience and the natural world.

4.5. Resolve complex problems by integrating knowledge of various types and employing multiple systems and tools.

5. Ethics and Social Responsibility - Students will make reasoned ethical judgements, showing awareness of multiple value systems and taking responsibility for the consequences of their actions. They will apply these judgements, using collaboration and leadership skills, to promote social justice in their local, national, and global communities.

5.4. Demonstrate intellectual honesty, respect and integrity.

5.7. Meet the professional standards of the academic community and one's major field.

THIS SYLLABUS:

- It is a student's responsibility to read and understand the course structure and requirements as outlined on this syllabus.

This document explains precisely what will be discussed during the semester, course learning outcomes, and how and when they will be assessed. This is our course contract.

- The syllabus will be explained at the beginning of the semester. Students are expected to follow along with the course schedule and plan accordingly. If you do not understand something on the course syllabus, it is your responsibility to meet with me for clarification.

Gallaudet University Academic Integrity Policy:

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Grading:

- Students are expected to attend all classes, participate appropriately in discussions and activities; complete all reading assignments and projects; making sure to create time outside of class to work on their projects.
- Projects/assignments/readings are due at the beginning of class on the day it is due.
- Students must take the written feedback from me to account in the development of future projects. Written feedback is my direct communication with you regarding your own individual development and needs.
- Students are also expected to be willing to take risks and challenge themselves and their peers with their ideas/work.
- Students should be able to present their ideas with focus and clarity.
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- On the day the project is due, the project must be formatted in the format specified in the handouts.
- We are working in a Mac environment therefore use a Mac for all assignments. If you have a PC, please make sure that all assignments are in its proper format and are able to be opened directly to its proper program otherwise you will be given a 0.
- All homework and each project (also on the CD/DVD you turn in) must have the proper information (e.g. Kazemzadeh/ Course Name/ Project #/ Date).
- Always back up your work. Make sure to give yourself extra time for technical glitches – which are bound to happen when it comes to working with technology.

Participation:		15%
Homework & Quizzes:		20%
Project 1 (due September 24)	+	
Project 2 (due October 20)	+	
Project 3 (due November 12)	=	40%
Final project:		25%

Office Hours:

My office hours are listed at the top of this syllabus. If you need to meet with me and cannot see me during normal office hours, please let me know and we can find a time to meet that is mutually convenient. Scheduling appointments with me when necessary is strongly advised. If you schedule an appointment with me, be sure you show up.

Attendance Policy:

Students are expected to attend every class on time. There will be an attendance sheet for students to sign at the beginning of each class. If you miss more than two classes, you will lose 5 points from the overall grade at the end of the semester. For example, if you earned 92% overall, but missed more than 3 classes, your grade will be reduced to 87% (from a grade of A to B). Arriving more than 5 minutes late to class will be considered ½ an absence. This also applies for leaving early. Learning is very critical and so is time, so be sure to make the best out of your education at Gallaudet University. I will not answer e-mail requesting a description of the class you missed due to absence. In this case, you must contact a classmate so be sure to exchange email addresses with your classmates. Also, if you were able to get ahead and feel as though you have nothing to do one day, you are not free to leave, but rather should help others with their projects in class or can talk to me about extra credit projects.

Use of Pagers:

Any use of communication equipment during class will not be tolerated. This includes iPod or any listening devices. If caught you will be asked to leave and this will be counted as an absence.

*** This syllabus is subject to change – If scheduling changes should occur, I will either give you new versions in class or post them on blackboard for you to download.**

Professor: Max Kazemzadeh
Assistant Professor of Art & Media Technology, Art Department
Office: WAB 115
Email: max.kazemzadeh@gallaudet.edu

Class Meets: WASHBURN ARTS CENTER (WAB) ROOM 221
Each Wednesday: 2:00 – 4:50 PM

My Office Hours: Tuesday: 2:00PM – 3:30PM
Thursday: 2:00PM – 3:30PM
Other times available by scheduled appointment
(any changes in the times will be announced in class)

* This document serves as our course contract and should be read thoroughly.

ART 499-01 Course Catalog Description:

Research, experimentation, or other project according to the interest and needs of the student.

Additional Information Regarding Course Description:

This course offers students both creative and technical skills necessary to be able to design and build their own artificial intelligence systems that respond to human input using open source robotics hardware and simple fabrication. Students will be able to explore the range of different kinds of sensors available to provide their robots with information, as well as the range of motor and kinetic options for making their bots move. Students will explore fabrication in everything from found objects, to paper, cardboard, plastic, and wood. Students will also learn basic hardware programming skills which will introduce them to wider programming concepts used in engineering, software development, and now in electronic media art. Students will also gain experience collaborating with others on larger projects. This is a hands-on course for the self-motivated and creative to build and explore.

Required Textbooks:

1. Getting Started with Arduino (GSA), by Nichols, Massimo Banzi (2011) ISBN-10: 1449309879, ISBN-13: 978-1449309879
2. Make: Electronics (ME), by Charles Platt (2009) ISBN-10: 0596153740, ISBN-13: 978-0596153748.
3. SparkFun Inventor's Kit for Arduino with Retail Case (SIKA), RTL-11022, <http://www.sparkfun.com/products/11022>

Blackboard:

Course documents and updates to the syllabus will be placed on Gallaudet's Blackboard for this course beginning the first week of the semester. Grades will be added as they are ready for Bb grade book. All communications from me will be sent via Bb to your Gallaudet email account. Students must add a forward to other email accounts and their pagers from Gallaudet's email system to receive communications from me and stay current with ART 499-01.

Software: For some of the classwork and projects, you will need software. All the software is free:

5. The Arduino software and Arduino supporting materials are at <http://arduino.cc/en/Main/Software>

6. Fritzing is a visual circuit designing and prototyping tool and may be found at

<http://fritzing.org/download/>

7. Processing is an electronic sketchbook and may be found at:

<http://processing.org>

ART 499-01 – Independent Study: 3D Modeling & Animation

Summer 2012

Course Plan & Reading Assignments

(Artist/Designer Presentation Assignments will be assigned in class on the first or second day)

****All double-asterisk reading assignments are due a week (7 days) from the date they are assigned.**

***All single-asterisk reading assignments are due two weeks (14 days) from the date they are assigned.**

NOTE: Any changes in course plan will be announced during regular class time.

SUMMER 2012 : SCHEDULE

Course Plan & Reading Assignments

(Presentation artists/designers will be assigned In class on the first or second day)

*All reading assignments are due on the day listed.

**Any changes in course plan will be announced during regular class time.

Week	Dates	Tuesday Arduino applications and programming exercises	Thursday Electricity	Final Project	Assignment R=Reading P=Project H=Homework E=Extra Credit	
1	8/28-8/30	Introduction, Inspiration, safety and electricity	Arduino and LED Lab	Introduction	R	ME 1-15 Safety Handout
					P	P1 Start
					E	Mythread
2	9/4-9/6	LED lab, digital input and output, switches, Arduino digital ports	Soldering		R	ME: 95-110
					E	Safety Test ²
					H	H1 Start
3	9/11-9/13	Variables, program organization, types of variables, analog Input, potentiometers and joysticks:	Digital Multimeter measurements, device specifications		R	DMM Handout
					P	
					H	H1 Due H2 Start
4	9/18-9/20	Control structures, doing math and logic	Varying the voltage and make a battery, making a sensor		R	ME:15-38
					P	P1 Crit P2 Start
					H	H2 Due H3 Start
5	9/25-9/27	Temp, ping, piezo, light sensors	Transistor and relay switching		R	ME:43-59, 73-81
					P	
					H	H3 Due H4 Start
6	10/2-10/4	Motors: DC, high current drivers, stepper motors	Pulse generation		R	ME: 117-126, 147-162

Week	Dates	Tuesday Arduino applications and programming exercises	Thursday Electricity	Final Project	Assignment R=Reading P=Project H=Homework E=Extra Credit	
					P	
					H	
7	10/9-10/11	Digital Nomad (Project 2) Description	Midterm		R	
					P	P2 Start
					H	
8	10/16-10/18	Digital Nomad (Project 2) Testing and Development (T&D)			R	
					P	P2
					H	
9	10/23-10/25	Digital Nomad (Project 2) T&D	Make Electronics, Digital Logic	Digital Life (project 3) Introduction	R	ME: 181-196
					P	P2
					H	
10	10/30-11/1	Digital Nomad (Project 2) Draw & Document Announce: Purchase additional Project 3 Sensors	Present Digital Nomad (Project 2), ReIntro Digital Life (Project 3) Criteria Handouts: aRt & D		R	
					P	P2
					H	
11	11/6-11/8	Guided Web Research (Physics) Field Trip (Library) Subsumption Architecture	Proposal Due Bring in Materials Start Building	Digital Life (Project 3) proposal (ASL) and Lit Review Proposal (written)	R	
					P	P2 End P3 Start
					H	
12	11/13-11/15	Digital Life (Project 3) Development	Picaxe microcontroller		R	ME 293-310
					P	P3
					H	
	11/20-11/22	Thanksgiving				
13	11/27-11/29	Digital Life (Project 3) Development			R	
					P	P3
					H	
14	12/4-12/6	Digital Life (Project 3) Presentation Preparation and Rehearsal	Digital Life (Project 3) Presentations		R	
					P	P3 End
					H	
15	12/10-12/14	Lit review paper due 12/10	Final exam, 8AM, 12/14		R	
					P	
					H	

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Course Syllabus: **ART 290 - 01: Web Design: 3 credits**
Semester: **Spring 2012**
Meeting times: **Tues & Thurs: TuTh 2:00PM-3:20PM**
Classroom: **WAB 212**

<u>Assistant Professor:</u>	<u>Max Kazemzadeh, MFA</u>
<u>Office:</u>	<u>Washburn Arts Center, #115</u>
<u>Email:</u>	<u>max.kazemzadeh@gallaudet.edu</u>
<u>Office Hours:</u>	<u>Tuesday/Thurs: 1:30-2:00 PM</u> <u>*other times available by scheduled appointment.</u> <u>(any changes announced in class)</u>

ART 290-01 Course Catalog Description:

This course provides an introduction to design created for the World Wide Web. Students are offered an introduction to HTML and web enhanced software applications, pixels, screen resolutions, image maps, rollover buttons, and graphic file formats, reliable colors in cross-platforms, and cross browsers. Current and future directions of the information superhighway, on-line service, search engines and WWW development will be discussed.

About this class:

In this hands-on studio based course, students will be introduced to the history and development of the Internet as a creative tool for building time-based and interactive experiences. This course is a required course within the digital media degree. Many tools and techniques will be introduced for students to conceive and create navigational, narrative, and interactive experiences for the web. These tools and techniques will provide students with a thorough understanding of elements of .html, layout, design, information architecture and site experience planning and preparation, image optimization, animation, and basic linking to advanced levels of interactivity with Actionsript. This course will be project based with a requirement completed site projects using different digital design/scripting techniques by the end of the semester. Projects will have a specific conceptual and technical component and must be presented with any research or referential documentation (ie. sketchbook, image collection, data/text from web). Presentations will be organized as a class critique, requiring student feedback as participation grade. Between 5 and 7 quizzes will be given over the course of the semester to ensure students are retaining vernacular, vocabulary and specific techniques. Each student will also be required to give a 15 minute presentation on a web/net artist or designer in class as a homework grade.

This document serves as our course contract and should be read thoroughly.

Required Textbooks:

HTML5 & CSS3 Visual QuickStart Guide (7th Edition) [Paperback] – by Elizabeth Castro, 7th Edition, ISBN-10: 0321719611, Peachpit Press

Digital Media Tools [Paperback]- by Nigel & Jenny Chapman, 3rd Edition, ISBN-10: 0470012277, Wiley Press

_____ Course materials and how to access them:

-A storage device, preferably a really big thumb drive or an external Hard drive. 1000 GB Hard Drives are quite inexpensive now.

-Sketchbook 9' x 14'

-An image or video capture device is dependent on project. For instance you may choose to use drawing, photography or video, or all three, to build your interactive online experience. Appropriate devices will be provided by you or checked out from the help desk. However, equipment and tools will be your responsibility.

NOTE: "All handouts, policies, and updates found on course Blackboard site"

Blackboard:

Course documents and updates to the syllabus will be placed on Gallaudet's Blackboard for this course beginning the first week of the semester. Grades will be added as they become available for Bb grade book. All communications from me will be sent via Bb to your Gallaudet email account. Students must add a forward to other email accounts and their pagers from Gallaudet's email system to receive communications from me and stay current with ART 290-01.

_____ Writing style: N/A

Course Goals:

1. Understanding the history and evolution of the Internet as an artistic and creative medium for human individual and social expression.
2. Demonstrate the ability to work seamlessly with Photoshop, Illustrator, Dreamweaver, Video and Flash on the creation of web based experiences.
3. Articulate with clarity the needed background research and conceptual strategy that led you to create your web based experiences.
4. Produce original web based interactive and generative multimedia experiences, providing all necessary concept and asset development strategy as well as research documentation.
5. Incorporate Actionsript in the creation of more advanced generative animation and behavioral processes within your Flash sites.

V. Bison Letter Grade-to-Percentage Breakdown:

_____ Indicate grading practices:

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- Always back up your work. Make sure to give yourself extra time for technical glitches – which are bound to happen when it comes to working with technology.

_____ For undergraduate courses, provide the official percentage breakdown:

90-100 = A
 87.5-89 = B+
 80-87.4 = B
 77.5-79 = C+
 70-77.4 = C
 67.5-70 = D+
 60-67.4 = D
 Below 60 = F

VI. List of Major Assignments and Weight, and/or point system

Participation & Artist Presentations:	15%
Homework & Quizzes:	20%
5 Projects	45%
Final project:	20%

ART 290-01 – Web Design

Fall 2011

Course Plan & Reading Assignments

(Presentation artists/designers will be assigned In class on the first or second day)

*All reading assignments are due on the day listed.

**Any changes in course plan will be announced during regular class time.

Fall 2011 Schedule

WEEK 1:

Tuesday, 1/17

Introductions

Thursday, 1/19

In Class Introductions

Introduction to Internet artists and techniques

Introduction to basic web processes

Introduction to HTML

READ HTML book: Chapters 1, 2

ASSIGN: PROJECT 1

WEEK 2:

Tuesday, 1/24

Continue HTML

READ HTML book: Chapters 3

READ Digital Media Tools book: Chapter 1

Thursday, 1/26

Continue HTML & Intro to Dreamweaver

WEEK 3:

Tuesday, 1/31

Photoshop and Dreamweaver

READ HTML book: Chapters 4

READ Digital Media Tools book: Chapter 2

DUE: PROJECT 1

ASSIGN: PROJECT 2

Thursday, 2/2

Photoshop and Dreamweaver

WEEK 4:

Tuesday, 2/7

Photoshop Web Authoring: create, customize and export images, animations and full pages from Photoshop

READ HTML book: Chapters 5

READ Digital Media Tools book: Chapter 3

Thursday, 2/9

Photoshop Web Authoring: create, customize and export images, animations and full pages from Photoshop

WEEK 5:

Tuesday, 2/14

Photoshop & Dreamweaver Advanced

READ HTML book: Chapters 6

READ Digital Media Tools book: Chapter 4

DUE: PROJECT 2

ASSIGN: PROJECT 3

Thursday, 2/16

Photoshop & Dreamweaver Advanced

WEEK 6:

Tuesday, 2/21

Dreamweaver Advanced

READ HTML book: Chapters 7

READ Digital Media Tools book: Chapter 5

Thursday, 2/23

Dreamweaver and Flash Basics

WEEK 7:

Tuesday 2/28

Flash Basics

READ HTML book: Chapters 8

READ Digital Media Tools book: Chapter 6

DUE: PROJECT 3

ASSIGN: PROJECT 4

Thursday, 3/6

Dreamweaver and Flash Basics

WEEK 8:

Tuesday, 3/8

Flash Behaviors

READ HTML book: Chapters 9
READ Digital Media Tools book: Chapter 7

DUE: PROJECT 2
ASSIGN: PROJECT 3

Thursday, 3/13

Flash Actionscript (Continued)

WEEK 9:

Tuesday, 3/15

Flash Actionscript (Continued)
READ HTML book: Chapters 9
READ Digital Media Tools book: Chapter 8

DUE: PROJECT 4
ASSIGN: PROJECT 5

Thursday, 3/20

Flash Actionscript (Continued)

WEEK 10:

Tuesday, 3/22

Flash Actionscript (Continued)
READ HTML book: Chapters 10
READ Digital Media Tools book: Chapter 9

Thursday, 3/27

Photoshop, Dreamweaver, Flash

WEEK 11:

Tuesday, 3/29

Photoshop, Dreamweaver, Flash
READ HTML book: Chapters 11
READ Digital Media Tools book: Chapter 10

Thursday, 4/3

Photoshop, Dreamweaver, Flash

WEEK 12:

Tuesday, 4/5

Advanced Actionscript
READ HTML book: Chapters 12
DUE: PROJECT 5
ASSIGN: PROJECT 6

Thursday, 4/10

Advanced Actionscript

WEEK 13:

Tuesday, 4/12

Advanced Actionscript
READ HTML book: Chapters 13

Thursday, 4/17

Advanced Actionscript

WEEK 14:**Tuesday, 4/19**

Final Project in Class

Thursday, 4/24

Final Project in Class

WEEK 15:**Tuesday, 4/26**

Final Project in Class

Begin Final Project Presentations

DUE: PROJECT 6

Thursday, 5/1 – LAST CLASS

Continue Final Project Presentations

DUE: PROJECT 6

VIII. Policies:

_____ Class Policies (e.g. attendance, arriving late/leaving early, use of pagers, communication, civility)

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- Participation: Class lectures will offer opportunities for students to share what they are learning and engage their peers in appropriate discussions. Students will be called on throughout the session to come to the front of the class and participate in the comparison of objects and information sharing. Attitude is critical in this class. Students are expected to maintain a mature and respectful attitude both inside and outside of the class toward both me and your student colleagues. Discourteous or disrespectful attitudes are not useful and will not be tolerated in this class.

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Memorization:

- Just as you are required to learn the correct spelling and definition of words and concepts for other courses, you will need to learn and commit to memory information needed to correctly discuss and identify works of art. Although course Worksheets are intended to help students begin memorizing information, *simply completing them will not be sufficient.*
- Memorizing information requires repetition of information and practice. It cannot be done in a hurried or haphazard manner. Developing skill in memorizing information is important regardless of your major at Gallaudet or your future career pursuits. Successful methods for memorizing correct spellings of names, dates, historical classifications, and other information will be discussed in class.

Quizzes:

There will be ten (4) quizzes spread out over the semester that will contribute to your homework grade, which will be 20% of your final grade in this course. The date of each quiz is listed on this syllabus. Quizzes will require the first 20 minutes of class (roughly) and are intended to assess your progress and understanding of content in this class. Make-ups or re-takes of quizzes will not be offered.

Quizzes are based on information covered in classroom lectures and from the readings. Your knowledge will be tested in the following areas and in the following ways:

Projects:

Although the majority of the class content will focus on the study of art and architecture found in your book and the slides shown in class, Projects 1, 2 and 3 are designed to give you additional “eyes-on” experience with a real architectural site, a museum exhibition, and an object of your choice. Project descriptions, including their criteria, format and the way they will be graded are attached and will be discussed thoroughly in class at the appropriate time during the semester.

- Project 1: HTML Self Portrait Site: Project 1 requires you to design a 5 page web site using html script that describes who you are and some of your favorite things in life. Each page must have “live” text and two images, and page content must be formatted using tables. You will also draw in your sketchbooks a site architecture/site map, as well as design schematic for each page of the site.
- Project 2 : “THE DC FOUND-OBJECT RAINBOW” using Photoshop and Dreamweaver
Project 2 requires you to use Dreamweaver to design and build a complete 6 page (minimum) .html site with tables, designing navigation that leads site visitors to photographed and optimized found-objects, organized by color with custom navigation scheme, site architecture, and page layouts. You may also have other organizational restrictions such as location in the city where these objects were found.
You will find 36 objects (minimum) and organize them into the 6 or more pages of the site. Your site architecture and design will define how many pages you wish to display and how your navigation will be displayed on each page. Images and text can be links. You are required to speak about the images that you display on each page as well as having images and links.
Be ready to explain in your presentation to the class, why your navigation structure is designed the way it is.
- Project 3: 10 Objects and Their Locations in the Smithsonian Museum Site: Project 3 requires you to use Photoshop slices, Dreamweaver, and basic Flash build a website displaying 10 Objects within the collection of any of the Smithsonian Museum. You will explain how you selected the images and will describe as much detail about each of the objects. You will need to take photos of these objects from on site or online.
- Project 4: Interactive Animated Interface
Referencing the following site interfaces:
<http://www.vectorpark.com>
<http://www.wefail.com>
<http://www.billharveymusic.com>
Project 4 requires that you create a flash site that uses an interesting interface to let the user navigate through your 14 high quality images with 2 videos. You will also create and include a partially animated avatar that welcomes users and walks them through the experience of your site, describing more information about the images and videos that you choose to include in your site. The images and videos could be from a trip you took or sharing images around your neighborhood. They could also be portfolio photos or videos.
Note, photos must be optimized 72dpi and videos must be small enough to upload to flash and not weigh down the flash file too much.
There will be check points throughout the development of this project that you will be graded for.
- Project 5: Animated Interactive Portfolio Site: Project 5 requires you to create an interactive animated portfolio site using Flash of your artwork from this and previous courses. You will have to document physical work with photographs or video, and organize a compelling interface using the tools and techniques covered over the course of the semester. Site Architecture and Schematics are also required to complete.

Personal Pagers and Any other Communication Equipment is not to be used during class.

The use of personal pagers or other communication equipment during our regular class time will not be tolerated.

Gallaudet University Academic Integrity Policy

Academic Regulations and Policies Related to Academic Integrity:

Academic integrity grows from the longstanding traditions of the world university community in support of learning, teaching, and the development of knowledge. Academic integrity is a firm adherence to the core values of the University as expressed in the Gallaudet Credo and to standards of conduct in the individual professional and academic disciplines. All members of the University community, including students, faculty, staff, and administrators are expected to commit, even in the face of adversity, to five fundamental values: honesty, truth, fairness, respect, and responsibility. This commitment to academic honesty encourages the mutual respect and moral integrity that our University community values and nurtures. (The complete document can be found by following the web link below).

<http://my.gallaudet.edu/bbcswebdav/institution/Public/CUE-Academic-Integrity08-21-07.doc>

OSWD Academic Accommodation Policy

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<http://depts.gallaudet.edu/oswd/index.html>

____ Add a statement about how students will be informed of any changes to the schedule or syllabus, such as "When items on this syllabus change, all students will be informed in writing."

Any changes to this syllabus will be discussed in class and posted on Blackboard.

IX. Bibliography (if used)

Every art history book, lecture, exhibition, museum experience of professor teaching the course is integrated into the class to reinforce critical concepts set forth in the course textbook. Additional citations too numerous to reference.

X. Student Learning Outcomes (SLOs) and Assessment of Learning:

ART 290 - Small SLO Chart

Course Outcomes	Major Outcomes	GU Outcomes	Assessment Projects for Course Outcomes	Assessment Tools
1. Student will demonstrate knowledge of critical concepts related to NetArt web, and interactive design history.	1, 2, 3	1.1, 2.2	quizzes, student project & web design/net art history presentations	quizzes, peer evaluations, report/presentation rubric
2. Student will synthesize computer software to create interactive effective web based designs.	1, 2	2.4, 4.5, 5.7	design and complete web site/net art projects	project quality assessment rubric
3. Student will articulate ideas on aesthetics relevant to good web design.	2, 4	2.4, 2.5	artist reports/presentations, project presentations & critiques	quizzes, project checklist, report/presentation checklist
4. Student will synthesize and consider issues related to fair use and copyright in the creation of computer assisted designs.	3, 4	2.5, 5.4	student project presentations / web design and net art history presentations	Copyright/Fair use checklist.

Major or program outcomes are column 2. Here are the ART Department Major Outcomes: Art and Media Design:

1. Produce a portfolio, which showcases student's creativity and technical skill in art and media design including examples of work in graphic design, photography, time-based media, web design, studio, and writing.
2. Critique and revise one's own and others' works of art and media design, utilizing art and design fundamentals and considering the art historical context.
3. Prepare and execute exhibits and presentations about one's own and others' art and media design.
4. Considering the fact that art can provoke and provide response to aspects of identity, society, culture, and social justice, students will engage with a variety of art projects on campus, in the community, and beyond--and which prepare them for art careers and careers which put creativity and society at the core of what they do.

GU outcomes identified for the major are listed below; outcomes for course are column 3: To ensure that Gallaudet graduates have these important abilities, we have established five competencies all students must demonstrate by the time they graduate:

- 3. Language & Communication**
 - 1.1 Demonstrate competence in academic ASL.
 - 1.2 Demonstrate competence in academic writing.
 - 1.3 Demonstrate competence in receptive communication.
 - 1.4 Present content coherently,
 - 1.5 Express ideas and information effectively in a variety of formats.
- 4. Critical Thinking**
 - 2.1 Select relevant and varied sources of information.
 - 2.2 Bring together ideas to arrive at reasonable conclusions.
 - 2.3 Evaluate the logic of arguments and strength of evidence using deductive and inductive methods.
 - 2.4 Provide cogent reasons in support of one's opinion.
 - 2.5 Use critical thinking skills to analyze, decide, & solve real life problems, modifying one's approach based on situations.
- 5. Identity & Culture**
 - 3.1 Demonstrate an understanding of self.
 - 3.2 Compare and contrast the perspective of multiple cultures.
 - 3.3 Show awareness of the range of diversity and universality in human history ,societies, & ways of life.
 - 3.4 Analyze the interrelations within and among communities and cultures.
 - 3.5 Operate with civility in a complex social world
- 6. Knowledge & Inquiry**
 - 4.1 Demonstrate competence in the fundamental concepts, methods, and technologies used in various fields of study.
 - 4.2 Apply the modes of inquiry of several disciplines.
 - 4.3 Demonstrate substantial knowledge of at least one field of study,& discuss how it fits into the larger picture of human knowledge.
 - 4.4 Derive meaning from multiple avenues of experience.
 - 4.5 Resolve complex problems by integrating knowledge.
- 7. Ethics & Social Responsibility**
 - 5.1 Support ethical judgments with clear, cogent reasons.
 - 5.2 Describe how differences in values, beliefs and priorities can lead to different conclusions about what is right and wrong.
 - 5.3 Assess the consequences of actions.
 - 5.4 Demonstrate intellectual honesty, respect, & integrity.
 - 5.5 Work effectively in teams.
 - 5.6 Participate actively in promoting social justice both locally and globally.
 - 5.7 Meet the professional standards of the academic community and one's major field.

I. Identifying Information

Studies in Film/Video (topic to be specified)

"FROM APP'S TO INTERACTIVE INSTALLATION WITH PROCESSING"

ART 342.01

Art Department

Spring 2012

3 Credits



II. Instructor Information

____ Full Name: Max B. Kazemzadeh
____ Office Hours: TR 12:30-2:00 PM
____ Contact Information, Email: max.kazemzadeh@gallaudet.edu
____ Office Location: WAB #115

III. Course Information

_____ Time/Day/Location of class: We 5:00PM - 7:50PM / Rm 212

_____ Catalog Description:

From the most advanced motion graphics techniques to immersive interactive experiences used in movies, games, multimedia web sites, android/iphone apps, and interactive installations, students in this course will invent, design and implement interactive experiences for iphone/ipad to interactive installation using a range of software. Students will use code to bring digital objects to life in open source platforms. Software that students have already learned, such as Photoshop, Illustrator, Maya, After Effects, Flash can be incorporated in the development of projects with Processing Language, as well as an introduction to Arduino hardware development. NOTE: Depending on the student's needs towards the end of the semester, course material might go in the direction of computer vision with Processing rather than Arduino Hardware.

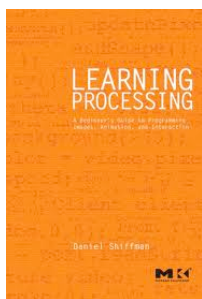
_____ Pre and/or Co-requisites:

ART 224, 290 or equivalent; Approved admission into major program or permission of the Department Chair.

IV. Instructional parameters

_____ **SLO chart:** Please see below for a complete chart of SLOs, learning opportunities, assessment methods, and alignment with department/program objectives

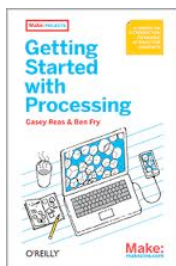
_____ **Required Reading:**



Learning Processing: A Beginner's Guide to Programming Images, Animation, and Interaction (Morgan Kaufmann Series in Computer Graphics) [Paperback] by Daniel Shiffman - **Published August 2008, Morgan Kaufmann. 450 pages. Paperback.**

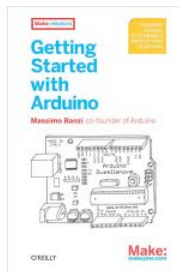
ISBN-10: 0123736021

<http://www.amazon.com/gp/product/0123736021?ie=UTF8&tag=processing09-20&linkCode=as2&camp=1789&creative=9325&creativeASIN=0123736021>



Getting Started with Processing (Make: Projects) [Paperback] – by Casey Reas and Ben Fry, **Publisher:** Make; 1 edition (July 2, 2010) **ISBN-10:** 144937980X

http://www.amazon.com/Getting-Started-Processing-Casey-Reas/dp/144937980X/ref=pd_sim_b_1



Getting Started with Arduino (Make: Projects) [Paperback] – by Massimo Banzi - Publisher: Make; 2
edition (September 20, 2011) - ISBN-10: 1449309879

http://www.amazon.com/Getting-Started-Arduino-Massimo-Banzi/dp/1449309879/ref=pd_sim_b_2

_____ **Course materials and how to access them:**

-A storage device, preferably a really big thumb drive or an external Hard drive. 1000 GB Hard Drives are quite inexpensive now.

-Sketchbook 9' x 14'

-An image or video capture device is dependent on project. For instance you may choose to use drawing, photography or video, or all three, to build your interactive online experience. Appropriate devices will be provided by you or checked out from the help desk. However, equipment and tools will be your responsibility.

NOTE: "All handouts, policies, and updates found on course Blackboard site"

_____ **Writing style:** N/A

V. Bison Letter Grade-to-Percentage Breakdown:

_____ Indicate grading practices: Letter grade

_____ For undergraduate courses, provide the official percentage breakdown:

90-100 = A

87.5-89 = B+

80-87.4 = B

77.5-79 = C+

70-77.4 = C

67.5-70 = D+

60-67.4 = D

Below 60 = F

VI. List of Major Assignments and Weight, and/or point system

Participation & Artist Presentations: 15%

Homework & Quizzes: 20%

Project 1 15%

Project 2 15%

Project 3 15%

Final project: 20%

VII. Course Schedule:

WEEK 1

1/18

OVERVIEW of course content

Introduction -

READ Learning Processing Book: LESSON 1

The Beginning: Pixels, Processing, Interaction

ASSIGN: PRE-PROJECTS PROJECT

WEEK 2

1/25

DUE: PRE-PROJECTS PROJECT

ASSIGN: PROJECT 1

READ Learning Processing Book: LESSON 2:

Everything You Need to Know

Variables, Conditionals, Loops (continued)

WEEK 3

2/1

READ Learning Processing Book: LESSON 3:

Organization

Functions, Objects (continued)

WEEK 4**2/8**

READ Learning Processing Book: LESSON 4:
More of the Same
Arrays
DUE: PROJECT 1
ASSIGN: PROJECT 2

WEEK 5**2/15****QUIZ**

READ Learning Processing Book: LESSON 5:
Putting It All Together
Algorithms, Debugging, Libraries (continued)

WEEK 6**2/22**

READ Learning Processing Book: LESSON 6:
The World Revolves Around You
DUE: PROJECT 2
ASSIGN: PROJECT 3
Mathematics, Translation and Rotation (in 3D!)

WEEK 7**2/29**

READ Learning Processing Book: LESSON 7:
Pixels Under A Microscope
Images, Video

WEEK 8**3/7****QUIZ**

READ Learning Processing Book: LESSON 8:
The Outside World
Text, Data Input, Data Streams

WEEK 9**3/14**

READ Learning Processing Book: LESSON 9:
Making Noise
DUE: PROJECT 2
ASSIGN: PROJECT 3
Sound, Exporting

WEEK 10**3/21****QUIZ**

READ Learning Processing Book: LESSON 10
Beyond Processing
Advanced OOP, Java

WEEK 11**3/28**

Arduino Book Chapters 1, 2, 3
What is Physical Computing?
Prototyping, Circuit Bending, Hardware Installation
Tinkering and Hacking
DUE: PROJECT 3
ASSIGN: PROJECT 4

WEEK 12**4/4**

Arduino Book Chapters 4, 5
Sensors, PWM, Lights
Serial Communication

WEEK 13

4/11

Arduino Book Chapters 6, 7
More Sensors, Coding, Code Online

WEEK 14

4/18

WORK ON FINAL

WEEK 15

4/25

Final Project in Class

5/5

Final Project Presentations
DUE: PROJECT 4

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X. Student Learning Outcomes (SLOs) and Assessment of Learning:

ART 342 - Small SLO Chart:

Course Outcomes	Major Outcomes	GU Outcomes	Assessment Projects for Course Outcomes	Assessment Tools
1. Student will demonstrate knowledge of critical concepts related to the range of digital media and visual effects techniques, as well as its history.	1, 2, 3	1.5, 2.5, 3.4, 4.3	student project & digital media history presentations	peer evaluations, report/presentation rubric

2. Student will synthesize computer software to create effective multimedia interactive and animated experiences.	1, 2	1.5, 2.5, 4.4	complete digital media projects	advanced digital media assessment rubric
3. Student will articulate ideas on aesthetics relevant to good digital media praxis.	2, 4	1.5, 2.1, 2.4, 4.5, 5.2	artist reports/ presentations, project presentations & critiques	advanced digital media assessment checklist, report/ presentation checklist
4. Student will synthesize and consider issues related to fair use and copyright in the creation of digital media art and design work.	3, 4	5.4	student project presentations and critiques / digital media history presentations	Copyright/Fair use checklist.

Major or program outcomes are column 2. Here are the ART Department Major Outcomes: Art and Media Design:

5. Produce a portfolio, which showcases student's creativity and technical skill in art and media design including examples of work in graphic design, photography, time-based media, web design, studio, and writing.
6. Critique and revise one's own and others' works of art and media design, utilizing art and design fundamentals and considering the art historical context.
7. Prepare and execute exhibits and presentations about one's own and others' art and media design.
8. Considering the fact that art can provoke and provide response to aspects of identity, society, culture, and social justice, students will engage with a variety of art projects on campus, in the community, and beyond--and which prepare them for art careers and careers which put creativity and society at the core of what they do.

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- 8. Language & Communication**
 - 1.1 Demonstrate competence in academic ASL.
 - 1.2 Demonstrate competence in academic writing.
 - 1.3 Demonstrate competence in receptive communication.
 - 1.4 Present content coherently,
 - 1.5 Express ideas and information effectively in a variety of formats.
- 9. Critical Thinking**
 - 2.1 Select relevant and varied sources of information.
 - 2.2 Bring together ideas to arrive at reasonable conclusions.
 - 2.3 Evaluate the logic of arguments and strength of evidence using deductive and inductive methods.
 - 2.4 Provide cogent reasons in support of one's opinion.
 - 2.5 Use critical thinking skills to analyze, decide, & solve real life problems, modifying one's approach based on situations.
- 10. Identity & Culture**
 - 3.1 Demonstrate an understanding of self.
 - 3.2 Compare and contrast the perspective of multiple cultures.
 - 3.3 Show awareness of the range of diversity and universality in human history ,societies, & ways of life.
 - 3.4 Analyze the interrelations within and among communities and cultures.
 - 3.5 Operate with civility in a complex social world
- 11. Knowledge & Inquiry**
 - 4.1 Demonstrate competence in the fundamental concepts, methods, and technologies used in various fields of study.
 - 4.2 Apply the modes of inquiry of several disciplines.
 - 4.3 Demonstrate substantial knowledge of at least one field of study,& discuss how it fits into the larger picture of human knowledge.
 - 4.4 Derive meaning from multiple avenues of experience.
 - 4.5 Resolve complex problems by integrating knowledge.
- 12. Ethics & Social Responsibility**
 - 5.1 Support ethical judgments with clear, cogent reasons.
 - 5.2 Describe how differences in values, beliefs and priorities can lead to different conclusions about what is right and wrong.
 - 5.3 Assess the consequences of actions.
 - 5.4 Demonstrate intellectual honesty, respect, & integrity.
 - 5.5 Work effectively in teams.
 - 5.6 Participate actively in promoting social justice both locally and globally.
 - 5.7 Meet the professional standards of the academic community and one's major field.

Professor: Max Kazemzadeh
Assistant Professor of Art & Media Technology, Art Department
Office: WAB 115
Email: max.kazemzadeh@gallaudet.edu

Class Meets: WASHBURN ARTS CENTER (WAB) ROOM 212
Mon & Wed: 3:00 – 4:20 PM

My Office Hours: Tuesday: 1:30PM – 2:00PM
Thursday: 1:30PM – 2:00PM
Other times available by scheduled appointment
(any changes in the times will be announced in class)



* This document serves as our course contract and should be read thoroughly.

ART 390-01 Course Catalog Description:

This course introduces students to advanced interactive design and layout using advanced techniques. The procedures for importing multimedia projects and page layouts into web sites using Shockwave and professional HTML editors will be discussed. Intermediate competency-level in HTML/ Flash is required.

Prerequisite: ART 290. *Course Fee:* \$40

About this class:

In this hands-on studio based course students will take the next step in the use of the Internet as an creative environment for building connected experiences. As a required course within the digital media degree, this course will build on the foundation established in Web Design I, and will help further students concept development skills, clearer interactive strategy and planning, an expanded proficiency with tools and techniques, and an understanding of critical assessment as it pertains to the interactive experience. A thorough understanding of .html, layout, design, information architecture, site experience planning and preparation, image optimization, animation, linking, and advanced levels of interactivity with Actionscript will be covered.

This course will be project based with a requirement of 4 completed site projects by the end of the semester. Projects will have a specific conceptual and technical component. Quizzes will be given to ensure students are retaining vernacular, vocabulary and design techniques.

Students are encouraged to independently investigate and integrate open source software or any other software or technical process not directly covered in the course.

Course Goals:

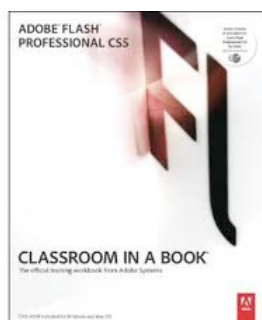
1. Understanding the history and evolution of the Internet as an artistic and creative medium for human individual and social expression.
2. Demonstrate the ability to work seamlessly with Photoshop, Illustrator, Dreamweaver, Video, Flash and Actionscript in the creation of web based experiences.
3. Articulate with clarity the needed background research and conceptual strategy that led you to create your web-based experiences.
4. Produce original web based interactive and generative multimedia experiences, providing all necessary concept and asset development strategy as well as research documentation.
5. Incorporate Actionscript in the creation of more advanced generative animation and behavioral processes within your Flash sites.

_____ Pre and/or Co-requisites:
ART 290 or the equivalent

Instructional parameters

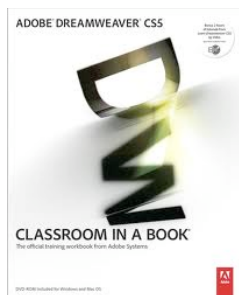
_____ **SLO chart:** Please see below for a complete chart of SLOs, learning opportunities, assessment methods, and alignment with department/program objectives

Required Textbook:



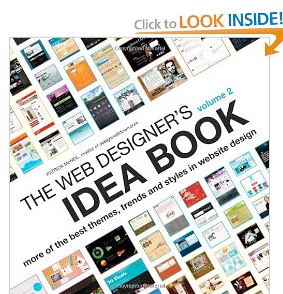
Adobe Flash CS5 Professional Classroom in a Book (Paperback) - **ISBN-10:** 0321701801 - **Publisher:** Adobe Press; 1 edition (May 29, 2010)

http://www.amazon.com/Adobe-Flash-Professional-Classroom-Book/dp/0321701801/ref=sr_1_1?s=books&ie=UTF8&qid=1326900757&sr=1-1



Adobe Dreamweaver CS5 Classroom in a Book (Paperback) – by Adobe Creative Team - **ISBN-10:** 0321701771 - **Publisher:** Adobe Press; 1 edition (June 5, 2010)
http://www.amazon.com/Adobe-Dreamweaver-CS5-Classroom-Book/dp/0321701771/ref=sr_1_6?s=books&ie=UTF8&qid=1326900959&sr=1-6

Suggested Textbooks (if needed, you should have these books from Web Design I):



The Web Designer's Idea Book, Vol. 2: More of the Best Themes, Trends and Styles in Website Design
 [Paperback] ISBN: 160061972X
http://www.amazon.com/Web-Designers-Idea-Book-Vol/dp/160061972X/ref=sr_1_1?s=books&ie=UTF8&qid=1295365781&sr=1-1

Course materials and how to access them:

-A storage device, preferably a really big thumb drive or an external Hard drive. 1000 GB Hard Drives are quite inexpensive now.

-Sketchbook 9' x 14'

-An image or video capture device is dependent on project. For instance you may choose to use drawing, photography or video, or all three, to build your interactive online experience. Appropriate devices will be provided by you or checked out from the help desk. However, equipment and tools will be your responsibility.

NOTE: “All handouts, policies, and updates found on course Blackboard site”

_____ **Writing style:** N/A

V. Bison Letter Grade-to-Percentage Breakdown:

_____ Indicate grading practices: Letter Grade

_____ For undergraduate courses, provide the official percentage breakdown:

90-100 = A

87.5-89 = B+

80-87.4 = B

77.5-79 = C+

70-77.4 = C

67.5-70 = D+

60-67.4 = D

Below 60 = F

VI. List of Major Assignments and Weight, and/or point system

Participation & Artist Presentations:	15%
Homework & Quizzes:	20%
Project 1	15%
Project 2	15%
Project 3	15%
Final project:	20%

ART 390-01 – Web Design II

Spring 2011

Course Schedule & Reading Assignments

(Artist/Designer Presentation Assignments will be assigned in class on the first or second day)

****All double-asterisk reading assignments are due a week (7 days) from the date they are assigned.**

***All single-asterisk reading assignments are due two weeks (14 days) from the date they are assigned.**

NOTE: Any changes in course plan will be announced during regular class time.

SPRING 2011 : SCHEDULE

WEEK 1:

Tuesday, Jan 18th

****Dreamweaver Book:** Intro & Chapter 1

****Flash:** Chapter 1

****Optional Reading: Idea Book: Read Chapter 1**

Thursday, Jan 20th

****Dreamweaver Book:** Intro, Chapter 2

ASSIGN: Project 1

WEEK 2:

Tuesday, Jan 25th

****Dreamweaver Book:** Intro, Chapter 3

****Flash:** Chapter 2

***Optional Reading: Idea Book: Read Chapter 2**

Thursday, Jan 27th

- Net Artist Presentation #1

****Dreamweaver Book:** Intro, Chapter 4

WEEK 3:

Tuesday, Feb 1st

****Dreamweaver Book:** Intro, Chapter 5

****Flash:** Chapter 3

Thursday, Feb 3rd

- Net Artist Presentation #2

****Dreamweaver Book:** Intro, Chapter 6

WEEK 4:

Tuesday, Feb 8th

QUIZ: Idea Book Chapter 2

*** *Optional Reading: Idea Book: Read Chapter 3***

****Dreamweaver Book: Intro, Chapter 7**

****Flash: Chapter 4**

Thursday, Feb 10th

- *Net Artist Presentation #3*

****Dreamweaver Book: Intro, Chapter 8**

DUE: Project 1 Presentations

ASSIGN: Project 2

WEEK 5:

Tuesday, Feb 15th

****Dreamweaver Book: Intro, Chapter 9**

****Flash: Chapter 5**

Thursday, Feb 17th

- *Net Artist Presentation #4*

****Dreamweaver Book: Intro, Chapter 10**

WEEK 6:

Tuesday, Feb 22nd

QUIZ: Idea Book Chapter 3

*** *Idea Book: Read Chapter 4***

****Dreamweaver Book: Intro, Chapter 11**

****Flash: Chapter 6**

Thursday, Feb 24th

- *Net Artist Presentation #5*

****Dreamweaver Book: Intro, Chapter 12**

WEEK 7:

Tuesday, Mar 1st

****Flash Book: Read Chapter 7: Working with Sound & Video**

****Dreamweaver Book: Intro, Chapter 13**

****Flash: Chapter 7**

Thursday, Mar 3rd

- *Net Artist Presentation #6*

****Dreamweaver Book: Intro, Chapter 14**

WEEK 8:

Tuesday, Mar 8th

QUIZ: Idea Book Chapter 4

*** *Optional Reading: Idea Book: Read Chapter 5***

****Dreamweaver Book: Intro, Chapter 10**

****Flash: Chapter 8**

DUE: Project 2 Presentations

ASSIGN: Project 3

Thursday, Mar 10th

- *Net Artist Presentation #7*

****Dreamweaver Book: Intro, Chapter 11**

WEEK 9:

Tuesday, Mar 15th

**Dreamweaver Book: Intro, Chapter 12

**Flash: Chapter 9

Thursday, Mar 17th

- *Net Artist Presentation #8*

**Dreamweaver Book: Intro, Chapter 13

WEEK 10:

Tuesday, Mar 22nd

QUIZ: Idea Book Chapter 5

*** *Optional Reading: Idea Book: Read Chapter 6***

**Dreamweaver Book: Intro, Chapter 14

**Flash: Chapter 10

Thursday, Mar 24th

- *Net Artist Presentation #9*

**Dreamweaver Book: Intro, Chapter 15

WEEK 11:

Tuesday, Mar 29th

**Dreamweaver Book: Intro, Chapter 16

**Flash: Chapter 11

Thursday, Mar 31th

- *Net Artist Presentation #10*

**Dreamweaver Book: Intro, Chapter 17

DUE: Project 3 Presentations

ASSIGN: Project 4

WEEK 12:

Tuesday, Apr 5th

QUIZ: Idea Book Chapter 6

*** *Optional Reading: Idea Book: Read Chapter 7***

**Dreamweaver Book: Intro, Chapter 18

**Flash: Chapter 12

Thursday, Apr 7th

- *Net Artist Presentation #11*

**Dreamweaver Book: Intro, Chapter 19

WEEK 13:

Tuesday, Apr 12th

**Dreamweaver Book: Intro, Chapter 20

**Flash: Chapter 13

Thursday, Apr 14th

- *Net Artist Presentation #12*

**Dreamweaver Book: Intro, Chapter 21

WEEK 14:

Tuesday, Apr 19th

QUIZ: Idea Book Chapter 7

**Dreamweaver Book: Intro, Chapter 22

**Flash: Chapter 14

Thursday, Apr 21st

- *Net Artist Presentation (Make Up Period, Due to Excused Absences)*

**Dreamweaver Book: Intro, Chapter 23

WEEK 15:

Tuesday, Apr 26th

DUE: Project 4, Final Project Presentations

Thursday, Apr 28th

DUE: Project 4, Final Project Presentations (continued if necessary)

VIII. Policies:

_____ Class Policies (e.g. attendance, arriving late/leaving early, use of pagers, communication, civility)

Student Responsibilities:

- It is a student's responsibility to read and understand course structure and requirements as outlined on this syllabus. This document explains precisely what will be discussed during the semester, course learning outcomes, and how and when they will be assessed. This is our course contract.
- The syllabus will be explained at the beginning of the semester. Students are expected to follow along with the course schedule and plan accordingly. If you do not understand something on the course syllabus, it is your responsibility to meet with me for clarification.

Office Hours:

My office hours for this semester are listed at the top of this syllabus. If you need to meet with me and cannot see me during normal office hours, please let me know and we can find a time to meet that is mutually convenient. Scheduling appointments with me is strongly advised. If you schedule an appointment with me, be sure you show up.

Attendance and Participation:

- CLASS ATTENDANCE IS REQUIRED. Attendance will be taken at the beginning of each class. Students are expected to show up on time and stay until the end of class. Late arrivals and early departures without advance notice will not be tolerated. Missing class will significantly impact your grade. Class lectures deal directly with content that will be covered on quizzes and are necessary for students to perform well in this class. **NOTE:** In addition to impacting your Attendance and Participation Grade, which is 10% of your grade, students who miss more than two classes will have their overall average in this class lowered by 5 percentage points. Missing more than three classes will result in an overall reduction in a student's average of one or more letter grade. Additional reductions will continue as necessary.
- Participation: Class lectures will offer opportunities for students to share what they are learning and engage their peers in appropriate discussions. Students will be called on throughout the session to come to the front of the class and participate in the comparison of objects and information sharing. Attitude is critical in this class. Students are expected to maintain a mature and respectful attitude both inside and outside of the class toward both me and your student colleagues. Discourteous or disrespectful attitudes are not useful and will not be tolerated in this class.

Reading Assignments:

Required reading assignments from your textbook have been listed on the course syllabus for the day or week it is due. Reading should be done in advance of class time and not during class time. Students are encouraged to bring their textbooks to class each day. Those students who have done well in the class in the past have always prepared in this way. Good preparation will positively impact your Participation grade in this class.

Quizzes:

There will be ten (4) quizzes spread out over the semester that will contribute to your homework grade, which will be 20% of your final grade in this course. The date of each quiz is listed on this syllabus. Quizzes will require the first 20 minutes of class (roughly) and are intended to assess your progress and understanding of content in this class. Make-ups or re-takes of quizzes will not be offered.

Quizzes are based on information covered in classroom lectures and from the readings. Your knowledge will be tested in the following areas and in the following ways:

Projects:

Detailed descriptions for projects will be discussed in class and will be posted on Blackboard.

Personal Pagers and Any other Communication Equipment is not to be used during class.

The use of personal pagers or other communication equipment during our regular class time will not be tolerated.

Gallaudet University Academic Integrity Policy

Academic Regulations and Policies Related to Academic Integrity:

Academic integrity grows from the longstanding traditions of the world university community in support of learning, teaching, and the development of knowledge. Academic integrity is a firm adherence to the core values of the University as expressed in the Gallaudet Credo and to standards of conduct in the individual professional and academic disciplines. All members of the University community, including students, faculty, staff, and administrators are expected to commit, even in the face of adversity, to five fundamental values: honesty, truth, fairness, respect, and responsibility. This commitment to academic honesty encourages the mutual respect and moral integrity that our University community values and nurtures. (The complete document can be found by following the web link below).

<http://my.gallaudet.edu/bbcswebdav/institution/Public/CUE-Academic-Integrity08-21-07.doc>

OSWD Academic Accommodation Policy

Americans with Disabilities Act

Academic accommodations will be made for students in accordance with the law as specified by the documentation received from the university's Office of Students with Disabilities. Students must be registered with OSWD and are responsible for bringing to the professor or confirming that the OSWD staff has brought the appropriate academic accommodation documentation to the professor. Ideally, this should be done by the end of the second week of classes, but no later than the end of the fifth week of classes. Accommodations may only be provided from the time the professor receives documentation until the end of the course. If the student is registered with OSWD but the accommodations documentation is not sent by this office to the professor in a timely manner, the student should send an e-mail message and written note to the professor, program director and chair of the department asking for assistance and naming the OSWD staff member who is working with them and this person's e-mail address.

<http://depts.gallaudet.edu/oswd/index.html>

_____ Add a statement about how students will be informed of any changes to the schedule or syllabus, such as "When items on this syllabus change, all students will be informed in writing."

Any changes to this syllabus will be discussed in class and posted on Blackboard.

IX. Bibliography (if used)

Every art history book, lecture, exhibition, museum experience of professor teaching the course is integrated into the class to reinforce critical concepts set forth in the course textbook. Additional citations too numerous to reference.

X. Student Learning Outcomes (SLOs) and Assessment of Learning:

ART 390 - Small SLO Chart:

Course Outcomes	Major Outcomes	GU Outcomes	Assessment Projects for Course Outcomes	Assessment Tools
1. Student will demonstrate knowledge of critical concepts related to interactivity and the history of web design.	1, 2, 3	1.1, 2.2	quizzes, student presentations	quizzes, peer evaluations
2. Student will synthesize computer software to create effective web site experiences.	1, 2	2.4, 4.5, 5.7	project quality assessment rubric	project checklist
3. Student will articulate ideas on aesthetics relevant to good web design.	2, 4	2.4, 2.5	artists reports, student presentations, quizzes, projects	quizzes, project checklist, report/presentation checklist
4. Student will synthesize and consider issues related to fair use and copyright in the creation of computer assisted web design.	3, 4	2.5, 5.4	Copyright/Fair use checklist.	Copyright/Fair use checklist.

Major or program outcomes are column 2. Here are the ART Department Major Outcomes: Art and Media Design:

9. Produce a portfolio, which showcases student's creativity and technical skill in art and media design including examples of work in graphic design, photography, time-based media, web design, studio, and writing.
10. Critique and revise one's own and others' works of art and media design, utilizing art and design fundamentals and considering the art historical context.
11. Prepare and execute exhibits and presentations about one's own and others' art and media design.
12. Considering the fact that art can provoke and provide response to aspects of identity, society, culture, and social justice, students will engage with a variety of art projects on campus, in the community, and beyond--and which prepare them for art careers and careers which put creativity and society at the core of what they do.

GU outcomes identified for the major are listed below; outcomes for course are column 3: To ensure that Gallaudet graduates have these important abilities, we have established five competencies all students must demonstrate by the time they graduate:

- 13. Language & Communication**
 - 1.1 Demonstrate competence in academic ASL.
 - 1.2 Demonstrate competence in academic writing.
 - 1.3 Demonstrate competence in receptive communication.
 - 1.4 Present content coherently,
 - 1.5 Express ideas and information effectively in a variety of formats.
- 14. Critical Thinking**
 - 2.1 Select relevant and varied sources of information.
 - 2.2 Bring together ideas to arrive at reasonable conclusions.
 - 2.3 Evaluate the logic of arguments and strength of evidence using deductive and inductive methods.
 - 2.4 Provide cogent reasons in support of one's opinion.
 - 2.5 Use critical thinking skills to analyze, decide, & solve real life problems, modifying one's approach based on situations.
- 15. Identity & Culture**
 - 3.1 Demonstrate an understanding of self.
 - 3.2 Compare and contrast the perspective of multiple cultures.
 - 3.3 Show awareness of the range of diversity and universality in human history ,societies, & ways of life.
 - 3.4 Analyze the interrelations within and among communities and cultures.
 - 3.5 Operate with civility in a complex social world
- 16. Knowledge & Inquiry**
 - 4.1 Demonstrate competence in the fundamental concepts, methods, and technologies used in various fields of study.
 - 4.2 Apply the modes of inquiry of several disciplines.
 - 4.3 Demonstrate substantial knowledge of at least one field of study,& discuss how it fits into the larger picture of human knowledge.
 - 4.4 Derive meaning from multiple avenues of experience.
 - 4.5 Resolve complex problems by integrating knowledge.
- 17. Ethics & Social Responsibility**
 - 5.1 Support ethical judgments with clear, cogent reasons.
 - 5.2 Describe how differences in values, beliefs and priorities can lead to different conclusions about what is right and wrong.
 - 5.3 Assess the consequences of actions.
 - 5.4 Demonstrate intellectual honesty, respect, & integrity.
 - 5.5 Work effectively in teams.
 - 5.6 Participate actively in promoting social justice both locally and globally.
 - 5.7 Meet the professional standards of the academic community and one's major field.

ART 242-01 – Digital Animation - 3 Credits

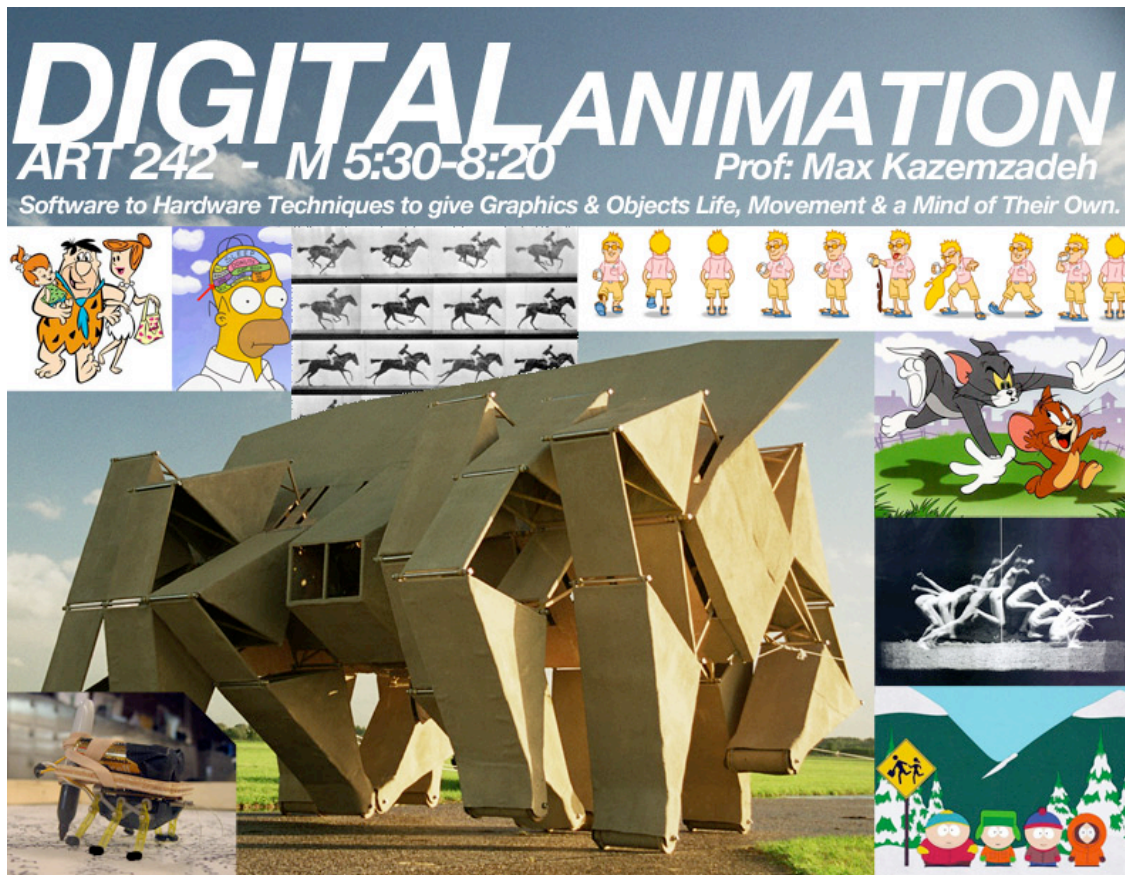
Course Syllabus – SPRING 2011

Max Kazemzadeh, MFA

Professor: Max Kazemzadeh
Assistant Professor of Art & Media Technology, Art Department
Office: WAB 115
Email: max.kazemzadeh@gallaudet.edu

Class Meets: WASHBURN ARTS CENTER (WAB) ROOM 212
Each Tuesday and Thursday: 5:30 – 8:20 PM

My Office Hours: Tuesday: 2:00PM – 3:30PM
Thursday: 2:00PM – 3:30PM
Other times available by scheduled appointment
(any changes in the times will be announced in class)



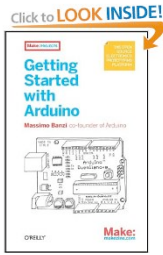
* This document serves as our course contract and should be read thoroughly.

ART 242-01 Course Catalog Description:

Students will learn a vector graphics based program identifying vector drawing, object layers, keyframes, and motion/shape tween techniques. Vector drawings are easily scaled and resized. Building layer management, basic animation and tweening techniques, and rollover buttons are emphasized. Basic ActionScripting, web site navigation and interaction are discussed. Shockwave and professional HTML editing applications are included in this course. Prerequisite: ART 160. Course Fee: \$75

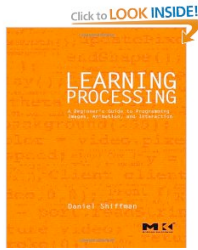
Additional Information Regarding Course Description: In this hands-on studio based course students will take the next step in the world of digital and computational media, now factoring the element of time and narrative from what Lev Manovich refers to as a soft-cinematic point of view, broadening the scope of their art and design portfolios. This course will build on the fundamentals of digital processes introduced in ART-135 and ART-160, in exploring how narrative structure plays a part in strategically coded experiences in time, or artistic centric programming techniques that help students better understand processed and intelligent animation currently prevalent in mainstream media and film. This course will also include and extend beyond the basic tools previously taught in this course by incorporating how digital animation also connects to the physical world. Programming automation for hardware helps creative students more clearly identify with how the computer processes movement on-screen, and provides a quicker way to adapt programming techniques and methods necessary for success using Actionscript and other languages. Besides books, each student will be required to ascertain an Arduino hardware kit for the course along with a few electronics tools (ie. wire cutters, soldering iron, solder). This course will also prepare students with the foundation for the development of iphone applications and more covered in future courses.

Required Textbooks:



Getting Started with Arduino (Make: Projects) by Massimo Banzi. ISBN: 0596155514

http://www.amazon.com/Getting-Started-Arduino-Make-Projects/dp/0596155514/ref=sr_1_1?ie=UTF8&qid=1295367796&sr=8-1



Learning Processing: A Beginner's Guide to Programming Images, Animation, and Interaction by Daniel Shiffman ISBN: 0123736021

http://www.amazon.com/Learning-Processing-Beginners-Programming-Interaction/dp/0123736021/ref=sr_1_1?s=books&ie=UTF8&qid=1295367835&sr=1-1



(NOT A BOOK) Starter Kit for Arduino – Flex from Kineteka Systems SKU: KIT-ARD-FLEX

<http://shop.kineteka.com/products/142-starter-kit-for-arduino-flex.aspx?AffiliateID=3>

Included in the Arduino Starter Kit shown above (NECESSARY ELEMENTS HIGHLIGHTED IN RED):

Arduino UNO ATmega328 - the latest Arduino USB board, fully assembled and tested.

6' USB A to B cable - USB provides power for up to 500mA (enough for most projects) and is ample length to connect to your desktop or laptop USB port.

Miniature breadboard - Excellent for making circuits and connections off the Arduino. Breadboard may come in various colors.

Male to Male jumper wires - These are high quality wires that allow you to connect the female headers on the Arduino to the components and breadboard.

Flex Sensor - Originally designed for the Nintendo Power Glove, now you too can measure flex!

SoftPot - Measure position along the softpot by looking at the change in resistance. It's like a touch sensitive volume slider.

Photocell - A sensor to detect ambient light. Perfect for detecting when a drawer is opened or when night-time approaches.

Thermistor - A sensor for detecting ambient temperature and temperature changes.

Tri-Color LED - Because everyone loves a blinky. Use this LED to PWM mix any color you need.

Basic LEDs - Light emitting diodes make great general indicators.

Linear trim pot - Also known as a variable resistor, this is a device commonly used to control volume, contrast, and makes a great general user control input.

Piezo Buzzer - Make wonderful, brain splitting noises, alarms, and possibly music!

12mm button - Because big buttons are easier to hit.

330 Ohm Resistors - 5 current limiting resistors for LEDs, and strong pull-up resistors.

10k Ohm Resistors - These make excellent pull-ups, pull-downs, and current limiters.

Additional Items you can buy as necessary for projects (Not included in the list)

--Some of this equipment can be found at Radio Shack or Home Depot:

Wire strippers

Additional 20 gauge copper wire with rubber shielding

Needle nose Pliers

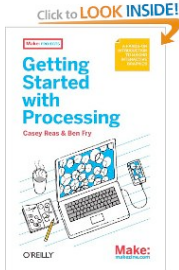
Some Kind of toolbox to put everything in

Some box to protect the arduino. (many people like small Tupperware sandwich boxes)

Soldering Iron with Solder

Electrical Tape

Suggested Textbooks (as needed):



Getting Started with Processing [Paperback] by Casey Reas/ Ben Fry ISBN: 144937980X

http://www.amazon.com/Getting-Started-Processing-Casey-Reas/dp/144937980X/ref=sr_1_1?s=books&ie=UTF8&qid=1295367942&sr=1-1



Adobe Flash CS4 Professional Classroom in a Book [Paperback] by. Adobe Creative Team. ISBN: 032157382X

http://www.amazon.com/Adobe-Flash-Professional-Classroom-Book/dp/032157382X/ref=sr_1_1?s=books&ie=UTF8&qid=1295367994&sr=1-1

Information Regarding Arduino & Processing:

(Free Code, Who Sells Arduino/Parts, CopyLeft Licensing of Your Processing Project)

NOTE: Many Tutorials and Guides to help in becoming proficient with Arduino and Processing are online. Both Arduino and Processing are open source tools, which means that they are free for everyone to download and use. Two of many sites that you may visit for the actual free downloadable Arduino software

<http://www.arduino.cc> and Processing software <http://www.processing.org>

To Buy Arduino: Arduino.cc doesn't sell arduino. However, you can find links to sites that do from arduino.cc:

<http://arduino.cc/en/Main/Buy>

You can also buy Arduino from the Maker Shed: <http://www.makershed.com/?Click=19208>

The Arduino & Microcontroller Section: <http://www.makershed.com/SearchResults.asp?Cat=43>

Arduino UNO: <http://www.makershed.com/ProductDetails.asp?ProductCode=MKSP4>

Make Magazine Site for Aruino & Processing Projects & to Buy Arduino:

Many other sites exist with free information on the building of projects. One site that is very well known is the Make Magazine Site. <http://makezine.com/> and their project site: <http://makeprojects.com/> You will find inspiration for your own projects here and could possibly share your discoveries online when you finish a project. Solutions can be found in their community section: <http://makezine.com/community/>

The Make Blog site is also an interesting collection of updating content: <http://blog.makezine.com>

Again, ou can buy Arduino from the Maker Shed: <http://www.makershed.com/?Click=19208>

Licensing New Open Source Software (How & Why):

GNU licensing is an important part of making art with open source tools. The GNU General Public License is a free, copyleft license to credit and protect the creator of software and artworks.

Visit this site for more on General Public Licensing Rules.

<http://www.gnu.org/licenses/gpl.html>

<http://www.gnu.org/licenses/>

<http://www.gnu.org/licenses/gpl-2.0.html>

Additional Sites for electronic parts and tools:

<http://www.sparkfun.com/>

<http://www.digikey.com/>

<http://www.hobbyengineering.com/>

<http://www.sciplus.com>

<http://www.electronicssurplus.com>

<http://www.radioshack.com>

<http://www.bgmicro.com/>

Required Materials:

1. See Above for the Required Arduino Starter Kit
2. Some kind of storage device, preferably a really big thumb drive or an external Hard drive. 500 GB Hard Drives are quite inexpensive now.
3. Sketchbook
4. Access to a consumer grade digital photo camera (w/ video capture capability if possible)
5. Any drawing, painting, etc supplies you may need in the development of your imagery.

Blackboard:

Course documents and updates to the syllabus will be placed on Gallaudet's Blackboard for this course beginning the first week of the semester. Grades will be added as they are ready for Bb grade book. All communications from me will be sent via Bb to your Gallaudet email account. Students must add a forward to other email accounts and their pagers from Gallaudet's email system to receive communications from me and stay current with ART 242-01.

Projects:

1. Arduino based project
2. Arduino based project
3. Processing based project
4. Processing based project

Course Goals:

1. Understanding the history and evolution of animation as an artistic and technical process for human individual and social expression.
2. Demonstrate the ability to work seamlessly with Arduino and Processing in the creation of animated and interactive experiences.
3. Articulate with clarity the needed background research and conceptual strategy that led you to create your animated experiences.
4. Produce original animated and generative animation experiences, providing all necessary concept and asset development strategy as well as research documentation.
5. Incorporate Processing in the creation of more advanced generative animation and behavioral processes within your animated experiences.

Course Learning Outcomes: (will be formally assessed through quizzes, homework assignments, and completed individual projects)**Students will:**

1. Generate clear, organized, and articulate presentations on work created by artists, designers or collectives on the Internet. Specific artists and designers will either be assigned to each student or students can request to give a presentation on a certain artist or designer.
2. Construct and Implement necessary animation processes to build compelling, strategically designed, aesthetically accurate interactive experience using the software and programming techniques covered in class.
3. Construct clear strategy for conveying your conceptual intent as an art designer using the tools and techniques in your narrative experiences.
4. Relate your animated experiences with the many projects completed by artists, designers, animators, engineers and cinematographers in the past. Discuss the differences better or worse.

**ART 242-01 – Digital Animation
Spring 2011****Course Plan & Reading Assignments**

(Artist/Designer Presentation Assignments will be assigned in class on the first or second day)

****All double-asterisk reading assignments are due a week (7 days) from the date they are assigned.**

***All single-asterisk reading assignments are due two weeks (14 days) from the date they are assigned.**

NOTE: Any changes in course plan will be announced during regular class time.

SPRING 2011 : SCHEDULE

WEEK 1:

Monday, January 17th

MLK Day – No Class

WEEK 2:

Monday, January 24th

**Arduino Book: Read Chapter 1 + 2

Read & Try Examples [1. Basics & 2. Digital**] at -- <http://arduino.cc/en/Tutorial/HomePage>

also Refer to the Reference Page <http://arduino.cc/en/Reference/HomePage>

Who's Who Introductions

Intro to Arduino and Processing Projects – show videos

ASSIGN: Project 1: Arduino Project 1

WEEK 3:

Monday, January 31st

**Arduino Book: Read Chapter 3

Read & Try Examples [3. Analog**] at -- <http://arduino.cc/en/Tutorial/HomePage>

also Refer to the Reference Page <http://arduino.cc/en/Reference/HomePage>

WEEK 4:

Monday, February 7th

**Arduino Book: Read Chapter 4

Read & Try Examples [4. Communication**] at -- <http://arduino.cc/en/Tutorial/HomePage>

also Refer to the Reference Page <http://arduino.cc/en/Reference/HomePage>

WEEK 5:

Monday, February 14th

**Arduino Book: Read Chapter 5

Read & Try Examples [5. Control Structures**] at -- <http://arduino.cc/en/Tutorial/HomePage>

also Refer to the Reference Page <http://arduino.cc/en/Reference/HomePage>

DUE: Project 1 Presentations

ASSIGN: Project 2: Arduino Project 2

WEEK 6:

Monday, February 21st

**Arduino Book: Read Chapter 6

Read & Try Examples [6. Sensors & 7. Display**] at -- <http://arduino.cc/en/Tutorial/HomePage>

also Refer to the Reference Page <http://arduino.cc/en/Reference/HomePage>

WEEK 7:

Monday, February 28th

**Arduino Book: Read Chapter 7

Read & Try Examples [8. Strings**] at -- <http://arduino.cc/en/Tutorial/HomePage>

also Refer to the Reference Page <http://arduino.cc/en/Reference/HomePage>

**Processing Book: Read Lesson 1

WEEK 8:

Monday, March 7th

**Processing Book: Read Lesson 2

Read & Try Processing Learning **Tutorials: <http://processing.org/learning/>

and <http://processing.org/learning/basics/>

DUE: Project 2 Presentations

ASSIGN: Project 3: Processing Project

WEEK 9:

Monday, March 14th

**Processing Book: Read Lesson 3

Read & Try Processing Learning **Tutorials: <http://processing.org/learning/>

and **Basics** <http://processing.org/learning/basics/>

and Refer to the Reference Page <http://processing.org/reference/>

WEEK 10:

Monday, March 21st

**Processing Book: Read Lesson 4

Read & Try Processing Learning **Tutorials: <http://processing.org/learning/>

and **Basics** <http://processing.org/learning/basics/>

and **Topics** <http://processing.org/learning/topics/>

and Refer to the Reference Page <http://processing.org/reference/>

WEEK 11:

Monday, March 28th

****Processing Book: Read Lesson 5**

****Read & Try Processing Learning Tutorials:** <http://processing.org/learning/>

and **Topics** <http://processing.org/learning/topics/>

and **3D** <http://processing.org/learning/3d/>

and Refer to the Reference Page <http://processing.org/reference/>

DUE: Project 3 Presentations

ASSIGN: Project 4: Processing Project

WEEK 12:

Monday, April 4th

****Processing Book: Read Lesson 6**

****Read & Try Processing Learning Tutorials:** <http://processing.org/learning/>

and **Topics** <http://processing.org/learning/topics/>

and **3D** <http://processing.org/learning/3d/>

and Refer to the Reference Page <http://processing.org/reference/>

WEEK 13:

Monday, April 11th

****Processing Book: Read Lesson 7**

****Read & Try Processing Learning Tutorials:** <http://processing.org/learning/>

and Refer to the Reference Page <http://processing.org/reference/>

WEEK 14:

Monday, April 18th

****Processing Book: Read Lesson 8**

****Read & Try Processing Learning Tutorials:** <http://processing.org/learning/>

and Refer to the Reference Page <http://processing.org/reference/>

WEEK 15:

Monday, April 25th - LAST CLASS

DUE: Final Project Presentations

FINALS WEEK:

Monday, May 2nd

TURN IN DOCUMENTATION

:90-01 SMALL SLO CHART: Course, Major, and GU Outcomes with Assessment Projects & Tools:

IRSE SLOs: ART 290	Major Outcomes (see the list below)	GU Outcomes (see list below)	Assessment Project for each course SLO	Assessment Tool(s) Used to Score Assessment Project
al Animation redits				
ionstrate knowledge of critical cepts related to animation and al effects and its history.	1.b, 2.b,	1.1, 2.2	• quizzes, student presentations	• quizzes, peer evaluations
hesize computer software to te effective narratives and ations.	1.a	2.4, 4.5, 5.7	• projects	* project checklist
ulate ideas on aesthetics vant to good animation.	1.a, 1.b, 2.b	2.4, 2.5	• artists reports, student presentations, quizzes, projects	• quizzes, project checklist, report/presentation checklist

hesize and consider issues ed to fair use and copyright in reation of computer assisted ations.	1.a, 2.c	2.5, 5.4	• Faculty assessment	• Copyright Checklist
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† Department - Major Outcomes:

Majors will provide evidence of creativity, technical abilities and critical thinking by:

- 1.a. Continuously developing and updating a portfolio that provides a critical body of work related to their major area of focus and reflects their progress in the discipline.
- 1.b. Demonstrating competency to the art department faculty during formal critiques and discussions of artworks assembled from the past and present.
- 1.c. Producing an "artist's statement" that explains the research and creative process for the senior thesis.
- 1.d. Giving a presentation to the campus community about their research and area of focus.

Majors will provide evidence of the understanding of community and the ways in which art can provoke or provide a response to aspects of society and culture by:

- 2.a. Successfully completing a senior thesis project in which they work with their faculty advisors to coordinate and oversee aspects of a larger project that fully explores an idea, mode of expression, or facet of art and culture.
- 2.b. Documenting, both in writing and in video, how their senior thesis project represents a provocation and/or a response to aspects of society and culture.
- 2.c. Completing an internship to gain knowledge, experience and skills needed to successfully enter the workforce and larger community.
- 2.d. Participating in department programs as required through their coursework, such as lectures, gallery exhibits, student shows, receptions, and other special events both on and off campus.

J Learning Outcomes (aka Institutional Learning Goals)

http://aaweb.gallaudet.edu/CUE/Learning_Goals.html

Language and Communication - Students will use American Sign Language (ASL) and written English to communicate effectively with diverse audiences, for a variety of purposes, and in a variety of settings.

1. Demonstrate competence in academic ASL:

- select and use appropriate register for the setting and participants (which includes signing space, articulation of signs, sign choice)
- use appropriate syntax, facial grammar, transitions, eye gaze (for engagement and for turn taking), pace

Critical Thinking - Students will summarize, synthesize, and critically analyze ideas from multiple sources in order to draw well-supported conclusions and solve problems.

2. Bring together ideas, comparing, contrasting, and building on them to arrive at reasonable conclusions.

4. Provide cogent reasons in support of one's opinions, while taking possible objections seriously.

5. Use critical thinking skills to analyze complex issues, make informed decisions and solve real-life problems, modifying one's approach as needed based on the requirements of particular situations.

Knowledge and Inquiry - Students will apply knowledge, modes of inquiry, and technological competence in a variety of disciplines in order to understand human experience and the natural world.

5. Resolve complex problems by integrating knowledge of various types and employing multiple systems and tools.

Ethics and Social Responsibility - Students will make reasoned ethical judgements, showing awareness of multiple value systems and taking responsibility for the consequences of their actions. They will apply these judgements, using collaboration and leadership skills, to promote social justice in their local, national, and global communities.

4. Demonstrate intellectual honesty, respect and integrity.

7. Meet the professional standards of the academic community and one's major field.

THIS SYLLABUS:

It is a student's responsibility to read and understand the course structure and requirements as outlined on this syllabus.

This document explains precisely what will be discussed during the semester, course learning outcomes, and how and when they will be assessed. This is our course contract.

The syllabus will be explained at the beginning of the semester. Students are expected to follow along with the course schedule and plan accordingly. If you do not understand something on the course syllabus, it is your responsibility to meet with me for clarification.

Gallaudet University Academic Integrity Policy:

Academic integrity grows from the longstanding traditions of the world university community in support of learning, teaching, and the development of knowledge. Academic integrity is a firm adherence to the core values of the University as expressed in the Gallaudet Credo and to standards of conduct in the individual professional and academic disciplines. All members of the University community, including students, faculty, staff, and administrators are expected to commit, even in the face of adversity, to five fundamental values: honesty, truth, fairness, respect, and responsibility. This commitment to academic honesty encourages the mutual respect and moral integrity that our University community values and nurtures. The link for the complete document can be found at:

<http://my.gallaudet.edu/bbcswebdav/institution/Public/CUE-Academic-Integrity08-21-07.doc>

Students with Disabilities:

Students who need special services or accommodations should contact the Office for Students with Disabilities (OSWD), located in SAC Room 1022, or visit <http://depts.gallaudet.edu/oswd/index.html>.

Reading:

Students are expected to attend all classes, participate appropriately in discussions and activities; complete all reading assignments and projects; making sure to create time outside of class to work on their projects.

Projects/assignments/readings are due at the beginning of class on the day it is due.

Students must take the written feedback from me to account in the development of future projects. Written feedback is my direct communication with you regarding your own individual development and needs. Students are also expected to be willing to take risks and challenge themselves and their peers with their assignments/work.

Students should be able to present their ideas with focus and clarity.

Students will be graded on the level of preparation, organization, and articulation of the lecture/discussion.

Students will also be graded based on how much they improve.

On the day the project is due, the project must be formatted in the format specified in the handouts.

We are working in a Mac environment therefore use a Mac for all assignments. If you have a PC, please make sure that all assignments are in its proper format and are able to be opened directly to its proper program otherwise you will be given a 0.

All homework and each project (also on the CD/DVD you turn in) must have the proper information (e.g. Nazemzadeh/ Course Name/ Project #/ Date).

Always back up your work. Make sure to give yourself extra time for technical glitches – which are bound to happen when it comes to working with technology.

Participation & Artist Presentations:	15%
Homework & Quizzes:	20%
Project 1 (due Feb 4)	15%
Project 2 (due Mar 2)	15%
Project 3 (due Mar 25)	15%
Final project:	20%

Office Hours:

My office hours are listed at the top of this syllabus. If you need to meet with me and cannot see me during normal office hours, please let me know and we can find a time to meet that is mutually convenient. Scheduling appointments with me when necessary is strongly advised. If you schedule an appointment with me, be sure you show up.

Attendance Policy:

Students are expected to attend every class on time. There will be an attendance sheet for students to sign at the beginning of each class. If you miss more than two classes, you will lose 5 points from the overall grade at the end of the semester. For example, if you earned 92% overall, but missed more than 3 classes, your grade will be reduced to 87% (from a grade of A to B). Arriving more than 5 minutes late to class will be considered ½ an absence. This also applies for leaving early. Learning is very critical and so is time, so be sure to make the best out of your education at Gallaudet University. I will not answer e-mail requesting a description of the class you missed due to absence. In this case, you must contact a classmate so be sure to change email addresses with your classmates. Also, if you were able to get ahead and feel as though you have nothing to do one day, you are not free to leave, but rather should help others with their projects in class or can talk to me about extra credit projects.

Use of Pagers:

Any use of communication equipment during class will not be tolerated. This includes iPod or any listening devices. If caught you will be asked to leave and this will be counted as an absence.

This syllabus is subject to change – If scheduling changes should occur, I will either give you new versions in class or post them on blackboard for you to download.

See “5.png”

<http://www.flickr.com/photos/58706191@N06/sets/72157631916093696/with/8149564733>

See “6.png”

<http://www.flickr.com/photos/58706191@N06/sets/72157631916093696/with/8149564733>

ART 324-01 – Studies in Film/Video - 3 Credits

Course Syllabus – SPRING 2011

Max Kazemzadeh, MFA

Professor:

Max Kazemzadeh

Assistant Professor of Art & Media Technology, Art Department

Office: WAB 115

Email: max.kazemzadeh@gallaudet.edu

Class Meets:

WASHBURN ARTS CENTER (WAB) ROOM 212

Each Monday: 1:00 – 3:50 PM

My Office Hours: Tuesday: 2:00PM – 3:30PM
Thursday: 2:00PM – 3:30PM
Other times available by scheduled appointment
(any changes in the times will be announced in class)

See “7.png”

<http://www.flickr.com/photos/58706191@N06/sets/72157631916093696/with/8149564733>

ART 360-02 Course Catalog Description:

Studies in Sculpture is designed to provide an in-depth study of a specific area of the sculptural discipline. Each time the course is offered, the materials, artistic concepts, and construction processes related to one medium will be identified by the instructor, e.g. Wood, Plaster, Fabric, Plastic, Glass, Metal, Papier-Mache, Mixed Media, etc. Students majoring in Studio Art may apply two Studies in Sculpture courses to their major requirements.

About this class:

In this hands-on course students will work with the digital 3D software Maya to develop virtual sculpture. Students will learn how to model objects and figures, texture, rig models with joints and skeletons, use physics, animate, and export 3D time-based experiences in 3D. Students will also learn how to merge Maya with different software to extend the functionality, build in interactivity, and more with 3D content. Student's sculpture 4 projects can be animated or kinetic, and can take on interactive qualities. In some cases students may incorporate site-specific projection or may choose to pair their digital 3D work with physical 3D in the format of an installation, to better convey their concepts.

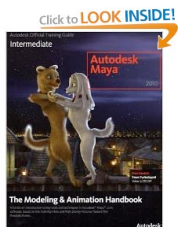
This document serves as our course contract and should be read thoroughly.

Required Textbook:



Autodesk Maya Press, Learning Autodesk Maya 2010: Foundation, ISBN: 978-1-897177-55-6, Publisher: Sybex

http://www.amazon.com/Learning-Autodesk-Maya-2010-Foundation/dp/1897177550/ref=sr_1_1?ie=UTF8&qid=1295422418&sr=8-1



Autodesk Maya Press, Autodesk Maya 2010: The Modeling and Animation Handbook, ISBN: 978-1-897177-53-2, Publisher: Sybex

http://www.amazon.com/Autodesk-Maya-2010-Animation-Techniques/dp/1897177534/ref=sr_1_1?s=books&ie=UTF8&qid=1295422459&sr=1-1

Suggested Textbooks (if needed):



Autodesk Maya Press, More Autodesk Maya Hyper-Realistic Creature Creation, ISBN: 978-1-897177-49-5, Publisher: Sybex

http://www.amazon.com/Autodesk-Hyper-Realistic-Creature-Creation-Official/dp/1897177496/ref=sr_1_1?s=books&ie=UTF8&qid=1295422488&sr=1-1

Required Materials:

- Some kind of storage device, preferably a really big thumb drive or an external Hard drive. 500 GB Hard Drives are quite inexpensive now.
- Sketchbook

Blackboard:

Course documents and updates to the syllabus will be placed on Gallaudet's Blackboard for this course beginning the first week of the semester. Grades will be added as they are ready for Bb grade book. All communications from me will be sent via Bb to your Gallaudet email account. Students must add a forward to other email accounts and their pagers from Gallaudet's email system to receive communications from me and stay current with ART 360-02.

Course Goals:

1. Understanding how Maya 3D software exists within the environment of contemporary digital art practice and culture.
2. Demonstrate the ability to work seamlessly with Maya software with the creation of virtual 3D experiences.
3. Articulate with clarity the needed background research and conceptual strategy that led you to create your 3D sculptures and experiences.
4. Understand the many formats available to export your models and animations as well as the context within which you will present your 3D models and animations.

Course Learning Outcomes: (will be formally assessed through quizzes, homework assignments, and completed individual projects)

Students will:

1. Complete homework assignments that will give them practice working with specific fundamental techniques in Maya.
2. Create original projects using Maya.
3. Learn certain vocabulary and technical terms which will aid in working with Maya.

4. Research in preparation for their projects, which will make use of their sketchbooks with the development of ideas.

ART 324-01 – Studies in Film/Video (Maya)

Spring 2011

Course Plan & Reading Assignments

(Presentation artists/designers will be assigned In class on the first or second day)

*All reading assignments are due on the day listed.

**Any changes in course plan will be announced during regular class time.

Spring 2011 Schedule

WEEK 1:

Monday, January 17th

MLK Day - OFF

WEEK 2:

Monday, January 24th

In Class Introductions

Polygon Basics

READ Learning Maya Foundation: Lesson 01 & 02

READ Learning Maya The Modeling & Animation Handbook: Lesson 01 & 02

ASSIGN: Project 1

WEEK 3:

Monday, January 31st

Modeling a Body

READ Learning Maya Foundation: Lesson 03 & 04

READ Learning Maya The Modeling & Animation Handbook: Lesson 03 & 04

WEEK 4:

Monday, February 7th

Modeling a Head

READ Learning Maya Foundation: Lesson 05 & 06

READ Learning Maya The Modeling & Animation Handbook: Lesson 05 & 06

DUE: Project 1 Presentations

ASSIGN: Project 2

WEEK 5:

Monday, February 14th

Texturing

READ Learning Maya Foundation: Lesson 07 & 08

READ Learning Maya The Modeling & Animation Handbook: Lesson 07 & 08

WEEK 6:

Monday, February 21st

Texturing

READ Learning Maya Foundation: Lesson 09 & 10

READ Learning Maya The Modeling & Animation Handbook: Lesson 09 & 10

WEEK 7:

Monday, February 28th

Animation

READ Learning Maya Foundation: Lesson 11 & 12

READ Learning Maya The Modeling & Animation Handbook: Lesson 11 & 12

WEEK 8:

Monday, March 7th

Animation

READ Learning Maya Foundation: Lesson 13 & 14

READ Learning Maya The Modeling & Animation Handbook: Lesson 13 & 14

DUE: Project 2 Presentations

ASSIGN: Project 3

WEEK 9:

Monday, March 14th

Joints and Skeletons

READ Learning Maya Foundation: Lesson 15 & 16

READ Learning Maya The Modeling & Animation Handbook: Lesson 15 & 16

WEEK 10:

Monday, March 21st

Joints and Skeletons

READ Learning Maya Foundation: Lesson 17 & 18

READ Learning Maya The Modeling & Animation Handbook: Lesson 17 & 18

WEEK 11:

Monday, March 28th

Introduction to Physics

READ Learning Maya Foundation: Lesson 19 & 20

READ Learning Maya The Modeling & Animation Handbook: Lesson 19 & 20

DUE: Project 3 Presentations

ASSIGN: Project 4

WEEK 12:

Monday, April 4th

Physics and Animation

READ Learning Maya Foundation: Lesson 21 & 22

READ Learning Maya The Modeling & Animation Handbook: Lesson 21 & 22

WEEK 13:

Monday, April 11th

Lighting and Rendering

READ Learning Maya Foundation: Lesson 23 & 24

READ Learning Maya The Modeling & Animation Handbook: Lesson 23 & 24

WEEK 14:

Monday, April 18th

Completing Environment

Exporting for Games

WEEK 15:

Monday, April 25th - LAST CLASS

DUE: Project 4, Final Project Presentations

FINALS WEEK:

Monday, May 2nd

TURN IN DOCUMENTATION

ART 324-01 SMALL SLO CHART: Course, Major, and GU Outcomes with Assessment Projects & Tools:

COURSE SLOs: ART 360 ART 324-01 – Studies in Film/Video (Maya) 3 credits	Major Outcomes (see the list below)	GU Outcomes (see list below)	Assessment Project for each course SLO	Assessment Tool(s) Used to Score Assessment Project
Utilize a variety of techniques and materials to explore and develop effective 3D designs.	1.a	2.5	• projects	• peer evaluations, project checklist
Demonstrate ability to self-critique and improve design and technique.	1.b	2.2, 2.4, 4.5, 5.7	• project presentations	• project checklist
Apply with confidence and ease art ideas and terms.	1.a, 2.d	2.4, 2.5	• artists reports, student presentations, quizzes, projects	• quizzes, project checklist, report/presentation checklist
Synthesize complex principles of design to solve sculpture and other 3D problems.	1.a, 1.b	2.2, 2.5, 5.4	• projects, project presentations	• peer evaluations, project checklist

Art Department - Major Outcomes:

1. Majors will provide evidence of creativity, technical abilities and critical thinking by:
 - 1.a. Continuously developing and updating a portfolio that provides a critical body of work related to their major area of focus and reflects their progress in the discipline.
 - 1.b. Demonstrating competency to the art department faculty during formal critiques and discussions of artworks assembled from the past and present.

- 1.c. Producing an "artist's statement" that explains the research and creative process for the senior thesis.
- 1.d. Giving a presentation to the campus community about their research and area of focus.
2. Majors will provide evidence of the understanding of community and the ways in which art can provoke or provide a response to aspects of society and culture by:
 - 2.a. Successfully completing a senior thesis project in which they work with their faculty advisors to coordinate and oversee aspects of a larger project that fully explores an idea, mode of expression, or facet of art and culture.
 - 2.b. Documenting, both in writing and in video, how their senior thesis project represents a provocation and/or a response to aspects of society and culture.
 - 2.c. Completing an internship to gain knowledge, experience and skills needed to successfully enter the workforce and larger community.
 - 2.d. Participating in department programs as required through their coursework, such as lectures, gallery exhibits, student shows, receptions, and other special events both on and off campus.

GU Learning Outcomes (aka Institutional Learning Goals)

http://aaweb.gallaudet.edu/CUE/Learning_Goals.html

18. Language and Communication - Students will use American Sign Language (ASL) and written English to communicate effectively with diverse audiences, for a variety of purposes, and in a variety of settings.

1.1. Demonstrate competence in academic ASL:

- select and use appropriate register for the setting and participants (which includes signing space, articulation of signs, sign choice)
- use appropriate syntax, facial grammar, transitions, eye gaze (for engagement and for turn taking), pace

19. Critical Thinking - Students will summarize, synthesize, and critically analyze ideas from multiple sources in order to draw well-supported conclusions and solve problems.

2.2. Bring together ideas, comparing, contrasting, and building on them to arrive at reasonable conclusions.

2.4. Provide cogent reasons in support of one's opinions, while taking possible objections seriously.

2.5. Use critical thinking skills to analyze complex issues, make informed decisions and solve real-life problems, modifying one's approach as needed based on the requirements of particular situations.

6. Knowledge and Inquiry - Students will apply knowledge, modes of inquiry, and technological competence from a variety of disciplines in order to understand human experience and the natural world.

4.5. Resolve complex problems by integrating knowledge of various types and employing multiple systems and tools.

7. Ethics and Social Responsibility - Students will make reasoned ethical judgements, showing awareness of multiple value systems and taking responsibility for the consequences of their actions. They will apply these judgements, using collaboration and leadership skills, to promote social justice in their local, national, and global communities.

5.4. Demonstrate intellectual honesty, respect and integrity.

5.7. Meet the professional standards of the academic community and one's major field.

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Students with Disabilities:

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Grading:

- Students are expected to attend all classes, participate appropriately in discussions and activities; complete all reading assignments and projects; making sure to create time outside of class to work on their projects.
- Projects/assignments/readings are due at the beginning of class on the day it is due.
- Students must take the written feedback from me to account in the development of future projects. Written feedback is my direct communication with you regarding your own individual development and needs.
- Students are also expected to be willing to take risks and challenge themselves and their peers with their ideas/work.
- Students should be able to present their ideas with focus and clarity.
- Students will be graded on the level of preparation, organization, and articulation of the lecture/discussion.
- Students will also be graded based on how much they improve.
- On the day the project is due, the project must be formatted in the format specified in the handouts.
- We are working in a Mac environment therefore use a Mac for all assignments. If you have a PC, please make sure that **all assignments are in its proper format and are able to be opened directly to its proper program otherwise you will be given a 0.**
- All homework (CD's too) must have the proper information (e.g. Kazemzadeh/Assignment #1/Date).
- Always back up your work. Make sure to give yourself extra time for technical glitches – which are bound to happen when it comes to working with technology.

Participation:		15%
Homework & Quizzes:		20%
Project 1 (due September 24)	+	
Project 2 (due October 20)	+	
Project 3 (due November 12)	=	40%
Final project:		25%

Office Hours:

My office hours are listed at the top of this syllabus. If you need to meet with me and cannot see me during normal office hours, please let me know and we can find a time to meet that is mutually convenient. Scheduling appointments with me when necessary is strongly advised. If you schedule an appointment with me, be sure you show up.

Attendance Policy:

Students are expected to attend every class on time. There will be an attendance sheet for students to sign at the beginning of each class. If you miss more than two classes, you will lose 5 points from the overall grade at the end of the semester. For example, if you earned 92% overall, but missed more than 3 classes, your grade will be reduced to 87% (from a grade of A to B). Arriving more than 5 minutes late to class will be considered ½ an absence. This also applies for leaving early. Learning is very critical and so is time, so be sure to make the best out of your education at Gallaudet University. I will not answer e-mail requesting a description of the class you missed due to absence. In this case, you must contact a classmate so be sure to exchange email addresses with your classmates.

Use of Pagers:

Any use of communication equipment during class will not be tolerated. This includes iPod or any listening devices. If caught you will be asked to leave and this will be counted as an absence.

*** This syllabus is subject to change – I will pass out new ones if scheduling changes should occur.**

ART 390-01 – Web Design II - 3 Credits

Course Syllabus – SPRING 2011

Max Kazemzadeh, MFA

Professor: Max Kazemzadeh
Assistant Professor of Art & Media Technology, Art Department
Office: WAB 115
Email: max.kazemzadeh@gallaudet.edu

Class Meets: WASHBURN ARTS CENTER (WAB) ROOM 212
Tuesday & Thursday: 3:30 – 4:50 PM

My Office Hours: Tuesday: 2:00PM – 3:30PM
Thursday: 2:00PM – 3:30PM
Other times available by scheduled appointment
(any changes in the times will be announced in class)

See “8.png”

<http://www.flickr.com/photos/58706191@N06/sets/72157631916093696/with/8149564733>

* This document serves as our course contract and should be read thoroughly.

ART 390-01 Course Catalog Description:

This course introduces students to advanced interactive design and layout using advanced techniques. The procedures for importing multimedia projects and page layouts into web sites using Shockwave and professional HTML editors will be discussed. Intermediate competency-level in HTML/ Flash is required.

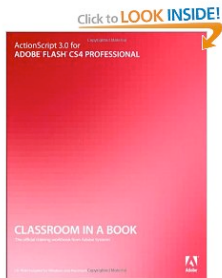
Prerequisite: ART 290. *Course Fee:* \$40

About this class:

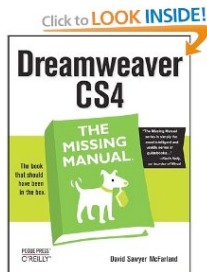
In this hands-on studio based course students will take the next step in the use of the Internet as an creative environment for building connected experiences. As a required course within the digital media degree, this course will build on the foundation established in Web Design I, and will help further students concept development skills, clearer interactive strategy and planning, an expanded proficiency with tools and techniques, and an understanding of critical assessment as it pertains to the interactive experience. A thorough understanding of .html, layout, design, information architecture, site experience planning and preparation, image optimization, animation, linking, and advanced levels of interactivity with Actionscript will be covered.

This course will be project based with a requirement of 4 completed site projects by the end of the semester. Projects will have a specific conceptual and technical component. Quizzes will be given to ensure students are retaining vernacular, vocabulary and design techniques. Students are encouraged to independently investigate and integrate open source software or any other software or technical process not directly covered in the course.

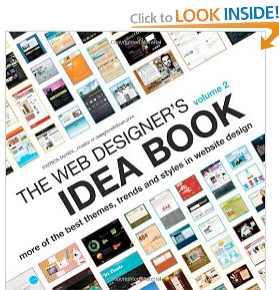
Required Textbook:



ActionScript 3.0 for Adobe Flash CS4 Professional Classroom in a Book [Paperback] ISBN: 0321579216
http://www.amazon.com/gp/product/0321579216/ref=s9_simh_gw_p14_d0_i1?pf_rd_m=ATVPDKIKX0DER&pf_rd_s=center-3&pf_rd_r=1ZJN97RPDZSMYN5VGNTN&pf_rd_t=101&pf_rd_p=470938811&pf_rd_i=507846

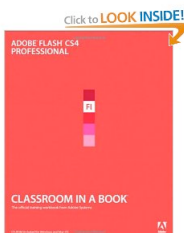


Dreamweaver CS4: The Missing Manual [Paperback] ISBN: 0596522924
http://www.amazon.com/gp/product/0596522924/ref=s9_simh_gw_p14_d0_i1?pf_rd_m=ATVPDKIKX0DER&pf_rd_s=center-4&pf_rd_r=1SN523TVX0CE0S4K2R0J&pf_rd_t=101&pf_rd_p=470939031&pf_rd_i=507846



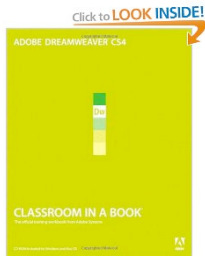
The Web Designer's Idea Book, Vol. 2: More of the Best Themes, Trends and Styles in Website Design [Paperback] ISBN: 160061972X
http://www.amazon.com/Web-Designers-Idea-Book-Vol/dp/160061972X/ref=sr_1_1?s=books&ie=UTF8&qid=1295365781&sr=1-1

Suggested Textbooks (if needed, you should have these books from Web Design I):



Adobe Flash CS4 Professional Classroom in a Book (Paperback) - ISBN-10: 032157382X

http://www.amazon.com/Adobe-Flash-Professional-Classroom-Book/dp/032157382X/ref=sr_1_1?ie=UTF8&qid=1295365974&sr=8-1



Adobe Dreamweaver CS4 Classroom in a Book (Paperback) - ISBN-10: 0321573811

http://www.amazon.com/Adobe-Dreamweaver-CS4-Classroom-Book/dp/0321573811/ref=sr_1_4?ie=UTF8&qid=1295365920&sr=8-4

Required Materials:

1. Storage device, preferably a really big thumb drive (16-32 GB) or an external Hard drive. 500 GB Hard Drives are quite inexpensive now.
2. Sketchbook
3. Access to a consumer grade digital photo camera (w/ video capture capability if possible)
4. Any drawing, painting, etc supplies you may need in the development of your imagery.

Blackboard:

Course documents and updates to the syllabus will be placed on Gallaudet's Blackboard for this course beginning the first week of the semester. Grades will be added as they are ready for BB grade book. All communications from me will be sent via BB to your Gallaudet email account. Students must add a forward to other email accounts and their pagers from Gallaudet's email system to receive communications from me and stay current with ART 390-01.

Course Goals:

1. Understanding the history and evolution of the Internet as an artistic and creative medium for human individual and social expression.
2. Demonstrate the ability to work seamlessly with Photoshop, Illustrator, Dreamweaver, Video, Flash and Actionscript in the creation of web based experiences.
3. Articulate with clarity the needed background research and conceptual strategy that led you to create your web-based experiences.
4. Produce original web based interactive and generative multimedia experiences, providing all necessary concept and asset development strategy as well as research documentation.
5. Incorporate Actionscript in the creation of more advanced generative animation and behavioral processes within your Flash sites.

Course Learning Outcomes: (will be formally assessed though quizzes, homework assignments, and completed individual projects)

Students will:

1. Generate clear, organized, and articulate presentations on work created by artists, designers or collectives on the Internet. Specific artists and designers will either be assigned to each student or students can request to give a presentation on a certain artist or designer. Artists that use information culled from the Internet to generate physical action or visa versa can also be used (ie. Jonah Brucker Cohen, Mark Hansen and Ben Rubin).
2. Construct and Implement necessary web based processes to build compelling, strategically designed, aesthetically accurate interactive experience using the software and programming techniques covered in class.
3. Construct clear interactive and navigational strategy for interactive experiences.
4. Relate your interactive and generative web experiences with the many projects completed by artists in the past. Discuss the differences better or worse.

ART 390-01 – Web Design II

Spring 2011

Course Plan & Reading Assignments

(Artist/Designer Presentation Assignments will be assigned in class on the first or second day)

****All double-asterisk reading assignments are due a week (7 days) from the date they are assigned.**

***All single-asterisk reading assignments are due two weeks (14 days) from the date they are assigned.**

NOTE: Any changes in course plan will be announced during regular class time.

SPRING 2011 : SCHEDULE

WEEK 1:

Tuesday, Jan 18th

****Idea Book: Read Chapter 1**

****Dreamweaver Book: Intro & Chapter 1**

****Flash Actionscript: Chapter 1**

Thursday, Jan 20th

****Dreamweaver Book: Intro, Chapter 2**

ASSIGN: Project 1

WEEK 2:

Tuesday, Jan 25th

***Idea Book: Read Chapter 2**

****Dreamweaver Book: Intro, Chapter 3**

****Flash Actionscript: Chapter 2**

Thursday, Jan 27th

- Net Artist Presentation #1

****Dreamweaver Book: Intro, Chapter 4**

WEEK 3:

Tuesday, Feb 1st

****Dreamweaver Book: Intro, Chapter 5**

****Flash Actionscript: Chapter 3**

Thursday, Feb 3rd

- Net Artist Presentation #2

**Dreamweaver Book: Intro, Chapter 6

WEEK 4:

Tuesday, Feb 8th

QUIZ: Idea Book Chapter 2

****Idea Book: Read Chapter 3***

**Dreamweaver Book: Intro, Chapter 7

**Flash Actionscript: Chapter 4

Thursday, Feb 10th

- *Net Artist Presentation #3*

**Dreamweaver Book: Intro, Chapter 8

DUE: Project 1 Presentations

ASSIGN: Project 2

WEEK 5:

Tuesday, Feb 15th

**Dreamweaver Book: Intro, Chapter 9

**Flash Actionscript: Chapter 5

Thursday, Feb 17th

- *Net Artist Presentation #4*

**Dreamweaver Book: Intro, Chapter 10

WEEK 6:

Tuesday, Feb 22nd

QUIZ: Idea Book Chapter 3

****Idea Book: Read Chapter 4***

**Dreamweaver Book: Intro, Chapter 11

**Flash Actionscript: Chapter 6

Thursday, Feb 24th

- *Net Artist Presentation #5*

**Dreamweaver Book: Intro, Chapter 12

WEEK 7:

Tuesday, Mar 1st

**Flash Book: Read Chapter 7: Working with Sound & Video

**Dreamweaver Book: Intro, Chapter 13

**Flash Actionscript: Chapter 7

Thursday, Mar 3rd

- *Net Artist Presentation #6*

**Dreamweaver Book: Intro, Chapter 14

WEEK 8:

Tuesday, Mar 8th

QUIZ: Idea Book Chapter 4

****Idea Book: Read Chapter 5***

**Dreamweaver Book: Intro, Chapter 10

**Flash Actionscript: Chapter 8

DUE: Project 2 Presentations

ASSIGN: Project 3

Thursday, Mar 10th

- *Net Artist Presentation #7*

**Dreamweaver Book: Intro, Chapter 11

WEEK 9:

Tuesday, Mar 15th

**Dreamweaver Book: Intro, Chapter 12

**Flash Actionscript: Chapter 9

Thursday, Mar 17th

- *Net Artist Presentation #8*

**Dreamweaver Book: Intro, Chapter 13

WEEK 10:

Tuesday, Mar 22nd

QUIZ: Idea Book Chapter 5

****Idea Book: Read Chapter 6***

**Dreamweaver Book: Intro, Chapter 14

**Flash Actionscript: Chapter 10

Thursday, Mar 24th

- *Net Artist Presentation #9*

**Dreamweaver Book: Intro, Chapter 15

WEEK 11:

Tuesday, Mar 29th

**Dreamweaver Book: Intro, Chapter 16

**Flash Actionscript: Chapter 11

Thursday, Mar 31th

- *Net Artist Presentation #10*

**Dreamweaver Book: Intro, Chapter 17

DUE: Project 3 Presentations

ASSIGN: Project 4

WEEK 12:

Tuesday, Apr 5th

QUIZ: Idea Book Chapter 6

****Idea Book: Read Chapter 7***

**Dreamweaver Book: Intro, Chapter 18

**Flash Actionscript: Chapter 12

Thursday, Apr 7th

- *Net Artist Presentation #11*

**Dreamweaver Book: Intro, Chapter 19

WEEK 13:

Tuesday, Apr 12th

**Dreamweaver Book: Intro, Chapter 20

**Flash Actionscript: Chapter 13

Thursday, Apr 14th

- *Net Artist Presentation #12*

**Dreamweaver Book: Intro, Chapter 21

WEEK 14:

Tuesday, Apr 19th

QUIZ: Idea Book Chapter 7

**Dreamweaver Book: Intro, Chapter 22

**Flash Actionscript: Chapter 14

Thursday, Apr 21st

- *Net Artist Presentation (Make Up Period, Due to Excused Absences)*

**Dreamweaver Book: Intro, Chapter 23

WEEK 15:

Tuesday, Apr 26th

DUE: Project 4, Final Project Presentations

Thursday, Apr 28th

DUE: Project 4, Final Project Presentations (continued if necessary)

90-01 SMALL SLO CHART: Course, Major, and GU Outcomes with Assessment Projects & Tools:

IRSE SLOs: ART 390	Major Outcomes (see the list below)	GU Outcomes (see list below)	Assessment Project for each course SLO	Assessment Tool(s) Used to Score Assessment Project
Design II edits				
ionstrate knowledge of critical cepts related to interactivity and nistory of web design.	1.b, 2.b,	1.1, 2.2	• quizzes, student presentations	• quizzes, peer evaluations
hesize computer software to te effective web site periences.	1.a	2.4, 4.5, 5.7	• projects	* project checklist
ulate ideas on aesthetics want to good web design.	1.a, 1.b, 2.b	2.4, 2.5	• artists reports, student presentations, quizzes, projects	• quizzes, project checklist, report/presentation checklist
hesize and consider issues ed to fair use and copyright in reation of computer assisted design.	1.a, 2.c	2.5, 5.4	• Faculty assessment	• Copyright Checklist

Department - Major Outcomes:

Majors will provide evidence of creativity, technical abilities and critical thinking by:

- 1.a. Continuously developing and updating a portfolio that provides a critical body of work related to their major area of focus and reflects their progress in the discipline.
- 1.b. Demonstrating competency to the art department faculty during formal critiques and discussions of artworks assembled from the past and present.
- 1.c. Producing an "artist's statement" that explains the research and creative process for the senior thesis.
- 1.d. Giving a presentation to the campus community about their research and area of focus.

Majors will provide evidence of the understanding of community and the ways in which art can provoke or provide a response to aspects of society and culture by:

- 2.a. Successfully completing a senior thesis project in which they work with their faculty advisors to coordinate and oversee aspects of a larger project that fully explores an idea, mode of expression, or facet of art and culture.
- 2.b. Documenting, both in writing and in video, how their senior thesis project represents a provocation and/or a response to aspects of society and culture.
- 2.c. Completing an internship to gain knowledge, experience and skills needed to successfully enter the workforce and larger community.
- 2.d. Participating in department programs as required through their coursework, such as lectures, gallery exhibits, student shows, receptions, and other special events both on and off campus.

J Learning Outcomes (aka Institutional Learning Goals)

http://aaweb.gallaudet.edu/CUE/Learning_Goals.html

Language and Communication - Students will use American Sign Language (ASL) and written English to communicate effectively with diverse audiences, for a variety of purposes, and in a variety of settings.

1. Demonstrate competence in academic ASL:

- select and use appropriate register for the setting and participants (which includes signing space, articulation of signs, sign choice)
- use appropriate syntax, facial grammar, transitions, eye gaze (for engagement and for turn taking), pace

Critical Thinking - Students will summarize, synthesize, and critically analyze ideas from multiple sources in order to draw well-supported conclusions and solve problems.

2. Bring together ideas, comparing, contrasting, and building on them to arrive at reasonable conclusions.

4. Provide cogent reasons in support of one's opinions, while taking possible objections seriously.

5. Use critical thinking skills to analyze complex issues, make informed decisions and solve real-life problems, modifying one's approach as needed based on the requirements of particular situations.

Knowledge and Inquiry - Students will apply knowledge, modes of inquiry, and technological competence in a variety of disciplines in order to understand human experience and the natural world.

5. Resolve complex problems by integrating knowledge of various types and employing multiple systems and tools.

Ethics and Social Responsibility - Students will make reasoned ethical judgements, showing awareness of multiple value systems and taking responsibility for the consequences of their actions. They will apply these judgements, using collaboration and leadership skills, to promote social justice in their local, national, and global communities.

4. Demonstrate intellectual honesty, respect and integrity.

7. Meet the professional standards of the academic community and one's major field.

Grading:

Students are expected to attend all classes, participate appropriately in discussions and activities; complete all reading assignments and projects; making sure to create time outside of class to work on their projects.

Projects/assignments/readings are due at the beginning of class on the day it is due.

Students must take the written feedback from me to account in the development of future projects. Written feedback is my direct communication with you regarding your own individual development and needs.

Students are also expected to be willing to take risks and challenge themselves and their peers with their classes/work.

Students should be able to present their ideas with focus and clarity.

Students will be graded on the level of preparation, organization, and articulation of the lecture/discussion.

Students will also be graded based on how much they improve.

On the day the project is due, the project must be formatted in the format specified in the handouts.

We are working in a Mac environment therefore use a Mac for all assignments. If you have a PC, please make sure that all assignments are in its proper format and are able to be opened directly to its proper program otherwise you will be given a 0.

All homework and each project (also on the CD/DVD you turn in) you must include the proper information (e.g. Kazemzadeh/ Course Name/ Project #/ Date). If you turn in the file only, also include a word document titled "readme" that contains the above information for each file and file folder.

Always back up your work. Make sure to give yourself extra time for technical glitches – which are bound to happen when it comes to working with technology.

Participation & Artist Presentations:	15%
Homework & Quizzes:	20%
Project 1 (due Feb 9)	15%
Project 2 (due Mar 2)	15%
Project 3 (due Mar 30)	15%
Final project:	20%

Office Hours:

My office hours are listed at the top of this syllabus. If you need to meet with me and cannot see me during normal office hours, please let me know and we can find a time to meet that is mutually convenient.

Scheduling appointments with me when necessary is strongly advised. If you schedule an appointment with me, be sure you show up.

Attendance Policy:

Students are expected to attend every class on time. There will be an attendance sheet for students to sign at the beginning of each class. If you miss more than two classes, you will lose 5 points from the overall grade at the end of the semester. For example, if you earned 92% overall, but missed more than 3 classes, your grade will be reduced to 87% (from a grade of A to B). Arriving more than 5 minutes late to class will be considered ½ an absence. This also applies for leaving early. Learning is very critical and so is time, so be sure to make the best out of your education at Gallaudet University. I will not answer e-mail requesting a description of the class you missed due to absence. In this case, you must contact a classmate so be sure to change email addresses with your classmates. Also, if you were able to get ahead and feel as though you have nothing to do one day, you are not free to leave, but rather should help others with their projects in class or can talk to me about extra credit projects.

Use of Pagers:

Any use of communication equipment during class will not be tolerated. This includes iPod or any listening devices. If caught you will be asked to leave and this will be counted as an absence.

Gallaudet University Academic Integrity Policy:

Academic integrity grows from the longstanding traditions of the world university community in support of learning, teaching, and the development of knowledge. Academic integrity is a firm adherence to the core values of the University as expressed in the Gallaudet Credo and to standards of conduct in the individual professional and academic disciplines. All members of the University community, including students, faculty, staff, and administrators are expected to commit, even in the face of adversity, to five fundamental values: honesty, truth, fairness, respect, and responsibility. This commitment to academic honesty encourages the mutual respect and moral integrity that our University community values and nurtures. The link for the complete document can be found at:

<http://my.gallaudet.edu/bbcswebdav/institution/Public/CUE-Academic-Integrity08-21-07.doc>

Students with Disabilities:

Students who need special services or accommodations should contact the Office for Students with Disabilities (OSWD), located in SAC Room 1022, or visit <http://depts.gallaudet.edu/oswd/index.html>.

COURSE SYLLABUS:

It is a student's responsibility to read and understand the course structure and requirements as outlined on this syllabus.

This document explains precisely what will be discussed during the semester, course learning outcomes, and how and when they will be assessed. This is our course contract.

The syllabus will be explained at the beginning of the semester. Students are expected to follow along with the course schedule and plan accordingly. If you do not understand something on the course syllabus, it is your responsibility to meet with me for clarification.

This syllabus is subject to change – If scheduling changes should occur, I will either give you new versions in class or post them on blackboard for you to download.

ART 170-01 – Intro to Drawing - 3 Credits

Course Syllabus – FALL 2011

Max Kazemzadeh, MFA

Professor:

Max Kazemzadeh
Assistant Professor of Art & Media Technology, Art Department
Office: WAB 115
Email: max.kazemzadeh@gallaudet.edu

Class Meets:

WASHBURN ARTS CENTER (WAB) ROOM 221
Each Monday: 2:00 – 4:50 PM

My Office Hours:

Tuesday: 2:00PM – 3:30PM
Thursday: 2:00PM – 3:30PM
Other times available by scheduled appointment
(any changes in the times will be announced in class)

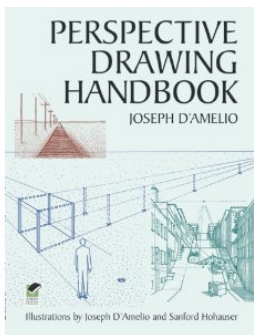
* This document serves as our course contract and should be read thoroughly.

ART 170-01 Course Catalog Description:

A foundation course in drawing. An introduction to principles and procedures of drawing in various media. Lectures and studio work. Students are expected to take this course before taking major level courses in Art. Course Fee: \$40

Additional Information Regarding Course Description: In this hands-on studio based course students will learn how to see, interpret what is seen and blend the visual stimuli with what is understood and seen in the mind to find original and interesting compositions on paper with drawing tools. Students will explore a range of media while developing and implementing concepts that will help them better understand contemporary art ideology, methods and practice. Collaboration will be explored in class as well as techniques relating to automation and interactive systems.

Required Textbooks:

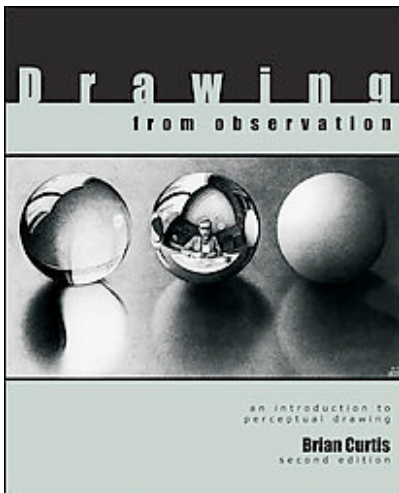


Perspective Drawing Handbook (Dover Art Instruction) [Paperback]

Joseph D'Amelio

ISBN-10: 0486432084

Publisher: Dover Publications (May 17, 2004)



Drawing from Observation: An Introduction to Perceptual Drawing [Paperback]

Brian Curtis (Author)

ISBN-10: 0077356276

Publisher: McGraw-Hill Humanities/Social Sciences/Languages; 2nd edition (May 22, 2009)

http://www.amazon.com/Drawing-Observation-Introduction-Perceptual/dp/0077356276/ref=ntt_at_ep_dpt_1

Required Materials:

1. Some kind of thumb drive storage device.
2. Minimum Drawing materials needed (buy at Utrecht in DC or online) <http://www.utrechtart.com>:
 - a. 3 Graphite Sticks
 - b. 3 Pencils different hardness (try and pick ones you like)
 - c. 5 Sticks Charcoal Minimum
 - d. Pastel kit with range of colors (around 10 sticks)
 - e. 1 Gum eraser
 - f. 1 Bottle of Ink
 - g. One Brush for the Ink
 - h. exacto knife
 - j. exacto blades
 - h. small pencil sharpener
 - i. Paper nice
 - j. Paper newsprint
 - k. Tracing paper-onion skin
 - l. Sketchbook (11 x 14)



- m. Ruler
- n. masking tape
- o. small roll of duct tape
- p. Two 4.5-6 VDC motors (purchase at Radio Shack or online)
<http://www.radioshack.com/product/index.jsp?productId=2914699&retainProdsInSession=1>



- q. One vibration motor (purchase at Radio Shack or online)
<http://www.radioshack.com/product/index.jsp?productId=2914700&retainProdsInSession=1>



- q. 4 AA batteries
- r. spool of 20 gauge SOLID copper wire (purchase at Radio Shack or online)
http://www.radioshack.com/product/index.jsp?productId=2049745&clickid=prod_cs#



s. photoresistor (purchase at Radio Shack or online)
<http://www.radioshack.com/product/index.jsp?productId=2062590#>



t. piezo buzzer (purchase at Radio Shack or online)
<http://www.radioshack.com/product/index.jsp?productId=2062397>



u. Some Kind of toolbox to put your art supplies and electronic parts into



v. Wire strippers (optional)
<http://www.radioshack.com/product/index.jsp?productId=3932543>



w. Soldering Iron with Solder (optional)
x. Electrical Tape (optional)



NOTE: you may need to acquire other materials for other projects later.

Class Projects:

1. Still life inside
2. Still life outside
3. 1 point perspective inside
4. 2 point perspective inside
5. 1 point perspective outside
6. 2 point perspective outside
7. Use Mirror to draw self-portrait
8. Figure drawing
9. Color still life
8. Color 2 point perspective
9. 3 Step Association Game Drawing: Distancing based on look-a-likes (Draw thumbnails to relate the associative trail.)
10. Some Experimental Drawing Projects that we might do in class:
 - a. draw on belly in room size taking from form in nature and form in architecture.
 - b. twister drawing: seeing and analysis laying on the paper outside
 - c. drawing with toes still life in gallaudet
 - d. drawings with fire still life and ice (need lighter)
 - e. particle systems drip from 3 feet (vik muniz)
 - f. reductive drawings in chocolate bar.
 - g. Collective Drawing Overlap
 - h. Collective Drawing Whole Room
 - i. Process Drawing (decline down the hill, hold the paper, have other person hold pencil and you move their body)
 - j. Drawings on the farm with plants (planning)
 - k drawing with bacteria (Nutrient Agar Plates)
 - l. Kinetic Generative Drawing DC Motor
 - m. Kinetic Generative Drawing DC Motor with hand
 - n. Interactive Circuit Drawing Modeling Behavior
 - p. Interactive reverse circuit motor direction with body interruption
 - q. Kinetic Collective Drawings

Blackboard:

Course documents and updates to the syllabus will be placed on Gallaudet's Blackboard for this course beginning the first week of the semester. Grades will be added as they are ready for Bb grade book. All communications from me will be sent via Bb to your Gallaudet email account. Students must add a forward to other email accounts and their pagers from Gallaudet's email system to receive communications from me and stay current with ART 170-01.

ART 170-01 – Intro to Drawing

Fall 2011

Course Plan & Reading Assignments

(Artist/Designer Presentation Assignments will be assigned in class on the first or second day)

****All double-asterisk reading assignments are due a week (7 days) from the date they are assigned.**

***All single-asterisk reading assignments are due two weeks (14 days) from the date they are assigned.**

NOTE: Any changes in course plan will be announced during regular class time.

FALL 2011 : SCHEDULE

WEEK 1:

Monday, 08/29/2011

No Class

Read Drawing from Observation Chapters 1, 2, & 3

Read Perspective Drawing Handbook Chapter 1

WEEK 2:

Monday, 09/05/2011

Read Drawing from Observation Chapters 4

Read Perspective Drawing Handbook Chapter 2

Assignment Due: 10 still life Sketchbook Drawings (each drawing should be 15 to 20 minutes)

WEEK 3:

Monday, 09/12/2011

Read Drawing from Observation Chapters 5

Read Perspective Drawing Handbook Chapter 3

WEEK 4:

Monday, 09/19/2011

Read Drawing from Observation Chapters 6

Read Perspective Drawing Handbook Chapter 4

WEEK 5:

Monday, 09/26/2011

Read Drawing from Observation Chapters 7

Read Perspective Drawing Handbook Chapter 5

WEEK 6:

Monday, 10/03/2011

Read Drawing from Observation Chapters 8

Read Perspective Drawing Handbook Chapter 6

WEEK 7:

Monday, 10/10/2011

Read Drawing from Observation Chapters 9

Read Perspective Drawing Handbook Chapter 7

WEEK 8:

Monday, 10/17/2011

Read Drawing from Observation Chapters 10

Read Perspective Drawing Handbook Chapter 8

WEEK 9:

Monday, 10/24/2011

Read Drawing from Observation Chapters 11

Read Perspective Drawing Handbook Chapter 9

WEEK 10:

Monday, 10/31/2011

Read Drawing from Observation Chapters 12

Read Perspective Drawing Handbook Chapter 10

WEEK 11:

Monday, 11/07/2011

Read Drawing from Observation Chapters 13

Read Perspective Drawing Handbook Chapter 11

WEEK 12:

Monday, 11/14/2011

Read Drawing from Observation Chapters 14

Read Perspective Drawing Handbook Chapter 12

WEEK 13:

Monday, 11/21/2011

Read Drawing from Observation Chapters 15, 16

Read Perspective Drawing Handbook Chapter 13

WEEK 14:

Monday, 11/28/2011

Read Drawing from Observation Chapters 17

Read Perspective Drawing Handbook Chapter 14

WEEK 15:

Monday, 12/02/2011

DUE: Final Project Presentations

FINALS WEEK:

Monday, 12/09/2011

TURN IN Sketchbook and Select Drawings

Learning Outcomes: (will be formally assessed through quizzes, homework assignments, and completed dual projects)

Goals:

Understanding the history and evolution of drawing as an artistic and technical process for human individual and social function.

Demonstrate the ability to work comfortably with the techniques covered in class as well as explore a range of other techniques and styles independently.

be able to articulate with clarity a work of art and criticisms.
 body the ability to produce a wide range of drawings with a range of techniques in class and outside.
 comfortable inventing and incorporating kinetic generative and interactive drawings using methods covered in class.

nts will:
 erate clear, organized, and articulate presentations on work created by artists, designers or collectives on the
 et. Specific artists will be selected by each student to give a presentation about their life and works.

70-01 SMALL SLO CHART: Course, Major, and GU Outcomes with Assessment Projects & Tools:

JRSE SLOs: ART 170	Major Outcomes (see the list below)	GU Outcomes (see list below)	Assessment Project for each course SLO	Assessment Tool(s) Used to Score Assessment Project
to Drawing edits				
onstrate knowledge of cal concepts related to nation and visual effects its history.	1.b, 2.b,	1.1, 2.2	• quizzes, student presentations	• quizzes, peer evaluations
thesize computer software create effective narratives animations.	1.a	2.4, 4.5, 5.7	• projects	* project checklist
ulate ideas on aesthetics vant to good animation.	1.a, 1.b, 2.b	2.4, 2.5	• artists reports, student presentations, quizzes, projects	• quizzes, project checklist, report/presentation checklist
thesize and consider issues ted to fair use and copyright ie creation of computer sted animations.	1.a, 2.c	2.5, 5.4	• Faculty assessment	• Copyright Checklist

t Department - Major Outcomes:
 Majors will provide evidence of creativity, technical abilities and critical thinking by:

1.a. Continuously developing and updating a portfolio that provides a critical body of work their major area of focus and reflects their progress in the discipline.

1.b. Demonstrating competency to the art department faculty during formal critiques and discussions of artworks assembled form the past and present.

1.c. Producing an "artist's statement" that explains the research and creative process for the senior thesis.

1.d. Giving a presentation to the campus community about their research and area of focus.

Majors will provide evidence of the understanding of community and the ways in which art can provoke or provide a sponse to aspects of society and culture by:

2.a. Successfully completing a senior thesis project in which they work with their faculty advisors to coordinate and oversee aspects of a larger project that fully explores an idea, mode of expression, or facet of art and culture.

2.b. Documenting, both in writing and in video, how their senior thesis project represents a provocation and/or a response to aspects of society and culture.

2.c. Completing an internship to gain knowledge, experience and skills needed to successfully enter the workforce and larger community.

2.d. Participating in department programs as required through their coursework, such as lectures, gallery exhibits, student shows, receptions, and other special events both

related

on and off campus.

J Learning Outcomes (aka Institutional Learning Goals)

http://aaweb.gallaudet.edu/CUE/Learning_Goals.html

Language and Communication - Students will use American Sign Language (ASL) and written English to communicate effectively with diverse audiences, for a variety of purposes, and in a variety of settings.

1. Demonstrate competence in academic ASL:

- select and use appropriate register for the setting and participants (which includes signing space, articulation of signs, sign choice)
- use appropriate syntax, facial grammar, transitions, eye gaze (for engagement and for turn taking), pace

Critical Thinking - Students will summarize, synthesize, and critically analyze ideas from multiple sources in order to draw well-supported conclusions and solve problems.

2. Bring together ideas, comparing, contrasting, and building on them to arrive at reasonable conclusions.

4. Provide cogent reasons in support of one's opinions, while taking possible objections seriously.

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Knowledge and Inquiry - Students will apply knowledge, modes of inquiry, and technological competence from a variety of disciplines in order to understand human experience and the natural world.

5. Resolve complex problems by integrating knowledge of various types and employing multiple systems and tools.

Ethics and Social Responsibility - Students will make reasoned ethical judgements, showing awareness of multiple value systems and taking responsibility for the consequences of their actions. They will apply these judgements, using collaboration and leadership skills, to promote social justice in their local, national, and global communities.

4. Demonstrate intellectual honesty, respect and integrity.

7. Meet the professional standards of the academic community and one's major field.

IIS SYLLABUS:

It is a student's responsibility to read and understand the course structure and requirements as outlined on this syllabus.

This document explains precisely what will be discussed during the semester, course learning outcomes, and how and when they will be assessed. This is our course contract.

The syllabus will be explained at the beginning of the semester. Students are expected to follow along with the course schedule and plan accordingly. If you do not understand something on the course syllabus, it is your responsibility to meet with me for clarification.

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ademic disciplines. All members of the University community, including students, faculty, staff, and administrators are expected to commit, even in the face of adversity, to five fundamental values: honesty, truth, fairness, respect, and responsibility. This commitment to academic honesty encourages the mutual respect and moral integrity that our university community values and nurtures. The link for the complete document can be found at: [p://my.gallaudet.edu/bbcswebdav/institution/Public/CUE-Academic-Integrity08-21-07.doc](http://my.gallaudet.edu/bbcswebdav/institution/Public/CUE-Academic-Integrity08-21-07.doc)

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Students are expected to attend all classes, participate appropriately in discussions and activities; complete all grading assignments and projects; making sure to create time outside of class to work on their projects. Projects/assignments/readings are due at the beginning of class on the day it is due. Students must take the written feedback from me to account in the development of future projects. Written feedback is my direct communication with you regarding your own individual development and needs. Students are also expected to be willing to take risks and challenge themselves and their peers with their ideas/work. Students should be able to present their ideas with focus and clarity. Students will be graded on the level of preparation, organization, and articulation of the lecture/discussion. Students will also be graded based on how much they improve. On the day the project is due, the project must be formatted in the format specified in the handouts. We are working in a Mac environment therefore use a Mac for all assignments. If you have a PC, please make sure that all assignments are in its proper format and are able to be opened directly to its proper program otherwise you will be given a 0. All homework and each project (also on the CD/DVD you turn in) must have the proper information (e.g. Saeemzadeh/ Course Name/ Project #/ Date). Always back up your work. Make sure to give yourself extra time for technical glitches – which are bound to happen when it comes to working with technology.

Participation in Critiques:	15%
Homework:	20%
Projects:	50%
Final project:	15%

Office Hours:

My office hours are listed at the top of this syllabus. If you need to meet with me and cannot see me during normal office hours, please let me know and we can find a time to meet that is mutually convenient. Scheduling appointments with me when necessary is strongly advised. If you schedule an appointment with me, be sure you show up.

Attendance Policy:

Students are expected to attend every class on time. There will be an attendance sheet for students to sign at the beginning of each class. If you miss more than two classes, you will lose 5 points from the overall grade at the end of a semester. For example, if you earned 92% overall, but missed more than 3 classes, your grade will be reduced to 87% (from a grade of A to B). Arriving more than 5 minutes late to class will be considered ½ an absence. This also applies for leaving early. Learning is very critical and so is time, so be sure to make the best out of your education at Gallaudet University. I will not answer e-mail requesting a description of the class you missed due to absence. In this case, you must contact a classmate so be sure to exchange email addresses with your classmates. Also, if you were able to get ahead and feel as though you have nothing to do one day, you are not free to leave, but rather should help others with their projects in class or can talk to me about extra credit projects.

Use of Pagers:

Any use of communication equipment during class will not be tolerated. This includes iPod or any listening devices. If caught you will be asked to leave and this will be counted as an absence.

This syllabus is subject to change – If scheduling changes should occur, I will either give you new versions in class or post them on blackboard for you to download.

ART 242-01 – Digital Animation - 3 Credits

Course Syllabus – FALL 2011

Max Kazemzadeh, MFA

Professor: Max Kazemzadeh
Assistant Professor of Art & Media Technology, Art Department
Office: WAB 115
Email: max.kazemzadeh@gallaudet.edu

Class Meets: WASHBURN ARTS CENTER (WAB) ROOM 212
Each Monday: 5:30 – 8:20 PM

My Office Hours: Tuesdays & Thursdays: 2:00PM – 3:30PM
Other times available by scheduled appointment
(any changes in the times will be announced in class)

* This document serves as our course contract and should be read thoroughly.

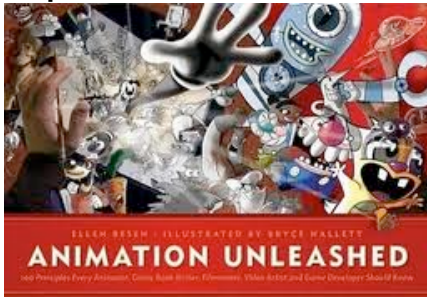
ART 242-01 Course Catalog Description:

Students will learn a vector graphics based program identifying vector drawing, object layers, keyframes, and motion/shape tween techniques. Vector drawings are easily scaled and resized. Building layer management, basic animation and tweening techniques, and rollover buttons are emphasized. Basic ActionScripting, web site navigation and interaction are discussed. Shockwave and professional HTML editing applications are included in this course. Prerequisite: ART 160. Course Fee: \$75

Additional Information Regarding Course Description: In this hands-on studio based course students will take the next step in the world of digital and computational media, now factoring the element of time and narrative from what Lev Manovich refers to as a soft-cinematic point of view, broadening the scope of their art and design portfolios. This course will build on the fundamentals of digital processes introduced in ART-135 and ART-160, in exploring how narrative structure plays a part in strategically coded experiences in time, or artistic centric programming techniques that help students better understand processed and intelligent animation currently prevalent in mainstream media and film. This course will also include and extend beyond the basic tools previously taught in this course by incorporating how digital animation also connects to the physical world. Programming automation for hardware helps creative students more clearly identify with how the computer processes movement on-screen, and provides a quicker way to adapt programming techniques and methods necessary for success using Actionscript and other languages. Besides books, each student will

be required to ascertain an Arduino hardware kit for the course along with a few electronics tools (ie. wire cutters, soldering iron, solder). This course will also prepare students with the foundation for the development of iphone applications and more covered in future courses.

Required Textbooks:



Animation Unleashed: 100 Principles Every Animator, Comic Book Writers, Filmmakers, Video Artist, and Game Developer Should Know [Paperback]

Ellen Besen (Author), Bryce Hallett (Illustrator)

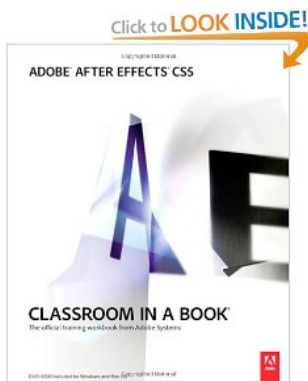
Publisher: Michael Wiese Productions (October 1, 2008)

http://www.amazon.com/Animation-Unleashed-Principles-Filmmakers-Developer/dp/1932907491/ref=sr_1_1?ie=UTF8&qid=1315094028&sr=8-1



Adobe Flash Professional CS5 Classroom in a Book [Paperback] by. Adobe Creative Team. ISBN: 0321701801

http://www.amazon.com/Adobe-Flash-Professional-Classroom-Book/dp/0321701801/ref=sr_1_1?s=books&ie=UTF8&qid=1314677806&sr=1-1



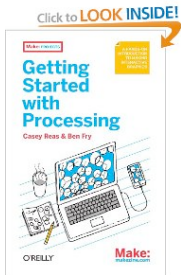
Adobe After Effects CS5 Classroom in a Book [Paperback]

[Adobe Creative Team](#) (Author)

Publisher: Adobe Press; 1 edition (June 18, 2010)

ISBN-10: 0321704495

http://www.amazon.com/Adobe-After-Effects-Classroom-Book/dp/0321704495/ref=sr_1_3?ie=UTF8&qid=1315093796&sr=8-3



Getting Started with Processing [Paperback] by Casey Reas/ Ben Fry ISBN: 144937980X

http://www.amazon.com/Getting-Started-Processing-Casey-Reas/dp/144937980X/ref=sr_1_1?s=books&ie=UTF8&qid=1295367942&sr=1-1

Required Materials:

1. Some kind of storage device, preferably a really big thumb drive or an external Hard drive. 500 GB Hard Drives are quite inexpensive now.
2. Sketchbook
3. Access to a consumer grade digital photo camera (w/ video capture capability if possible)
4. Any drawing, painting, etc supplies you may need in the development of your imagery.

Blackboard:

Course documents and updates to the syllabus will be placed on Gallaudet's Blackboard for this course beginning the first week of the semester. Grades will be added as they are ready for Bb grade book. All communications from me will be sent via Bb to your Gallaudet email account. Students must add a forward to other email accounts and their pagers from Gallaudet's email system to receive communications from me and stay current with ART 242-01.

Information Regarding Arduino & Processing:

NOTE: Many Tutorials and Guides to help in becoming proficient with Arduino and Processing are online. Both Arduino and Processing are open source tools, which means that they are free for everyone to download and use. Two of many sites that you may visit for the actual free downloadable Arduino software

<http://www.arduino.cc> and Processing software <http://www.processing.org>

To Buy Arduino: Arduino.cc doesn't sell arduino. However, you can find links to sites that do from arduino.cc:

<http://arduino.cc/en/Main/Buy>

You can also buy Arduino from the Maker Shed: <http://www.makershed.com/?Click=19208>

The Arduino & Microcontroller Section: <http://www.makershed.com/SearchResults.asp?Cat=43>

Arduino UNO: <http://www.makershed.com/ProductDetails.asp?ProductCode=MKSP4>

Make Magazine Site for Aruino & Processing Projects & to Buy Arduino:

Many other sites exist with free information on the building of projects. One site that is very well known is the Make Magazine Site. <http://makezine.com/> and their project site: <http://makeprojects.com/> You will find inspiration for your own projects here and could possibly share your discoveries online when you finish a project. Solutions can be found in their community section: <http://makezine.com/community/>

The Make Blog site is also an interesting collection of updating content: <http://blog.makezine.com>

Again, ou can buy Arduino from the Maker Shed: <http://www.makershed.com/?Click=19208>

Licensing New Open Source Software (How & Why):

GNU licensing is an important part of making art with open source tools. The GNU General Public License is a free, copyleft license to credit and protect the creator of software and artworks.

Visit this site for more on General Public Licensing Rules.

<http://www.gnu.org/licenses/gpl.html>

<http://www.gnu.org/licenses/>

<http://www.gnu.org/licenses/gpl-2.0.html>

Additional Sites for electronic parts and tools:

<http://www.sparkfun.com/>

<http://www.digikey.com/>

<http://www.hobbyengineering.com/>

<http://www.sciplus.com>

<http://www.electronicssurplus.com>

<http://www.radioshack.com>

<http://www.bgmicro.com/>

Projects (Projects will be taken from this list of project options below. Ideally, we would work with all of the above, however, this is dependent on how quickly we move through the lessons):

1. Drawing Study movement of object from home. Pushing peanut or blowing a feather.
2. Draw from Photo sequence
3. Draw frames of your own and photograph for flash animation. (See examples on youtube of mural animations with stop motion, animation using frames, using chalk board or dry erase board).
4. Flash ball bounce draw in flash.
5. Flash onion skin (see presstube)
6. Flash snoopy walk (2D cut out)
7. Flash skeleton
8. Flash code move Actionscript
9. After effects draw animation
10. After effects photoshop image & text animation
11. After effects film, image & text animation
12. Maya model- simple anime
13. Maya rigging animation with skeleton - Cause and Effect Project
14. Processing if/then conditional loops
15. Processing animation function
16. Controlling Video timeline with processing
17. Arduino motors - digital nomad – robot that moves through space.
18. Arduino Fab object anime - (collaboration) creating life - physical animation arduino (make an animal or insect that never existed before) what is it's behavior and movements

Course Goals:

1. Understanding the history and evolution of animation as an artistic and technical process for human individual and social expression.
2. Demonstrate the ability to work seamlessly with Arduino and Processing in the creation of animated and interactive experiences.
3. Articulate with clarity the needed background research and conceptual strategy that led you to create your animated experiences.
4. Produce original animated and generative animation experiences, providing all necessary concept and asset development strategy as well as research documentation.
5. Incorporate Processing in the creation of more advanced generative animation and behavioral processes within your animated experiences.

Course Learning Outcomes: (will be formally assessed though quizzes, homework assignments, and completed individual projects)

Students will:

1. Generate clear, organized, and articulate presentations on work created by artists, designers or collectives on the Internet. Specific artists and designers will either be assigned to each student or students can request to give a presentation on a certain artist or designer.
2. Construct and Implement necessary animation processes to build compelling, strategically designed, aesthetically accurate interactive experience using the software and programming techniques covered in class.
3. Construct clear strategy for conveying your conceptual intent as an art designer using the tools and techniques in your narrative experiences.
4. Relate your animated experiences with the many projects completed by artists, designers, animators, engineers and cinematographers in the past. Discuss the differences better or worse.

ART 242-01 – Digital Animation

Fall 2011

Course Plan & Reading Assignments

(Artist/Designer Presentation Assignments will be assigned in class on the first or second day)

****All double-asterisk reading assignments are due a week (7 days) from the date they are assigned.**

***All single-asterisk reading assignments are due two weeks (14 days) from the date they are assigned.**

NOTE: Any changes in course plan will be announced during regular class time.

FALL 2011 : SCHEDULE

WEEK 1:

Monday, 08/29/2011

No Class

Read Animation Unleashed Chapters 1 & 2

Read the Flash book Chapter 1 & 2

WEEK 2:

Monday, 09/05/2011

Read Animation Unleashed Chapters 3

Read the Flash book Chapter 3

WEEK 3:

Monday, 09/12/2011

Read Animation Unleashed Chapters 4

Read the Flash book Chapter 4

WEEK 4:

Monday, 09/19/2011

Read Animation Unleashed Chapters 5

Read the Flash book Chapter 5

WEEK 5:

Monday, 09/26/2011

Read Animation Unleashed Chapters 6

Read the Flash book Chapter 6

WEEK 6:

Monday, 10/03/2011

Read Animation Unleashed Chapters 7, 8

Read the Flash book Chapter 7

WEEK 7:

Monday, 10/10/2011

Read Animation Unleashed Chapters 9

Read the Flash book Chapter 8

WEEK 8:

Monday, 10/17/2011

Read Animation Unleashed Chapters 10

Read the Flash book Chapter 9

WEEK 9:

Monday, 10/24/2011

Read Animation Unleashed Chapters 11

Read the Flash book Chapter 10

WEEK 10:

Monday, 10/31/2011

Read Animation Unleashed Chapters 12

Read the After Effects book Chapter 1 & 2

WEEK 11:

Monday, 11/07/2011

Read Animation Unleashed Chapters 13

Read the After Effects book Chapter 3

WEEK 12:

Monday, 11/14/2011

Read Animation Unleashed Chapters 14

Read the After Effects book Chapter 4

WEEK 13:

Monday, 11/21/2011

Read Animation Unleashed Chapters 15

Read the After Effects book Chapter 5

WEEK 14:

Monday, 11/28/2011

Read Animation Unleashed Chapters 16

Read the After Effects book Chapter 6

WEEK 15:

Monday, 12/02/2011

DUE: Final Project Presentations

FINALS WEEK:

Monday, 12/09/2011

TURN IN Sketchbook and Collected Animations

01 SMALL SLO CHART: Course, Major, and GU Outcomes with Assessment Projects & Tools:

E SLOs: ART 242	Major Outcomes (see the list below)	GU Outcomes (see list below)	Assessment Project for each course SLO	Assessment Tool(s) Used to Score Assessment Project
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strate knowledge of critical s related to animation and fects and its history.	1, 2, 3	1.5, 2.5, 3.4, 4.3	• quizzes, student project/history presentations	• quizzes, peer evaluations
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ize and consider issues o fair use and copyright in tion of computer assisted ns.	3, 4	5.4	• Fair use assessment.	• Copyright Checklist

Department - Major Outcomes:

13. Produce a portfolio, which showcases student's creativity and technical skill in art and media design including examples of work in graphic design, photography, time-based media, web design, studio, and writing.
14. Critique and revise one's own and others' works of art and media design, utilizing art and design fundamentals and considering the art historical context.
15. Prepare and execute exhibits and presentations about one's own and others' art and media design.
16. Considering the fact that art can provoke and provide response to aspects of identity, society, culture, and social justice, students will engage with a variety of art projects on campus, in the community, and beyond--and which prepare them for art careers and careers which put creativity and society at the core of what they do.

Students will provide evidence of creativity, technical abilities and critical thinking by:

- 1.a. Continuously developing and updating a portfolio that provides a critical body of work related to their major area of focus and reflects their progress in the discipline.
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Students will provide evidence of the understanding of community and the ways in which art can provoke or provide response to aspects of society and culture by:

- 2.a. Successfully completing a senior thesis project in which they work with their faculty advisors to coordinate and oversee aspects of a larger project that fully explores an idea, mode of expression, or facet of art and culture.
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17. Produce a portfolio, which showcases student's creativity and technical skill in art and media design including examples of work in graphic design, photography, time-based media, web design, 2D/3D art, and samples of critical writing.
18. Critique and revise one's own and others' works of art and media design, employing art and design fundamentals and considering the art historical context.
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ny.gallaudet.edu/bbcswebdav/institution/Public/CUE-Academic-Integrity08-21-07.doc

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15%

Work & Quizzes:	20%
Tests	45%
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Cell Phone Pagers:

Use of communication equipment during class will not be tolerated. This includes iPod or any listening devices. If caught you will be asked to leave and this will be counted as an absence.

This syllabus is subject to change – If scheduling changes should occur, I will either give you new assignments in class or post them on blackboard for you to download.

Course Syllabus: **ART 290 - 01: Web Design: 3 credits**
Semester: FALL 2011
Meeting times: Tues & Thurs: 3:30 PM – 4:00 PM
Classroom: WAB 212

Assistant Professor:	Max Kazemzadeh, MFA
Office:	Washburn Arts Center, #115
Email:	max.kazemzadeh@gallaudet.edu
Office Hours:	Tuesday/Thurs: 2:00 PM – 3:30 PM *other times available by scheduled appointment. (any changes announced in class)

ART 290-01 Course Catalog Description:

This course provides an introduction to design created for the World Wide Web. Students are offered an introduction to HTML and web enhanced software applications, pixels, screen resolutions, image maps, rollover buttons, and graphic file formats, reliable colors in cross-platforms, and cross browsers. Current and future directions of the information superhighway, on-line

service, search engines and WWW development will be discussed.

About this class:

In this hands-on studio based course, students will be introduced to the history and development of the Internet as a creative tool for building time-based and interactive experiences. This course is a required course within the digital media degree. Many tools and techniques will be introduced for students to conceive and create navigational, narrative, and interactive experiences for the web. These tools and techniques will provide students with a thorough understanding of elements of .html, layout, design, information architecture and site experience planning and preparation, image optimization, animation, and basic linking to advanced levels of interactivity with Actionscript. This course will be project based with a requirement completed site projects using different digital design/scripting techniques by the end of the semester. Projects will have a specific conceptual and technical component and must be presented with any research or referential documentation (ie. sketchbook, image collection, data/text from web). Presentations will be organized as a class critique, requiring student feedback as participation grade. Between 5 and 7 quizzes will be given over the course of the semester to ensure students are retaining vernacular, vocabulary and specific techniques. Each student will also be required to give a 15 minute presentation on a web/net artist or designer in class as a homework grade.

This document serves as our course contract and should be read thoroughly.

Required Textbooks:

Adobe Creative Team, *Adobe Dreamweaver CS5 Classroom in a Book*, 1 Pap/Cdr edition

Adobe Creative Team, *Adobe Flash CS5 Professional Classroom in a Book*, 1 Pap/Cdr edition

Required Materials:

- Some kind of storage device, preferably a really big thumb drive or an external Hard drive. 1000 GB Hard Drives are quite inexpensive now.
- Sketchbook
- Any additional image or video capture device is dependent on project. For instance you may choose to use drawing, photography or video, or all three, to build your interactive online experience. Appropriate devices will be provided by you or checked out from the help desk. However, equipment and tools will be your responsibility.

Blackboard:

Course documents and updates to the syllabus will be placed on Gallaudet's Blackboard for this course beginning the first week of the semester. Grades will be added as they become available for Bb grade book. All communications from me will be sent via Bb to your Gallaudet email account. Students must add a forward to other email accounts and their pagers from Gallaudet's email system to receive communications from me and stay current with ART 290-01.

Course Goals:

1. Understanding the history and evolution of the Internet as an artistic and creative medium for human individual and social expression.
2. Demonstrate the ability to work seamlessly with Photoshop, Illustrator, Dreamweaver, Video and Flash on the creation of web based experiences.
3. Articulate with clarity the needed background research and conceptual strategy that led you to create your web based experiences.
4. Produce original web based interactive and generative multimedia experiences, providing all necessary concept and asset development strategy as well as research documentation.
5. Incorporate Actionscript in the creation of more advanced generative animation and behavioral processes within your Flash sites.

Course Learning Outcomes: (will be formally assessed though quizzes, homework assignments, and completed individual projects)**Students will:**

1. Generate clear, organized, and articulate presentations on work created by artists, designers or collectives on the Internet. Specific artists and designers will either be assigned to each student or students can request to give a presentation on a certain artist or designer. Artists that use information culled from the Internet to generate physical action or visa versa can also be used (ie. Jonah Brucker Cohen, Mark Hansen and Ben Rubin).
2. Construct and Implement necessary web based processes to build compelling, strategically designed, aesthetically accurate interactive experience using the software and programming techniques covered in class.

3. Construct clear interactive and navigational strategy for interactive experiences.
4. Relate your interactive and generative web experiences with the many projects completed by artists in the past. Discuss the differences better or worse.

ART 290-01 – Web Design

Fall 2011

Course Plan & Reading Assignments

(Presentation artists/designers will be assigned in class on the first or second day)

*All reading assignments are due on the day listed.

**Any changes in course plan will be announced during regular class time.

Fall 2011 Schedule

WEEK 1:

Tuesday, August 30st

Introductions

Thursday, September 1nd

In Class Introductions

Introduction to Internet artists and techniques

Introduction to basic web processes

Introduction to HTML

READ Dreamweaver book: Chapters 1, 2

ASSIGN: PROJECT 1

WEEK 2:

Tuesday, September 6th

Continue HTML

READ Dreamweaver book: Chapters 3

Thursday, September 8th

Continue HTML & Intro to Dreamweaver

WEEK 3:

Tuesday, September 13th

Photoshop and Dreamweaver

READ Dreamweaver book: Chapters 4

DUE: PROJECT 1

ASSIGN: PROJECT 2

Thursday, September 15th

Photoshop and Dreamweaver

WEEK 4:

Tuesday, September 20st

Photoshop Web Authoring: create, customize and export images, animations and full pages from Photoshop

READ Dreamweaver book: Chapters 5

Thursday, September 22rd

Photoshop Web Authoring: create, customize and export images, animations and full pages from Photoshop

WEEK 5:

Tuesday, September 27th

Photoshop & Dreamweaver Advanced

READ Dreamweaver book: Chapters 6
DUE: PROJECT 2
ASSIGN: PROJECT 3

Thursday, September 29th

Photoshop & Dreamweaver Advanced

WEEK 6:

Tuesday, October 4th

Dreamweaver Advanced

READ Dreamweaver book: Chapters 7

Thursday, October 6^h

Dreamweaver and Flash Basics

WEEK 7:

Tuesday October 11th

Flash Basics

READ Flash book: Introduction & Chapter 1

DUE: PROJECT 3

ASSIGN: PROJECT 4

Thursday, October 13th

Dreamweaver and Flash Basics

WEEK 8:

Tuesday, October 20th

Flash Behaviors

READ Flash book: Chapters 2

DUE: PROJECT 2

ASSIGN: PROJECT 3

Thursday, October 22st

Flash Actionscript (Continued)

WEEK 9:

Tuesday, October 25th

Flash Actionscript (Continued)

READ Flash book: Chapters 3

DUE: PROJECT 4

ASSIGN: PROJECT 5

Thursday, October 27th

Flash Actionscript (Continued)

WEEK 10:

Tuesday, November 1nd

Flash Actionscript (Continued)

READ Flash book: Chapters 4

Thursday, November 3th

Photoshop, Dreamweaver, Flash

WEEK 11:**Tuesday, November 8th**

Photoshop, Dreamweaver, Flash
READ Flash book: Chapters 5

Thursday, November 10th

Photoshop, Dreamweaver, Flash

WEEK 12:**Tuesday, November 15th**

Advanced Actionsript
READ Flash book: Chapters 6
DUE: PROJECT 5
ASSIGN: PROJECT 6

Thursday, November 17th

Advanced Actionsript

WEEK 13:**Tuesday, November 22nd**

Advanced Actionsript
READ Flash book: Chapters 7

Thursday, November 24th – NO CLASS

Advanced Actionsript

WEEK 14:**Tuesday, November 29th**

Final Project in Class

Thursday, December 1st

Final Project in Class

WEEK 15:**Tuesday, December 6th**

Final Project in Class
Begin Final Project Presentations
DUE: PROJECT 6

Thursday, December 8th – LAST CLASS

Continue Final Project Presentations
DUE: PROJECT 6

ART 290-01 SMALL SLO CHART: Course, Major, and GU Outcomes with Assessment Projects & Tools:

COURSE SLOs: ART 290	Major Outcomes (see the list below)	GU Outcomes (see list below)	Assessment Project for each course SLO	Assessment Tool(s) Used to Score Assessment Project
Web Design 3 credits				

**Art
Department -
Major
Outcomes:**

21. Produce a portfolio, which

Demonstrate knowledge of critical concepts related to NetArt and interactive design history.	1, 2, 3	1.1, 2.2	• quizzes, student presentations	• quizzes, peer evaluations
Synthesize computer software to create interactive effective web based designs.	1, 2	2.4, 4.5, 5.7	• projects	* project checklist
Articulate ideas on aesthetics relevant to good web design.	2, 4	2.4, 2.5	• artists reports, student presentations, quizzes, projects	• quizzes, project checklist, report/presentation checklist
Synthesize and consider issues related to fair use and copyright in the creation of computer assisted designs.	3, 4	2.5, 5.4	• Fair Use assessment	• Copyright Checklist

h showcases student's creativity and technical skill in art and media design including examples of work in graphic design, photography, time-based media, web design, studio, and writing.

22. Critique and revise one's own and others' works of art and media design, utilizing art and design fundamentals and considering the art historical context.
23. Prepare and execute exhibits and presentations about one's own and others' art and media design.
24. Considering the fact that art can provoke and provide response to aspects of identity, society, culture, and social justice, students will engage with a variety of art projects on campus, in the community, and beyond--and which prepare them for art careers and careers which put creativity and society at the core of what they do.

1. Majors will provide evidence of creativity, technical abilities and critical thinking by:

- 1.a. Continuously developing and updating a portfolio that provides a critical body of work related to their major area of focus and reflects their progress in the discipline.
- 1.b. Demonstrating competency to the art department faculty during formal critiques and discussions of artworks assembled from the past and present.
- 1.c. Producing an "artist's statement" that explains the research and creative process for the senior thesis.
- 1.d. Giving a presentation to the campus community about their research and area of focus.

2. Majors will provide evidence of the understanding of community and the ways in which art can provoke or provide a response to aspects of society and culture by:

- 2.a. Successfully completing a senior thesis project in which they work with their faculty advisors to coordinate and oversee aspects of a larger project that fully explores an idea, mode of expression, or facet of art and culture.
- 2.b. Documenting, both in writing and in video, how their senior thesis project represents a provocation and/or a response to aspects of society and culture.
- 2.c. Completing an internship to gain knowledge, experience and skills needed to successfully enter the workforce and larger community.
- 2.d. Participating in department programs as required through their coursework, such as lectures, gallery exhibits, student shows, receptions, and other special events both on and off campus.

GU Learning Outcomes (aka Institutional Learning Goals) http://aaweb.gallaudet.edu/CUE/Learning_Goals.html

20. **Language and Communication** - Students will use American Sign Language (ASL) and written English to communicate effectively with diverse audiences, for a variety of purposes, and in a variety of settings.

1.1. Demonstrate competence in academic ASL:

- select and use appropriate register for the setting and participants (which includes signing space, articulation of signs, sign choice)
- use appropriate syntax, facial grammar, transitions, eye gaze (for engagement and for turn taking), pace

21. Critical Thinking - Students will summarize, synthesize, and critically analyze ideas from multiple sources in order to draw well-supported conclusions and solve problems.

2.2. Bring together ideas, comparing, contrasting, and building on them to arrive at reasonable conclusions.

2.4. Provide cogent reasons in support of one's opinions, while taking possible objections seriously.

2.5. Use critical thinking skills to analyze complex issues, make informed decisions and solve real-life problems, modifying one's approach as needed based on the requirements of particular situations.

8. Knowledge and Inquiry - Students will apply knowledge, modes of inquiry, and technological competence from a variety of disciplines in order to understand human experience and the natural world.

4.5. Resolve complex problems by integrating knowledge of various types and employing multiple systems and tools.

9. Ethics and Social Responsibility - Students will make reasoned ethical judgements, showing awareness of multiple value systems and taking responsibility for the consequences of their actions. They will apply these judgements, using collaboration and leadership skills, to promote social justice in their local, national, and global communities.

5.4. Demonstrate intellectual honesty, respect and integrity.

5.7. Meet the professional standards of the academic community and one's major field.

This syllabus

• It is a student's responsibility to read and understand the course structure and requirements as outlined on this syllabus. This document explains precisely what will be discussed during the semester, course learning outcomes, and how and when they will be assessed. This is our course contract.

• The syllabus will be explained at the beginning of the semester. Students are expected to follow along with the course schedule and plan accordingly. If you do not understand something on the course syllabus, it is your responsibility to meet with me for clarification.

Gallaudet University Academic Integrity Policy:

Academic integrity grows from the longstanding traditions of the world university community in support of learning, teaching, and the development of knowledge. Academic integrity is a firm adherence to the core values of the University as expressed in the Gallaudet Credo and to standards of conduct in the individual professional and academic disciplines. All members of the University community, including students, faculty, staff, and administrators are expected to commit, even in the face of adversity, to five fundamental values: honesty, truth, fairness, respect, and responsibility. This commitment to academic honesty encourages the mutual respect and moral integrity that our University community values and nurtures. The link for the complete document can be found at:

<http://my.gallaudet.edu/bbcswebdav/institution/Public/CUE-Academic-Integrity08-21-07.doc>

Students with Disabilities:

Students who need special services or accommodations should contact the Office for Students with Disabilities (OSWD), located in SAC Room 1022, or visit <http://depts.gallaudet.edu/oswd/index.html>.

Grading:

- Students are expected to attend all classes, participate appropriately in discussions and activities; complete all reading assignments and projects; making sure to create time outside of class to work on their projects.
- Projects/assignments/readings are due at the beginning of class on the day it is due.

- Students must take the written feedback from me to account in the development of future projects. Written feedback is my direct communication with you regarding your own individual development and needs.
- Students are also expected to be willing to take risks and challenge themselves and their peers with their ideas/work.
- Students should be able to present their ideas with focus and clarity.
- Students will be graded on the level of preparation, organization, and articulation of the lecture/discussion.
- Students will also be graded based on how much they improve.
- On the day the project is due, the project must be formatted in the format specified in the handouts.
- We are working in a Mac environment therefore use a Mac for all assignments. If you have a PC, please make sure that **all assignments are in its proper format and are able to be opened directly to its proper program otherwise you will be given a 0.**
- All homework (CD's too) must have the proper information (e.g. Kazemzadeh/Assignment #1/Date).
- Always back up your work. Make sure to give yourself extra time for technical glitches – which are bound to happen when it comes to working with technology.

Participation & Artist Presentations:	15%
Homework & Quizzes:	20%
5 Projects	45%
Final project:	20%

Office Hours:

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Use of Pagers:

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*** This syllabus is subject to change – I will pass out new ones if scheduling changes should occur.**

Independent Study with student Christine Perrotte:

Introduce the freeware languages “Processing” (to develop software art) and “Arduino” (to develop hardware art). Teach the basic concepts of programming, condition statements, classes, arrays and motion in 2-3 hour sessions once a week.

In addition to the exercises, Christine will provide 3-4 complete projects of her own design and implementation that will include either custom software or custom hardware or both.

--Max Kazemzadeh (Fall 2009)

See “9.png”

<http://www.flickr.com/photos/58706191@N06/sets/72157631916093696/with/8149564733>

<http://www.flickr.com/photos/58706191@N06/sets/72157631916093696/with/8149564733>

See “10.png”

<http://www.flickr.com/photos/58706191@N06/sets/72157631916093696/with/8149564733>

Independent Study with student Zilvinas Paludnevicius:

Introduce the freeware languages “Processing” (to develop software art) and “Arduino” (to develop hardware art). Teach the basic concepts of programming, condition statements, classes, arrays and motion in 2-3 hour sessions once a week with more emphasis on hardware processes.

In addition to the exercises, Zilvinas will provide 3-4 complete projects of her own design and implementation that will include either custom software or custom hardware or both.

--Max Kazemzadeh (Fall 2009)

See “11.png”

<http://www.flickr.com/photos/58706191@N06/sets/72157631916093696/with/8149564733>

See “12.png”

<http://www.flickr.com/photos/58706191@N06/sets/72157631916093696/with/8149564733>

[1916093696/with/8149564733](http://www.flickr.com/photos/58706191@N06/sets/72157631916093696/with/8149564733)

Independent Study in Painting with Noel King

See “13.png”

<http://www.flickr.com/photos/58706191@N06/sets/72157631916093696/with/8149564733>

See “14.png”

<http://www.flickr.com/photos/58706191@N06/sets/72157631916093696/with/8149564733>

LISTING OF DIGITAL MEDIA ARTISTS

Casey Reas:

From 1999-2001, Reas was a graduate student and researcher at the Massachusetts Institute of Technology's Media Lab. After twenty-eight years of drawing, playing video games, drumming, and designing information systems, his nascent talent for writing software forged these disparate interests into a new path. Building on his professional experience and undergraduate studies in design at the University of Cincinnati, he spent the next two years developing software and electronics as an artistic exploration. After graduating, Reas began to exhibit his software and installations internationally in galleries and festivals.

In August 2001, Reas moved to Italy. As one of the founding professors at the Interaction Design Institute Ivrea, Reas worked with an international student body to develop a new arts pedagogy for the present cultural and technical environment. Simultaneously, Reas initiated Processing with Ben Fry. Processing is a programming language and environment for people who want to program images, animation, and sound. It is used by students, artists, designers, architects, researchers, and hobbyists for learning, prototyping, and production. It is created to teach fundamentals of computer programming within a visual context and to serve as a software sketchbook and professional production tool.

After two years in Italy, Reas moved to Los Angeles. As an assistant professor in the department of Design | Media Arts at UCLA, Reas interacts with undergraduate and graduate students to push the boundaries of art and design. His classes provide a foundation for thinking about computers and the Internet as a medium for exploration and set a structure for advanced inquiry into synthesis of culture, technology, and aesthetics.

Janek Schaeffer:

Janek was born in England to Polish and Canadian parents in 1970. While studying architecture at the Royal

College of Art [*RCA annual prize*], he recorded the fragmented noises of a sound activated dictaphone travelling overnight through the Post Office. That work, titled 'Recorded Delivery' [1995] was made for the 'Self Storage' exhibition [*Time Out critics choice*] with one time postman Brian Eno and Artangel. Since then the multiple aspects of sound became his focus, resulting in many releases, installations, soundtracks for exhibitions, and concerts using his self built/invented record players with electroacoustic collage. The 'Tri-phonic Turntable' [1997] is listed in the Guinness Book of Records as the 'World's Most Versatile Record Player'. He has performed, lectured and exhibited widely throughout Europe [*Sonar, Tate Modern, ICA*], USA/Canada, [*The Walker, XI, Mutek, Princeton*], Japan, and Australia [*Sydney Opera House*].

The context of each idea is central to its development and resolution. His concerts and installations explore the spatial and architectural aspect that sound can evoke and the twisting of technology. Hybrid analogue and digital techniques are used to manipulate field recordings with live modified vinyl and found sound to create evocative and involving environments. His CD 'Above Buildings' [2000] was released on Fat Cat to considerable praise, [The Guardian CD of the week]. He plays in a duo with Philip Jeck ['Songs for Europe' CD] and formed 'Comae' the improvisational electroacoustic duo with Robert Hampson [Main] in 1999. Janek runs his own label [audiOh!Recordings] and web site [audiOh.com] as well as releasing work with Asphodel, Sub Rosa, Staalplaat, Hot Air, Sirr, Rhiz, Alluvial, DSP and Diskono. He currently works as a full time sound artist/sound designer/musician/visiting lecturer and composer from the *audiOh!* Room in London.

Carmin Karasic:

Carmin Karasic is a software engineer and digital artist. She currently works part time as a software quality engineer and web developer. When she's not testing software, she's usually working on some aspect of digital art. She may be creating new art, collaborating on a computer art project, or developing websites. Carmin has collaborated with artists in various Internet projects and has been invited to exhibit her work in virtual galleries in Massachusetts and Bath, UK. She has also chaired the Boston based MJT Dance Company Board of Directors for the 3 years.

She received an undergraduate math degree from Suffolk University, Boston. She also would have met the requirements for a computer science degree, if they had had one at the time. At her graduation, the math department honored Carmin for her important contributions to their community.

Carmin has 18 years experience in information systems application development and in software development. In that time she has worked in the Boston metro area, progressing steadily from programmer to technical manager. She has worked at Teradyne Inc., Polaroid Corp., Lotus Development Corp. and Fidelity Investments. She managed Lotus' Human Resources Systems and Financial Systems. Carmin managed a hypertext development project at Fidelity, until she realized she was a digital artist trapped in a Project Manager's body. This simple realization changed her life. She decided to trade the glory of management for the personal satisfaction of creating digital art.

In 1995, Carmin began studying digital art at Mass College of Art. She returned to Lotus as a member of the Lotus Notes Quality Engineering team. She left Lotus to become the Resident Artist for the DoWhile Studio, in Boston. The residency allowed her to explore many technical areas, including animation, audio and video editing, 3D modeling, technical considerations for printing digital images, and web design. During her residency, she learned to appreciate the artist's responsibility to the community at large. She also decided to commit herself to introducing computers to urban youth through art.

Kurt Hentschlager:

New York-based Austrian artist Kurt Hentschlager creates large-scale immersive theatrical events and installations. For 10 years he has worked collaboratively with Ulf Langheinrich as a part of the group Granular-Synthesis. Employing monumental projected images and towering sound environments, their multimedia installations affect the viewer on both physical and emotional levels, pushing the limits of how much sensory information audiences can absorb.

Garnet Hertz:

Garnet Hertz is a Fulbright Scholar, Research Fellow at the California Institute for Telecommunications and Information Technology, and is a doctoral student at the University of California Irvine. He also holds an MFA from the Arts Computation Engineering program at UCI and has completed UCI's Critical Theory Emphasis. His current interests include the history, theory and practice of electro/mechanical art, computing, media theory, digital/internet art and robotics. He has shown his work at several notable international venues including Ars Electronica and SIGGRAPH and is also founder of Dorkbot-Socal, a monthly Los Angeles-based lecture series on electronic art. Popular press about his work is widespread, disseminating through 25 countries including The New York Times, Wired News, I.D. Magazine, The Washington Post, Slashdot, NPR, USA

Today, NBC, CBS, TV Tokyo, ZDTV and CNN Headline News.
(updated 20 January 2006)

HeHe:

HeHe (Helen Evans and Heiko Hansen) reverse cultural engineers the technological systems that surround us: From transport design to pollution monitoring, from public advertisement to meteorology, from architecture to public lightning. Their work seeks to go back in time, re-work past and as a result, re-phrase the existing into a new critical usage, a social function, with the spectator in its epicentre. At a time of ongoing technological expansion, progress starts to fray on its edges. How can we use and re-use, not only as a semiotic resistance against those who prey on the new, but also to return back to original invention, which have become clouded by recursive innovations. In this way, the work of HeHe is a process of reduction and subtraction until they find a point of departure, from which they can develop a usage with a plain functionality.

HeHe is a collective and a non-profit making organisation for production, founded in France by Helen Evans (United Kingdom, 1972) & Heiko Hansen (Germany, 1970). Helen and Heiko's work has been shown in a range of cultural contexts.

Their installations have been presented at the Centre George Pompidou Centre in Paris, Triennale in Milan, V2 Institute for Unstable Media in Rotterdam, Electrohype in Malmo, ISEA Nagoya, CynetArt in Dresden, the Palazzo delle Papesse Centre for Contemporary Art in Sienna. In 2001 they were awarded the CyNet Art Award for interactive installation.

They have published scientific papers and held research positions in informatics laboratories such as: Fraunhofer in Germany and INRIA Futurs in France (National Institute for Research in Informatics and Mechanics). Both Helen and Heiko have taught young artists and designers within both art education and artist-run organisations: including masters students at Interaction Design Institute Ivrea, both undergraduate and masters design students at ENSCI/Les Ateliers in Paris, and undergraduate media students at the University of Amsterdam.

They benefited from two years residency at the prodigious artist factory Mainsd'oeuvres, a multidisciplinary site for cultural projects based in St-Ouen (Northern Paris), as well as the Pixel Ache residency at NIFCA (Nordic Institute for Contemporary Art) and a residency at Makrolab in Scotland with ArtsCatalyst. HeHe Association has been generously supported by DICREAM and CNAP (Ministry of Culture, France).

HeHe association collaborates with a range of companies such as Beauty Prestige International in Paris, Cluster Magazine in Italy and Interface-Z in Paris.

Galerie Quang, Paris, represents "Collectif HeHe".

Christophe Kihm:

Christophe Kihm is an independent curator, a writer for Art Press, and a professor at Le Fresnoy based in France. He has curated many international electronic and emergent media art exhibitions in France.

Li Tan:

Professor Tan has portrayed his inventive and autodidactic energy as an artist, teacher and researcher for three decades while residing in China, Canada, Singapore and the U.S.A.

He has taught art and computer 2D/3D animation graphics for over a decade across all college levels internationally. Currently, he is an assistant professor at Rutgers University. In addition, he has worked as an art director, animator, graphic designer and exclusive art editor in local and board industries over the past decades. His specialties are concentrated specifically on 3D character animation technology through the use of Softimage/3D, as well as video editing and multimedia knowledge. His advanced qualifications are equally balanced by his classical animation skills along with a profound knowledge of animation principles.

Paul Slocum:

Describes himself as a i'm a geek artist/musician/hacker living in dallas, texas...

Slocum has exhibited his interactive and time-based hacks as well as given talks and performances around the world and from the east to west coast. He recently opened a new gallery in Dallas called The And/Or Gallery, has been performing with his group treewave, exhibits at Barry Whistler Gallery in Dallas.

Jonah Brucker Cohen:

Jonah Brucker-Cohen is a researcher, artist, and Ph.D. candidate in the Disruptive Design Team of the Networking and Telecommunications Research Group (NTRG), Trinity College Dublin. He also worked as a Research Fellow in the Human Connectedness Group at Media Lab Europe in Dublin, Ireland. He is co-founder of the Dublin Art

and Technology Association (DATA Group) and a recipient of the ARANEUM Prize sponsored by the Spanish Ministry of Art, Science and Technology and Fundacioin ARCO. His writing has appeared in numerous international publications including Wired Magazine, Rhizome.org, and GIZMOD0 and his work has been shown at events such as DEAF (03,04), UBICOMP (02,03,04), CHI (04) Transmediale (02,04), ISEA (02,04), Institute of Contemporary Art in London (ICA-04), Whitney Museum of American Art's ArtPort (03), Ars Electronica (02,04), and the ZKM Museum of Contemporary Art in Karlsruhe(04-5).

Zhang Ga Brinkmann:

Zhang Ga is an artist and director of the Netart Initiative, a loosely knit, open source-based, hub-styled, forum-oriented, action-enabled consortium. He studied art in China, continued his art education at the Berlin Academy of Arts in Germany (UdK) with a DAAD fellowship and holds an MFA from the Parsons School of Design in the US. Zhang Ga lives and works in NYC where he is a faculty member of the MFA Design and Technology Program at Parsons School of Design; he also is a visiting lecturer in Computer Graphics and Interactive Media at Pratt Institute. In 2004, he was the Artistic Director of the First Beijing International New Media Arts Exhibition and Symposium, a two-year-long project he initiated and co-organized with Prof. Lu Xiaobo, vice dean of the Academy of Arts and Design, Tsinghua University.

(NOTE: A few artists have asked to participate on a charitable basis, requesting that the financial assistance/fee be applied to the needs of the symposium and exhibition.)

DR-ETechnology

TEACHING RELATED ACTIVITIES
2009-2013



Cheryl

See "15.png"

<http://www.flickr.com/photos/58706191@N06/sets/72157631916093696/with/8149564733>

See "16.png"

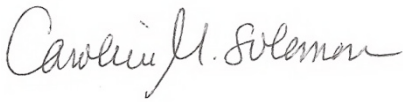
<http://www.flickr.com/photos/58706191@N06/sets/72157631916093696/with/8149564733>

CUE – Curriculum Proposal Signature Page

Name of Department Initiating: _____ Art _____

(signatures below denote approval)

=====STEP One: Catalog Preview



2/18/2010

Signature denotes that a satisfactory preliminary review of the completeness and organization of the proposal.

=====STEP Two: Approval of GSPP/CLAST Dean/Associate Provost



2/22/10

Signature denotes that an approval of the proposal and a satisfactory review of resources necessary for the proposal.

=====STEP Three: Approval of the Council on
Undergraduate Education



4/21/2010

Signature denotes that an approval of the proposal.

=====

STEP Four: Approval of the University Faculty Senate

Signature denotes that an approval of the proposal and no objection posed during the 10-day waiting period.

**COUNCIL ON UNDERGRADUATE EDUCATION (CUE)
ACTION ITEM FORM**

(See “CUE Curriculum Proposal Preparation Guide” available for download at CUE Curriculum Proposal Portal on the Blackboard and CUE Website at <http://aaweb.gallaudet.edu/CUE.html>)

DEPARTMENT NAME: ART

PART I: Identify Action Item(s)

☐ **Add new course (s):** *Title, Course number and Credits* (Complete Section A. If this changes major/minor requirements also complete section F.) List all courses.

☒ **Drop course (s):** *Title, Course number and Credits* (Complete Section B. If this changes major/minor requirements also complete section F.) List all courses.

ART 110 – Introduction to Television Film and Photography

☒ **Change existing course (s)** *Title, Course number and Credits* (Complete section C. If this changes major/minor requirements complete section F.) List all courses.

ART 126 – Ceramics I change in title, description, and course fee)

ART 135 – Introduction to Digital Media (change in course description and course fee)

ART 140 – Art History (pre-req)

ART 150 – Art Fundamentals I (change in title, course description, and course fee)

ART 160 – Introduction to Digital Art (change in title, course description, and course fee)

ART 170 – Art Fundamentals II (change in title, course description, and course fee)

ART 319 → ART 219 Modern Art (change in course number and course description)

ART 227 – Ceramics II (change in title, course description, and course fee)

ART 236 – Digital Video (change in title, course description, pre-req)

ART 242 – Digital Animation (change in course description, pre-req, and course fee)

ART 255 – Digital Photography (change in pre-req)

ART 260 – Digital Illustration (change in course description and course fee)

ART 261 – Layout and Composition (change in course description, pre-req, course fee)

ART 270 – Typography (change in course fee)

ART 290 – Web Design I (change in course description and course fee)

ART 324 – Studies in Digital Media [topic to be specified] (change in course title, description, pre-req and fee)

ART 426 → ART 340 – Studies in Ceramics: [medium to be specified] (change in course number?, pre-req, and course fee)

ART 350 – Studies in Drawing: [medium to be specified] (change in pre-req, and course fee)

ART 360 – Studies in Sculpture (changes in course description, pre-req, and course fee)

ART 370 – Studies in Printmaking: [medium to be specified] (changes in pre-req and course fee)

ART470 → ART 380 – Studies in Painting (change in pre-req and course fee)

ART 390 – Web Design II (change in course description and course fee)

ART 392 – Studies in Graphic Design (changes in course description, pre-req, and course fee)

ART 440 – Production Design (change in course fee)

ART 450 – Studies in Art History: [topic to be specified] (changes in course description)

ART 491 – Senior Thesis (changes in course title, and fee)

☐ **Add major or minor** (Choose one and complete section D):

☐ **Drop major or minor** (Complete section E)

☒ **Change existing major or minor** (choose one and complete section F)

Majors

Art History

Digital Media

Graphic Design

Photography

Studio Art

Minors

Art History

Digital Media

Graphic Design

Photography

Studio

☒ **Change department or program description** (choose one and complete section G)

STATUS OF APPROVALS:

☒ **Catalog Preview by CUE**

☒ **Approved by Dean**

☒ **Approved by CUE**

☐ **Approved by Faculty Senate**

(the complete document provided on request)

PROPOSED 10/7/09: Two Majors in Art

ART: Applied Design (45 credits)

Pre-major courses:

ART 140 Art History
ART 150 Art Fundamentals I⁴
ART 160 Introduction to Digital Art⁵
ART 170 Art Fundamentals II⁶

Major courses:

ART 219 Modern Art⁷
ART 255 Digital Photography
ART 260 Digital Illustration⁸
ART 290 Web Design⁹
ART 3XX Art Criticism¹⁰

Students take two sections as topics change:

ART 392 Studies in Graphic Design

Students select one:

ART 491 Senior Thesis¹¹
ART 492 Internship

Students must take three of the following:

*ART 131 Beginning Photography
ART 350 Studies in Drawing¹²
ART 360 Studies in Sculpture
ART 460 Studies in Photography
ART 470 Studies in Painting
ART 2XX Contemporary Art Practices¹³

**all courses with the exception of ART 131 may be taken more than once as "Studies" topics change.*

ART: Interactive Media¹⁴ (45 credits)

Pre-major courses:

ART 140 Art History
ART 150 Art Fundamentals I
ART 160 Introduction to Digital Art
ART 170 Art Fundamentals II

Major courses:

ART 135 Introduction to Digital Media
ART 219 Modern Art
ART 236 Digital Video¹⁵
ART 242 Digital Animation
ART 255 Digital Photography
ART 290 Web Design
ART 324 Studies in Digital Media¹⁶
ART 360 Studies in Sculpture
ART 3XX Art Criticism
ART 491 Senior Thesis

Students must select one of the following:

ART 350 Studies in Drawing
ART 470 Studies in Painting
ART 460 Studies in Photography
ART 2XX Contemporary Art Practices
**ART 324 Studies in Digital Media

***students can take a second section to satisfy this requirement.*

⁴ We propose that the content of our current ART 150 and ART 170 (Fundamentals of Design and Intro to Drawing) be combined and then divided into two courses spread over two semesters. CUE proposal would be for both a course title change and a course description change.

⁵ This represents a title change. Revised course description will be required.

⁶ See footnote 1 above.

⁷ Recommend changing course number to a 200 level course.

⁸ Recommend that we revise course content of both ART 260 and ART 270 to include concepts from ART 261 Layout and Composition and eliminate ART 261 from curriculum.

⁹ This is a course title change as ART 390 will be eliminated. Description will need to be revised.

¹⁰ NEW COURSE. Explores relationship between the artist, artwork, and the critic. Emphasis on contemporary events in the art world, publications, critical reading, analytical thinking, and writing.

¹¹ Course title change and course revision required.

¹² We recommend that course numbers ART 350, ART 460, ART 470 be moved to a 200 level.

¹³ NEW COURSE

¹⁴ See notes 1-10 from ART: Design Curriculum

¹⁵ Change from Digital Video Production.

¹⁶ Recommend prerequisite of both ART 135 and 236 or permission of the instructor. Change title from Film Video.

Art

art.gallaudet.edu

College of Liberal Arts, Sciences, and Technologies

Dr. Marguerite Glass, Chair Washburn Arts Building, Room 127

Located in the Washburn Arts Center, the department has fully equipped classrooms, studios, and labs in an environment that encourages creativity, collaboration, and the development of individual expression. The student experience in the department is enriched by an ongoing arts exhibition series and by visiting artists who offer master classes and lectures. With close ties to various campus units and world renowned museums, galleries and professional settings off campus, the department provides students with multiple opportunities to develop their professional portfolios and to exhibit their art work.

A total of 48 (12 pre-major and 36 major) credit hours of coursework is required for completion of this program. The curriculum is designed to provide the maximum education and training in a specialized area for both graduate school ~~or~~ **and** entry-level positions in the industry.

Students seeking admission to a major in art must maintain an overall GPA of at least 2.5. **Once admitted into a major in art, students must maintain an overall GPA of at least 2.5 during their studies to maintain their place within the major.** In addition, students are required to complete four pre-major courses in which specific elements for an admission portfolio are developed. Interested students are required to submit a statement of purpose, two letters of recommendation from university faculty, and a portfolio to the department for consideration. Additional information may be obtained from the department chair.

Additional information may be obtained from the department chair.

.Majors Offered

- Art History
- Digital Media
- Graphic Design
- Photography
- Studio Art

.Minors Offered

- Art History
- Digital Media
- Graphic Design
- Photography
- Studio Art

Declaring a Major

Requirements for Admission to a Major or Minor in the Department of Art

Students seeking admission to a major in art must maintain an overall GPA of at least 2.5. **Once admitted into a major in art, students must maintain an overall GPA of at least 2.5 during their studies to maintain their place within the major.** In addition, students are required to complete four pre-major courses in which specific elements for an admission portfolio are developed. Interested students are required to submit a statement of purpose, two letters of recommendation from university faculty, and a portfolio to the department for consideration. Additional information may be obtained from the department chair.

B.A. in Art History

Summary of Requirements

	2009-2010
General Studies	40
Pre-Major Courses	12
Major and Related	36
Free Elective	32
TOTAL	120

Requirements for a Major in Art History

Required pre-major courses 12 hours

ART 140 Art History (3)

ART 150 Fundamentals of Design in Art (3)

ART 160 Introduction to Digital Imaging (3)

ART 170 Introduction to Drawing (3)

Students formally apply to the major program upon completion of these courses.

Required core courses 12 hours

ART 131 Beginning Photography (3)

ART 215/DST 315 Introduction to Deaf View/Image

Art (3) ART 319 Modern Art (3)

ART 492 Major Internship Experience (3)

Required art history Courses 24 hours

ART 222 Caves to Computers: The Evolution of the Graphic Arts (3)

ART 450 Studies in Art History: [topic to be specified] (3)*

ART 451 Women in Art (3) ART 470 Studies in Painting: [medium to be specified] (3)

HIS 102 World Civilization II (3)

**Students repeat this course as topics change at least four times.*

B.A. in Digital Media

Summary of Requirements

	2009-2010
General Studies	40
Pre-Major Courses	12
Major and Related	36
Free Elective	32
TOTAL	120

Requirements for a Major in Digital Media

Required pre-major courses 12 ours

ART 140 Art History (3)
ART 150 Fundamentals of Design in Art (3)
ART 160 Introduction to Digital Imaging (3)
ART 170 Introduction to Drawing (3)

Students formally apply to the major program upon completion of these courses.

Required core courses 12 hours

ART 131 Beginning Photography (3)
ART 222 Caves to Computers (3)
ART 319 Modern Art (3), ART 215/DST 315 Introduction to Deaf View/Image Art (3)
ART 492 Major Internship Experience (3)
ART 491 Portfolio/Senior Exhibit

Required digital media courses 24 hours

ART 110 Introduction to Television, Film and Photography (3)
ART 135 Introduction to Digital Media (3)
ART 236 Digital Video Production (3)
ART 242 Digital Animation (3)
ART 290 Web Design (3)
ART 324 Studies in Film/Video [topic to be specified] (3)

ART 132 Static Media
ART 135 Timebased Media: 2D
ART 342 Timebased Media 2D Installation
ART 242 Timebased Media 3D
ART 290 Interactive Media Web
ART 4?? Interactive Media Physical
ART 4?? Interactive Media Virtual

Choose one course in consultation with the department:

COM 350 Introduction to Mass Communication (3)
ENG 324 Literature and Film II (3)
HIS 332 History of Mass Media/Deaf Community (3)
ART 126 Ceramics
ART 222 Cave to Computers (prereq. ART 140, 160)
ART 232 Intermediate Photography (prereq. 131 Intro Photo)
ART 261 Layout and Composition 1 (prereq unknown since they are changing)
ART 350 Studies in Drawing (prereq. ART 170 Intro Drawing)
ART 470 Studies in Painting (prereq. ART 170 Intro Drawing)

B.A. in Graphic Design

Summary of Requirements

	2009-2010
General Studies	40
Pre-Major Courses	12
Major and Related	36
Free Elective	32
TOTAL	120

Requirements for a Major in Graphic Design

Required pre-major courses 12 hours

ART 140 Art History (3)
ART 150 Fundamentals of Design in Art (3)
ART 160 Introduction to Digital Imaging (3)
ART 170 Introduction to Drawing (3)

Students formally apply to the major program upon completion of these courses.

Required core courses 12 hours

ART 131 Beginning Photography (3)
ART 215/DST 315 Introduction to Deaf View/Image Art (3)
ART 319 Modern Art (3)
ART 492 Major Internship Experience (3)

Required digital media courses 24 hours

ART 222 Caves to Computers: The Evolution of the Graphic Arts (3)
ART 260 Digital Illustration (3)
ART 261 Layout and Composition (3)
ART 270 Typography (3)
ART 290 Web Design (3)
ART 440 Production Design (3)
ART 392 Studies in Graphic Design [topic to be specified] (3)

Choose one course:

ART 135 Introduction to Digital Media (3)
ART 242 Digital Animation (3)
ART 255 Digital Photography (3)
ART 390 Web Design II (3)

B.A. in Photography

Summary of Requirements

	2009-2010
General Studies	40
Pre-Major Courses	12
Major and Related	36
Free Elective	32
TOTAL	120

Requirements for a Major in Photography

Required pre-major courses 12 hours

ART 140 Art History (3)
ART 150 Fundamentals of Design in Art (3)
ART 160 Introduction to Digital Imaging (3)
ART 170 Introduction to Drawing (3)

Students formally apply to the major program upon completion of these courses.

Required core courses 12 hours

ART 131 Beginning Photography (3)
ART 215/DST 315 Introduction to Deaf View/Image Art (3)
ART 319 Modern Art (3)
ART 492 Major Internship Experience (3)

Required photography major courses 24 hours

ART 232 Intermediate Photography (3)
ART 255 Digital Photography (3)
ART 460 Studies in Photography: [medium to be specified] (3)*
ART 463 Photojournalism (3)
ART 491 Portfolio/Senior Exhibit (3)

*Students must repeat this course as topics change two times.

Choose two courses in consultation with the department:

ART 110 Introduction to Television, Film and Photography (3)
ART 135 Introduction to Digital Media (3)
ART 222 Caves to Computers: The Evolution of the Graphic Arts (3)
ART 290 Web Design I (3)

B.A. in Studio Art

Summary of Requirements

	2009-2010
General Studies	40
Pre-Major Courses	12
Major and Related	36
Free Elective	32
TOTAL	120

Requirements for a Major in Studio Art

Required pre-major courses 12 hours

ART 140 Art History (3)

ART 150 Fundamentals of Design in Art (3)

ART 160 Introduction to Digital Imaging (3)

ART 170 Introduction to Drawing (3)

Students formally apply to the major program upon completion of these courses.

Required core courses 12 hours

ART 131 Beginning Photography (3)

ART 215/DST 315 Introduction to Deaf View/Image Art (3)

ART 319 Modern Art (3)

ART 492 Major Internship Experience (3)

Required photography major courses 24 hours

ART 126 Ceramics: Basic Hand-Building Techniques (3)

ART 222 Cave to Computers: The Evolution of Graphic Arts (3)

ART 227 Ceramics: Advanced Hand-Building and Wheel (3)

ART 242 Digital Animation (3) ART 350 Studies in Drawing [medium to be specified] (3)

ART 360 Studies in Sculpture [medium to be specified] (3)

ART 470 Studies in Painting [medium to be specified] (3)

ART 491 Portfolio/Senior Exhibit (3)

Can be substituted for one or more of the above courses with department approval:

ART 495 Special Topics (3)

Minor in Art History

Requirements for a Minor in Art History

Required pre-minor courses 12 hours

ART 140 Art History (3)

ART 150 Fundamentals of Design in Art (3)

ART 160 Introduction to Digital Imaging (3)

ART 170 Introduction to Drawing (3)

Required art courses 9 hours

Choose three courses:

ART 300 Caves to Computers: The Evolution of the Graphic Arts (3)

ART 388 Principles of Museum Work (3)

ART 450 Studies in Art History: [topic to be specified] (3)*

ART 451 Women in Art (3)

**Students may repeat this course as topics change.*

Total 21 hours

Minor in Digital Media

Required for a Minor in Digital Media

Required pre-minor courses 12 hours

ART 140 Art History (3)

ART 150 Fundamentals of Design in Art (3)

ART 160 Introduction to Digital Imaging (3)

ART 170 Introduction to Drawing (3)

Required art courses 9 hours

Choose three courses:

ART 110 Introduction to Television, Film and Photography (3)

ART 135 Introduction to Digital Media (3)

ART 236 Digital Video Production (3)

ART 242 Digital Animation (3)

ART 255 Digital Photography (3) ART 290 Web Design (3)

ART 324 Studies in Film/Video [topic to be specified] (3)

Total 21 hours

Minor in Graphic Design

Requirements for a Minor in Graphic Design

Required pre-minor courses 12 hours

ART 140 Art History (3)
ART 150 Fundamentals of Design in Art (3)
ART 160 Introduction to Digital Imaging (3)
ART 170 Introduction to Drawing (3)

Required art courses 9 hours

Choose three courses:

ART 260 Digital Illustration (3)
ART 261 Layout and Composition (3)
ART 270 Typography (3)
ART 392 Studies in Graphic Design [topic to be specified] (3)
ART 440 Production Design (3)

Total 21 hours

Minor in Photography

Requirements for a Minor in Photography

Required pre-minor courses 12 hours

ART 140 Art History (3)
ART 150 Fundamentals of Design in Art (3)
ART 160 Introduction to Digital Imaging (3)
ART 170 Introduction to Drawing (3)

Required art courses 9 hours

Choose three courses:

ART 131 Beginning Photography (3)
ART 232 Intermediate Photography (3)
ART 255 Digital Photography (3)
ART 460 Studies in Photography: [medium to be specified] (3)
ART 463 Photojournalism (3)

Total 21 hours

Minor in Studio Art

Requirements for a Minor in Studio Art

Required pre-minor courses 12 hours

ART 140 Art History (3)
ART 150 Fundamentals of Design in Art (3)
ART 160 Introduction to Digital Imaging (3)
ART 170 Introduction to Drawing (3)

Required art courses 9 hours

Choose three courses:

ART 126 Ceramics: Basic Hand-Building Techniques (3)
ART 222 Caves to Computers: The Evolution of the Graphic Arts (3)
ART 227 Ceramics: Advanced Hand-building and Wheel (3)
ART 350 Studies in Drawing: [medium to be specified] (3)
ART 360 Studies in Sculpture: [medium to be specified] (3)
ART 370 Studies in Printmaking: [medium to be specified] (3)
ART 426 Studies in Ceramics: [medium to be specified] (3)
ART 470 Studies in Painting: [medium to be specified] (3)

Total 21 hours

Art Courses Offered

ART 110 Introduction to Television, Film and Photography (3)

An introduction to how we see and what we see including visual communication, perception, and literacy. While reviewing theories of visual communication, this course develops a first approach to the production of visual media. Examples will be drawn from graphics, photography, television, film, and multimedia.

ART 126 Ceramics: Basic Hand-building Techniques (3)

An introduction to clay as an artistic medium. A variety of pots will be constructed using the following hand-building techniques: pinch, coil, slab, and compression. Three-dimensional design principles will be emphasized.

Course Fee: \$40

ART 131 Beginning Photography (3)

This course is a first approach on how to control exposure and composition with a 35mm camera. The students use 400 ASA black and white film. They learn how to process and print their own negatives. They are given approximately 10 different assignments, which they must complete by the end of the semester. Students must have access to a manual 35mm camera throughout the semester.

Course Fee: \$50

ART 135 Introduction to Digital Media (3)

This course introduces the elements and principles of Film and Video production. Basic knowledge and skills using video camera equipment, digital editing applications, script-writing and storyboarding are discussed.

Course Fee: \$50

ART 140 Art History (3)

This course is designed to assist the student in a visual understanding of the art of the past and present. The Western tradition is analyzed, with emphasis upon art forms such as architecture, painting, and sculpture. The one-semester course highlights the major art periods starting with prehistory and ending with the modern era. Students are expected to take this course before taking major level courses in Art.

Prerequisites or Co-requisites: ENG 102 or the equivalent.

ART 150 Fundamentals of Design in Art (3)

An introduction to the language of art and design (space, line, shape, value, texture and color) and the principle of composition for both two-dimensional and three-dimensional art. A series of hands-on projects will reinforce these concepts. Students are expected to take this course before taking major level courses in Art.

Course Fee: \$40

ART 160 Introduction to Digital Art Imaging (3)

This introductory course, a prerequisite to all art courses **majors and minors**, introduces students to **digital photography and the** Macintosh computer system including digital imaging and illustration, layout, and other **digital media software design techniques**. Emphasis is placed on acquiring a base of skills and understanding of the variety of software.

Course Fee: \$40

ART 170 Introduction to Drawing (3)

A foundation course in drawing. An introduction to principles and procedures of drawing in various media. Lectures and studio work. Students are expected to take this course before taking major level courses in Art.

Course Fee: \$40

ART 215 Introduction to Deaf View/Image Art (3)

This course is cross-listed and is otherwise known as DST315. This course introduces a humanistic perspective on De'VIA and Deaf artists. Deaf View/Image Art (De'VIA) refers to works by artists who express their Deaf experiences through visual art. Students will also explore how other minority groups (such as feminists, African Americans, Native Americans, etc). Use art as an expression of resistance. This course involves slide presentations of minority arts and De'VIA and group discussions.

ART 220 Asian Ceramics (3)

A focus on Asian ceramics with emphasis on Chinese, Japanese, Korean and Vietnamese traditions. Students will use earthenware, stoneware and porcelain clays to create examples of the traditional styles. The Asian ceramics collection in the Freer and Sackler

Galleries on the Smithsonian Mall will be used as a major resource.

Course Fee: \$50

ART 222 Caves to Computers: The Evolution of the Graphic Arts (3)

This course both surveys and samples the creative, technological and social developments that have had impact on the evolution of the graphic arts. Course content emphasizes both the visual and written record through a variety of media including original objects, reproductions, film, the Web and other published sources.

Prerequisite: ART 140, ART 160.

Course Fee: \$40

ART 227 Ceramics: Advanced Hand-building and Wheel (3)

A continuation of hand-building techniques used to construct more complex forms. An introduction to the potter's wheel. Students will critique their work based on principles of three-dimensional design.

Prerequisite: ART 126 or Permission of instructor.

Course Fee: \$40

ART 232 Intermediate Photography (3)

This photography track course includes a study of advanced camera and darkroom techniques, including developing and printing of color photographs and an advanced analysis of styles in photography emphasizing a student portfolio. The impact on the deaf community and culturally diverse populations is discussed through viewing photographs.

Prerequisite: ART 131 or permission of the department chair.

Course Fee: \$50

ART 236 Digital Video Production (3)

This course is an intermediate course focused on capturing live motion actions, requiring a high level of film editing skills, discussing films and the economics of production.

Each student is required to submit small scale experimental film projects including screenplay and storyboard. This course requires team work on each film production, providing a simulation of the real life collaborations that occur in film development.

Prerequisite: ART 135.

Course Fee: \$75

ART 242 Digital Animation (3)

Students will learn a vector graphics based program identifying vector drawing, object layers, keyframes, and motion/ shape tween techniques. Vector drawings are easily scaled and resized. Building layer management, basic animation and tweening techniques, and rollover buttons are emphasized. Basic ActionScriptings, web site navigation and interaction are discussed. Shockwave and professional HTML editing applications are included in this course.

Prerequisite: ART 160.

Course Fee: \$75

ART 255 Digital Photography (3)

This course incorporates the production of photography using digital cameras and demonstrates the advanced techniques and tips available for image manipulation. Students use an imaging editing software application on cross-platform equipment to develop their skills. Critiques of the images occur throughout the semester.

Prerequisite: ART 131, 160.

Course Fee: \$75

ART 260 Digital Illustration (3)

Students build proficiency in Illustrator - a vector-based graphic software that is used in professional settings. Students utilize various techniques of vector art creation to explore.

Prerequisite: ART 160.

Course Fee: \$40

ART 260 Graphic Design I: Illustration (3)

In this course, illustration techniques are explored and ideas are brought to paper with Adobe Illustrator - a vector-based graphic software used by graphic design professionals and illustrators in studio and printing settings. Students utilize various

techniques of vector art creation to explore. A particular emphasis will be developing a sensitivity on the part of the designer in the process of choosing the right combination of elements, such as headings, text and illustrations in order to convey messages in an original and effective manner. Creative solutions to artistic problems are also emphasized.

Prerequisite: ART 160.

Course Fee: \$40

ART 261 Layout and Composition (3)

Through this course, ideas are brought to paper with the software used by graphic design professionals in studio and printing settings. The focuses of the course include the study of type treatments, the exploration of different grids, and the study of layout possibilities. A particular emphasis will be developing a sensitivity on the part of the designer in the process of choosing the right combination of elements, such as headings, text and illustrations in order to convey messages in an original and effective manner. Creative solutions to artistic problems are also emphasized.

Prerequisite: ART 150, 170, 222, 260, Full Faculty Portfolio Review.

Course Fee: \$40

ART 270 Typography (3)

This course explores all aspects of typography. Students will organize and produce complex typographic designs and layouts. Projects involve the representation of varied texts as visually dynamic and clear communication. The course looks at the art of typography in both pre-electronic and electronic realms. Students analyze, edit and configure copy for business, literary or informational purposes.

Prerequisite: ART 261.

Course Fee: \$40

ART 260 Graphic Design II: Typography (3)

Through this course, all aspects of typography and design concepts are brought to paper with the software used by graphic design professionals in studio and printing settings. Students will study a range of type treatments, grid formats, and layout possibilities. A particular emphasis will be given to becoming sensitive to choosing the right combination of elements, such as headings, text and illustrations in order to convey original and effective messages. Creative solutions to artistic problems are also emphasized.

ART 290 Web Design (3)

This course provides an introduction to design created for the World Wide Web. Students are offered an introduction to HTML and web enhanced software applications, pixels, screen resolutions, image maps, rollover buttons, and graphic file formats, reliable colors in cross-platforms, and cross browsers. Current and future directions of the information superhighway, on-line service, search engines and WWW development will be discussed.

Prerequisite: ART 160.

Course Fee: \$40

ART 319 Modern Art (3)

A study of major developments in art since Post-Impressionism with emphasis on European and American painting, sculpture, and architecture. The development of abstract styles and the growing tendency toward very rapid stylistic changes. Placing works of art in their relevant historical, social, and cultural context. Field trips to local museums and related institutions.

Prerequisite: ART 140.

ART 324 Studies of Film/Video (topic to be specified) (3)

Studies in Film/Video are designed to provide an in-depth study of a specific area of the film discipline. Each time the course is offered, it will cover different topics including particular times, groups, genres, styles, techniques, software, and film history. Topics may include American film and culture, documentaries, women filmmakers, cutting edge editing programs, experimental film, senior thesis, etc. Topics will be offered on a rotating basis. The course may be repeated as topics change.

Prerequisite: ART 135.

Course Fee: \$25

ART 325 Scriptwriting (3)

This course is focused on writing concepts and techniques using classic structural elements of scripts, formats, different types of

scripts for feature films, TV sitcom, commercial, animation, and the stage. Principles such as plot, structure, character, conflict, crisis, climax, exposition, and dialogue will be introduced. Each student will explore a new screenplay or work on a draft of a work-in-progress and receive feedback.

Prerequisite: ART 135, ENG 204 or equivalent.

ART 350 Studies in Drawing: [medium to be specified] (3)

Studies in Drawing is designed to provide an in-depth study of a specific area of the drawing discipline. Each time the course is offered, the materials and artistic processes related to one medium will be identified by the instructor, e.g. Mixed Media, Pastel, Ink, Dry Media, Charcoal, Collage, and Life Drawing. Students majoring in Studio Art may apply two Studies in Drawing courses to their major requirements.

Prerequisite: ART 170 and permission of the instructor.

Course Fee: \$40

ART 360 Studies in Sculpture (3)

Studies in Sculpture is designed to provide an in-depth study of a specific area of the sculptural discipline. Each time the course is offered, the materials, artistic concepts, and construction processes related to one medium will be identified by the instructor, e.g. Wood, Plaster, Fabric, Plastic, Glass, Metal, Papier-Mache, Mixed Media, etc. Students majoring in Studio Art may apply two Studies in Sculpture courses to their major requirements.

Course Fee: \$40

ART 370 Studies in Printmaking: [medium to be specified] (3)

Studies in Printmaking is designed to provide an in-depth study of a narrowly defined area of the printmaking discipline. Each time the course is offered, the materials, tools, artistic concepts, and printing processes related to one medium will be identified by the instructor, e.g. Screen printing, collagraph, woodcut printing, linocut printing, and lithograph printing.

Prerequisite: ART 170 and permission of the instructor.

Course Fee: \$40

ART 388 Principles of Museum Work (3)

Introduction to the study of the philosophy and practice of museum work. Emphasis on administration of a museum art collection, registration methods, cataloging, storage, introductory methods of art conservation, exhibit planning, insurance, gifts, loan agreement forms, and interpretation of objects as related to history of museums. Provides background for internship and employment in the field.

ART 390 Web Design II (3)

This course introduces students to advanced interactive design and layout using advanced techniques. The procedures for importing multimedia projects and page layouts into web sites using Shockwave and professional HTML editors will be discussed. Intermediate competency-level in HTML/ Flash is required.

Prerequisite: ART 290.

Course Fee: \$40

ART 392 Advanced Studies in Graphic Design (3)

In this course, students develop creative strategies for addressing market-related issues in the client-designer relationship. This course consolidates previous graphic design knowledge and skills. Students are expected to produce design solutions that reflect a high level of creativity and technical skills.

Prerequisite: ART 270.

Course Fee: \$40

Prerequisites or Co-requisites: ART 492.

ART 426 Studies in Ceramics : [medium to be specified] (3)

This course is designed to provide an in-depth study of a specific area within the ceramics discipline. While the medium used is the same (clay), different techniques, stylistic approaches, and historic perspectives will be taught in each course. As topics change, this course may be repeated.

Prerequisite: ART 227 or permission of the instructor.

Course Fee: \$40

ART 440 Production Design (3)

This course emphasizes the important relationship between graphic designer and printer in preparing images for the press. Through lectures, demonstrations, field trips and studio work, this course focuses on developing technical proficiency related to the specifications required for high-quality visual output.

Co-requisite: ART 392.

ART 450 Studies in Art History: (topic to be specified) (3)

This course will provide advanced study in art history in a variety of diverse, timely and interdisciplinary topics covering particular periods, artists, movements, and thematic approaches in the field of art history. Course topics will emphasize; subjects in art which highlight the creative achievements of diverse groups of people; themes created in conjunction with important cultural collections, exhibitions or events related to art within the greater Washington, D.C. area; and those subjects which are of particular interest to our campus community. Topic will be offered on a rotating basis. Course may be repeated as topics change.

Prerequisite: ART 140.

ART 451 Women in Art (3)

The work of women as well as many other minority or racially diverse groups has often been overlooked and under-documented throughout much of history. At the same time, women and feminist scholars have provided leadership in the field of art and culture studies, bridging gaps and expanding the boundaries of traditional academic studies. Through a diverse group of readings, classroom lectures and discussions, visits to area museums, interactions with women artists, and independent research, this course provides students with a comprehensive overview of the important contributions women have made and are making in the art world.

Prerequisite: Permission of the instructor.

ART 460 Studies in Photography: (3)

This course is designed to provide an in-depth study of a specific area of the photography discipline. Each time course is offered, the materials, equipments, artistic concepts and techniques related to the medium will be identified by the instructor, e.g. studio lighting, large format, alternative processing, pinhole, color photography.

Prerequisite: ART 131, 232; and permission of the instructor.

Course Fee: \$50

ART 463 Photojournalism (3)

Analysis of the role of photography in mass communication with an emphasis on the photographic essay. Probes the legal aspects of news photography, the ethics of the profession, and shooting and layout of stories. A study of selected readings in photographic methods and skills.

Prerequisite: ART 131.

Course Fee: \$25

ART 470 Studies in Painting: [medium to be specified] (3)

Studies in Painting is designed to provide an in-depth study of a specific area of the painting discipline. Each time the course is offered, the materials, tools, artistic concepts and techniques related to one medium will be identified by the instructor, e.g. oil, acrylic, knife painting, mural painting, watercolor, airbrushing.

Prerequisite: ART 170 and permission of the instructor.

Course Fee: \$40

ART 491 Portfolio/Senior Exhibit (3)

Senior students are to select a theme for their culminating body of art, prepare an artist's statement, set up a Senior Year Art Exhibit showcasing their best work, and prepare a portfolio of work including actual works, slides, photos, and/ or CD ROM or web-based documentation.

Prerequisite: Permission of the department.

Course Fee: \$40

ART 492 Major Internship Experience (3)

This course is individualized depending on the student's major. Students are required to complete either an internship or apprenticeship. The format of this experience will be determined in consultation with the department. Students work with their major advisor to determine appropriate distribution of credits over a time period of one or more semesters.

Prerequisite: Permission of the department.

ART 495 Special Topics (1-3)

Courses cover special topics, current issues, or areas of interest not included in other courses offered by the Art Department.

Prerequisite: Permission of the instructor.

ART 499 Independent Study (1-3)

Research, experimentation, or other project according to the interest and needs of the student.

Prerequisite: Permission of the department.

ART 132 Static Media

This hands on studio course introduces students to creative digital photography and multimedia imaging techniques, using Adobe Photoshop, necessary for output in a range of applications and print. A focus on concept development, aesthetics, and ethical issues will be emphasized. For assignments, students will be encouraged to experiment and explore new ways of capturing digital imagery, from 35mm cameras to the iPhone and beyond. Additionally, scanning techniques with a high resolution scanner will be covered.

ART 135 > ??? - Timebased Media 2D

This hands-on studio course builds on techniques learned in ART 132 Static Media by factoring in the element of time. Students will learn cinematic techniques that have been used in the history of art and film, and will develop their own strategies for creating video and visual effects experiences. Industry standard software Final Cut Pro will be taught. Basic knowledge and skills using video camera equipment, other digital editing applications, narrative development and storyboarding are discussed.

Course Fee: \$50

ART 342 Timebased Media 2D Installation

This intermediate level, hands-on, studio course investigates video as a medium for expression as well as a content capture system. An introduction to current video installation and performance artists and their techniques will be given to help students conceive and create their own projects. More advanced Final Cut Pro techniques will be covered. Issues in the history of installation art, conceptual art, performance art, video art, and materials will be discussed.

Prerequisite: ART 135.

Course Fee: \$25

ART 242 Timebased Media 3D

This hands on studio course will introduce students to the Maya 3D modeling and animation software. Techniques learned in Timebased Media 2D (135 and 342) will apply. Students will be exposed to many applications where 3D software is used, including print, short films, interactive narratives, and games. 3D modeling, texturing, rigging, and animating characters, props, and environments will be covered. Students will learn post-production techniques to enhance models and animations with imaging, video, and interactive software.

Prerequisite: ART 135. *Course Fee:* \$75

ART 290 Interactive Media Web

In this hands on studio course, students will be exposed to the history and techniques a wide range of artists and designers used who worked with the web as a tool for expression. Techniques in scripting .HTML and Actionscript, image and site optimization, creating animations and interactivity for the web, will be covered. Photoshop, Illustrator, Dreamweaver, and Flash will be taught specific to the development of web based experiences. During this course, students will also develop a portfolio website showcasing their creative work.

Prerequisite: ART 342. *Course Fee:* \$40

ART 4?? Interactive Media Physical (Robotics/Embedding Comp)

In this hands on studio course students will be introduced micro-computing in the form of an Arduino, an open source i/o microcontroller that allows students to create interfaces that sense/use-information-from the physical world as input to control physical kinetic, light, and sound output as well as digital animated, cinematic, and audile output. Microcontrollers are best known for being the brain of a robotic system, however, more recently that role has expanded to include serving as an interface between the physical and virtual worlds. Students will learn the basics of programming and artificial intelligence as a form of expression in this course to prepare them for the Interactive Media Virtual course.

Prerequisite: ART 290. *Course Fee:* \$75

ART 4?? Interactive Media Virtual

This hands on studio course introduces students to a range of software development techniques as a means of creative expression. In addition to furthering their programming skills, students will learn the history of software art and digital art to

motivate their projects. The “Processing” language will be taught as a means of learning more advanced animation, image, and video processing techniques. Students will learn techniques for coding and building experiences in both 2D and 3D environments. This course will also introduce how to connect to the Arduino microcontroller through Processing to build physical virtual experiences. *Prerequisite:* ART 290. *Course Fee:* \$75

See “17.png”

<http://www.flickr.com/photos/58706191@N06/sets/72157631916093696/with/8149564733>

See “18.png”

<http://www.flickr.com/photos/58706191@N06/sets/72157631916093696/with/8149564733>

See “19.png”

<http://www.flickr.com/photos/58706191@N06/sets/72157631916093696/with/8149564733>

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ART 126 Ceramics

ART 222 Cave to Computers (prereq. ART 140, 160)

ART 232 Intermediate Photography (prereq. 131 Intro Photo)

ART 261 Layout and Composition 1 (prereq unknown since they are changing)

ART 350 Studies in Drawing (prereq. ART 170 Intro Drawing)

ART 470 Studies in Painting (prereq. ART 170 Intro Drawing)

New major or minor requirements (for catalog):

B.A. in Art and Media Design

Summary of Requirements

	2012-2013
General Studies	40
Pre-Major Courses	6
Major and Related Courses	45
Free Elective Courses	29
TOTAL	120

Requirements for a Major in Art and Media Design

Required pre-major courses 6 hours

ART 140 Art History

ART 150 Fundamentals of Design

Students must formally apply to the major program upon completion of these courses.

Required art and media design major courses 45 hours

ART 135 Digital Media I

ART 160 Design I

ART 219 Modern Art

ART 224 Digital Media II

ART 255 Digital Photography

ART 260 Design II

ART 290 Web Design I

ART 342 Advanced Digital Media

ART 361 Advanced Design

ART 363 Photojournalism

ART 390 Web Design II

ART 490 Senior Studio

ART 491 Senior Exhibit/Portfolio

ART 492 Internship

ART 495 Special Topic

Briefly summarize change(s)

The Major in Studio Art has been merged with other major programs in Art to create one integrated major: Art and Media Design.

Section A. New Course

For more than one new course, copy and paste this box as needed.

Course number, title, and credit hours: ART 490, Senior Studio, 3 credits

Course description: (include pre- and co-requisites if applicable) – for catalog use.

A required course designed to encourage the senior student to explore and develop creative projects demonstrating mastery of process, techniques, tools, and materials of applied and/or fine art medium. The evolution of an individual style and a body of work is emphasized. The student is given an opportunity to become more aware of complex problem solving, creative process, and experimental approaches and principles of art media.

Prerequisite(s): Permission of the Department

EFFECTIVE TERM: ☒ Fall ☐ Spring ☐ Summer Year: 2012

IMPACT: ☒ Program Major ☐ Program Minor ☐ General Studies Curriculum

LEARNING OUTCOMES (select all that apply, must include language/communication and critical thinking)

☒ Language & Communication ☒ Critical Thinking

☒ Identity & Culture ☒ Knowledge & Inquiry ☒ Ethics & Social Responsibility

COURSE FEE: None

GRADING BASIS: ABC/NC X P/NP _____ Pass/Fail _____ No Grade _____

PERMISSION REQUIRED: Department X Instructor _____ None X (see prerequisites above) _____

COURSE COMPONENT:

Lecture X Laboratory X Seminar _____ Field Studies X Self-Paced X

Supervision _____ Thesis Research _____ Practicum/Internship _____ Online _____

Rationale for new course:

This kind of course is a standard component of most art and design programs and was previously a part of the Art Department's curriculum. This course will provide students with the opportunity to expand and develop their own creative style and to employ the skills they have developed and will better prepare them for entering the work force and/or

apply to graduate school.

Do you have faculty capable of teaching the course?
Yes

Section C: Changing a Course

For more than one course, copy and paste this box as needed.

Old course description (from Catalog):

ART 135 Introduction to Digital Media (3)

This course introduces the elements and principles of Film and Video production. Basic knowledge and skills using video camera equipment, digital editing applications, script-writing and storyboarding are discussed.

Course Fee: \$50

New course description (for Catalog):

ART 135 Digital Media I (3)

This course introduces the elements and principles of digital media in a variety of forms. Basic knowledge and skills using video camera equipment, digital editing applications such as Final Cut Pro and After Effects, script-writing and storyboarding are discussed within a framework of examples from the past and the present.

Course Fee: \$75

Check all changes that apply.

<input checked="" type="checkbox"/> Course title	<input checked="" type="checkbox"/> Course description
<input type="checkbox"/> Course number	<input type="checkbox"/> Pre or co-requisites
<input type="checkbox"/> Number of credits	<input checked="" type="checkbox"/> Course fee

EFFECTIVE TERM: ☒ Fall ☐ Spring ☐ Summer Year: 2012

Rationale for Change(s):

The course description is more accurate and better supports the new SLOs for the major program. The fee more accurately reflects the fixed costs of offering this course. We looked at the course fees used at other universities but it was unclear how these were calculated. We decided to adopt a standard fee structure for all computer-based courses. For the fees for our computer-based courses we considered the real costs of the equipment, software, and licensing, divided them over a three year time period by the projected number of students who would be taking courses and using the equipment, then we scaled it down to make it more modest. The 3-year time period is based on the approximate lifetime of the equipment and reasonable replacement sequence for software upgrade

Old course description (from Catalog):

ART 160 Introduction to Digital Imaging (3)

This introductory course, a prerequisite to all art courses, introduces students to the Macintosh computer system including digital imaging and illustration, layout, and other digital media software. Emphasis is placed on acquiring a base of skills and understanding of the variety of software.

Course Fee: \$40

New course description (for Catalog):

ART 160 Design I (3)

This pre-major course introduces students to the Macintosh computer system, digital camera basics and Adobe software, including Photoshop®, Illustrator®, and InDesign®. Digital imaging, illustration, layout, and other digital art techniques will be introduced. Course is intended to prepare students for intermediate classes in graphic design, web design, photography, digital art.

Course Fee: \$75

Check all changes that apply.

<input checked="" type="checkbox"/> Course title	<input checked="" type="checkbox"/> Course description
<input type="checkbox"/> Course number	<input type="checkbox"/> Pre or co-requisites
<input type="checkbox"/> Number of credits	<input checked="" type="checkbox"/> Course fee
EFFECTIVE TERM: <input checked="" type="checkbox"/> Fall <input type="checkbox"/> Spring <input type="checkbox"/> Summer Year: <u>2012</u>	

Rationale for Change(s):

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Old course description (from Catalog):

ART 319 Modern Art (3)

A study of major developments in art since Post-Impressionism with emphasis on European and American painting, sculpture, and architecture. The development of abstract styles and the growing tendency toward very rapid stylistic changes. Placing works of art in their relevant historical, social, and cultural context. Field trips to local museums and related institutions.

Prerequisite: ART 140

New course description (for Catalog):

ART 219 Modern Art (3)

This course focuses on major developments in art since the mid-19th century including painting, sculpture, architecture, photography, and the cinema. Technological innovations, the tendency toward rapid stylistic changes, the integration of materials and media so prevalent in the art and design of our contemporary art scene are all discussed within their relevant historical, social, and cultural context. Field trips to galleries, museums and related institutions are an important component of this course.

Prerequisite: ART 140

Check all changes that apply.

Course title	<input checked="" type="checkbox"/> Course description
<input checked="" type="checkbox"/> Course number	<input type="checkbox"/> Pre or co-requisites
<input type="checkbox"/> Number of credits	Course fee

EFFECTIVE TERM: ☒ Fall ☐ Spring ☐ Summer Year: 2012

Rationale for Change(s):

The course description is more accurate and better supports the new SLOs for the major program.

Old course description (from Catalog):

ART 242 Digital Animation (3)

Students will learn a vector graphics based program identifying vector drawing, object layers, keyframes, and motion/ shape tween techniques. Vector drawings are easily scaled and resized. Building layer management, basic animation and tweening techniques, and rollover buttons are emphasized. Basic ActionScriptings, web site navigation and interaction are discussed. Shockwave and professional HTML editing applications are included in this course.

Prerequisite: ART 160.

Course Fee: \$75

New course description (for Catalog):

ART 342 Advanced Digital Media (3)

From the most advanced motion graphics techniques to immersive interactive experiences used in movies, games, multimedia web sites, android/iphone apps, and interactive installations, students in this course will invent, design and implement interactive narratives with a range of 2D/3D animation, film, and interactive software. Students will use code to bring digital objects to life in open source platforms. A range of software such as Maya, After Effects, Flash, and Processing Language will be integrated in the development of projects.

Prerequisite: ART 224, 290; Approved admission into major program or permission of the Department Chair.

Course Fee: \$75

Check all changes that apply.

<input checked="" type="checkbox"/> Course title	<input checked="" type="checkbox"/> Course description
<input checked="" type="checkbox"/> Course number	<input checked="" type="checkbox"/> Pre or co-requisites
<input type="checkbox"/> Number of credits	<input type="checkbox"/> Course fee

EFFECTIVE TERM: ☒ Fall ☐ Spring ☐ Summer Year: 2012

Rationale for Change(s):

The course description has been updated to better support the new SLOs for the major program.

Old course description (from Catalog):

ART 255 Digital Photography (3)

This course incorporates the production of photography using digital cameras and demonstrates the advanced techniques and tips available for image manipulation. Students use an imaging editing software application on cross-platform equipment to develop their skills. Critiques of the images occur throughout the semester..

Prerequisite: ART 131, 160

Course Fee: \$75

New course description (for Catalog):

ART 255 Digital Photography (3)

Students receive an introduction to digital photography and digital camera operations, covering lighting, composition, exposure and the fundamentals of traditional photographic concepts. Photographing flat art, three-dimensional objects and optimizing photos for a digital workflow are skills developed in this course. The history and technology of photography will also be discussed.

Pre-requisites courses: Art 160

Course Fee: \$75

Check all changes that apply.

Course title	<input checked="" type="checkbox"/> Course description
<input type="checkbox"/> Course number	<input checked="" type="checkbox"/> Pre or co-requisites
<input type="checkbox"/> Number of credits	Course fee
EFFECTIVE TERM: <input checked="" type="checkbox"/> Fall <input type="checkbox"/> Spring <input type="checkbox"/> Summer Year: <u>2012</u>	

Rationale for Change(s):

The course description is more accurate and better supports the new SLOs for the major program.

Old course description (from Catalog):

ART 260 Digital Illustration (3)

Students build proficiency in Illustrator - a vector-based graphic software that is used in professional settings. Students utilize various techniques of vector art creation to explore.

Prerequisite: ART 160.

Course Fee: \$40

New course description (for Catalog):

ART 260 Design II (3)

Students will develop increased proficiency in Illustrator® and other software used in professional art and graphic design settings. Students will integrate drawings created both manually or on the computer to create finished illustrations ready for distribution in a range of media. Elements of typography, layout, and composition will also be discussed and explored. Projects involve the representation of varied texts as visually dynamic and clear communication. The course looks at the art of typography in both pre-electronic and electronic realms. Students analyze, edit and configure copy for business, literary or informational purposes.

Prerequisite: ART 140, 150, 160; Approved admission into major program or permission of the Department Chair.

Course Fee: \$75

Check all changes that apply.

<input checked="" type="checkbox"/> Course title	<input checked="" type="checkbox"/> Course description
<input type="checkbox"/> Course number	<input checked="" type="checkbox"/> Pre or co-requisites
<input type="checkbox"/> Number of credits	<input checked="" type="checkbox"/> Course fee
EFFECTIVE TERM: <input checked="" type="checkbox"/> Fall <input type="checkbox"/> Spring <input type="checkbox"/> Summer Year: <u>2012</u>	

Rationale for Change(s):

Description has been updated to more accurately reflect the content of the course and better support the new SLOs for the major program. Fees have been increased to reflect the fixed costs of offering this course. We looked at the course fees used at other universities but it was unclear how these were calculated. We decided to adopt a standard fee structure for all computer-based courses. For the fees for our computer-based courses we considered the real costs of the equipment, software, and licensing, divided them over a three year time period by the projected number of students who would be taking courses and using the equipment, then we scaled it down to make it more modest. The 3-year time period is based on the approximate lifetime of the equipment and reasonable replacement sequence for software upgrades.

Old course description (from Catalog):

ART 261 Layout and Composition (3)

Through this course, ideas are brought to paper with the software used by graphic design professionals in studio and printing settings. The focuses of the course include the study of type treatments, the exploration of different grids, and the study of layout possibilities. A particular emphasis will be developing a sensitivity on the part of the designer in the process of choosing the right combination of elements, such as headings, text and illustrations in order to convey messages in an original and effective manner. Creative solutions to artistic problems are also emphasized.

Prerequisite: ART 150, 170, 222, 260, Full Faculty Portfolio Review.

Course Fee: \$40

New course description (for Catalog):

ART 361 Advanced Design (3)

In-depth study and practice in graphic design and how art and business are integrated in terms of consumerism, advertising and marketing perspectives. Students will expand on the range of exploratory design tools and techniques used in studio and creative professional settings for output to print and web products.

Prerequisite: ART 260, ART 290

Course Fee: \$75

Check all changes that apply.

<input checked="" type="checkbox"/> Course title	<input checked="" type="checkbox"/> Course description
<input checked="" type="checkbox"/> Course number	<input checked="" type="checkbox"/> Pre or co-requisites
<input type="checkbox"/> Number of credits	<input checked="" type="checkbox"/> Course fee
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Old course description (from Catalog):

ART 290 Web Design (3)

This course provides an introduction to design created for the World Wide Web. Students are offered an introduction to HTML and web enhanced software applications, pixels, screen resolutions, image maps, rollover buttons, and graphic file formats, reliable colors in cross-platforms, and cross browsers. Current and future directions of the information superhighway, on-line service, search engines and WWW development will be discussed.

Prerequisite: ART 160.

Course Fee: \$40

New course description (for Catalog):

ART 290 Web Design I (3)

This course provides an introduction to designing and creating interactive experiences for the Web using a range of interactive techniques, software, and scripting. Students are offered an introduction to HTML, Dreamweaver, and Flash (with basic Actionscript) and will strengthen their speed and proficiency using imaging software. Historic and creative innovations in web design and Net Art will be discussed.

Prerequisite: ART 160.

Course Fee: \$75

Check all changes that apply.

<input checked="" type="checkbox"/> Course title	<input checked="" type="checkbox"/> Course description
<input type="checkbox"/> Course number	<input type="checkbox"/> Pre or co-requisites
<input type="checkbox"/> Number of credits	<input checked="" type="checkbox"/> Course fee
EFFECTIVE TERM: <input checked="" type="checkbox"/> Fall <input type="checkbox"/> Spring <input type="checkbox"/> Summer Year: <u>2012</u>	

Rationale for Change(s):

Course description more accurately reflects the content of this course and better support the new SLOs for the major. Course fee more accurately reflects the fixed costs of this course. We looked at the course fees used at other universities but it was unclear how these were calculated. We decided to adopt a standard fee structure for all computer-based courses. For the fees for our computer-based courses we considered the real costs of the equipment, software, and licensing, divided them over a three year time period by the projected number of students who would be taking courses and using the equipment, then we scaled it down to make it more modest. The 3-year time period is based on the approximate lifetime of the equipment and reasonable replacement sequence for software upgrades.

Old course description (from Catalog):

ART 324 Studies of Film/Video (topic to be specified) (3)

Studies in Film/Video are designed to provide an in-depth study of a specific area of the film discipline. Each time the course is offered, it will cover different topics including particular times, groups, genres, styles, techniques, software, and film history. Topics may include American film and culture, documentaries, women filmmakers, cutting edge editing programs, experimental film, senior thesis, etc. Topics will be offered on a rotating basis. The course may be repeated as topics change.

Prerequisite: ART 135.

Course Fee: \$25

New course description (for Catalog):

ART 224 Digital Media II (3)

In this hands-on course, students will develop a range of advanced techniques in digital and electronic media art and film. Students will improve their editing skills obtained from introductory courses and focus on concept development and production techniques in the creation of digital video projects. This class also allows students to both develop and refine techniques they have used in earlier courses, while experimenting with new emergent technologies relevant to their interests and the field. Digital media and film theory and history are integral to course content.

Prerequisite: ART 135, 140, 150, 160

Course Fee: \$75

Check all changes that apply.

<input checked="" type="checkbox"/> Course title	<input checked="" type="checkbox"/> Course description
<input type="checkbox"/> Course number	<input checked="" type="checkbox"/> Pre or co-requisites
<input type="checkbox"/> Number of credits	<input checked="" type="checkbox"/> Course fee
EFFECTIVE TERM: <input checked="" type="checkbox"/> Fall <input type="checkbox"/> Spring <input type="checkbox"/> Summer Year: <u>2012</u>	

Rationale for Change(s):

Course description more accurately reflects the content of this course and better support the new SLOs for the major program. Necessary course prerequisites have been added. Course fee has been updated to more accurately reflect the fixed costs of offering this course. We looked at the course fees used at other universities but it was unclear how these were calculated. We decided to adopt a standard fee structure for all computer-based courses. For the fees for our computer-based courses we considered the real costs of the equipment, software, and licensing, divided them over a three year time period by the projected number of students who would be taking courses and using the equipment, then we scaled it down to make it more modest. The 3-year time period is based on the approximate lifetime of the equipment and reasonable replacement sequence for software upgrades.

Old course description (from Catalog):

ART 463 Photojournalism (3)

Analysis of the role of photography in mass communication with an emphasis on the photographic essay. Probes the legal aspects of news photography, the ethics of the profession, and shooting and layout of stories. A study of selected readings in photographic methods and skills.

Prerequisite: ART 131

Course Fee: \$25

New course description (for Catalog):

ART 363 Photojournalism (3)

This course will emphasize the fundamentals of photojournalism. Students will act as “reporters with a camera”, learning how to use images to tell a story while developing a personal vision. Students will gain experience thinking fast visually in order to quickly capture and record decisive moments. Students will also analyze the role of photography in mass communication with an emphasis on the photograph essay. The legal aspects of news photography along with the ethics of the profession are important components of this course.

Prerequisites: ART 255

Course Fee: \$75

Check all changes that apply.

Course title	<input checked="" type="checkbox"/> Course description
<input checked="" type="checkbox"/> Course number	<input checked="" type="checkbox"/> Pre or co-requisites
<input type="checkbox"/> Number of credits	<input checked="" type="checkbox"/> Course fee
EFFECTIVE TERM: <input checked="" type="checkbox"/> Fall <input type="checkbox"/> Spring <input type="checkbox"/> Summer Year: <u>2012</u>	
<p>Rationale for Change(s):</p> <p>Course number and description more accurately reflects the content of this course and better support the new SLOs for the major program. Course prerequisites have been modified to reflect major requirements. Course fee has been updated to more accurately reflect the fixed costs of offering this course. We looked at the course fees used at other universities but it was unclear how these were calculated. We decided to adopt a standard fee structure for all computer-based courses. For the fees for our computer-based courses we considered the real costs of the equipment, software, and licensing, divided them over a three year time period by the projected number of students who would be taking courses and using the equipment, then we scaled it down to make it more modest. The 3-year time period is based on the approximate lifetime of the equipment and reasonable replacement sequence for software upgrades.</p>	

<p>Old course description (from Catalog):</p> <p>ART 390 Web Design II (3)</p> <p>This course introduces students to advanced interactive design and layout using advanced techniques. The procedures for importing multimedia projects and page layouts into web sites using Shockwave® and professional HTML editors will be discussed. Intermediate competency-level in HTML/ Flash® is required.</p> <p>Prerequisite: ART 290.</p> <p><i>Course Fee: \$40</i></p>
<p>New course description (for Catalog):</p> <p>ART 390 Web Design II (3)</p> <p>In this course students will receive an in-depth hands-on experience designing and creating interactive and immersive multimedia experiences for the Web using a range of techniques, software, and scripting. Advanced Dreamweaver, javaScript, Flash, Actionscript, and Processing language will be covered. Creative innovations in web design and Net Art will be discussed. Demonstrated competency in HTML, Imaging Software, and Flash is required.</p> <p>Prerequisite: ART 290.</p> <p><i>Course Fee: \$75</i></p>

Check all changes that apply.	
<input type="checkbox"/> Course title	<input checked="" type="checkbox"/> Course description
<input type="checkbox"/> Course number	<input type="checkbox"/> Pre or co-requisites
<input type="checkbox"/> Number of credits	<input checked="" type="checkbox"/> Course fee
EFFECTIVE TERM: <input checked="" type="checkbox"/> Fall <input type="checkbox"/> Spring <input type="checkbox"/> Summer Year: <u>2012</u>	
<p>Rationale for Change(s):</p> <p>Course description more accurately reflects the content of this course and better supports the new SLOs for the major program. Course fee has been updated to more accurately reflect the fixed costs of offering this course. We looked at the course fees used at other universities but it was unclear how these were calculated. We decided to adopt a standard fee structure for all computer-based courses. For the fees for our computer-based courses we considered the real costs of the equipment, software, and licensing, divided them over a three year time period by the projected number of students who would be taking courses and using the equipment, then we scaled it down to make it more modest. The 3-year time period is based on the approximate lifetime of the equipment and reasonable replacement sequence for software upgrades.</p>	

<p>Old course description (from Catalog):</p> <p>ART 491 Portfolio/Senior Exhibit (3)</p> <p>Senior students are to select a theme for their culminating body of art, prepare an artist's statement, set up a Senior Year Art Exhibit showcasing their best work, and prepare a portfolio of work including actual works, slides, photos, and/ or CD ROM or web-based documentation.</p> <p><i>Prerequisite:</i> Permission of the department</p> <p><i>Course Fee:</i> \$40</p>
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New course description (for Catalog):

ART 491 Portfolio/Senior Exhibit (3)

This course is intended to be the Art Department's major capstone. Senior students are to select a theme for their culminating body of art, prepare an artist's statement, set up a Senior Year Art Exhibit showcasing their best work, and prepare a portfolio of work including actual works, photos, and a personal website in preparation for graduate school or the job market.

Prerequisite: Permission of the department

Course Fee: \$40

Check all changes that apply.

Course title	<input checked="" type="checkbox"/> Course description
<input type="checkbox"/> Course number	<input type="checkbox"/> Pre or co-requisites
<input type="checkbox"/> Number of credits	Course fee
EFFECTIVE TERM: <input checked="" type="checkbox"/> Fall <input type="checkbox"/> Spring <input type="checkbox"/> Summer Year: <u> 2012 </u>	

Rationale for Change(s):

The course description has been expanded to better support the SLOs for the major program.

Old course description (from Catalog):

ART 492 Major Internship Experience (3)

This course is individualized depending on the student's major. Students are required to complete either an internship or apprenticeship. The format of this experience will be determined in consultation with the department. Students work with their major advisor to determine appropriate distribution of credits over a time period of one or more semesters.

New course description (for Catalog): ART 492 Internship (3) This course is only for art majors and is individualized depending on the student's area of interest. Students are required to complete an internship. The format of this experience will be determined in consultation with the department. Students work with their major advisor to determine appropriate distribution of credits over a time period of one or more semesters. <i>Prerequisite:</i> Permission of the department.	
Check all changes that apply.	
<input checked="" type="checkbox"/> Course title	<input checked="" type="checkbox"/> Course description
<input type="checkbox"/> Course number	<input type="checkbox"/> Pre or co-requisites
<input type="checkbox"/> Number of credits	<input checked="" type="checkbox"/> Course fee
EFFECTIVE TERM: <input checked="" type="checkbox"/> Fall <input type="checkbox"/> Spring <input type="checkbox"/> Summer Year: <u>2012</u>	
Rationale for Change(s): The course title change has been shortened. Description has been modified to better reflect its purpose.	

WORKED ON THE SLO TEMPLATE:

ART XXX - Small SLO Chart: Course, Major, and GU Outcomes with Assessment Projects & Tools

Course Outcomes	Major Outcomes	GU Outcomes	Assessment Projects for Course Outcomes	Assessment Tools

Major or program outcomes are column 2. Here are the ART Department Major Outcomes:

1. Majors will provide evidence of creativity, technical abilities and critical thinking by:
 - 1.a. Continuously developing and updating a portfolio that provides a critical body of work related to their major area of focus and reflects their progress in the discipline.
 - 1.b. Demonstrating competency to the art department faculty during formal critiques and discussions of artworks assembled from the past and present.
 - 1.c. Producing an "artist's statement" that explains the research and creative process for the senior thesis.
 - 1.d. Giving a presentation to the campus community about their research and area of focus.
2. Majors will provide evidence of the understanding of community and the ways in which art can provoke or provide a response to aspects of society and culture by:
 - 2.a. Successfully completing a senior thesis project in which they work with their faculty advisors to coordinate and oversee aspects of a larger project that fully explores an idea, mode of expression, or facet of art and culture.
 - 2.b. Documenting, both in writing and in video, how their senior thesis project represents a provocation and/or a response to aspects of society and culture.
 - 2.c. Completing an internship to gain knowledge, experience and skills needed to successfully enter the workforce and larger community.
 - 2.d. Participating in department programs as required through their coursework, such as lectures, gallery exhibits, student shows, receptions, and other special events both on and off campus.

GU outcomes identified for the major are listed below; outcomes for course are column 3: To ensure that Gallaudet graduates have these important abilities, we have established five competencies all students must demonstrate by the time they graduate:

- 22. Language & Communication**
 - 1.5 Express ideas and information effectively in a variety of formats.
- 23. Critical Thinking**
 - 2.1 Select relevant and varied sources of information.
 - 2.2 Bring together ideas to arrive at reasonable conclusions.
 - 2.3 Evaluate the logic of arguments and strength of evidence using deductive and inductive methods.
 - 2.4 Provide cogent reasons in support of one's opinion.
 - 2.5 Use critical thinking skills to analyze, decide, & solve real life problems, modifying one's approach based on situations.
- 24. Identity & Culture**
 - 3.1 Demonstrate an understanding of self.
 - 3.2 Compare and contrast the perspective of multiple cultures.
 - 3.3 Show awareness of the range of diversity and universality in human history, societies, & ways of life.
 - 3.4 Analyze the interrelations within and among communities and cultures.
 - 3.5 Operate with civility in a complex social world
- 25. Knowledge & Inquiry**
 - 4.3 Demonstrate substantial knowledge of at least one field of study, & discuss how it fits into the larger picture of human knowledge.
 - 4.4 Derive meaning from multiple avenues of experience.
 - 4.5 Resolve complex problems by integrating knowledge.
- 26. Ethics & Social Responsibility**
 - 5.2 Describe how differences in values, beliefs and priorities can lead to different conclusions about what is right and wrong.
 - 5.4 Demonstrate intellectual honesty, respect, & integrity.
 - 5.5 Work effectively in teams.
 - 5.7 Meet the professional standards of the academic community and one's major field.

ART DEPARTMENT – Revisions made and each was approved by faculty vote 9-16-11

Major : ART & MEDIA DESIGN (51 credits)

Pre-major courses: (6 credits)

ART 140 Art History

ART 150 Fundamentals of Design (content from ART 222 will be integrated)

Students submit an admission portfolio to major program

Major Courses: (45 credits)

ART 135 Digital Media I* (Introduction to Digital Media)

ART 160 Design I* (Introduction to Digital Imaging)

ART 219**Modern Art (was ART 319)

ART 242 Digital Animation

ART 255 Digital Photography

ART 260 Design II* (Digital Illustration -content from ART 270 Typography will be integrated)

ART 290 Web Design I*

ART 324 Digital Media II*(Studies in Film/Video)

ART 3XX**Layout and Composition (was 261; ART 270 concepts also integrated)
ART 3XX**Photojournalism (was ART 463)
ART 390 Web Design II
ART 4XX***Senior Studio
ART 491 Senior Exhibit/Portfolio
ART 492 Internship
ART 495 Special Topic

* = course title change
** = course number change
***= new course added to the curriculum

Minors:

Art History
Photography
Studio Art

Max's comments in response to Amy Stephen's Comments in Defense of the Newly Proposed Art Curriculum:

As a faculty member with 30 years experience in the field of graphic design and video production, I do not believe the current Art Department proposal meets the University's strategic goal of strengthening students' preparation for employment and career success.

I beg to differ just a bit. I feel as though the following discourse will explain thoroughly why.

*** It removes the graphic design and digital media majors—the two areas that have offered our graduates employment and/or entry into graduate schools.¹**

The new curriculum removes nothing. It merely integrates a few expectations within one course due to students complaining that they weren't challenged enough. The students have had a long time problem being able to apply what they learned in certain courses. This was a common problem, especially within the area of graphic design, in universities across the country. The solution was to incorporate multidisciplinary expectations for the subjects covered in class. For instance: Typography is a course that covers the range of typefaces that can be used in a particular print-based media environment. A simple divergence from the standard black type on white paper can be complicated when adding colors...placing red type on blue paper. In some cases even such a simple shift in teaching typography has challenged students to not be able to implement typography easily. Color theory is necessary to understand within the context of readability. Green and orange create vibrating edges, in effect causing type to be hard and in some cases impossible to read. Another divergence is using typography on the web is considerably different, however, necessary if there is only one intro to typography class. Implementing Type without understanding layout is also difficult. So merging the subjects of Typography with Layout for print and web into two more holistic introductory courses with a follow up intermediate course serves to solve the problem of students learning type and never being rigorous with it again in upper level web courses or otherwise.

***The graphic design courses have been cut in half. The omitted courses have specific competencies that meet employers' expectations.**

Not true. Graphic design has merely been integrated into more holistic courses expecting more from the students within a semester so that there is an overlap with expectations and skill sets, again avoiding disconnect.

*** 2 Without these courses, our students will be less prepared than graduates from other universities.**

N/A, all of the courses are still there.

The new curriculum does not align with the guidelines for the accrediting agency, NASAD, and the largest graphic arts organization, AIGA.

NOT TRUE, SEE BELOW..... See FIGURE B. NOTE: See Disciplines in Combination Guidelines

Also view FIGURE A. NOTE: The name of our program and their program for digital media is different, however, if you actually read the NASAD handbook, you will not that media design (also included in this section as a name for digital media and graphic design) and art are both standards represented within the handbook, actually everywhere, and it is allowed for programs to merge disciplines in order to cover more deeply the integration of both disciplines. Integration is allowed and not only supported by NASAD, but encouraged, since NASAD is aware of the staleness that many times appears in confined and rigidly limiting programs. Max Kazemzadeh went through NASAD accreditation and met with the reviewers individually. He was encouraged for the multidisciplinary that he brought to the New Media Art Program he founded there.....NOTE: not named Digital Media, but still approved because it attempted to integrate characteristics from both the Digital Media and Art disciplines. It was just judged by NASAD based on its self imposed expectations.

ALSO SEE FIGURE C...We are also expanding to incorporate more aspects of Electronic Media necessary within the worlds of art and design.

Many course descriptions promise content not achievable in a semester.³

Not true. Course content is being covered as it always has been. These courses have minor changes, and any integrative changes that we did make resulted in the creation of an introductory semester followed up by an intermediate semester course. All courses are more interdisciplinary and more applied, so that students are able to apply what they learn to real world applications.

I propose that the Senate refer the Art Department proposal back to the Art Department to:

This is without proper grounds.

Add more depth to the proposed major, especially in the area of graphic design.

There is more depth than before, because now students overlap their learning initiatives of traditional print based graphic design techniques with web, digital, film, and interactive media, more thoroughly and effectively. Prior to this change, students had no idea how to integrate their Typography learning with film for instance. Now, there is overlapping pedagogies that will apply graphic design to the ever advancing world of technology that is requested both by students and incoming families requesting art and design curricula.

Follow the instructions from the provost that recommend the Art, Communication, Theatre and Dance Departments merge, and develop a multidisciplinary model to maximize resources. After the merger, the provost believes the department's programs may need to be reexamined.

This is a necessary change for art and design students now. This internal department refinement will only prepare art and design students to be more multidisciplinary with their skillset in order to be motivated to take on and collaborate with the other departments, with such things as real time interactive media, and interactive film with typography and layout elements. It is essential for this internal change to happen now for our incoming students to hit the ground running with the larger merger.

Follow the provost's recommendations to develop cross-listed courses with GSR to take advantage of resources.

This is fine

Reinstate the De'VIA course that reflects Gallaudet's bilingual mission and showcases its unique heritage.

No comment. This isn't completely necessary because EVERY ONE OF OUR COURSES deal directly with each individual students unique identities merged with Gallaudet's bilingual mission and showcasing it's unique heritage. I believe that Paul Johnson, who has been responsible for teaching this course for years, feels this way.

You will find from this excerpt directly taken from the NASAD 2012 handbook that all of the characteristics learned within Graphic Design are included here.

While this Graphic Design excerpt is included, you must look deeper within the productivity of the students within the department and what they continually ask for in regards to more indepth skill sets. Students are continually asking for further knowledge of interactive web and film skills because they know it will help them either get into graduate school

or a job. A recent competition for an internship at Discovery Channel was won by a student majoring in graphic design and digital media. She was selected because of the breadth of skill sets that she had with digital media, 3D animation, web design, web animation, drawing, typography, film, and robotics represented in her portfolio.

Figure A.

Directly from the NASAD_HANDBOOK_2011-12:

Digital Media. The Bachelor of Fine Arts is appropriate as the undergraduate degree in which digital technology serves as the primary tool, medium, or environment for visual work. Titles of majors for these degrees include, but are not limited to: digital media, media arts, media design, multimedia, computer arts, digital arts, digital design, interactive design, Web design, and computer animation.

Programs in digital technology address a broad range of goals and objectives. For example, each program makes decisions about the extent to which students will be prepared to work from: (1) differing perspectives of technology as a tool, a medium, and/or an environment; (2) concepts and applications in other art/design practices or as a freestanding endeavor; (3) various goals for producing two-dimensional communication, three-dimensional products and environments, including time-based and interactive considerations; and (4) differing viewpoints of users/audiences, clients, and/or artists and designers.

These decisions exert a critical influence on the structure and content of each curriculum. Appropriate student achievement of goals and objectives may rely on skills, knowledge, and perspectives from more than one discipline. Accordingly, curricula containing significant work in digital media may be interdisciplinary, multi-disciplinary, or cross-disciplinary; the distribution of courses and qualifications of faculty involved in these collaborations should reflect the intent of the program.

1. Some majors in art or design specializations (e.g., printmaking) may include a small number of required or elective courses in digital media. In these cases, NASAD standards for the specialization apply, and the degree title contains no reference to digital media.

2. Some majors in such specializations as graphic design, interactive design, animation, industrial design, film/video, illustration, and photography may provide an emphasis or a significant portion of study in digital media through a specific set of courses (e.g., graphic design major with an emphasis in Web design). In these cases, NASAD standards for the major area of specialization will apply; however, the standards for the Bachelor of Fine Arts in Digital Media will serve as guidelines as appropriate in the evaluation of student work and the articulation of goals and objectives of the emphasis and overall curriculum.

3. Some degrees with majors in digital media may provide an emphasis in another art or design specialization (e.g., digital media major with an emphasis in animation). In these cases, NASAD standards for the Bachelor of Fine Arts in Digital Media will apply, and the standards for digital media will serve as guidelines as appropriate in the evaluation of student work and articulation of goals and objectives of the emphasis and overall curriculum.

In addition to the specific content standards below, all programs carrying titles indicating majors in digital media must meet NASAD standards for purposes and operations for majors in or based on electronic media under Section III.J.

Only schools with qualified faculty, technological resources, and curricular offerings sufficient to support the goals and objectives have the prerequisites to offer degrees in digital media. The institution must be able to substantiate any claims it makes for preparation of students for entry into specific vocations and must clearly differentiate the acquisition of software capability from mastery of the broader competencies associated with various professional practices.

1. Curricular Structure

a. Standard. Curricular structure, content, and time requirements shall enable students to develop the range of knowledge, skills, and competencies expected of those holding a professional baccalaureate degree in digital media as indicated below and in Section VIII.

b. Guidelines. Curricula to accomplish this purpose normally adhere to the following guide-lines: studies in digital media as indicated by the title of the major comprise 25-35% of the total program; supportive courses in various aspects of art, design, and film/video according to the goals and objectives of the major, 20-30%; studies in art, design, and film/video history and theory, 10-15%; and general studies, 25-35%. Studies in the major area, supportive courses in art and design, and studies in visual arts/design histories normally total at least 65% of the curriculum (see Section III.C. regarding forms of instruction, requirements, and electives). *NASAD Handbook 2011-12* 98

2. Recommendations for General Studies (*in addition to Section VIII.A.6.*). Work in digital media is inherently synthetic and often collaborative; it draws content, resources, and methods from many disciplines. General studies requirements should have direct correlation with the overall goals and objectives of the degree program. Studies in areas such as writing, film studies, cultural studies, history of technology, communication theory, cognitive psychology, human factors, computer science, and

business are recommended.

3. Essential Competencies (*in addition to those stated for all professional degree programs in Sections VIII.B. and C.*):

- a. Knowledge of the concepts related to the visual, spatial, sound, motion, interactive, and temporal elements/features of digital technology and principles for their use in the creation and application of digital media-based work.
- b. Understanding of narrative and other information/language structures for organizing content in time-based or interactive media; the ability to organize and represent content structures in ways that are responsive to technological, social, and cultural systems.
- c. Understanding of the characteristics and capabilities of various technologies (hardware and software); their appropriateness for particular expressive, functional, and strategic applications; their positions within larger contexts and systems; and their influences on individuals and society.
- d. Knowledge of the processes for the development and coordination of digitally-based art and design strategies (for example, storyboarding, concept mapping, and the use of scenarios and personas.)
- e. Ability to analyze and synthesize relevant aspects of human interaction in various contexts (physical, cognitive, cultural, social, political, and economic) and with respect to technologically-mediated communication, objects, and environments.
- f. Understanding of what is useful, usable, effective, and desirable with respect to user/audience-centered digitally-based communication, objects, and environments.
- g. Knowledge of history, theory, and criticism with respect to such areas as film, video, technology, and digital art and design.
- h. Ability to work in teams and to organize collaborations among people from different disciplines.
- i. Ability to use the above competencies in the creation and development of professional quality digital media productions.

4. Essential Opportunities and Experiences

- a. Regular access to studios and libraries with appropriate digital media resources and reference materials in other relevant disciplines such as film studies, cultural studies, history of technology, communication theory, cognitive psychology, human factors, computer science, and business.
- b. Regular access (for instruction and for independent work) to the appropriate technology and staff necessary for the development and professional production of work in digital media. Consistent with the goals and objectives of the program, equipment should match or approach disciplinary/industry standards.
- c. Regular access to instruction and critique under faculty with educational and professional backgrounds in digital media. Appropriate faculty backgrounds and instruction should include more than software skills. *NASAD Handbook 2011-12 99*
- d. Opportunities to do work that combines several disciplines or media applications, or that explores relationships between practice and research.
- e. In order to accomplish some kinds of work, students may need to study computer programming or scripting. Students expecting to practice professionally in the development of strategic uses of technology in business should engage in coursework that acquaints them with large-scale technological and information systems.
- f. Programs that require student purchase of computers should provide the technological infrastructure and staff to support use of privately-owned machines in the classroom. The institution should be cognizant of industry preferences for certain computer platforms in setting their computer purchase requirements and infrastructure support.

FIGURE B.

I. Disciplines in Combination (*applicable when an institution offers inter-, multi-, co-disciplinary programs, etc.*)

1. Standards Applicability. To some extent, every curriculum represents a combination of modes of thought and inquiry, and thus, some combination of disciplinary perspectives. However, when an institution decides to offer any study program or degree which is explicitly designated as a multi- or interdisciplinary combination and in which art/design is either the primary or home discipline or constitutes over 25% of the total program content, the following standards apply in addition to those applicable to all other art/design programs.

2. Standards

- a. A specific coherent set of purposes shall be developed and published that include, but are not limited to:
 - (1) title or basic identification of the primary focus of the program in terms of fields of study or areas of inquiry, or both;
 - (2) specific content, techniques, and perspectives used to pursue the primary focus, including aspirations and expectations regarding:
 - (a) breadth and depth;
 - (b) specific intellectual, disciplinary, or artistic engagement; and
 - (c) juxtaposing, combining, applying, integrating, or synthesizing the disciplines involved.
- b. Operations shall reveal coherent achievement of goals and objectives.
- c. Terminology shall reflect accurately the type(s) of disciplinary combinations represented or used.
- d. Program titles shall be consistent with their curricular content. Published materials shall be clear about the status of any curricular program with respect to constituting a major, a minor, or field for independent study, etc.
- e. Applicable prerequisites for courses or curricula shall be clearly stated, especially with regard to levels of competence in specific disciplines that are to be combined.

- f. There must be clear descriptions of what students are expected to know and be able to do upon completion, consistent with Section III.I.2.a.
 - g. Guidance, advising, and mentoring shall be adequate to support the achievement of purposes.
 - h. Evaluation mechanisms shall be consistent with the goals defined for specific courses, projects, programs, or curricula, and to the collaborative approach(es) involved. *NASAD Handbook 2011-12* 78
- 3. Art/Design Content.** Programs expressing objectives in specific art/design content are reviewed in terms of that content and the level and type of achievement expected.

FIGURE C:

J. Majors in or Based on Electronic Media (*applicable when programs are focused on content addressed in III.J.2.a. and b.*)

1. Standards Applicability

- a. The following standards apply to all majors in or based on electronic media including the Bachelor of Fine Arts in Digital Media. The specific content standards for this program are found under Section IX.B.
- b. In reviewing majors in or based on electronic media and technology, the Commission will consider the extent to which electronic technology is used in the context of programs in the standard art/design disciplines discussed elsewhere in the *Handbook*. Given the extent to which electronic media and technology are the focus of such programs, the standards in this section may apply along with the standards for the home field.
- c. Programs centered on new approaches and combinations will be reviewed by the standards in this section and, as applicable, by those that address distance or correspondence learning and disciplines in combination.

2. Purposes, Options, and Characteristics. Computers and associated electronic media have expanded possibilities for the education of art/design professionals and other artists. Institutions have a large number of options for establishing goals for curricula and coursework. Choices include, but are not limited to, the following categories:

- a. Discipline(s).** Programs may concentrate in, represent combinations of, or integrate studies in such areas as the standard art/design disciplines, computer science, engineering, design, digital media, animation, film/video, languages, the psychology of perception, and many others. Within art/design, new technologies may develop additional fields. Programs may seek to use electronic media and technology as a tool to do work in a pre-existing field. Programs may also combine fields in various ways to develop new sets of knowledge and skills for various applications. Institutions may also seek to create new fields, or to address emerging niches in particular job markets.
- b. Technology.** Content goals range from how a technology works, to how to work it, to how to work with it, to how to do work with it, to how to understand it, to how to integrate it. Programs may concentrate on one or more technologies. Technology goals may also include how to build technologies, how technologies evolve, or the impacts of technology.

c. Problem Solving. Each program represents a particular set of approaches and expectations for identifying and solving problems. The level, nature, and complexity of the problems to be solved delineate the program's character and the projected accomplishments of its graduates.

d. Delivery System. A wide variety of practices work as long as within each program or curriculum delivery systems is consistent with the specific achievements necessary to the success of that program. In addition to traditional formats, team-based teaching, learning, projects, and evaluations are common in electronic media programs.

e. Specialization. The range here includes programs that provide a broad foundation as the basis for future specializations to programs that are specifically focused on a particular field or subparts thereof. Connections and specializations involving art/design, various design fields, photography, animation, digital media, film/video, Web/Internet applications, movement and dance, music, computer science, multimedia, and pedagogies at various levels are among the most usual areas of focus.

f. Education in Art and Design. Each program makes a choice regarding the extent to which it addresses foundation principles and techniques in and of themselves or in some combination with a more specialized purpose.

g. General Liberal Education. A determination is made regarding the extent to which elements or composite expectations for education in the humanities, sciences, social sciences, and other arts are included in the program.

3. Standards

- a. A specific coherent set of purposes shall be developed and published that include, but are not limited to:
 - (1) titles or basic identification of subject matter, techniques, technologies, disciplines, or issues to be addressed; and
 - (2) specific content, methods, and perspectives used to consider subject matter, techniques, technologies, disciplines, or issues to be addressed, including expectations regarding:
 - (a) specific artistic, intellectual, or disciplinary engagement;
 - (b) breadth and depth in disciplinary components;
 - (c) the development of problem setting and solving capabilities.
- b. Curriculum and other program requirements shall be consistent with goals and objectives.

- c. Program titles shall be consistent with their curriculum content.
- d. Applicable prerequisites for courses or curricula shall be clearly stated, especially with regard to levels of competence in specific disciplines or technologies central to the artistic or educational purposes and content of the program. The institution must have means for assessing the extent to which prospective students meet these requirements before they are accepted or enrolled.
- e. The institution must determine and publish any technical equipment requirements for each program or course. The institution must have means for assessing the extent to which prospective students meet these requirements before they are accepted or enrolled.
- f. There must be clear descriptions of what students are expected to know and be able to do upon completion, and effective mechanisms for assessing student competencies against these expectations. Normally, expectations and competencies can be related to all or several of the seven purposes areas outlined above (see Section III.J.2.a. through g.). The level of the competency expected shall be consistent with the level of the degree or program offered.

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Gate House (Innovation Lab): Policies and Procedures

1. Students given access to the Gate House must collectively maintain its' order, cleanliness, and safety. Students must be respectful of other student's materials and work time, and before leaving must clean up after themselves. Any tools borrowed either from a faculty member or another student must be returned before leaving.
2. Students may ONLY leave their materials in a location approved by a faculty member, and are the sole responsibility of that student. (The student's name, the faculty member's name, the location, and the date of expiration must be written on the dry erase board containing the floor plan.) Student work and materials NOT removed by the date specified or the end of the semester are subject to disposal.
3. Students may not use or leave any combustible, flammable, toxic, or dangerous materials of any kind in the Gate House.
4. Students may use designated areas to develop artworks.
5. Photographing and filming will be allowed if it is in good taste and doesn't conflict with other students privacy and work.
6. The basement floor will house fabrication equipment that students may use ONLY under close supervision of Max Kazemzadeh, Ethan Sinnott or Dr. Henry David Snyder. (No one is to enter the basement without one of these professor's approval until otherwise notified. We are presently working to set up the basement to be open, however, for now it isn't.)
7. Students not given access to the Gate House may NOT enter unless accompanied by a student member of the Gatehouse.
8. Hosted events and exhibition openings must be approved by a faculty member, and must not conflict with the needs of other students in using the space.
9. Doors and windows must be closed before leaving. (VERY IMPORTANT: You are all responsible for this. If not, student access to the Gate House may be suspended.)

10. All students using the Gate House will be REQUIRED TO participate in a cleaning day organized by the faculty on duty before the end of the semester.

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ELEMENTS: BEST PRACTICES FOR REMOTE TEACHING HANDBOOK

1. Prepare complete lessons as if it were an online class.
2. If possible, make videos of your lectures before-hand (so that if your connection is bad, students can still watch your lecture.)
 - a. Include slides in your lecture so that students have a stronger point of reference.
 - b. Include a .pdf of references in books or further descriptions for the slides introduced in the video lecture.
 - c. Label slides in the video figure 1, 2, 3, etc, and use those labels as references in your .pdf

3. When asking for response from the class via skype or ichtat, have the student wishing to speak walk up to the camera so that you can see them clearly, and so that the class knows that you are speaking to that student and not the whole class. When speaking to the whole class, request for that student to return to their seats before responding.
4. Make sure to find an assistant to sit in class while you are videoChatting in. Note, it can be a student in class, but preferably a student assistant, another faculty member, or someone else. Have them:
 - a. Set up the videoChat connection 10 minutes before class begins to check connection.
 - b. Take Roll
 - c. Pre-print .pdfs that you wish to hand out in class.
 - d. Manage which student wishes to address the professor directly and come up to the camera.
 - e. Identify who stays and who leaves during class. Make record of that.
 - f. Manage overall communication.
 - g. Make sure students are working on a task you wanted them to do in class.
5. Papers, reports, and images can be turned in by posting on Wordpress blog accounts, Flickr, or Dropbox. For videos Youtube or Vimeo accounts could suffice.
6. More email communication during the time away can help students feel as though you are more involved in their development and progress in class projects or assignments.
7. Inform students as much as possible, a play by play, of your trip professional activities. Your professional activities serve to motivate students to work harder when they see the potential success of their labor through you and your practice.
8. Be extremely clear, organized, and simplify your communication and assignments as much as possible, since communication is severely being affected by your absence.

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CS CHOICE

DECEMBER

Section III:

2012

Great Active Researcher

Chad Zell



CHOICE

Section III:

Create

Act

Value

Research

2012-2013

Research

Cheryl

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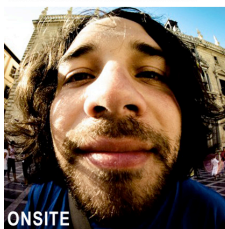
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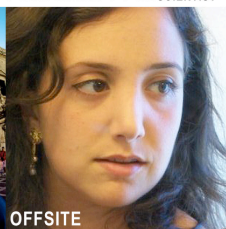
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VICTOR DIAZ
MADRID ARTIST/ENGINEER



ONSITE

RITA BLAIK
LOS ANGELES MATERIAL
SCIENTIST



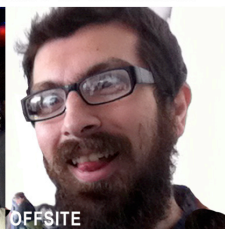
OFFSITE

REZA SAFAVI
SEATTLE ARTIST/ENGINEER



ONSITE

EVANGELOS KAPROS
DUBLIN ARTIST/ENGINEER



OFFSITE

ADNAN NASEEM
DALLAS ARTIST/FILM MAKER



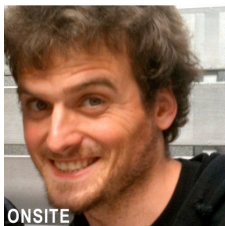
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HAYTHAM NAWAR
CAIRO ARTIST/DESIGNER



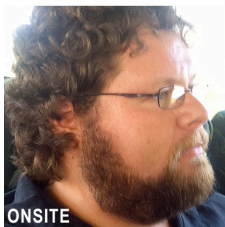
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CARLES GUTIERREZ
BARCELONA ART/ENGINEER

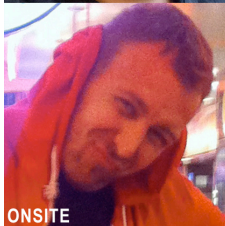


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WILFRIDO TERRAZAS
MEXICO CITY FLOUTIST



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MP.9



PERFORMANCE & INTERACTIVE EXHIBITION CELEBRATING THE MYTH OF MELISSANI

MP.9 COORDINATOR

MAX KAZEMZADEH
WASHINGTON DC ARTIST/ENGINEER

contact for more information:
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-or-

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EXHIBITION OPENING: AUG 10, at 7 PM
inside the Melissani Cave near Sami

MP.9 is an interactive performance and exhibition exploring the myth the Melissani Myth, in the Melissani Cave near Sami in Kefalonia, Greece, on August 10 from 7-9 PM.

CONTACT: IONIAN CENTER FOR ART & CULTURE
METAXATA village, 28100 Island KEFALONIA, Greece

tel: +30 2671041126 / mob: +306984300009
<http://www.ionianartscenter.gr>

Πρόσκληση
για την

MP.9 ΔΙΑΔΡΑΣΤΙΚΗ ΕΚΘΕΣΗ-ΠΑΡΟΥΣΙΑΣΗ
ΤΟΥ ΜΥΘΟΥ ΤΗΣ ΜΕΛΙΣΣΑΝΗΣ

MYTH, REALITY & VIRTUALITY: DISCOVERING CONNECTIONS BETWEEN
MELISSANI LAKE & IT'S MYTH WITH ART & TECHNOLOGY//

//ΜΥΘΟΣ, ΠΡΑΓΜΑΤΙΚΟΤΗΤΑ & ΕΙΚΟΝΙΚΗ ΠΡΑΓΜΑΤΙΚΟΤΗΤΑ:
ΑΝΑΚΑΛΥΠΤΟΝΤΑΣ ΖΕΥΞΕΙΣ ΜΕΤΑΞΥ ΤΟΥ
ΜΥΘΟΥ ΤΗΣ ΛΙΜΝΗΣ ΜΕΛΙΣΣΑΝΗΣ ΜΕ ΤΗΝ ΤΕΧΝΗ & ΤΕΧΝΟΛΟΓΙΑ //
Με την αιγίδα του Δήμου Κεφαλονιάς

ΣΠΗΛΑΙΟ ΤΗΣ ΜΕΛΙΣΣΑΝΗΣ
10 Αυγούστου 2012, ώρα 19.00
Είσοδος ελεύθερη

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**Apophenoetics: Virtual Pattern Recognition, the Origins of Creativity & Augmenting the
Evolution of Self**
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1. Introduction

This report outlines the current state of my research at the MPhil level of study within the Planetary Collegium, in the Faculty of Art, at the University of Plymouth, and serves as an application to transfer to the PhD level.

2. Statement of Intent

a. Motivation/Identification of the Field

Background

I have embarked upon this research through my vested interest over the last fifteen years in art, philosophy, computer science, the physical sciences and religion. I studying biology/pre-medicine, art and design, and went on to receive an MFA in Design & Technology from Parsons School of Design. I taught at two universities as an Assistant Professor of Art and Technology, during which time I developed and gained approval for a BFA degree in New Media Art and revised an existing Digital Media Art BFA degree program. I have worked as a practicing media artist/designer/engineer for over 15 years investigating how natural and constructed (semi-) conscious interfaces influence human interaction, and have incorporated this subject into my teaching.

Prior Research Direction

Early on in my research, I investigated the effects of consciousness on matter within varieties of material experience. During this time I investigated the phenomena of thought and it's connection and effect on the physical world, referencing books like The Field by McTaggart, The Non-Local Universe by Nadeau and Kafatos, and others. I adopted Descartes' and Coolidge's research model of the willing suspension of disbelief by believing that my thoughts had an impact on the physical tangible world of experience prior to engaging in the research. I investigated quantum non-locality and remote viewing in a project called "indexchange" where I invited two people that didn't know each other, to stick their index finger in separate containers of water, which I would then mix together, monitoring each of the individuals for experiences or dreams that might overlap with those of the other person.

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Figure 1: indexchange.

Inspired by William Tiller's Intention Imprinted Electrical Devices (IIEDs), Reiki, and gratitude stones, my next inquiry was whether my thoughts have the same effect, or an amplified one, when programmed/embedded onto an electronic microcontroller device." ThinkThanks was a microcontroller array automated prayer/meditation system, encoded with different healing thoughts as text strings that would contribute towards physical, spiritual, quantum healing. ThinkThanks could be placed at chakra points on the body, or strategically around the home. I installed them and monitored the health and wellbeing of the subject over time, with and without the ThinkThanks.

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Figure 2: ThinkThanks: Chakras

In another project called Plantenkere (Norw. for "Plant Thinkers") I encoded positive and negative thoughts as text strings into the code of six microcontrollers to test with a selection of six plants. The first three plants received the thoughts "Love and Appreciation," and the second three received "You Make Me Sick," as re-appropriated from Masaru Emoto's Water Experiments. The microcontrollers were placed beneath special water collection plates within a dry plastic housing. I monitored them for six weeks, during which time I gave each plant exactly the same amounts of water and attention. After the sixth week, I stopped watering them to expand the differential outcomes between the two sets of plants. After two weeks without water, the negative plants all died and rotted, and the positive plants were in perfect condition. I conducted this test numerous times in different environments and with different variations to arrive at the same result. For more information, please visit the site:
<http://www.maxkazemzadeh.com/plantenkere.html>

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Figure 3: Plantenkere (Nor. for "Plant Thinkers")

I used the same system to study the behavior, health, and life of ants in a project called Antenkere ("Ant Thinkers"), which had a number of iterations. In Myrmoskepseis ("Ant Thoughts"), I set up two ant farms with a tube connecting the two farms, so that the ants on the negative farm could escape to the positive farm if they so wished. I also analyzed the differences in the ant's social and farm-building behaviors. Myrmokyma ("Ant Wave Text") measured the quantum vibration of individual ants extracted from each farm after exposure for a given time. These are all ongoing projects.

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Figure 4: Antenkere (Norw. for "Ant Thinkers")

These projects paved the way for the Wishing Well Project, which invited people to submit their wishes via cell phones, Facebook, Twitter or the Well website, to the Wishing Well server, which would collect and display submitted wishes, with the wisher's photo, as "wish bubbles" projected into a physical pool of water that doubles as a screen. The well was simultaneously displayed in an application running on the Wishing Well website. The program was set up to re-read each wish twenty times per second, exploring whether the system might have the potential of amplifying the wishes of people around the world, and speed up time needed for wish fulfillment. Onsite visitors could also physically interact with the virtual bubbles by waving their arm over the pool, thereby pushing the wish bubbles into each other. This would enact wish bubble bumps, which would send alerts that would include the users' usernames and wishes to each wisher involved in the collision, hence expanding the readership of each wish.

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Figure 5: "The Wishing Well" Project

The result of this investigation raised some interesting questions about the scientific method and empiricism as it relates to subjectivities latent within perception.

Apophenia

Further research into perception and pattern recognition led me to Apophenia, a term coined by Klaus Conrad to represent an "unmotivated seeing of connections," or the human tendency to seek patterns in random nature. Through studying apophenia, what Michael Shermer termed patternicity, and Carl Jung termed synchronicity, I have found that perception seems best explained through a variety of processes related to pattern recognition, and that there is a direct correlation between the way that we perceive patterns via *sensorial input* and the way we form, reformat and recognize patterns *cognitively*, or in the mind. Pattern recognition is an extensive area of research that includes a wide array of methods and techniques for studying perception as it relates to comprehension.

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Figure 6: Apophenoetic Black Box Chart

THE QUESTION

The definition of Apophenoetics brings together Klaus Conrad's definition of Apophenia: the experience of drawing meaningful patterns or connections from random or meaningless data, with that of Noetics: from the Greek [noētikos] "mental" noein "to perceive with the mind." Based on my research, I defined Apophenoetics to be the process and study of the way that patterns form, are processed, and decoded in the mind from the sea of random content, virtual imagery, and historical perceptions (past/present/future), without the immediate influence of external stimuli, and could serve as new models for creativity, growth, learning, and as Jung believed of synchronicity, shifting a person's egocentric conscious thinking to greater wholeness. Is there a correlation between creativity and feeling connected to the universe?

Following discussions with Einstein and Pauli, Jung believed there were parallels between synchronicity and aspects of the theory of relativity and quantum mechanics. Jung began to believe that the life was not a series of random events but rather an expression of a deeper order. Pauli spoke of this as being *Unus Mundus*. This deeper order led to beliefs that everyone is embedded in an orderly framework while being the focus for that orderly framework, and that this realization may have characteristic overlaps with a spiritual awakening.

While Jung's theory of synchronicity is empirically problematic to some, Jung established his own clinical method for studying the mind in which he documented clinical accounts of synchronicity that he believed greatly helped patients having trouble connecting with their self-identity.

Taking Noetics, or noein further, Apophenoetics is a more in depth account of how we employ pattern recognition within to decipher data from a random array of information in perception, memory, internal stimuli, or the mind. Additionally, the issue of a priori versus developmental, nature vs. nurture, must be addressed as it relates to the source of the Apophenoetic experience. With that said, can Apophenoetics, which, by definition is the naturally occurring process of the creative formation of patterns from the noise of the mind, serve as new applied models for the source of creativity, growth, learning and innovation, and possibly account for some additional mystical extensions? Also, would this new understanding challenge the way we understand empiricism, the scientific method, and visual assessment, to ultimately allow for a more rigorous creative research model that more successfully competes with its scientific counterpart?

Within the area of Apophenoetics, research could result in statistical, mathematical, and visual data/information. Additionally, I will search for authoritative reports to support my research.

The term Apophenoetics first appears within an article in the University of Plymouth Art Research Newsletter (Spring term 2012) in an article entitled "Max Kazemzadeh, PhD Planetary Collegium: The effect of consciousness on matter within varieties of material experience: a creative, transdisciplinary research." It also appears within a catalog description of an interactive experimental media exhibition I curated at Artisphere in Rosslyn, VA called "D.O.L.L.:DIWO OPNSRC LMFAO LHOQ." Lastly, it appears in a paper entitled "Apophenoetics: Virtual Pattern Recognition, the Origins of Creativity & Augmenting the Evolution of Self" within the Intellect Ltd. Journal entitled "Technoetic Arts."

PATTERN RECOGNITION:

From what is perceived as rational to the cognitive multiplicity of dream states, from the uneventful experience of daily ritual to the heightened explosion of stimuli through psycho-chemical augmenters, the correlation of thoughts, mental reflections, with distortions in fading memory, form experiences and imagery that are as diverse as the universe is spacious.

Drawing connections between a mustard seed to a celestial star can be made using a range of tools, both actively and passively, whether augmented or built in. The self-imposed encoding of patterns are the means by which we differentiate, decipher, conclude, establish and impose identities on a subject or bit of information. Stimuli can impact the ways in which we understand and process these patterns into identities. If we are sad, our mental processes are influenced, and naturally occurring elements may seem a bit grey, less interesting, and uneventful. And conversely, a happy or positive event may be met with skepticism, disbelief, or rejection. In some ways our culture and environment influences our perceptions. When an American agency surveyed Mars in the Cydonia region, they noticed a landform that represented almost exactly the shape and characteristics of a face. When the Chinese Mars research group surveyed the same location they thought the landform resembled what looked more like a rabbit.

The Roots of Pattern Recognition

The roots of pattern recognition, formal or gestural, are rooted in the foundation of comparison and comparative analysis, or how one differentiates one thing, type, genus, species, format, element, system, process, array, grouping, and classification from another. Comparative Analysis dates back to prehistoric era, with roots in Natural Selection, Hunter and Hunted, Edible and Poisonous, Self and other, Animate & Inanimate, and Life and Death.

Apophenoetic Divisions

Apophenia refers to the perception of meaningful patterns that form from random external stimuli via the senses. I have coined the term Apophenoetics, to refer to patterns that form or are recognized through reflection or meditation. There is some correlation between the way we experience apophenia, and the way that patterns of creativity and creative thought form in the mind.

The three different perspectives that seek to apply and better understand apophenia and pattern recognition are: 1. Scientific Accounts 2. Literary Accounts, and 3. Occult / Dreams Accounts.

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Figure 7: Apophenoetics Triangle

1. Scientific Accounts

Within the Scientific Accounts, one views pattern recognition quite empirically. In most instances the scientific perspective doesn't account for creative visions/connections made between disparate data, such as seeing faces/animals in the clouds, or names in wood texture. But it does account for deviations from a "norm" and/or distortions in majority experience, in many cases, labeling it an illness in search of perfect health. Klaus Conrad initially defined apophenia as a mental illness before realizing that it was something that individuals could choose to do or not to do. An extreme case of Apophenia is schizophrenia, which is when visual patterns and sounds invisible to most people, are unavoidable and begin to distract and haunt us. However, if we have the ability to control the seeing of patterns in our environment, turning it on or off at will, it is considered a creative accessible trait. While it is a common trait, it isn't ordinary. The ability to see an image or face in a cloud is quite a complex process. It requires certain degrees of abstract thought, and possibly applying a bit of naturally occurring eigenvectors to be successful.

Strindberg

Within the scientific perspective people receive information from the imbalance of the mind, or brain chemistry. These are scientists trying to identify a behavior that fits a diagnostic list. The early 20th century Swedish playwright, August Strindberg was someone who both benefited from the Apophenic experiences of seeing patterns in randomness, giving them significance, and applying those experiences to his expressive writing style, however, he was also known to have problems shutting it off. Many saw Strindberg as an undiagnosed schizophrenic, when in fact he was recognizing patterns from actual stimuli and enacting what is known as a Type 1 error, termed by Statisticians Neyman and Pearson in 1933. Strindberg was considered extremely apophenic, since he ignored any possibility that the significance he gave to his machinations could be imagined. Similar to Cayce Pollard in Gibson's novel "Pattern Recognition," Strindberg accepted a false positive by believing that clear meaning and intent lay behind the fallen twigs, when the event must be considered to be attributable to chance. According to the scientific perspective, Strindberg's experiences were not hallucinations, but over-interpretations of his actual sensory perceptions as being more meaningful than reality warranted. ("Apophenia: Definition and Analysis | Digital Bits Skeptic". Dbskeptic.com. Retrieved 2011-06-29.) Interestingly enough, computer vision systems also make Type 1 Errors and see faces that aren't there at the same frequency as humans.

Brugger

Neurobiologist, Dr. Brugger, found that "people with high levels of dopamine are more likely to find significance in coincidences, and pick out meaning and patterns where there are none," (Helen Philips, 2002, "Paranormal beliefs linked to brain chemistry"). In one experiment where "skeptics and believers were both given the drug L-dopa... the skeptics began to perform much more like the believers."

In another example, Brugger asked 20 religious believers and 20 skeptics to distinguish real faces from scrambled faces when images were displayed briefly on a screen, followed by a test to identify real words from made up ones. Believers more often than skeptics saw real words and faces when there wasn't one.

2. The Literary Account

Synchronicity

Within the Literary account of Pattern Recognition, Apophenia, and Apophenoetics, new and creative ideas usually unpredictably occur. Ideas don't occur at a logical A-B linear approach. They usually seem to appear "out of the blue." In most cases it is difficult to see the link or how one arrived at B from A. One could say that creativity might be, in fact, finding unforeseeable consequences from unforeseeable action. Jung refers to this as synchronicity, or a-causal events that are observed together as having a meaningful connection. Just as events can be grouped by cause, they may also be grouped by meaning, which means that they don't need to have an explanation in terms of cause and effect.

In addition to Jung, Arthur Koestler wrote extensively on synchronicity in The Roots of Coincidence, where he connects parapsychology, extra-sensory perception and psychokinesis with quantum mechanics.

There are many modern well-known examples of Apophenia or pattern recognition in literary, film, and pop-culture. The book The Bible Code by Micheal Drosnin, a previous reporter of the Wall Street Journal, analyzed arrangements of letters found in scripture to predict events like 9/11, or Shea and Wilson's The Illuminatus! Trilogy, the writing of which toggles between thoughts, hallucinations, inner voices (real and imagined), and time (past, present, future).

The most fascinating aspect of Apophenia is its connection to creativity. Brugger describes a "relativity of creativity," as a continuum from creative detection of real patterns at one end, to the 'hypercreative' interpretation of patterns in 'noise' at the other end." Brugger further links "the ability to associate, and especially the tendency to prefer 'remote' over 'close' associations, to the heart of creative, paranormal and delusional thinking."

Leonardo Da Vinci was known to motivate students creatively asking them to find meaningful patterns and to develop extensive narratives in the stains on the walls and ceilings.

According to Brugger, "Bereft of apophenia, we find ourselves in an unquestioning, patternless existence where everything occurs seemingly without reason." "At the other extreme we find those such as Strindberg, in whose existence objects and events are drowning in meaning and asphyxiated in over-interpretation." ("Apophenia: Definition and Analysis | Digital Bits Skeptic". Dbskeptic.com. Retrieved 2011-06-29.)

Pessoa

In addition to Stringberg, Portuguese poet, Fernando Pessoa, was famous for developing a kind of "method acting"-like persona to write in completely different voices, and open himself up to areas of his mind that he could only learn about. Pessoa created the at least eighty-one Heteronyms or "False Names," representing each of his identities. He even had a heteronym named "Fernando Pessoa-himself," which was not the real Fernando Pessoa, but embodies only aspects of the poet's personality not present in any of the other voices.

3. The Occult/Dreams Account

Augustine once heard a child singing "Tolle, lege, tolle, lege." "Take it and read, take it and read." Augustine thinking of this as a message from God read a copy of Paul's Epistles and was born again.

Whether it be through prayer, meditation, yoga, massage, hallucinogenics, REM sleep, or other mystical practices, there are quite a few accounts of people experiencing patterns visually, physically, through touch, or in the mind, that seem imposed by dreams and unexplainable entities.

Spirit Patterns

Marcia Eliade was an esoteric writer coined the term Hierophany, or the recognition of sacred in objects and environments. Eliade relied on myth and used it, as well as invoking spirits as a part of his research and practice.

Fernando Pessoa had a close friendship with Allan Kardec, which is the pen name for the French spiritualist and teacher Hippolyte Leon Denizard Rivail who organized and systematized the movement movement called Spiritism in Brazil. Kardec wrote of seances where he claims to have seen spirits or incorporeal intelligence, and he appointed Pessoa as a head of one of his Spiritualist groups.

Similarly within shamanism, shaman and those that they are mediating visit the spirit world, enter trance states through ritual and are said to sometimes witness the patterns of healing and disease spirits on their journey. The shaman, or "one who knows," change their state of consciousness allowing their soul to travel and retrieve ancient wisdom and lost power. Shaman use multisensory stimuli in the form of music, ayahuasca tea, scents, and more, to heal souls.

Johannes Kepler lived in a time when there was no clear distinction between astronomy and astrology, and would regularly incorporate religious elements into his work, and is best known for his laws of planetary motion.

In regards to Synchronicity, Jung recounts a patient who saw a beetle in a dream and then saw the same beetle, not common to that area, in Jungs office during a session the next day. Jung suggested that whatever caused that occurrence or coincidence was unknown, however, it was beneficial in allowing that patient to more easily reconnect with their identity.

In addition to understanding an unknown in a technical system, Norbert Weiner's black box also applies to understanding an unknown within a dream-state or a hallucinogenic experience.

Dream Inspired

Many people claim to invent things by receiving information or inspiration from dreams. According to Mary Shelly, her book *Frankenstein* was inspired by a dream. Friedrich August Kekulé's dream of a group of snakes swallowing their tails revealed to him the chemical structure of [benzene](#) (C₆H₆). Watson and Crick discovered the

structure of DNA through a dream where Watson witnessed spiral staircases. Paul McCartney dreamt the melody for his song "Yesterday," thinking it was a song from his childhood, when in fact it didn't exist before his dream.

4. Apophenoetic Art

Projects like David Rokeby's "Giver of Names," Christian Moeller's "Cheese," Yehuda Duenyas "Infinity Simulator," "the Board of Imagination" by Chaotic Moon Labs in Texas, and the new tabletop game "Mindflex Duel" by Mattell, could be considered to be Apophenoetic Artworks. Most of these systems either study the phenomenon of visual or cognitive pattern recognition and in some ways highlight the flux between recognition and Type 1 error.

Conclusion

While at first glance, Apophenia doesn't seem to serve the realm of traditional logic, or utilitarian/rational thought, it does serve as stimulus for the creative mind, for creative connections between unrelated elements, which can lead to new innovative models for research, exploration, and invention necessary for evolution and growth within complex cultural system.

4. Design: Interactive Apophenoetic Experience (IAE) and Related Testing Strategies:

The Interactive Apophenoetic Experience (IAE) in a virtual and physical interactive environment that invite participants to navigate a physical space using only their mind. Using the Emotiv Headset, headphones, immersive goggles, and while being suspended in space, users will navigate (up/down/forward/back/stop) using five pre-trained thought-triggers through the Emotiv headset. Users are suspended in a harness connected to cables that are attached to motors and tracks in the ceiling for moving around the 3D space, using X, Y, Z coordinate system. When the individual navigates into a content cloud, images and sounds will be projected on the walls/floor and on the headphones. New content will influence users to find specific content clouds room. Audio/visual content will factor in some apophenoetic clues within the experience.

The Emotive will communicate with a computer via Open Sound Control running OpenFrameworks, that will place the physical room on a virtual grid for tracking, and an Arduino to activate and control the motors, moving the suspended user through space along the tracks in the ceiling.

NOTE: Content centers exist virtually and are not visible to the viewer. The space may take on different forms ie. an upside down dome. User tracking will either be done analog via hardware inputs or with computer vision.

Tests will be carried out within the content clouds and will attempt to trigger Apophenoetic experiences for the user. Once the user leaves a content cloud, the system will reallocate what content/stimulus will appear in which content cloud. In future iterations, content could be populated by automatic web searches, diversifying output beyond the constraints of the researchers selection.

The act of controlling the Emotiv is an Apophenoetic experience itself. Introducing physical elation through being suspended and movement attempts to arrive at a new kind of associative Apophenia and experience with Non-locality.

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Figure 8, 9, 10: Interactive Apophenoetic Experience (IAE) [working title] – Installation View

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Figure 11: Interactive Apophenoetic Experience (IAE) Interactive Scale Model for Testing - [working title]

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<http://www.flickr.com/photos/58706191@N06/sets/72157631916093696/with/8149564733>

Figure 12: Apophenoetic Transcendence Test

The Apophenoetic Transcendence Test is a series of tests based on the above model that may be used within the logic of what kind of content is populated within the content clouds, as well as how the Emotiv functions are reprogrammed real-time during the experience by users.

In Step 1 Boxes A-E represent divergent formats of content, from A. Film, B. Image, C. a Read Paragraph from a Novel, D. Someone's touch, E. A scream, which will all provide input into the Individual's Mind which will collectively contribute to an Apophenoetic Response, which in this case is represented as T, the unknown. NOTE: Alteration of sequence is importance but not explored in this example.

In Step 2, Boxes A-D represent the same divergent formats of content with the substitution of G. content for E. content, from A. Film, B. Image, C. a Read Paragraph from a Novel, D. Someone's touch, G. A Photograph, which will all provide altered collective input into the Individual's Mind, which will collectively contribute to an Apophenoetic Response, or the discovery of a particular pattern in the mind that forms from this content which, in this case is represented as W, also unknown. The user will be asked to use writing, drawing, or verbal explanation to communicate W. Output W. will be compared with T and will be analyzed for similarity and level of creativity and randomness.

This test intends to reveal that in most cases, many different formats of content serve as input into the mind that then fuse in such a way to activate new, transcendent thoughts, that are not limited to the range of content experienced. The resulting experience will be greater than, or transcendent in relation to the sum of it's parts.

5. Deliverables

The material listed below will constitute the content of the following items:

1. **A written thesis:** Although this project is practice based, it is already believed by the author that the scope and complexity of creating a Interactive Multiuser Apophenoetic Interface will provide theoretical material the analysis and elucidation of which will require a lengthy written document more aligned to the needs of a theoretical PhD thesis; i.e., somewhere in the region of 60.000 to 80.000 words.

2. **A description of a fully functional, Virtual, Interactive Apophenoetic Environment:**

This will constitute the fulcrum of the thesis; i.e., the domain within which the learning methodology will be put into practice.

3. **Documentation of research and building activities:** A full documentation through screenshot photography and videos as well as the transcriptions of pertinent chat logs

and audio files has already begun during these early days of building. This material will be onto a set of DVD's and presented alongside the written thesis for archiving purposes.

6. References

All references are included in the Bibliography below.

Appendix 01. Timeline/Gant Chart

See “175.png”

<http://www.flickr.com/photos/58706191@N06/sets/72157631916093696/with/8149564733>

Figure 13: Timeline / Gant Chart

RDC 2 submitted: March 2012

Research updates, completed: August 2012

Reading, completed: December 2013

Interactive Apophenoetic Experience (IAE) Design Research, completed: May 2013

Research Site Visits: May – August, January – December, 2013, May – August 2014

NOTE: I plan to take three trips during the building and writing phase of this PhD. I plan to visit the Haridayam School of Yoga, Reiki, and Meditation in Reus, Spain, the Shamanic Center of Korea's Capital, Seoul, “Inwang-san,” the highly-sacred “Benevolent King” Mountain, which is an important part of the Bukhan-san Sub-Range, and the Drepung Monastery in Tibet.

Apophenoetic Testing Commences: September 2013

Interactive Apophenoetic Experience (IAE) Design/Build: December 2013–December 2014

Design Brief: December 2013 – January 2013

Writing of Thesis: January 2014 – September 2015

Appendix 02. Achievements to Date

The following is a reverse ordered chronological list of refereed, peer-reviewed journal publications, papers in international conference proceedings, curated exhibitions, curatorships, artist residencies, workshops, and artist talks; as well as a list of the research updates and paper presentations at the conferences of the Planetary Collegium, that were accomplished since enrollment into the program in the spring of 2009. Papers can be downloaded from <http://www.maxkazemzadeh.com/phd>

Journal Publications

Apophenoetics: Virtual Pattern Recognition, the Origins of Creativity & Augmenting the Evolution of Self

Max Kazemzadeh

Assistant Professor

Gallaudet University, Washington, DC

Kefalonia, Greece, November 2011

Abstract

Significance appears as an alignment of stimuli, from a sea of randomly and methodically inputted or stored content into what we might call patterns in the mind. What Klaus Conrad refers to as Apophenia, Micheal Shermer as Patternicity, and Jung as Synchronicity, significance serves as synaptic moments recognizing formal elements of a thought, in many cases as an individualized personal and possibly ethnocentric experience packets in the mind that have some significance to us. Finding significance in something, or associative significance between things can lead to some interesting and poetic creative forms of expression, for authors such as August Strindberg or Peter Watts. New ideas form in the mind from some origin. Integrating the terms Apophenia, and “Noetics,” this paper will

seek to define Apophenoetics as the process and study of the way that patterns form, are processed, and decoded in the mind from the sea of random content, virtual imagery, and history (past/present/future), without the immediate influence of external stimuli, and could serve as a model for creativity, learning, and as Jung spoke of synchronicity as shifting a person's egocentric conscious thinking to greater wholeness.

Keywords

Apophenia, Patternicity, Synchronicity, Apophenoetics, Noetics, Perception, Sight, Consciousness, Artificial Intelligence, Creativity

From Walls to Walkways, from Facts to Fields: Apophenia, DIWOD, Open Src Everything, the Post Nomadic Community & Syncretic Methods for Exploring Consciousness

Max Kazemzadeh

Assistant Professor

Gallaudet University, Washington, DC

Consciousness Reframed Conference

Lisbon, November 2010

What is mindfield? The pre-modern neoplatonic "nous" described the mind as a characteristic of the soul, containing aspects of "immortality and the divine," where thought and cosmos became one. Field has many definitions that all seem to agree on the idea that a field can inhabit some virtual, linguistic, mathematical or physical space. A field can be used to describe a cloud in the sky, static electricity, a circle of trust, the attraction that lovers experience, or a cropped area in a visual field. From atomic theory, fields of attraction compose human scale objects as energetically charged elemental ecologies.

In perceptual psychology stimuli is considered to be energy patterns registered by the senses. In physiology stimuli are detectable changes in the internal or external environment. When a sensory neuron and a motor neuron communicate, it is referred to as a nerve stimulus. So the way we see and identify images, objects, sounds, people, etc are all responding to stimuli, and may root back to how we were initially introduced to that stimuli. We use stimuli to define and differentiate, process, compare, and contrast a range of stimuli which serves as the basis by which we form meaningful connections in the world of experience.

Keywords: Apophenia, schizophrenia, hallucinations, DIY, Post-Nomadic Community, Perception

Visibly Invisible: Spukhafte Fernwirkung, *Mechano-Moist* & (the) Enlightenment

Max Kazemzadeh

Assistant Professor

Gallaudet University, Washington, DC

Consciousness Reframed Conference

Trondheim, Norway, November, 2010

Truly everything is unknown. The interface, or the *mechano-moist*, imposes itself from the earliest moments in our experience, from the *wet* of inception, through the moist (Ascott) portal of "the living," to the dry world of the after-living.

In the world of the moist, our brains stay wet while our presence, our individual Dasein, is moist. Moist, a black box in word form, un-definable and adaptable, defines the contradicting layers of scale to perception that impose themselves on our focus, ability to refine, and true comprehension of anything/everything. We employ a wet interface to seek to resolve but always fail to decipher the complexities latent within this moist reality.

Using Descartes and Coleridge to suspend disbelief in the existence of the other, and utilizing my naturally occurring, immersive, moist interface, which I will call Dasein, but what I prefer to call *fluxistence*, I will share a selection of moist messages that have served to inspire my toiling.

Within this *philo-literary* convergent cloud, I will draw from Tiller, Chalmers, Pert, Goswami, Sheldrake, Bohm, Emoto, and Hagelin, and employ the following process of *Zen-gagement* to discover how the already visibly invisible *wet* mind functions as a *mechano-moist* interface, interacting physically with the matter both near and distant. I appropriate Karl Poppers notion into *refalsifications*, to challenge the empirical and innate, investigating alternative syncretic processes that may be used to reveal the invisible as it contributes to the collectively constructed crutch of

the visible and the metaphor of “reality” on the human (thought, perception), sub-human (quantum, sub-atomic), and super-human (historical, metaphysical) scales.

Keywords: Falsification, Dasein, black box, Cogito ergo sum, Heidegger, Descartes, Dune

**Psychic Systems and Metaphysical Machines:
Experiencing Behavioral Prediction with Neural Networks**

Max Kazemzadeh
Assistant Professor
Gallaudet University, Washington, DC
Consciousness Reframed Conference
Munich, Germany, November 2009

We are living in a time of meta-organics and post-biology, where we see everything in our world as customizable and changeable. Modeling biology within a technological context allows us to investigate *GEO-volutionary alternatives/alterations to our original natural systems, where augmentation and transmutation become standards in search of overall betterment. Our expectations for technology exceeds ubiquitous access and functional perfection and enters the world of technoetics where our present hyper-functional, immersively multi-apped, borderline-prosthetic, global village devices fail to satiate our desires to be synaptically surpassed.

*(Genetically Engineered Organics)

Most real-time interactive behavioral systems in art utilize two, and three dimensions. Artificial neural networks and prediction (Latin: from *præ*- "before" plus *dicere* "to say") systems give rise to experimentation within the third-plus-one (3+1) dimension of the “space-time” continuum. Space-time in accordance with string theory requires the “where” and “when” to describe something in existence, rather than mere points in space. It explains the workings of the universe from both supergalactic and subatomic levels. Early 20th century Persian philosopher Abdul-Baha, mentioned that “the reality of man is his thought, not his material body.” Prediction systems apply models of the mind, or artificial neural networks and machine learning strategies, to use the recorded past with the present to anticipate the future. Machine learning and neural network systems should be a central focus for creative research within technology’s rapid evolution, and its tighter fusion with biological, natural, and physiological systems.

Keywords

Consciousness, Artificial Intelligence, Creativity, prediction system, neural networks, Physiognomy, Metaphysics

Exhibitions

- * The Wishing Well Project with Plantenkere (Solo Exhibition): Songzhuan Art Museum, “New Age: New Media” Beijing New Media Arts Exhibition 2011 - 06/18/11-08/30/11
- * Alive but Dead to the World: An interactive space where you sit and see yourself in a television, then after a few seconds a graphic drawing process picks points on your face and slowly draws until the screen turns completely white. Tarragona Bus Station, Bus Station Residency Project Exhibition sponsored by Caldo Cultivo, Tarragona, Spain, 07/11-08/11
- * Visualizing Plant Interaction on a Farm Project: Used Arduino XBee and gardening sensors with Processing to visualize the health of plants on a farm graphically and with sound, using the visitors pulse as a tool to format and customize the experience for each visitor. Laboral Center for Art & Technology, Summer Love Lab Exhibition: Ecolab Project, Gijon, Spain, 08/11-11/11
- * Open Source Eating (OSE) Android App: Application for Android Phone to connect people walking around or at home with urban farmers, based on desired food. Medialab Prado, Visualizar Exhibition, Madrid, Spain. 07/11-09/11
- * Lilypod (Waterworks) Project: Medialab Prado, Interactivos Exhibition, Madrid, Spain. 07/11-09/11
- * The Wishing Well Project with Plantenkere: Linda Jordon Gallery – Art Building – Gallaudet University, Faculty Exhibition, Washington DC, 02/14/11-03/14/11
- * Oppressionism: CVision project where a virtual character paces on screen from left to

right. When you put your hands in the screen, are able to push over, pop up, or squash the character.
Renmin University of China. Beijing, China, 08/05/09 –
11/01/09

Curatorships

- * Phillips Collection & Artisphere, Art-Film Exhibition/Screening - Rosslyn, Virginia & Washington, DC USA, 3 Screening Dates: 04/14/12 & 04/21/12 & 04/28/12
- * Artisphere, "The DOLL(DIWO, OPNSRC, LMFAO, LHOOQ) Show:" an Exhibition on Interactive Art (sponsored by WPA) and cocurated by Jonah Brucker-Cohen, Rosslyn, Virginia, USA, 04/14/12 – 08/14/12

Artist Residencies

- * Laboral Center for Art and Creative Industries - with Re:Farm Project. (Nov. 2011)
- * Laboral Center for Art and Creative Industries - with Re:Farm Project. (Aug. 2011)

Research sessions, updates and tutorials

The researcher has attended tutorials and presented papers at the following composite sessions and session related conferences:

Research Updates

- Research update # 7: Lisbon, Portugal, November 2011
- Research update # 6: Shanghai, China, August 2011
- Research update # 5: Kefalonia, Greece, April 2011
- Research update # 4: Trondheim, Norway, November 2011
- Research update # 3: Plymouth, UK, July, 2010
- Research update # 2: Porto, Portugal, April 2010
- Research update # 1: Munich, Germany, November 2009

Session Conferences

The 12th Annual International Research Conference:
Consciousness Reframed: Art & Consciousness in the Post-Biological Era, "CR12: Presence in the Mindfield," Lisbon, Portugal, 11/30/11 – 12/02/11

International Research Conference on Art, Technology, and
Consciousness "Transcultural Tendencies, Transmedial Transactions" hosted by
Shanghai Institute of Visual Art, Fudan University, Planetary Collegium: University of
Plymouth, Shanghai, China, 08/26/11-08/27/11

Poster Presentation, International Exhibition on Art, Technology, and Consciousness,
Ionian Center for the Arts & Culture, Kefalonia, Greece, 04/15/11 – 05/15/11

The 11th Annual International Research Conference:
Consciousness Reframed: Art & Consciousness in the Post-Biological Era, "Making
Reality Really Real," convened by TEKS-Trondheim Electronic Arts Center, Trondheim,
Norway, 11/19/09 – 11/22/09

International Research Conference on Art, Technology, and
Consciousness "Skilled Art: Engenho & Arte" Guimaraes, Portugal, 04/23/10 – 4/24/10

The Planetary Collegium's Xth International Research Conference,
Consciousness Reframed: Art & Consciousness in the Post-Biological Era, "Experiencing
Design, Behaving Media," Macromedia University of Applied Sciences (MHMK), Munich,
Germany, 11/19/09 – 11/22/09

Other Formal Talks, Workshops, and Presentations:

Artist Talk, Parsons School of Design: MFA Design & Technology: organized by Victoria
Vesna, "Apophenia, Schizophrenia Artificial Intelligence & Computer Vision," New York,
NY. 11/15/2011

Artist Talk, Leonardo Art Science Evening Rendezvous (LASERs): organized by Victoria Vesna, Ellen Levy, and Patricia Olynyk, "Apophenia, Schizophrenia Artificial Intelligence & Computer Vision," New York, NY. 10/24/2011

Artist Talk, Maryland Institute College of Art (MICA): Interactive Digital Art (IDA) Program: organized by Jason

Workshop, Creative Coding w/Processing, Summer Love Lab, Laboral Center for Art & Technology, Gijon, Spain. 08/2011

Workshop, Creative Coding w/Processing, Visualizar Festival, Medialab-Prado, Madrid, Spain. 06/2011

Artist Talk, Visualizar Festival, Medialab-Prado, Madrid, Spain. 06/2011

Three Week Workshop – “Interactive Installation w/Open Source Computer Vision and Robotics,” Central Academy of Fine Arts, Beijing, China, 05/11 - 06/11

Artist Talk, Interactivos Festival, Medialab-Prado, Madrid, Spain. 06/2010

Three Week Workshop – “Interactive Installation with Computer Vision and Robotics,” Central Academy of Fine Arts, Beijing, China, 05/10 - 06/10

Artist Talk, Dorkbot (DC) & Hack DC Lecture Series, "Psychic Systems and Metaphysical Machines" and other works, Washington, DC. 11/03/2009

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See "177.png"

<http://www.flickr.com/photos/58706191@N06/sets/72157631916093696/with/8149564733>

Apophenoetics: Virtual Pattern Recognition, the Origins of Creativity & Augmenting the Evolution of Self

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Abstract

Significance appears as an alignment of stimuli, from a sea of randomly and methodically inputted or stored content into what we might call patterns in the mind. What Klaus Conrad refers to as Apophenia, Micheal Shermer as Patternicity, and Jung as Synchronicity, significance serves as synaptic moments recognizing formal elements of a thought, in many cases as an individualized personal and possibly ethnocentric experience packets in the mind that have some significance to us. Finding significance in something, or associative significance between things can lead to some interesting and poetic creative forms of expression, for authors such as August Strindberg or Peter Watts. New ideas form in the mind from some origin. Apophenia, Patternicity, and Synchronicity pose some interesting models for how the mind might process information not originating through the senses alone. Integrating the terms Apophenia, and “Noetics,” this paper will seek to define Apophenoetics as the process and study of the way that patterns form, are processed, and decoded in the mind from the sea of random content, virtual imagery, and history (past/present/future), without the immediate influence of external stimuli, and could serve as a model for creativity, learning, and as Jung spoke of synchronicity as shifting a person's egocentric conscious thinking to greater wholeness.

Keywords

Apophenia, Patternicity, Synchronicity, Apophenoetics, Noetics, Perception, Sight, Consciousness, Artificial Intelligence, Creativity

Significance

Robert Anton Wilson wrote in *The Historical Illuminatus*, “‘Is’, ‘is.’ ‘is’ —the idiocy of the word haunts me. If it were abolished, human thought might begin to make sense. I don't know what anything ‘is’; I only know how it seems to me at this moment.”

“One day, with his ‘inner self’ feeling like ‘a house divided against itself,’ Augustine plopped down in the garden outside his home and had what we would now call a nervous breakdown. Weeping, he heard a child in the distance, chanting a nonsense rhyme: Tolle, lege, tolle, lege. ‘Take it and read, take it and read.’ Taking the rhyme as a message from God, Augustine went inside and... randomly opened up a copy of Paul’s Epistles, and let his eyes fall where they would: ‘...put on the Lord Jesus Christ, and make no provision for the flesh, to gratify it’s desires’ (Rom. 13:14). Augustine snapped. He was born again, a soul freed from the urgings of nature by the fleshless message of a book.” (Davis, 2005)

Significance appears as an alignment of stimuli, from a sea of randomly and methodically inputted or stored content into what we might call patterns in the mind. What something is, is based on how we perceive it. What Klaus Conrad refers to as Apophenia, Micheal Shermer as Patternicity, and Jung as

Synchronicity, significance serves as synaptic moments recognizing formal elements of a thought, in many cases as an individualized personal and possibly ethnocentric experience packets in the mind that have some significance to us. In the case of Augustine, as referenced in his book *Confessions*, also considered to be the first true autobiography, outside stimuli caused him to identify certain patterns within the sea of information, imagery, thoughts, and rhythms of his mind. His recognition of certain significant patterns motivated him to act... to make a change, one that was right for him or that may have felt in energetic alignment with the world. This kind of clarity could be said to be transcendent, a realization, an understanding of self, and in effect may be what provokes change in perception and inspires action.

In reference to action, and challenging notions of free will, Benjamin Libet, human physiology researcher at the University of California San Francisco, discovered that the unconscious electrical processes in the brain called *Bereitschaftspotential* (or readiness potential) discovered by Deecke and Kornhuber in 1964 precede conscious decisions for an individual to perform volitional acts. Libet's experiments lead us to believe that the reason why we do things has little to nothing to do with our conscious decision to do so, and raises similar questions regarding the source of these passive and unconscious electrical sparks as possibly related to Jung and Pauli's *Unus Mundus*, *Nullpunktsenergie*, Heisenberg's Uncertainty Principle, and the Zero Point Consciousness Field.

Synchronicity

Whether we recognize patterns of significance from the random array of sensorial experiences or they surface from our "stored" set of memories, there is a reason why those synaptic moments of clarity emerge. Carl Jung refers to this as Synchronicity, or the experience of two apparently causally unrelated events that are unlikely to occur together by chance, are observed to occur together in a meaningful way. Jung discovered that just as events may be grouped in the mind by cause, they may also be grouped by meaning, and therefore, events grouped by meaning do not need to have an explanation in terms of cause and effect. Following discussions with Albert Einstein and Wolfgang Pauli, Jung believed that there were parallels between synchronicity and aspects of the theory of relativity and quantum mechanics.

In his book *Synchronicity* (1952), Jung uses an example of a young female patient that had at a critical moment, a dream where she was given a golden scarab, and while she related the dream to Jung, he sat with his back to a closed window. Suddenly, he heard the sound of a light tapping behind him. He turned around and saw a scarabaeid beetle, not usual to that habitat appeared at that moment. Jung believed these "temporally coincident occurrences of acausal events" benefited patients similar to that of dreams, by shifting a person's egocentric conscious thinking to greater wholeness. (Jung, 1973)

One of Jung's favourite quotes on synchronicity was from Lewis Carroll's [*Through the Looking-Glass*](#), where the White Queen says to Alice: "It's a poor sort of memory that only works backwards"

Jung was transfixed by the idea that life was not a series of random events but rather an expression of a deeper order, which he and Pauli referred to as [*Unus mundus*](#), or "one world," which refers to a unified reality from which everything emerges and returns to. *Unus Mundus* relates that each person is both embedded in an orderly framework and is the focus of that orderly framework and that the realization of this is more than just an intellectual exercise. It also embodies characteristics similar to what Jung refers to as a spiritual awakening. From the religious perspective, synchronicity shares similar characteristics with that of an "intervention of grace".

Synchronicity factors into the aspect of memory, which Jung discusses in his book *Philosophy of Memory*, as having 5 levels. The first level is "sensory" memory, which functions as the memory of what you see and hear, the second is "memorization," which explores the repetition of exposure to similar content and possibly refers to the behavior of the mind in reference to neural memory, the third level is analysis, or the level where one integrates new material with what they've already learned previously, the fourth level is judgement, where you begin to form opinions about the things you commit to memory, asking questions and discussing with others, and the fifth level is intuition, which is the ultimate level, where new learned information connects with your experience. You begin to make holistic connections

cross-disciplinarily or syncretically and make decisions and act putting into practice newly learned/internalized information. (Jung, 1995)

Apophenoetics

Apophenia is Karl Conrads version of Synchronicity, the process by which an individual is able to identify/recognize patterns in a sea of randomness captured from the senses. It also discusses the phenomena of realization, understanding, awareness as it relates to pattern recognition and decoding the significance or meaning of those patterns. Noetics is the study of consciousness as it relates to the mind body problem, the location of self within the world of experience, existence, mystical connections between people and things, and how coincidence creates significance in the mind. Apophenoetics is both the process and the study of the way that patterns form, are witnessed, and decoded in the mind from the sea of random content, virtual imagery, and history (past/present/future), without the immediate influence of external stimuli.

Apophenoetics is a natural process that serves as a major source for creativity, innovation and the development of new ideas and perspectives. It is the deconstruction and reconstruction of the range of diversely formatted content and imagery out of context that can be processed and reprocessed in the mind forming new patterns of significance.

The textual components within David Rokeby's creative artificial intelligence, computer vision project entitled "The Giver of Names (1991)" embodies characteristics that could be termed Apophenoetic. "The Giver of Names (1991)" attempts to create complete thoughts in the form of a sentence after viewing an object or grouping of objects, after dismantling and deconstructing each objects many visual characteristics. (Rokeby, 1990)

See "178.png"

<http://www.flickr.com/photos/58706191@N06/sets/72157631916093696/with/8149564733>

Figure 1: "The Giver of Names" is a computer system that visually analyzes physical objects, then attempts to automatically give objects names in the form of a sentence, interpreting the visual characteristics of the object. David Rokeby, 1990.

Apophenoetics includes practices such as Yoga, tai chi, karate, zen practices, meditation, understanding narratives, problem solving, self healing through focus methods, any physical activity, art making, mind mapping and games, and includes the act of mental reflection comparative analysis as it relates to newly experienced content through the senses. Apophenoetics is a subset of Ascotts term Technoetics, and correlates with Cybernetics and Systems Theories.

The poet Rumi states "Your task is not to seek for love, but merely to seek and find all the barriers within yourself that you have built.

In Rumi's comment, he refers to the act of reflection as an essential part of the process of self-fulfillment and contentment. (Helminski,

Context

Yoga, originating in India, could be considered a kind of Apophenoetic practice. Patanjali merges Yoga philosophy and Yoga Sutras. The practitioner of Yoga attempts to align their mind, body and spirit in

hopes of attaining a state of spiritual insight and tranquility while meditating on the Hindu concept of divinity or Brahman, and is connected to meditative practices in Hinduism, Jainism, and Buddhism. In Sanskrit, the word yoga means of “yoke”, or from the root yuj, means to join, unite, or to attach. The range from improving health to achieving “moksha,” or “release” (both from a root muc “to let loose, let go”), and is the liberation from the suffering associated with being subject to samsara (meaning “continuous flow” or cycle of birth, life, death, and rebirth or reincarnation present in many eastern religions). (Larson, 2006)

Raja Yoga, is a type of Yoga to allow the practitioner to take control of the mind, or the inhibition (*nirodhah*) of the modifications (*vṛtti*) of the mind (*citta*). Samkhya, one of the six schools of Hindu and classical Indian philosophy, provides a basic theoretical explanation of human nature, listing and defining its elements, which includes living in bondage (or "[bandha](#)"), and the state of disentanglement or separation during release from said bondage (or "mokṣa"). Yoga talks about the dynamics of this disentanglement, and outlines the techniques for releasing oneself, called "isolation-integration" ("kaivalya"). (Phillips, 1995)

Patanjali's writing also became the basis for “Ashtanga Yoga” (“Eight-Limbed Yoga) which is a kind of Raj Yoga. In Ashtanga Yoga there are eight limbs or personal traits one must work to attain. The first limb is Yama, aka. the five Abstentions, which includes non-violence, truth, non-lying, non-covetousness, non-sensuality/celibacy, and non-possessiveness. The second limb is Niyama, or the five “observances,” which include purity, contentment, austerity, the study of the Vedic scriptures to know about God and the soul, and surrendering to God. Asana means “seat” and refers to the position one must have for meditation. Pranayama means “suspending breath.” Pratyahara means “Abstraction” which is withdrawing the sense organs from external objects. Dharana means “concentration” which is the fixing of one's attention on one object. Dhyana “Meditation” which is an intense contemplation on the natural of the object of meditation, and Samadhi “Liberation,” which is merging consciousness with the object of meditation. According to Patanjali, the highest attainment in Yoga does not view the everyday world as an [illusion](#), but rather as something very real and tangible, and celebrate the process of individual constantly being engaged in discovering self. There is no single universal-self shared by all persons. (Phillips, 1995)

In reference to the relationship between Apophenoetics and memory, a famous Greek poet, Simonides of Ceos invented a system for memorization sometimes referred to as mnemonics or mnemotechnics that allowed him to “store” more information more effectively than most of his peers. Simonides believed that to do this, one must select places and form mental images of the things they wish to remember and then store those images in places virtually. The virtual locations the places would then preserve the order of the things while the images represent the things themselves. In some communities that practiced this art, elaborate virtually constructed architectures would be erected in the mind to organize and store image messages in the many rooms, so that they could quickly be retrieved virtually navigating these architectures using meditation. (Davis, 1999)

Apophenoetic Art

It is in the mind that the range of divergently formatted content and experiences come together, mesh, and mix allowing for new kinds of patterns to form as new, thoughts and ideas, in the same way that images are decoded from a sea of randomness or random stimuli, new ideas can be decoded from merging patterns in the mind. In addition to projects like “The Giver of Names,” there are a number of creative interactive projects that ask the user to work out patterns of activity that is reflected in the brain. These projects could be considered examples of Apophenoetic Art, or a practice that incorporates thought-based pattern recognition where the significance of forming patterns in the mind serves as input connecting to the realm of existence as output through performative or physical expressions.

In one very physical example, Anton Pugh, a M.A. student in Electrical Engineering and member of the MiND Ensemble, has found a unique way to transform his thoughts into reality by using EEG (electroencephalogram) signals to produce something tangible, in this case, a chair. The seating surface of the chair as well as the central support was cut using the shape of the graphical output produced by an EEG measuring his brain's reaction to music. (The Mind Ensemble, 2011)

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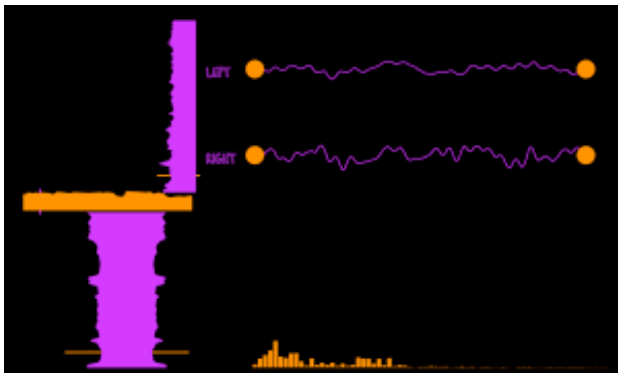


Figure 2: “The MiND Chair”. Anton Pugh, 2011.

Yehuda Duenyas (AKA XXXY) an MFA student at Rensler Polytechnic Institute (RPI) developed a mind-controlled levitation system for a project he called “Ascent,” and “The Infinity Simulator” which uses an EEG system with Open Sound Control, motors, and tracks where a human performer uses their mind to control their position levitating in 3D space. (Tkoranyi, 2011)

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Figure 3: “Infinity Simulator”. Yehuda Duenyas, aka XXXY, 2011.

Austin, Texas-based Chaotic Moon Labs created a skateboard that moves by reading your mind. Think where you want to go and your board takes you there. (Owano, 2012)

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Figure 4: “Board of Imagination”. *Texas-based Chaotic Moon Labs*, 2012.

Based on the original Mindflex mental acuity game, the Mindflex Duel invites two users to engage in head-to-head minds-eye concentration challenges, where each both players are forced to concentrate harder than their opponent to levitate a foam ball and move it across the game platform, all with their minds. (Gorman, 2011)

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Figure 5: The “Mindflex Duel”. *Mattel*, 2011.

Conclusion

Apophenoetics, or recognizing patterns of significance within the complex, layered, and multi-formatted and possibly random array of information in the mind requires the deconstruction and content meshing, indicative of creative process, iterative problem solving, learning and innovation. Modeling experiences using systems that capture activity of the mind however, is much more challenging. Descartes problem with locating the mind, influences how devices are developed. Some computational neuroscientists and researchers working on whole brain emulation and mind-uploading believe in more holistic mind-uploading, where the entire nervous system is part of your brain and essential to shedding some light on what the mind is really doing. And still Jung, Pauli, some quantum physicists, and more suggest that the mind isn’t even localized in the body but rather the brain is only a receptors for pulling information from the Zero Point Consciousness Field.

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Author Bio

Max Kazemzadeh is an Assistant Professor of Art & Media Technology at Gallaudet University (university serving the international deaf community), who uses a syncretic approach to investigate connections between art, technology, & consciousness through experiments & interactive installations. Kazemzadeh is pursuing a Ph.D. with the Planetary Collegium at the University of Plymouth in the UK. His work over the last ten years focused on how constructed, semi-conscious interfaces influence human interaction. Kazemzadeh has exhibited internationally, given performances, served on panels, curated exhibitions, organized conferences, given hardware/software workshops, received grants, wrote articles and presented papers in the area of electronic and emergent media art. Some exhibitions include the Microwave Festival (Hong Kong), the Boston CyberArts Festival, Medialab-Prado's Interactivos 08 (MexicoCity), Dashanzi International Art Festival (Beijing), and Songzhuang Museum of Contemporary Art (China), and most recently exhibited an interactive cell-phone and human-tracking kinect-based audio visual performance with a group of collaborators to re-live the myth of Melissani in the Melissani Cave Lake in Kefalonia, Greece this past August '12.

Kazemzadeh also organized the Texelectronica Conference '06, chaired a session at College Art Association-CAA '08, reviewed the Creative Capital Grant projects '08, juried an exhibition at SIGGRAPH '07, and gave annual workshops at the Central Academy of Fine Art in Beijing since 2004. Kazemzadeh founded the FUNCOLAB at Gallaudet University, an interdisciplinary center for research supported by Gallaudet's art, physics, and theater departments. Skinny Tuesdays is a monthly lecture series that he founded, inviting creative individuals from a range of fields, including art, technology, science, music, performance, etc. to share their creative processes in an open forum. Along with his friend Jonah Brucker-Cohen, Kazemzadeh recently curated the Washington Project for the Arts' *Experimental Media 2012* exhibition in Washington, DC, and has an upcoming solo exhibition in Egypt in March.



TO WHOM IT MAY CONCERN
25/10.12

As a member of the Conference Preparatory Committee of the MutaMorphosis
Conference *Tribute to Uncertainty*, <http://mutamorphosis.org/2012/about/>

I confirm that

Max Kazemzadeh

Assistant Professor of Art and Media Technology, Washburn Arts Center, Gallaudet
University

has been selected to present his paper:

*The Significance of Coincidence, Apophenoetics, and the Creative Application of
Uncertainty*

in the Conference Session that I shall chair .

A handwritten signature in black ink, reading "Roy Ascott", enclosed in a thin black rectangular border.

Professor Roy Ascott
President
Planetary Collegium
Plymouth University
PL4 8AA
United Kingdom
+44 1752585029
r.ascott@plymouth.ac.uk



LETTER OF ACCEPTANCE FOR 2012 MutaMorphosis CONFERENCE

Dear Max Kazemzadeh,

It gives us great pleasure to invite you to the MutaMorphosis: Tribute to Uncertainty Conference in Prague, Czech Republic.

Please consider this letter an official invitation to participate in MutaMorphosis's "Tribute to Uncertainty" topic stream between 6-8 December 2012 with your accepted paper entitled "*The Significance of Coincidence, Apophenoetics, and the Creative Application of Uncertainty*"

MutaMorphosis is an international conference on mutant futures that brings together hundreds of art, science, technology experts and change-makers from academic, artistic and scientific sectors around the world to discuss burning issues of societal, environmental, artistic and technological innovations that transform our near future.

MutaMorphosis is organized by CIANT | International Centre for Art and New Technologies, a non-profit platform for research, production and promotion of technology driven arts, culture and education. Among the organizational partners there are e.g. the Academy of Sciences of the Czech Republic, University of South Bohemia, Charles University, Planetary Collegium at the University of Plymouth.

For more information, please visit www.mutamorphosis.org

Please do not hesitate to contact me on email (sedlak@ciant.cz) or the number +420 737731347 if you have any questions.

On behalf of the Preparatory Committee for MutaMorphosis Conference,

Yours sincerely,

Pavel Sedlak | www.mutamorphosis.org | www.ciant.org

Thank you for your submission to MutaMorphosis 2012. Below is a copy of the information submitted for your records.

Submission ID: 197

Title: The Significance of Coincidence, Apophenoetics, and the Creative Application of Uncertainty

Author 1:

First Name: Max B.

Last Name: Kazemzadeh

Organization: Planetary Collegium/Gallaudet University

Country: United States

Email: maxkazemzadeh@gmail.com

Contact Author: Author 1

Alternate Contact: max.kazemzadeh@gallaudet.edu

Topic(s): Tribute to Uncertainty | General Theme

Keywords: Apophenia, uncertainty, creativity, coincidence, significance

Abstract: From Heidegger's Dasein to the accuracy of star signs, when crowd sourcing merges with liquid architecture, with partical physics to computer vision, how the misinterpreted holy grail of medical diagnoses constantly fails to follow its empirical expectations of unequivocal infallibility, from Heisenberg's Uncertainty Principle to Karl Popper's Falsifiable philosophical strategy termed, why emailing groupon's serve as inconsistent solutions in attempts to reconnect with ex lovers, by realizing the impact of uncertainty in the world of experience and perception, different perspectives of the same content are recognized and understood, and other possible temporal, momentary discoveries are made, one's that in some cases must needs be accepted as unstable, organic and changing.

Exploring doubt or exploiting uncertainty has been a strategy for artists such as Mel Bochner, John Baldessari or Joseph Kosuth, and writers/ philosophers like Ferdinand Pessoa and John Keats to investigate as well as retaliate against authoritarian definitions of "truth" or certainty.

Writers and artists were both influenced by Derrida's "deconstruction," a non-empirical or -reductive semiotic analysis where binary oppositions could be used in the constructions of meaning and values, the first task of which, was to overturn all of the binary oppositions of metaphysics (signifier/signified; sensible/intelligent; writing/speech; passivity/activity; etc). Deconstruction influenced a range of fields including aesthetics, literary criticism, architecture, film theory, anthropology, sociology, theology, feminism, and more. Venturi's Complexity and Contradiction in Architecture (1966), sought to define deconstructivism characterized by ideas of fragmentation, manipulating a building's surface with non-rectilinear shapes that distort and dislocate structure. Deconstructivism concerned itself with the "metaphysics of presence."

According to Heidegger, "The sky is blue" and "I am happy" are statements that everyone seems to accept in association with oneself.... "this average comprehensibility only demonstrates the incomprehensibility. It shows that an enigma lies a priori in every relation and being toward beings as beings." For Heidegger, the first uncertainty is "Being," which cannot be discussed using traditional logic, rooted in ancient ontology, but inserts itself into every definitive statement. Even in asking the question "What is being?" we stand in an understanding of the 'is' without being able to determine conceptually what the 'is' means."

In Being we are doing, and in doing we are perceiving. In American Sign Language (ASL), a doing-

language completely based on gestural action and visual interpretation, there ... no verb “to be.” The “am” or “sum” in Descartes cogito ergo sum is “I am” or “to be,” and being cannot exist without decisive gesture, whether cognitive, perceptual, or physical. Hence, a gesture can be said to be creative action over time, one creates their own reality and experience through gesture. Being is perceiving, and in that perceiving one creates.

As in Apophenia and Apophenoetics, it is the attention that we give to the multi-formatted content streaming into the mind body through the senses, the uncertain sorting and grasping at cognitive synaptic associations and constructions, that lead us to create, define and change our perspectives on what it is that we perceive and experience.

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“the ‘DOLL: D.I.W.O. OPNSRC L.M.F.A.O. L.H.O.O.Q.’ show” presents a mostly regional selection of perspectives present in the collective (un)conscious of creative communities around the world as it relates to presence, perception, and interaction.

With the amounts of information and references being shared, catalogued, reformatted, and discussed, online, offline, inline, and on the phone, and with crowd-sourced social initiatives expanding to involve a range of communities taking over social spaces in any number of ways, we find ourselves inventing new language systems, archives, flags, and codes to access this information again. Some systems are navigation based, some manage bookmarks really well, and others take photos or notes on their phone. Acronyms for acronyms and the notion of embedding, and encoding requires that we remember more, and accessing our apophenic side of the brain/mind, maybe play more too.

Advancements in a range of technologies reignites our childhood inquisitiveness and playfulness. With many new accessible, low cost, crack-hackable, jail-breakable, fuse-usable, and dekrunkstructable toys and tech, our NOW relationship with tech and data is use it, break it, learn it, and rebuild what you really wanted. Collaboration is empowerment. It allows for a syncretic “Do It With Others” fusion between the weekend tech-trekkies, bohemian rapsodies, the local croshtay club and quantum physicists to share espressos and a biscotti while transforming tech-tinker initiatives into TINKER++, or larger scale spectacles that have significant profound impacts on society at large.

Investigate, Develop, Discover, Share, Share, Share, Forever and Ever. If it ain’t OPeN, it aint nice, and if it aint nice, then someone’s starving, and that is bad. OPNSRC just feels right. From Arduino, Processing, OpenFrameworks, Pure Data, Makerbot, Construct, Open Office, VVVV, ARToolkit, Sketch Up, and Blender, free tools are empowering, but so are Soup Kitchens to Community Farms. Let’s Open Source Everything.

LMFAO! Creative thinking, building, and interaction is fun. Joy is language of interaction, exchange, and play.

LHOOQ is the name of one of Duchamp’s most well-known readymade or “objet trouve” (found object) works of art, where in 1919 Duchamp took a found postcard displaying a print of Leonardo DaVinci’s painting of Mona Lisa on the front, and added the pencil drawing of a moustache and goatee to Mona Lisa’s face. LHOOQ, or in French “el ache o o qu” is a pun that when pronounced in French makes out the words “Elle a chaud au cul,” which can be translated to “She has a hot ass,” or “there is a fire down below.” This work in the context of this show is a cultural and iconic hack, with an acronym. Duchamp, similar to DaVinci in his day, was stating to the art world that aspects of the collective (un)conscious were changing, and the reverence that we once had for previous forms of expression has evolved, and one could argue was due to new tools and materials through advancements in technology, industrialization and mechanization.

This show seeks to investigate current ideas with art, technology, and perception, and to motivate people of all ages to get involved.

-Max Kazemzadeh & Jonah Brucker-Cohen

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CS CHO DR-E

Section III:

Great Act

Research

2011-2012

Chen

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From Walls to Walkways, from Facts to Fields: Apophenia, DIWOD, Open Src Everything, the Post Nomadic Community & Syncretic Methods for Exploring Consciousness

If we can be moved and inspired by imagery or patterns, and if we see and extract patterns from randomness, then we could be moved and inspired by those images that we construct in our minds.

In 2006, Wal-Mart tried to get exclusive rights to the smiley face. They lost.

There is an universal tendency among mankind to conceive all beings like themselves, and to transfer to every object, those qualities, with which they are familiarly acquainted, and of which they are intimately conscious. We find human faces in the moon, armies in the clouds; and by a natural propensity, if not corrected by experience and reflection, ascribe malice or good- will to every thing, that hurts or pleases us.

- David Hume

Tim O'Reilly referred to the empowerment of individuals as "a key part of what makes open source work, since in the end, innovations tend to come from small groups, not from large, structured efforts."

The French explorer Jacques Cousteau said "We must plant the sea and herd its animals using the sea as farmers instead of hunters. That is what civilization is all about - farming replacing hunting."

As in reality tunneling, how we perceive ourselves in relation to what we see and interact with defines our world. It influences our actions, decisions, the friends we make, and the communities we form.

What is mindfield? The pre-modern neoplatonic “nous” described the mind as a characteristic of the soul, containing aspects of “immortality and the divine,” where thought and cosmos became one. Field in Old English, “feld,” was defined as “plain, open land” (as opposed to woodland), also “a parcel of land marked off and used for pasture or tillage.” In Proto-Indo-European the *pele-* in *pel(e)-tu-* meant “flat” or “to spread.” Field has many definitions that all seem to agree on the idea that a field can inhabit some virtual, linguistic, mathematical or physical space. A field can be used to describe a cloud in the sky, static electricity, a circle of trust, the attraction that lovers experience, or a cropped area in a visual field. From atomic theory, fields of attraction compose human scale objects as energetically charged elemental ecologies.

If each person defines the parameters of a field they experience through the senses, then it can be said that individual perception imposes boundaries based on some correlative or associative order of stimuli. How one visually defines where an object begins and ends could emerge from perceived traits of stimuli, such as color, contrast, focus, form or light, audibility etc. In perceptual psychology stimuli is considered to be energy patterns registered by the senses. In physiology stimuli are detectable changes in the internal or external environment. When a sensory neuron and a motor neuron communicate, it is referred to as a nerve stimulus. So the way we see and identify images, objects, sounds, people, etc are all responding to stimuli, and may root back to how we were initially introduced to that stimuli. We use stimuli to define and differentiate, process, compare, and contrast a range of stimuli which serves as the basis by which we form meaningful connections in the world of experience.

When one in a conscious and awake state perceives content without the presence of any sense-based or external stimuli, it is considered to be hallucination. Hallucinations in most cases are distinguished from dreaming, since dreaming doesn’t involve wakefulness. Illusion involves “real” perception that is distorted or misinterpreted. When correctly sensed/interpreted stimulus is given additional, and usually bizarre, significance, one is experiencing “delusional perceptions.” Hallucinations can be visual, auditory, olfactory, tactile, gustatory proprioceptive, thermoceptive, equilibrioceptive, nociceptive, and chronoceptive. A disturbance is when someone experiences a mild case of hallucination, seeing movement in one’s peripheral vision, and hearing faint noises and sometimes voices. In paranoid schizophrenia patients often experience auditory hallucinations as voices saying positive or negative things about them. Malicious auditory hallucinations usually involve a patient over-hearing someone gossiping about them. Also common are Musical hallucinations which may result from hearing loss, such as Musical Ear Syndrome, which result in physiological issues like stroke or tumors. “Command hallucinations,” also associated with schizophrenia, range from harmless to dangerous for self and others.

Closer to delusional perception, and coined by Karl Conrad in 1958,** Apophenia is defined as a natural phenomena of the conscious mind, where individuals are able to see patterns and draw connections where patterns or connections “don’t exist.” Originally described by Conrad to be a mental illness or the distortion of reality present in psychosis, but however, has since come to mean “a phenomenon drawing correlation between completely unrelated things,” and then in 2008, Michael Shermer coined the term patternicity, to mean “the tendency to find meaningful patterns in meaningless noise”. **

Additionally, it is also seen as the human tendency to seek patterns in random nature, religion, paranormal phenomena, gambling, and scientific observation.

Also, when our mind becomes familiar with a particular pattern within an experience, it can use characteristics of that pattern to influence other experiences. If we listen to music for some time,

and then turn it off, we sometimes hear music in the silence, or are more apt to find rhythms in the passive ambient sounds in nature. Some discussions in neuroscience research states that because of neural memory, certain neural pathways are opened which leads to higher aptitudes in the recognition of similar patterns of stimulus in completely unrelated contexts. Similarly, after we watch a horror movie, we continue to reflect on the fearful state after we have returned home and are lying in bed.

In other instances, if we stare at a high contrast image and then look to a solid color image, we most times continue to see the high contrast image.

Using the behavioral characteristics of neural memory, some investigate the ability to train their own mind to reinforce certain neural connections that can influence ways of thinking, seeing, and speed in learning. In some cultures mantras are used to reinforce particular neural memory and connections.

Autistic savants are said to be wired differently. For instance some autistic savants have the ability to remember visual information in such detail that when they retrieve the information they can re-present verbally or visually by drawing or otherwise, the exact proportions of images that they had only seen once. However, for autistic savants and for the rest of us, our minds seem to be imposing patterns on the patterns we see.

In *Inferno/From an Occult Diary*, the early 20th century Swedish playwright, August Strindberg writes:

“There on the ground I found two dry twigs, broken off by the wind. They were shaped like the Greek letter for “P” and “y”... [I]t struck me that [they] must be an abbreviation of the name Popoffsky. Now I was sure it was he who was persecuting me, and that the Powers wanted to open my eyes to my danger.”

Many see Strindberg as one afflicted with undiagnosed schizophrenia and/or Apophenia. Statisticians Neyman and Pearson in 1933 would term Strindberg’s eerie machinations as a Type I error. Strindberg’s statistical error emerged due to the acceptance of a false positive, which is the act of believing that clear meaning and intent lay behind the fallen twigs, when the event must at least be strongly considered to be attributable to chance.

Although Strindberg was battling mental illness, his experiences were not hallucinations, but over-interpretations of his actual sensory stimuli-based perceptions as being more meaningful than reality warranted.

("Apophenia: Definition and Analysis | Digital Bits Skeptic". Dbskeptic.com. Retrieved 2011-06-29.)

There are many modern well-known examples of Apophenia, such as the book *The Bible Code* by Micheal Drosnin (a previous reporter of the Wall Street Journal), who analyzed arrangements of letters found in scripture to predict events like 9/11, or the infamous grilled cheese virgin Mary sandwich, or Led Zeppelin’s *Stairway to Heaven* song that plays the words “My sweet Satan,” when played backward, or the face on Mars, and to some, psychoanalysis.

Dr. Peter Brugger, a neurobiologist at the Universtiy Hospital in Zurich, has been searching for the physiological correlation of apophenia to paranormal beliefs. He found that “people with high levels of dopamine are more likely to find significance in coincidences, and pick out meaning and patterns where there are none,” (Helen Philips, 2002, “Paranormal beliefs linked to brain

chemistry”). In one experiment where “skeptics and [paranormal] believers were both given the drug L-dopa, which increases dopamine levels in the brain, the skeptics began to perform much more like the believers.”

The most fascinating aspect of Apophenia is its connection to creativity. Brugger describes a “‘relativity of creativity,’ i.e., [a] continuum from creative *detection* of real patterns at one end, to the ‘hypercreative’ *interpretation* of patterns in ‘noise’ (randomness) at the other end.” Brugger further links “the ability to associate, and especially the tendency to prefer ‘remote’ over ‘close’ associations, [to] the heart of creative, paranormal and delusional thinking.”

Leonardo Da Vinci, was known to bring out creativity in his students with lessons that explored aspects of Apophenia. Da Vinci required students to:

“Look at walls covered with many stains . . . with the idea of imagining some scene, you will see in it a similarity to landscapes adorned with mountains, rivers, rocks, trees, plains, broad valleys, and hills of all kinds... [also] battles and figures with lively gestures and strange faces and costumes and an infinity of things which you can reduce to separate and complex forms.

In the context of creativity, it’s quite amazing and inspiring when one can freely relate obscure and neglected ideas and anecdotes to their main points. For writers, sometimes the furthest metaphor is the most poetic.

The entire enterprise of science, after all, is the organized and rational search for order in the seeming randomness surrounding us. Nobel Prize winner Max Born [wrote] “Science is not formal logic-it needs the free play of the mind in as great a degree as any other creative art.”

Pareidolia is a sub-trait of Apophenia where one sees familiar images or hears familiar sounds in random stimuli, for example hearing the ringing of a phone while taking a shower. The random array of rhythms produced by running water provides a noise field within which one might hear the sound patterns of the ringing of a phone. Another common effect of Pareidolia is the seeing of faces where there is no face. **

Diana Duyser of Hollywood, Fla., felt that she received a religious message through a grilled cheese sandwich she had made herself.

“I saw a face looking up at me; it was the Virgin Mary staring back,” she told reporters in 2004. “I was in total shock.” After relicising the sandwich by saving it for 10 years, Ms. Duyser decided to finally sell it on eBay. Due to the excitement and attention of the narrative, the sandwich sold for \$28,000, proving that she was not alone in seeing this face.

Drawing connections between a mustard seed to a celestial star can be made using a range of tools, both actively and passively, whether augmented or built in. The self-imposed encoding of patterns are the means by which we differentiate, decipher, conclude, establish and impose identities on a subject or bit of information. Stimuli can impact the ways in which we understand and process these patterns into identities. If we are sad, our mental processes are influenced, and naturally occurring elements may seem a bit grey, less interesting, and uneventful. And conversely, a happy or positive event may be met with skepticism, disbelief, or rejection.

Apophenia is a syncretic creative practice seeking to find connections and correlations beyond the scope of the individual, and can serve as a model for creative open source community development. Research in Apophenia and Pareidolia connects very closely to the way

computers understand and track image content and even distorted (eigen-) faces captured through photo or video, and found in the areas of computer vision and face recognition research. Through the clash of human interaction Apophenia and open source community development seeks to overlap, collide, and exchange knowledge from disparate fields that expands and unifies the field boundaries into one collective and new field.

DIWO: Do It With Others & DIWOD: Do It With Other Disciplines is another syncretic strategy where individuals fuse fields by creatively working and exploring the range of disciplines/connections, sharing definitions of discipline based stimulus from memory and experience, intensifying the field connection between people. The merging fields of art and science are forcing new forms of communication to be developed to resolve empirical issues and discover creative extensions.

In line with DIWOD and syncretic methods, and in hopes of arriving at universal access to information, and its application to the creative process, the open source community is an essential universal movement using media, re-used and recycled materials to educate and empower everyone. Open Source Everything, with projects like the Makerbot, is an initiative by which boundaries dissolve and disparate fields merge, and systems of power and control fail to exert the same influence over peer to peer, and network to network communities.

Creative DIY open source urban farming communities are appearing as non-local universal fields of creativity and inclusion that expand beyond social constraints and monetary systems.

Marcin Jakubowski founded the open source ecology group which developed the Global Village construction set, which is a collection of open source DIY designs for according to Jakubowski are the fifty most important machines required for modern life to exist. With his machines he planted 100 trees in 1 day, pressed 5000 bricks in one day from available dirt, and built a DIY tractor in six days.

The Re:Farm Project is an online network of DIY Open Source Farms that exchange information and help online while automating the act of monitoring the crops with the help of sensor technology.

“The Post nomadic community,” termed by Goldberg and Santarromana to describe their project The Telegarden (1995), which welcomed people from around the world to log on and collectively manage a single farm from their home using one robotic arm to plant, uproot and water plants. “Internet behavior might be characterized as ‘hunting and gathering;’ our purpose is to consider the ‘post-nomadic’ community, where survival favors those who work together.” - Ken Goldberg and Joseph Santarromana **

Botanicalls, which opens a new channel of communication between plants and humans “to promote inter-species understanding,” is an interface that has plants automatically call or text you when they need to be watered, need food or change their soil, etc.

Gesture, creative expression, and art are ecologies and is tied to our ecology. The problem of self-expression is within that of the interface and therefore materials. How can subject matter transcend if it is using material that contributes to landfills and isn't sustainable.

Re:Farm Open Source Eating (OSE) is an Android application I helped to develop in Phone Gap and Open Street Maps at Medialab Prado with Re:farm in June 2011, which allows hungry people to find the location and contact people and local DIY urban community farms based on proximity with a surplus of organic fruit, vegetables, and more.

Lilipod (WaterWorks) project was an open source water monitoring system built with a cell phone, hacked PH sensor, bluetooth chip, Arduino, Processing, and a DIY water-bioremediation system so that anyone can build Lilipods of their own to convert their local pond-/lake-water into drinkable water. The online Lilipod networks would display and locate the network of drinkable ponds.

Service, Education & Empowerment are three characteristics and necessary in syncretic post-nomadic community initiatives, that can be found within the DIWOD framework, Apophenia as syncretic model for creative investigation, and open source urban farming.

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See "233.png"

<http://www.flickr.com/photos/58706191@N06/sets/72157631916093696/with/8149564733>

See “234.png”

<http://www.flickr.com/photos/58706191@N06/sets/72157631916093696/with/8149564733>

Apophenia: Mantras, Magic, Monsters & Moist Modeling

Transcultural Tendencies | Transmedial Transactions International Research Conference on Media Arts Within the International Research Conference in the Series Consciousness Reframed: Art and Consciousness in the Post-Biological Era

Transcultural Tendencies/Transmedial Transactions is the name of this conference. What are the tendencies of a culture, and what are the many medias used to create exchange? First I would like to talk about culture, because culture influences the ways we interpret information and stimuli, seen, heard, felt, downloaded or otherwise.

(CULTURE)

But first, what is culture? In the mid fifteenth century, the word culture referred to the “tilling of the land.”

(CULTURE2)

In Middle French and Latin, culture literally referred to “a cultivating of agriculture,”

(CULTURE3)
and figuratively to “care, culture, and honoring,” “cultivation through education” or “collective customs and achievements of a people.” So one can say that TTTT is the exchange, through forms of divergent media, of collective customs, perspectives and achievements of peoples from different origins and experiences. Cultures also exist within fields of study, such as science and art, which lead to different ways and methods for seeing, experiencing and interpreting stimuli.

(APOPHENIA)

My subject today, Apophenia, deals with just that, in that it is a natural phenomena of the conscious mind. With Apophenia individuals are able to see patterns and draw connections where patterns or connections don't exist.

(IMAGE)

From what is perceived as rational to the cognitive multiplicity of dream states, from the uneventful experience of daily ritual to the heightened explosion of stimuli through psycho-chemical augmenters, the correlation of thoughts, mental reflections, with distortions in fading memory, form experiences and imagery that are as diverse as the universe is spacious.

Drawing connections between a mustard seed to a celestial star can be made using a range of tools, both actively and passively, whether augmented or built in. The self-imposed encoding of patterns are the means by which we differentiate, decipher, conclude, establish and impose identities on a subject or bit of information. Stimuli can impact the ways in which we understand and process these patterns into identities. If we are sad, our mental processes are influenced, and naturally occurring elements may seem a bit grey, less interesting, and uneventful. And conversely, a happy or positive event may be met with skepticism, disbelief, or rejection.

(NEURON)

Also, when our mind becomes familiar with a particular pattern within an experience, it can use characteristics of that pattern to influence other experiences. If we listen to music for some time, and then turn it off, we sometimes hear music in the silence, or are more apt to find rhythms in the passive ambient sounds in nature. Neuroscience states that because of neural memory, certain neural pathways are opened which leads to higher aptitudes in the recognition of similar patterns of stimulus in completely unrelated contexts. Similarly, after we watch a horror movie, we continue to reflect on the fearful state after we have returned home and are lying in bed.

(high contrast imagery)

Or if we stare at a certain high contrast image and then look to a solid color image, we sometimes continue to see the high contrast image.

Additionally, using the behavioral characteristics of neural memory, one then has the ability to train their own mind to reinforce certain neural connections that can influence ways of thinking, seeing, and speed in learning. In some cultures mantras are used to reinforce particular mental states.

Autistic savants are said to be wired differently. For instance some autistic savants have the ability to remember visual information in such detail that when they retrieve the information they can re-present verbally or visually by drawing or otherwise, the exact proportions of images that they had only seen once. However,

for autistic savants and for the rest of us, our minds seem to be imposing patterns on the patterns we see.

(apophenia)

Apophenia however, is described a bit differently. In 1958, Klaus Conrad coined and defined Apophenia to describe an "unmotivated seeing of connections" accompanied by a "specific experience of an abnormal meaningfulness." The definition of Apophenia has since evolved to be... the human tendency to seek patterns in random nature in general, as with gambling, paranormal phenomena, religion, and even attempts at scientific observation aka. the experience of seeing meaningful patterns or connections in random or meaningless data.

Originally Conrad described this phenomenon in relation to the distortion of reality present in psychosis, but it has become more widely used to describe this tendency without necessarily implying the presence of neurological difference or mental illness.

(LOOK AT SLIDES)

(COME BACK)

According to Conrad:

Human beings have evolved to seek patterns as a form of intelligence; they therefore confuse randomness with organization, because:

1. Truly random data naturally contains accidental patterns, which people then over-interpret.
2. People are not evolved to recognize randomness; the instinct is to assume that if sense can be made of something, then it's not random.
3. Part of our evolved intelligence is recognizing that the past can influence the future, which then gets falsely applied to these random patterns.

("Apophenia: Definition and Analysis | Digital Bits Skeptic". Dbskeptic.com.

Retrieved 2011-06-29.)

In 2008, Michael Shermer focused on aspects of apophenia that related to "the tendency to find meaningful patterns in meaningless noise" coining the term patternicity.

(STRINDBERG)

In *Inferno/From an Occult Diary*, the early 20th century Swedish playwright, August Strindberg writes:

"There on the ground I found two dry twigs, broken off by the wind. They were shaped like the Greek letter for "P" and "y"... [I]t struck me that [they] must be an abbreviation of the name Popoffsky. Now I was sure it was he who was persecuting me, and that the Powers wanted to open my eyes to my danger."

(TYPE 1 ERROR)

Many see Strindberg as one inflicted with undiagnosed schizophrenia and Apophenia. Statisticians Neyman and Pearson in 1933 would term Strindberg's eerie machinations as a Type I error. Strindberg's statistical error emerged due to the acceptance of a false positive, which is the act of believing that clear meaning and intent lay behind the fallen twigs, when the event must at least be strongly considered to be attributable to chance.

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There are many modern well-known examples of Apophenia, such as the book *The Bible Code* by Micheal Drosnin (a previous reporter of the Wall Street Journal), who analyzed arrangements of letters found in scripture to predict events like 9/11, or the infamous grilled cheese virgin Mary sandwich, or Led Zeppelin's *Stairway to Heaven* song that plays the words "My sweet Satan," when played backward, or the face on Mars, and to some, psychoanalysis.

The question of how do we make sense of randomness, or random patterns, stimuli, and events that occur around us. How do we differentiate between coincidence and meaningful connection? Psychologist and Professor at the University of Manchester, John Cohen, stated in 1960 that "nothing is so alien to the human mind as the idea of randomness."

(BACKYARD BIGFOOT)

Lisa Shiel's book Backyard Bigfoot: The True Story of Stick Signs, UFOs and the Sasquatch echos Strindberg in a series of fallen sticks in her backyard that she asserts as being arranged in meaningful and distinctly unnatural ways, which serve as the interface within which Bigfoot uses to communicate. Most of the stick signs are simple shapes such as squares, triangles and crosses, but she asserts that "parallel sticks and crossed sticks seem to dominate."

Personal Chef Karin Winkler started to prepare dinner. While thinking about upcoming Christmas, she peeled and cut a potato in half, when the symbol of a perfectly shaped, holy-cross appeared on both halves of the potato.

"I am cooking potatoes for 35 years now, but I have never seen something like this in my whole life!" Winkler said. She feels very blessed that this has happened to her and she truly believes that this is a special sign for the world to pursue peace. She sees the potato as a symbol of the world and the cutting of it's hidden cross in two perfectly shaped halves as a sign of God to love each other, be happy and unite!

("Image of the Holy Cross Miraculously Appears Inside a Potato Claims Chef"
Written by *Halifax Live*, Nova Scotia. 6 December 2005.)

Dr. Peter Brugger, a neurobiologist at the Universtiy Hospital in Zurich, has been searching for the physiological correlation of apophenia to paranormal beliefs. He found that "people with high levels of dopamine are more likely to find significance in coincidences, and pick out meaning and patterns where there are none," (Helen Philips, 2002, "Paranormal beliefs linked to brain chemistry"). In one experiment where "skeptics and [paranormal] believers were both given the drug L-dopa, which increases dopamine levels in the brain, the skeptics began to perform much more like the believers."

In another example, Brugger persuaded 20 self-confessed believers and 20 skeptics to take part in an experiment. He asked to two groups to distinguish real faces from scrambled faces as the images were displayed briefly on a screen, followed by a test to identify real words from made up ones. Believers were much more likely than skeptics to see a word or a face when there was not one.

The most fascinating aspect of Apophenia is it's connection to creativity. Brugger describes a "'relativity of creativity,' i.e., [a] continuum from creative *detection* of real patterns at one end, to the 'hypercreative' *interpretation* of patterns in 'noise' [randomness] at the other end." Brugger further links "the ability to associate, and especially the tendency to prefer 'remote' over 'close' associations, [to] the heart of creative, paranormal and delusional thinking."

(WALLS WITH STAINS)

Leonardo Da Vinci, was known to bring out creativity in his students with lessons that explored aspects of Apophenia. Da Vinci required students to:

"Look at walls covered with many stains . . . with the idea of imagining some scene, you will see in it a similarity to landscapes adorned with mountains, rivers, rocks, trees, plains, broad valleys, and hills of all kinds... [also] battles and figures with lively gestures and strange faces and costumes and an infinity of things which you can reduce to separate and complex forms.

In the context of creativity, it's quite amazing and inspiring when one can freely relate obscure and neglected ideas and anecdotes to their main points. For writers, sometimes the furthest metaphor is the most poetic.

Strindberg, who throughout his lifetime wrote 58 plays, a nine volume autobiography and numerous novels and short stories was obviously well-endowed with the ability to “see order in random configurations,” and to give it a “specific feeling of abnormal meaningfulness.” He writes of a thunderstorm: Usually the fury...abates in a short time..., but this one remained over my village for two solid hours, and I am sure that it was an attack on me personally, that each flash was aimed at me...

Or a different example of this is:

In spite of the fact that all this was perfectly natural...I could not help asking myself what demon it was who had put these two insignia of witches [on these rocks].

Clearly, our ability to identify connections or patterns in randomness is not a negative characteristic. From strategies for survival to our pursuit for beauty in art, we have related creativity with free association.

Language and meaning can also be a way in which connections between disparate stimuli, whether visual, audial, or tactile can be drawn.
(David Rokeby – The Giver of Names)

The entire enterprise of science, after all, is the organized and rational search for order in the seeming randomness surrounding us. Nobel Prize winner Max Born [wrote] “Science is not formal logic-it needs the free play of the mind in as great a degree as any other creative art.”

(Plantenkere project video and paper)

In 1912, Alfred Wegener noticed that the continents were shaped like fitting puzzle pieces and proclaimed the theory of continental drift. Since Wegener didn't have a clear idea for the aspect of how the landforms might have moved, his theory stood in limbo for more than a quarter of a century until facts emerged to help validate his seemingly logical claim. This example represents that drawing correlations and/or finding patterns in a system without confirmation serves the world of innovation, invention and discovery in that in many cases hypotheses can be initiated prior to research and testing.

“Bereft of apophenia, we find ourselves in an unquestioning, patternless existence where everything occurs seemingly without reason.” “At the other extreme we find those such as Strindberg, in whose existence objects and events are drowning in meaning and asphyxiated in over-interpretation.”

Another representation of apophenia as it relates to Strindberg is with the concept of miracles. John Littlewood a mathematician who defined a “miracle” as an event that was exceptional and of special significance figured the odds of an event being a “miracle” at 1,000,000 to 1. Since an event occurs to us about every second that we’re awake, simple math shows that “miracles” should happen to us roughly monthly. Carl Jung coined the term synchronicity to refer to events that are related, but outside the direct realm of cause and effect. Jung believed that the “collective unconscious” governed the whole human experience and could cause such things. (SYNCHRONICITY VS. APOPHENIA)

So the chance of having an experience that seems like a miracle, according to Littlewood is quite common.

(3 circles and a line face)

Pareidolia is a sub-trait of apophenia where one sees familiar images or hears familiar sounds in random stimuli, for example hearing the ringing of a phone while taking a shower. The random array of rhythms produced by the running water provides a noise field within which one might hear the sound patterns of the ringing of a phone. Another common effect of Pareidolia is the seeing of faces where there is no face.

(grilled cheese)

Diana Duyser of Hollywood, Fla., felt that she received a religious message through a grilled cheese sandwich she had made herself.

“I saw a face looking up at me; it was the Virgin Mary staring back,” she told reporters in 2004. “I was in total shock.” After relicising the sandwich by saving it for 10 years, Ms. Duyser decided to finally sell it on eBay. Due to the excitement and attention of the narrative, the sandwich sold for \$28,000, proving that she was not alone in seeing this face.

(moon face)

Two years later, in 2006, faces appeared again made headlines when a European Space Agency satellite called Mars Express, captured a very high quality three-dimensional image of what looked like a face in the Cydonia region of Mars, or the “Man on the Moon.” The photos reignited conspiracy theories that governments on Earth are trying to hide the existence of intelligent life on Mars.

(vic muniz- Vik Muniz “Double Mona Lisa, After Warhol, (Peanut Butter + Jelly) 1999)

Why do we tend to see faces wherever we look: on the moon, in Rorschach tests, in the patterns formed in oil spills? Why do we see the face of Fidel Castro in some Lay's potato chips?

(cinnamon bun, mother Teresa)

or Mother Teresa in a cinnamon bun displayed for years under glass in a coffee shop in Nashville, Tennessee holding the nickname "Nun Bun?"

Attempts to answer this are beginning to emerge from biologists and computer scientists who claim to be gaining new insights on how the brain recognizes and processes facial data.

(Area of the brain that processes faces)

Prior to Diana Duyser's grilled-cheese sandwich experience, Doris Tsao, a neuroscientist at the University of Bremen in Germany, had a hunch that a certain area of the brain gives priority to face recognition, which would mean that faces were processed differently than other imagery.

"Some patients have strokes and are then able to recognize everything perfectly well except for faces," Dr. Tsao said. "So we started questioning whether there really might be an area in the brain that is dedicated to face recognition."

Dr. Tsao investigated the brain further using functional magnetic resonance imaging (MRI) to record which areas of the brain were activated when macaque monkeys were presented with stimuli including fruits, gadgets, scrambled patterns — and faces. She discovered almost immediately that groups of cells in three regions of the brain's temporal lobe seemed to be strongly attuned to faces. "The first day we put the electrode in, it was shocking," Dr. Tsao said. "Cell after cell responded to faces but not at all to other objects." Her results were published in October in the journal *Science*.

(cloud face)

In the same way, she said, objects like cinnamon buns, rocky outcroppings and cloud formations may set off face radar if they bear enough resemblance to actual faces.

--Faces, Faces Everywhere

Pawan Sinha, a cognitive scientist at the [Massachusetts Institute of Technology](#) (MIT) has been researching for years just what sets off these active brain responses when one sees a face. During development of security software that attempted to identify “terrorists” or detect intruders, he created a database of hundreds of faces with the broadest variety of visual traits to identify the most prominent characteristics necessary in an image of a face. Sinha stated “These turn out to be very simple relationships, things like the eyes are always darker than the forehead, and the mouth is darker than the cheeks,” and “If you put together about 12 of these relationships, you get a template that you can use to locate a face.”

Dr. Sinha’s system allows for the identification of faces even when the pictures are low resolution.

(Some eigenfaces from [AT&T Laboratories](#) Cambridge.)

When he tested the system with blurry face-images, even ones made up of only 12 x 14 pixels, it was able to recognize 75% of the faces accurately. Sinha’s research suggests that the human brain might, like the computer, process faces holistically, rather than linearly, reading characteristics one by one.

Sinha states that these images are just “dark blobs on a big blob” and “...clearly there’s not enough diagnostic information in the individual features. Yet something about the overall organization of the image, the gestalt, is still allowing us to recognize the face.”

Eigenfaces are a set of something called [eigenvectors](#) used in the [computer vision](#) problem of human [face recognition](#).

(Mona Lisa)

In this [shear mapping](#) the red arrow changes direction but the blue arrow does not. Therefore the blue arrow is an eigenvector, with eigenvalue 1 as its length is unchanged.

The approach of using eigenfaces for [recognition](#) was developed by Sirovich and Kirby (1987) and used by [Matthew Turk](#) and [Alex Pentland](#) in face classification which is considered the first successful example of face recognition technology. These [eigenvectors](#) are derived from the [covariance matrix](#) of the [probability distribution](#) of the high-dimensional vector space of *possible faces of human beings*.

--D. Pissarenko (2003). [Eigenface-based facial recognition](#)

Sinha continues to say once in a while, the computer emits a false alarm. “This is a good analogy for what the human brain might be doing,” Like the computer, it’s

trying to determine what the regularities are in all of these faces to create a prototype.

Takeo Watanabe, a neuroscientist at [Boston University](#) found that while the human tendency to see faces in other objects is rooted in neural architecture, the large number of actual faces we see every day may also be partly responsible for the Nun Bun phenomenon. Watanabe's studies of learning processes show that after the brain is bombarded with a stimulus, it continues to perceive that stimulus even when it is not present.

Watanabe demonstrates this effect by seating subjects in front of a computer screen with faint dots moving in one direction across the screen. Initially, the subjects couldn't identify in which direction the dots were moving. When the subjects were then presented with a blank screen, they not only insisted that they were seeing dots, but they could easily identify that the direction of movement was the same from the previous session.

Dr. Watanabe says the results suggest that subliminally learning something "too well" interferes with perceptions of reality. "As a result of repeated presentation, the subjects developed enhanced sensitivity to the dots," he said. "Their sensitivity got so high that they saw them even when there was nothing there."

Because faces make up such a significant part of the visual backdrop of life, he added, they may fall into the same category as the dots: people have gotten so used to seeing faces everywhere that sensitivity to them is high enough to produce constant false positives. This tendency to become hyperattuned to common stimuli may represent a survival advantage. "If you lived in primeval times, for instance," Dr. Watanabe said, "it would be good to be very sensitized to tigers."

--Faces, Faces Everywhere – New York Times By ELIZABETH SVOBODA - February 13, 2007

I do believe still that at the base of all of the cognitive processes lies what Jung refers to as "the collective unconscious" however, and archetypes, that contribute in the self-guiding of one's path, or an element that we compare to all decisive decision making factors, and in many cases this is what allows us to live, move, and reflect in what seems to be autopilot mode.

The next step is to search for the patterns in gesture that reveal human intent as it relates to gesture recognition as it relates to humans/animals/insects/faces/organic-life.

(Christian Moeller - Cheese)

On camera, six actresses each try to hold a smile for as long as they can, up to one and half hours. Each ongoing smile is scrutinized by the computer perception system and whenever the display of happiness falls below a certain threshold, an alarm alerted them to show more sincerity. Empathy is allowed. The performance of sincerity is hard work. Christian Moeller, Los Angeles 2004

While at first glance, Apophenia doesn't seem to serve the realm of traditional logic, or utilitarian/rational thought, it does serve as stimulus for the creative mind, for creative connections between unrelated elements, which can lead to new innovative models for research, exploration, and invention necessary for evolution and growth within complex cultural systems.

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CS CHO DR-E

Section III:

Great Act

Research

2010-2011

Chen

**Psychic Systems and Metaphysical Machines:
Experiencing Behavioral Prediction with Neural Networks**

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And since man cannot live without miracles, he will provide himself with miracles of his own making. He will believe in witchcraft and sorcery, even though he may otherwise be a heretic, an atheist, and a rebel. - [The Brothers Karamozov, Fyodor Dostoyevsky]

We are living in a time of meta-organics and post-biology, where we see everything in our world as customizable and changeable. Modeling biology within a technological context allows us to investigate *GEO-volutionary alternatives/alterations to our original natural systems, where augmentation and transmutation become standards in search of overall betterment. Our expectations for technology exceeds ubiquitous access and functional perfection and enters the world of technoetics where our present hyper-functional, immersively multi-apped, borderline-prosthetic, global village devices fail to satiate our desires to be synaptically surpassed.

*(Genetically Engineered Organics)

Most real-time interactive behavioral systems in art utilize two, and three dimensions. Artificial neural networks and prediction (Latin: from *præ*- "before" plus *dicere* "to say") systems give rise to experimentation within the third-plus-one (3+1) dimension of the "space-time" continuum. Space-time in accordance with string theory requires the "where" and "when" to describe something in existence, rather than mere points in space. It explains the workings of the universe from both supergalactic and subatomic levels. Physical cosmology, a branch of astronomy, studies the motions of the celestial bodies in relation to the first cause (ie. *primum movens*) or the source of "all-being." In book 12 of *Metaphysics*, Aristotle spoke of "something which moves without (itself) being moved (by anything)," and referred to being as motion. In quantum mechanics, a particle is described by a wave. Physiognomy is an evolving area of psychological research that describes a direct correlation between human gesture (or movement) and thought. Early 20th century Persian philosopher Abdul-Baha, mentioned that "the reality of man is his thought, not his material body." Prediction systems apply models of the mind, or artificial neural networks and machine learning strategies, to use the recorded past with the present to anticipate the future. Machine learning and neural network systems should be a central focus for creative research within technology's rapid evolution, and its tighter fusion with biological, natural, and physiological systems.

In this paper I will explore the technical foundation and methodologies for creative researchers to begin conceptual modeling for a gesture-based prediction software, while pursuing the methods and techniques of human prediction systems, including psychic phenomena and metaphysics. I will also identify feasibility as it relates to the development of a model for implementation.

Nietzsche said "The gateway 'Moment' . . . is the image of time running forward and backward into eternity. Time itself is viewed from the 'moment,' from the 'now.' Both ways find their point of departure here, one extending into the not-yet-now of the future, the other leading back into the no-longer-now of the past." [12]

From reading stars to analyzing human behavioral statistics, there are many techniques used within the practice of human prediction. Opinion polls speculate the outcome of elections. Statistics use random sampling with past observations to establish probabilities about the future. Anticipatory science forecasts provide quantitative statements about an occurrence under a specific set of conditions tempered by scientific theory. Supernatural phenomena merge "paranormal" techniques with omen observances to predict the future. The most acceptable prediction method is scientific hypothesis, where experts in their field employ sound, deductive reasoning with accurate, field specific data to recognize patterns and trends. [14]

Though initial conditions have some influence over the behavior of dynamic systems, and mathematical chaos is deterministic, many unpredictable elements within chaotic systems theory refute the notion that probabilities can be constructed from pattern recognition.[20]

Charles F. Kettering, the inventor of the electric starter said, "My interest is in the future because I am going to spend the rest of my life there." [13]

From the beginning of history, ancient cultures such as the Mayans factor the element of prediction into their communities. Mayans had an advanced understanding of architecture, art, mathematics, and science, and left huge

stone monuments and pyramids with precise calendar computations to guide future societies with prophetic admonitions. Pacal Votan, 7th century Mayan prophet said, "If humanity wishes to save itself from biospheric destruction it must return to living in natural time," and then spoke of a society overrun by accelerated technologies and materialism, warning that our collective aberration of Natural Law would lead to destruction. [10]

In 1555, Nostradamus published a collection of his own prophecies in a book that borrowed from end-of-the-world prophecies found in the Bible, supplemented with history, omen reports and comparative horoscopy, which was the comparison of future planetary configurations with those accompanying known past events. [22] Baba Vanga (1911-96), a blind and illiterate Bulgarian mystic, and herbalist, who foretold the breakup of the Soviet Union, the Chernobyl disaster, the date of Stalin's death, claimed that she received information from invisible creatures, whose origin she couldn't explain. [23] A biography written in 1965 about American astrologer and psychic Jean Dixon, who predicted the assassination of President John F. Kennedy, sold three million copies. During the Reagan administration, Dixon gave advice to Nancy Reagan. [24] Marshall McLuhan has been identified as foretelling our social media future. His researched focused in popular culture as it related to developments in technology. [25] Baudrillard, who speaks to the concept of real-time, has been claimed to have predicted as well as paved the way for the ideological developments of twitter, chats, social networking systems, and more. [26] With historical knowledge of their particular area of research and reflection, all could have identified behavioral and associative trends, patterns, and sequences that led to their successful predictions of the events, devices, concepts, and ideologies that transpired.

Human gesture was first tied to cognitive thought, subconscious intent, and communication through the research initiatives of two turn-of-the-century Roman language and rhetoric specialists named Cicero (106-43 bc) and Quintilianus (c. ad 35-100), pursuing studies in what they called "delivery" or gestural rhetoric. They focused on vox (voice) and gestus (carriage of the body) within oratory practice, which resulted in better understanding body language. This led to the development of physiognomy, or the concept that facial features reveal human character. This influenced Renaissance authors including Da Vinci and Michelangelo to pursue physiognomy in their own creative research, thereby injecting extreme depth into a society laden with formalized standards of classical beauty (ie. contrapposto). [7]

Roy Ascott describes language as "...not merely a device for communicating ideas about the world, but rather a tool for bringing the world into existence." [6]

Beyond the deportment of the body or movement of limb, gesture has expanded in definition to be understood as any form of expression, from speech and eye movement to sitting still. In some cases the decision not to act or respond can serve as even more impactful gesture than one with movement. Everything we do requires some conscious or subconscious decision to act. The act of *being-there/here*, being present, or merely existing in time as the Heideggerian Dasein, can be seen as gesture. This constant ontological engagement in the world...this structured awareness...this coherent experience of "being confronted with choice" in our "average everydayness" contributes to the fundamental essence of being conscious. [15] Additionally, our leap of faith towards the transcendent state of Existenz, and our reaction to Satre's social hall of mirrors are internal gestures that affect our external choices to act. [16]

A wide range of prediction software spans the fields of mathematics, statistics, finance, gambling, science, and philosophy. The fact that prediction software pervades so many aspects of contemporary culture warrants it as a cultural artifact for creative reflection.

Machine-learning algorithms serve as the fundamental basis for prediction systems, which allow computers to learn autonomously by identifying patterns within the updating information collected from sensors and databases. Machine perception, computer vision, natural language processing, syntactic pattern recognition, search engines, medical diagnosis, bioinformatics, brain-machine interfaces, chemical informatics, credit card fraud detection, stock market analysis, DNA sequence classification, speech and handwriting recognition, object recognition, game playing, software engineering, adaptive websites and robot locomotion are all machine learning applications.

In 1959, Arthur Samuel developed a machine learning checkers program that would learn from its own losses and wins. In 1998, Tom Mitchell realized a formula for machine learning: A computer program is said to learn from experience E with respect to some task T and some performance measure P, if its performance on T, as measured by P, improves with experience E.

18th century statistician, Thomas Bayes pioneered Bayesian probability, which evaluates the probability of a hypothesis from uncertain statements. The programmer specifies some prior probability, which is updated in light of the new relevant data. Given symptoms, a Bayesian network can be used to find the probability of the presence of

various diseases. Pierre-Simon Laplace applied the principle of "inverse probability" (inferring from observations to parameters/cause to effect) to the use of Bayes system in the areas of reliability, medical statistics, and celestial mechanics. [11] In the 1980s, there was a dramatic resurgence in Bayesian method research, due to the discovery of Markov chain Monte Carlo methods, which removed many of the computational problems, and increased interest in nonstandard, complex applications. [9]

Figure 1:

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The Hidden Markov Model (HMM) is the simplest dynamic Bayesian network and is known for its application to temporal pattern recognition such as speech, handwriting, gesture recognition, part of speech tagging, musical score following, partial discharges and bioinformatics. [8]

Figure 2:

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FOLDIT is a video game that attempts to apply the human brain's natural three-dimensional pattern matching abilities for protein folding.

Figure 3:

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T9 and iTap: Predictive text is an input technology on mobile phones that uses a set of statistical rules to recreate words from keystroke sequences.

Figure 4:

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Until 1911, the **Ferrel Tide-Predicting Machine**, was an analog system that predicted tide fluctuations by applying the number of moon transits to the mean height of the tide system differential.

Figure 5:

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Within the family of machine learning exists artificial neural networks that uses the biological nervous system as a model for its own complex behavioral characteristics and communication structure. The nonlinear computational system passes ionic like stimuli down a neural synaptic pathway that receive a collection of environmental inputs of statistical data. Neural networks “can be trained to distinguish patterns in pixel-clusters, word sequences, and more. Neural networks are frequently used in tracking systems that distinguish faces, eyes, handwriting, in diagnosing medical conditions, and in filtering email spam.”[21]

David Rokeby, and Kenneth Rinaldo were two emergent media artists that explored the interactive application of A.I., Machine Learning, and Neural Networks in the context their work.

Rokeby's The Giver of Names (1990) is an object tracking vision system that invites viewers to place objects in the room, like a toy gun or car onto a pedestal. The computer system uses an evolutionary dataset to identify as many characteristics for each object as possible. These characteristics are metaphorically linked to a database, and descriptive sentences are read aloud. [17]

Figure 6:

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Rokeby's n-Cha(n)t (2001) is a community of "Givers of Names" linked by a network who intercommunicate, and 'synchronize' their individual internal 'states of mind'. When left uninterrupted to communicate among themselves, they fall into chanting a shared stream of verbal association. When a gallery visitor speaks, the words "distract" the system, stimulating a shift in that entity's 'state of mind' drawing that individual away from the chant to then distract others. Gradually, devoid of further distraction the group returns to the chant. [18]

Figure 7:

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Kenneth Rinaldo's “Autopoiesis” (2000) is a robotic sculpture installation that consists of fifteen robotic sound sculptures that evolve behaviorally over time based on the presence of people in the space. The sculptures communicate using audible tele-tones. Sensors tell arms to move in the direction of the viewer, and the arm stops within inches of the viewer, seemingly both attracted and repulsed. Robots compare their sensor data through a central-state controller. [19]

Figure 8:

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The difference between general prediction software and human gesture prediction is the focus on specific physical movements in space and its connection to human intent and thought patterns. Most gesture prediction software research identifies gesture as repeated human actions that follow a pattern, and attempts to define a gesture only after seeing the complete execution of the gesture's pattern. The ability to identify complete gestures from the traits of shorter gesture segments can be more actively responsive, which is necessary for tracking/predicting spatial gesture. “A human observer, for instance, recognizes the act of sitting down within the first few tenths of a second in which a person bends his knees and leans back.” [2] Developing systems that can extend beyond a complete gesture and begin to identify patterns of sequential gesture will provide a framework for identifying gestures to occur further in the future.

One paper entitled “Early Recognition of Gestures” from Kyushu University uses continuous dynamic programming (CDP) to investigate gesture prediction in performative systems, which minimizes the delay between performer action and system reaction. It also compensates for nonlinear time fluctuations, spotting recognition, and frame synchronous processing. [1]

A paper researching “Gesture Segmentation in Complex Motion Sequences” at Arizona State University proposes the “Hierarchical Activity Segmentation” algorithm that uses a dynamic hierarchical layered structure to represent the human anatomy with low-level motion parameters, which characterizes motion in the various layers, with each layer corresponding to different parts of the body. This was tested with sequences from a 3D motion capture library. [3]

Another paper explores “Hand Gesture Recognition, Prediction, and Coding Using Hidden Markov Models” and Kalman filtering to optimize and encode video for transmission over the web and through video conferencing systems. It uses a knowledge-free and -based system framework for block-by-block motion-compensated interpolation so as to more flexibly extend its application to non-gesture applications. [2]

“Probabilistic Prediction of Student Affect from Hand Gestures” from the Asian Institute of Technology in Bangkok investigates a probabilistic Bayesian network model with psychology to determine subconscious intent as represented through a real-time video transmission of hand gestures. [4]

“Human Motion Tracking and Gesture Prediction based on the RBF neural network” from Beijing University of Technology, proves the feasibility of using the Radial Basis Function neural network to track and predict human motion and gesture after being trained with initial motion data. The trained neural network generates a sequence of corresponding gesture predictions automatically, in addition to tracking different human motion. [5]

Machine learning methods with Bayesian probability, inverse probability, statistical hidden Markov methods, deductive reasoning, and early gesture prediction methods, provides the groundwork for the building of a gesture prediction system with a range of possible outcomes.

The more organic our artificial thinking and learning systems become, the more autonomous their ability to collect, process, and interpret data, and the more hyper-human, intuitive, and connected they will be to social consciousness, behavioral trends, and cultural nuances necessary in anticipating future gesture and events.

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Figure 1: Bayes' formula for Conditional Probability
http://en.wikipedia.org/wiki/Bayesian_probability

Figure 2: Example of a Hidden Marcov Model (HMM)
<http://upload.wikimedia.org/wikipedia/commons/d/db/HMMGraph.png>

Figure 3: FOLDIT protein folding game

<http://fold.it/portal/files/theme/science/sheetoutofplace.png>

Figure 4: ITap cell phone text completion program,

http://upload.wikimedia.org/wikipedia/commons/8/84/ITap_on_Motorola_C350.jpg

Figure 5: Ferrel Tide-Predicting Machine

<http://tidesandcurrents.noaa.gov/predma1.html>

Figure 6: "The Giver of Names" (1990) by David Rokeby

<http://homepage.mac.com/davidrokeby/gon.html>

Figure 7: "n-Cha(n)t" (2001) by David Rokeby

<http://homepage.mac.com/davidrokeby/nchant.html>

Figure 8: "Autopoesis" (2000) by Kenneth Rinaldo

<http://accad.osu.edu/~rinaldo/>

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Art, Skill, & Thought: The Moist Machine

“In our mythology of science fiction, we have created a new level of existence called cyberspace. Cyberpunk novels overflow with descriptions of characters crossing the boundaries of the physical and cyber world. Many of them scream out for a shedding of the flesh, a dying unto the physical world to allow them to live forever in the afterworld of cyberspace. A physical body just slows you down in the matrix.” [1] This is a quote from the beginning of Kirk Woolford’s description of his work “Aurora on the line,” in the ’95 Prix Ars Electronica compendium. While a fascinating project, representing the effect of wind generated by a physical body stepping into the geomagnetic storm of Aurora Borealis displaced via the *Net*, why does Woolford’s reference to cyberspace seem so aged in relation to our present

investigations. As Manovich states, the post dot-com crash and “by the end of the decade, the daily dose of cyberspace” caused it’s original wonder”to almost completely dissolve.” “The virtual became domesticated.” [2]

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Woolford explains that his project “sticks a human body in the matrix data stream. Because the data stream can’t penetrate these (human) bodies it must flow around them, creating pockets of turbulence, which spill out at their feet, and is mixed into the data carried over the lines.” The initial fascination with cyberspace caused users to overlook the restricting isolation that ensued when escaped to this other-place, that, according to Manovich “leaves physical space useless”, and contradicts the post absorption mindset where our present notion of techno-space is physical.

The new cyberspace is “mind-space,” *cogito*, or the collective consciousness-space that everything inhabits and to which everything contributes. Technology has provided a gateway for humans to zoom into the fabric and fundamental matter of existence to create prototypical reality collages, embedding our thoughts and minds into systems that live, act and react all within the shared space of existence. The antiquated notions of netherworld, where good and evil fight for attention, is replaced with the oneness of pre- and post-enlightenment, where differentiation appears as relational frequencies of oscillation, and levels of *alignment*. In this evolution, objects, words, sounds, thoughts, and gestures, all oscillate, not only sharing particles of identity, but rather merging into the collective substrate of Shakespeare’s “to be.” Ascott speaks of this interface as Moist, serving as the fluid conduit and pathway for connecting and charging the *infotron* (ie. *information particle*) exchange that both inspires and defines reaction.

This paper attempts to establish if thought is an tangible “physical” entity, and in the Cartesian spirit suspends *dubito* by adopting the general assertion that scientists, philosophers, and mystics like Tiller, Chalmers, Pert, Goswami, Sheldrake, Bohm, and Emoto support, which is that thought within the “consciousness field” (Hagelin) has evident and tangible impact on our world. With that said, this paper investigates how automated, artificial thought impacts the oscillations and levels of *alignment* within this shared space of existence, how one might measure or differentiate this activity, and if in fact proximity factors into its impact on energy-space and form.

More than a prosthetic extension of self, our now-commonplace, always-on and everywhere, Jungian dematerialized techno-matter is ever-present, serving as psycho-spiritual energy conduits throughout our biosphere.

I. “Art & Skill”

Art and skill play an important roll in understanding thought. They serve as a sobering ground for justification to the self-imposed argument that existence is merely a viscous, poignantly delusional fabrication. They also present tangibly experiential and iconic representations of active thought, which serve as benchmarks to help confirm the mind-body relationship.

At first glance, art and skill may be misconstrued as synonymous. Webster defines “skill” as “the ability to use one’s knowledge effectively and readily in execution or performance,” and “art” as “skill acquired by experience, study, or observation.” Based on current definitions alone, “skilled art” is redundant. However, the etymology of the word “skill” dates back to the Old Norse “skilja” or the Proto-Germanic “skaljo” meaning “to separate or divide,” while “art,” originating in Old French, refers to the Greek

“artios” or “to complete,” and the Armenian “arnam” meaning “to make,” the root of which “ar” means “to fit together” or “to join.” Historically speaking, skill and art are polar opposites. [Online Etymology Dictionary] While skill is a word used to distinguish or separate, art fundamentally evades definition or limitation as a syncretic, creative, inclusive, open, and collaborative engagement.

II. Skill as a Phenomenon of *Alignment*

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When viewing a growth curve relating to acquisition of a skill, there is a moment when the line shifts from a primarily horizontal to upward movement, where practiced repeated action coalesces into ability and form. There is another point at which the line becomes almost vertical. This is the point at which skill is distilled and refined, where the seemingly rigid structures in training bend and morph, and activity transcends into a universal state of form and behavioral aesthetics, residing together in the moments of art.

Einstein stated, “After a certain high level of technical skill is achieved, science and art tend to coalesce in esthetics, plasticity, and form. The greatest scientists are always artists as well.” When a skill or a range of skills, are adopted with an artistic vision, new contexts are formed, developed, and applied, allowing for the adaptation of new goals and skills.

Achieving art penetrates, scaling through the rigid layer to flourish only within the moist environment.

See “265.png”

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At this point all of the necessary muscular, cellular, and atomic gestures can be said to be *aligned*, trained and focused on the execution of a task. This state is not only a mind-body connection, but rather is oneness or unity of quanta or thought. Is this one of the Jungian Archetypes or original patterns that pave the way for us to “meet ourselves?”

Mahayana Buddhists call this experience enlightenment, or “Zen” a process of attaining enlightenment, de-emphasizing the theoretical and activating the experiential through dharma practice. When in the state of enlightenment, or *alignment* are there energies released into the world? If so, how does that energy relate to the concept of prayer? And, is energy released even though the prayerful state was reached unconsciously?

Many cultures and religions associate ritual with prayer to achieve focus and *alignment*. From Piaget’s constructivist epistemology, this *alignment* would affect the isolated world of the prayerful individual. However, in many religions prayer is said to have a recognizable spiritual impact on the worlds of others, the shared world-space in a universal sense.

III. Aligned Thought as Prayer

In many religions intoning a prayer has special significance or power in regards to impacting or changing characteristics within the physical realm for an individual or group.

See “266.png”

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In 1848, Professor Gustav Fechner published his discoveries that the oscillations in speech have a positive effect on plant life, in a book entitled *Nanna, or “Soul-life of Plants.”* The idea became very popular and inspired many books as well as an album in 1970 entitled,

See “267.png”

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“Music to Grow Plants By.” Rich Marini, head of Horticulture Department at Penn State University confirms Fechner’s discovery in saying that “Wind or vibration will induce changes in plant growth. Since sound is essentially vibration, my guess is that vibration is causing a response.” A 2007 paper from scientists at South Korea’s National Institute of Agricultural Biotechnology proposed that two genes involved in a plant’s response to light—known as *rbcS* and *Ald*—are turned on by music played at 70 decibels, which is around the level of a normal conversation. [3]

While sound clearly oscillates and has physical impact on other living things, where the reverberations can be felt, the direct effects of thought oscillations on the physical world are difficult to identify.

From “Ohm,” “Hari Krishna,” to “Hail Mary” or “Ya Baha’ul-Abha,” most religions have certain form of a hymn, incantation, formal creedal statement, spontaneous utterance, or prayer, involving the use of words, song, or complete silence, that are believed to be endowed with special potency to bring joy, peace, and healing (or *alignment*) to one’s mind and heart.

It is said in the writings of the Baha’i Faith that “Ya Baha’ul-Abha,” “opens the heavens of mysteries, colours the riddles of life...absorbs all, encircles all, includes all,” and “the vibration of its utterance, either mental or orally, produces a spiritual result, regardless of the thought.” “Prayer need not be in words, but rather in thought and action.” [4]

To fulfill the Aristotelian question “what for,” I investigate what some believe to be the impact of prayer on human health and life span. Do specific words uttered in a certain format have the ability to change the evolution of someone’s health? Studies in the efficacy of prayer as a healing factor in society show contradictory results. One research conducted by a friend of Darwin in 1872, named Francis Galton, investigated how many men in social groups in old England lived passed the age of 30 years old, and published the findings in “Statistical Efficacy of Prayer.” The resulting research displayed that Catholic priests lived no longer than any other group on average, although it had been assumed the frequency of prayer would increase the longevity of that group in comparison to the members of the royal house, trade and commerce, the arts, or the army.

A double-blind research test was conducted over ten months on the therapeutic effects of intercessory prayer (IP) on two groups of coronary care patients -- the control group with 201 patients, and the IP group with 192 patients. The IP group received intercessory prayer by participating Christians praying outside the hospital; the control group did not. While no statistical differences appear when patients are tested, the control patients, not receiving IP, required respiratory assistance, antibiotics, and diuretics more frequently than patients in the IP group.[5]

IV. “Primer for the Moist Machine”

Buddha said “With our thoughts we make the world,” and spoke of Iddhi, which are a collection of powers that exist by using the mind, such as multiplying the body, vanishing, flying, levitation, walking on water, and more.

There are a number of scientific, creative, and syncretic research projects that investigate “moist” interfaces and environments, or variations on the notion that thought impacts the oscillatory tangible, physical world within which we live.

Masaru Emoto, a Doctor of Alternative Medicine from the Yokohama Municipal University and The Open International University in Japan, used high-speed photography to discover that differences occur in the formation of frozen water crystals depending on the concentrated thoughts directed to them. For instance, when positive thoughts, such as “Thank you,” is directed at water and frozen, the crystals are geometric, structured, and ordered. However, when negative thoughts are directed, such as “You Fool,” the crystals are randomly shaped without structure or form.

Tan Le, Australian telecommunications entrepreneur, along with her research group has developed a hardware/software system in which electrodes embedded within a head-mount is able to detect and record a user’s neural activity when imagining a specific thought. After the recording period is complete the user is then able to re-imagine that thought to then trigger a preprogrammed response in the computer. Different thoughts release different levels of detectable alpha wave intensity in different formations. While the sensor-captured thought formations serve as a simplified trigger in Tan Le’s project, the question still exists whether there is more information embedded within the thought waves.

Randal A. Koene, Director of the Department of Neuroengineering at Tecnalia in Spain, is working on a literal version of thought embedding in a project focused on whole brain emulation, neural prosthesis, and mind transfer, serving patients needing a replacement of a specific component in the brain and nervous system.

Metaphorically, when we witness any representation, whether image or gesture, we embed the identity of the actual object into its associative representation. Language itself actually functions as a subjective container where thoughts are embedded into words or word clusters and passed as associative image and experience packets to be opened and interpreted by a recipient. The messages embedded within these language packets have the ability to soothe/heal the recipient, and in other instances to sadden or even sicken them.

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Some connection can be made between thought/energy embedded (*gratitude*) stones and Reiki, meaning "mysterious atmosphere / spiritual power," which is a practice developed in 1922 by Japanese Buddhist Mikao Usui, that uses therapeutic touch, energy and polarity therapy to transfer healing energy in the form of "ki" through the palms either directly to the subject or to an object which is then given to the subject to hold or be placed on certain parts of the body for healing.

Within the last century research and development in the areas of automation, artificial intelligence, nano-computing and quantum physics provides new possibilities for literal and techno-ritual thought embedding, where we can directly download our thoughts to artificially intelligent systems that can implement direct electronic functions or thoughts in the form of encoded sentences, words, or sequences.

Inspired by Masaru Emoto's water crystals and William Tiller's Intentionally Imprinted Electronic Devices at Stanford University, that allow humans to imprint a thought onto an electromechanical device using meditative focus, I have developed two projects that explore alignment as it relates to the impact of individual and collective thought on the physical world.

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One project within the ThinkT(h)anks series, called Plantenkere (En. "Plant" and Tenkere Nn. "Thinkers"), tests the notion of positive and negative embedded thought

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programmed into microcontrollers that are enclosed within custom water collection trays for two sets of three plants, each set using plants with low, medium, and high light requirement.

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Using the specific words and statements borrowed from Masaru Emoto's frozen water crystal experiments, "Love and Appreciation," and "You make me sick," I have been testing these plants to see how they are influenced by literal artificial thoughts. While this is a beta test, there seems to be a visible decline in three plants containing the "You make me sick," devices, and a noticeable improvement in the three thinking "Love and Appreciation."

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From this premise I developed a global multithreaded, multimedia, multi-user project called Wishing Well that welcomes users to submit wellness wishes via their cell phones, the Wishing Well website, and Facebook.

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Wishes appear online and at selected physical locations as wish bubbles containing a photo or video clip of the wish submitter and the wish in the form of text. The onsite location for the installation adopts and supports the concept of universal wellness, and maintains a physical pool of water within which the virtual pool is projected from above with real-time virtual “wish bubbles.” The projection is interactive and allows visitors to push the virtual bubbles around with their hands. When humans force bubbles to bump, a bump alert will be sent to the wish submitter with the wish and identity of the bumped wish bubble. A keyword search identifying similar wishes will result in the automatic creation of Facebook focus groups. The wishing well is not a mere repository for stored wishes, nor a symbolic memorial of wellness hopes and dreams. Wishing well is a functioning “wish tank,” actively wishing in real-time all of the wellness wishes in the database, disseminating all of the embedded positive energy *programmed* into the system by wishers around the world. While the wishing well functions as an active wishing system, it functions as a literal actively memorial. The impact of collective thought and social support is imperative to test the results of the functioning machine over time.

Research and testing in the nano and quantum level reveal new findings in math, science, and the meta-sciences confirming the connection and absorption of content latent within the thought layer. The notion of automation transforms the pursuit of a skill, and expands the potential of an initial idea. Together discussions about quantum physics and automation pave the way for the creation of absorptive artifacts treading the line of what could possibly be identified as a moist machine.

[1] Kirk A. Woolford – Prix Ars Electronica 95 Compendium p.135

[2] Lev Manovich, “The Poetics of Augmented Space”

http://webcache.googleusercontent.com/search?q=cache:JZwBRHqTl9cJ:www.manovich.net/DOCS/Augmented_2005.doc+lev+manovich+cyberspace&cd=2&hl=en&ct=clnk&gl=us

(Lev Manovich-The Poetics of Augmented Space -

http://www.manovich.net/DOCS/Augmented_2005.doc

[3] Does talking to plants help them grow? <http://www.rps.psu.edu/probing/talkingtoplants.html>

[4] Selections of the Writings of Abdu'l-Baha

[5]Byrd RC., Southern Medical Journal. 1988 Jul;81(7):826-9. "Positive therapeutic effects of intercessory prayer in a coronary care unit population"

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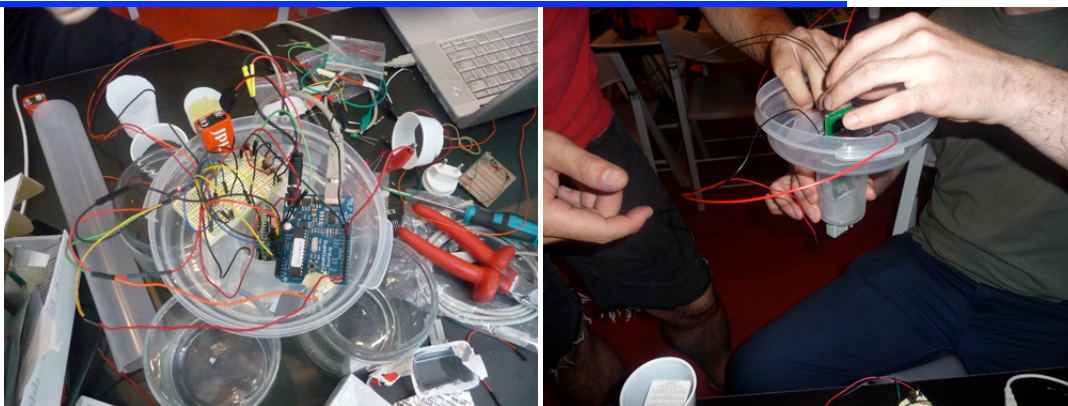
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Section III:

Great Act

Research

2009-2010

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**SEE BINDERS FOR COMPLETE COLLECTION
OF 2009-2010 PROFESSIONAL
ACCOMPLISHMENTS.**



Service DR - E

Section IV:

2009-2013

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REQUEST FOR TENURE LETTER:

October 30, 2012

Tenure & Promotion Committee
Gallaudet University
800 Florida Avenue NE
Washington, DC 20002

To Whom It May Concern, Tenure & Promotion Committee, Robert Harrison: Chair of the newly formed Art Communications and Theater Department, Dean Agboola, Gallaudet President and Provost,

It is my pleasure to request tenure for Assistant Professor Max Kazemzadeh, who presently teaches art and media design with an emphasis on digital media to Gallaudet University students both in GSR and the Art Department. Kazemzadeh is an engaging professor and a very active artist and designer, that is skilled in many areas of fine art, 2D & 3D animation, film and special effects, and interactive and web-based media, including robotics. Kazemzadeh is also presently pursuing a PhD in Art, Technology & Consciousness from the Planetary Collegium at the University of Plymouth, in which he is officially ABD (All But Dissertation) status, has completed all of his logistic requirements and coursework, and is in his dissertation-writing phase which he will finish in a little more than a year.

During the last three years, Kazemzadeh has completed every entry on the list of the Art Department tenure criteria sheet every year, while serving as an engaging figure in the classroom and being able to get his students to produce outstanding work. A selection of a few things that come to mind from his list of activities over the past three years are as follows: 1. Creating and exhibiting "The Ecolab Project" at the *LABoral* Centro de Arte y Creación Industrial at Laboral" in Gijon, Spain, 2. Exhibiting Interactive Installation Artwork in Beijing three times over the past three years, 3. Being invited to teach Art Workshops focused on hardware/software development at the Central Academy of Fine Art in Beijing (China), at Medialab-Prado in Madrid and at Laboral in Gijon (Spain), and at the Ionian Center for Art & Culture in Kefalonia (Greece), 4. Being very involved in retooling the Gallaudet Art Department curriculum to more completely integrate interactive media, software/hardware development, and special effects, 5. Maintaining monthly Skinny Tuesday presentation/discussions in the Gatehouse/Funcolab at Gallaudet, 6. Offering Artist Talks in Dublin, Gijon, Madrid, Beijing, and at Dorkbot in DC, 7. Presenting and publishing 6 Papers and 1 Poster at International Conferences on Art, Technology and/or Consciousness Research, 8. Creating and teaching 4 new art & technology based courses that are now requirements within the art program, 9. Creating and teaching one Robotics course as a General Studies Requirement course with Physics Professor Dr. Snyder, 10. Having 9 International Group exhibitions, and 6 solo exhibitions overall.

Within the last year, Kazemzadeh: 1. Represented Refarmthecity.org by presenting an open source project in the Open Hardware Summit September 27th 2012, in NYC, 2. Developed a few new social networking installations exhibiting in the faculty exhibition (computer vision and hardware, that automatically post to/download and display from twitter), 3. Preparing the FUNCOLAB/Gallaudet Gatehouse for the GSR Robotics course as well as working towards a grant to support it in the future, 4. Wired and exhibited in a cave/lake in Kefalonia, Greece summer 2012 hosted by the Ionian Art Center, 5. Exhibited interactive installation artwork in Dublin, Ireland summer 2012, 6. published two papers in international publications this year, 7. Curated a regional electronic media exhibition sponsored by Washington Project for at Artisphere in Rosslyn, which I named "the DOLL Show: DIWO, OPNSRC, LHOOQ, LMFAO" (DOLL refers to Duchamp's LHOOQ piece where he defaced a Mona Lisa postcard with a moustache, hence becoming a culture hacker]. I invited a friend and Professor at Parsons in NYC, Jonah Brucker-Cohen to cocurate the exhibition with me, 8. Juried a video art collection that resulted in a screening at Artisphere in Rosslyn, VA and a screening at the Philips Collection in Dupont Circle, DC. also sponsored by Washington Project for the Arts, 9. Passed my PhD's RDC2 requirement, which is the equivalent of becoming ABD, 10. Was invited to have an upcoming solo exhibition at the Gezera Art Center, Ministry of Culture of Cairo, Egypt in March 2013, 11. Was an honorary member of the Cultural Program of the National Academy of the Sciences DASERs (DC Art Science Evening Rendezvous) for the past two years, where the director budgeted for sign language interpreters for every monthly DASERs lecture series so that Gallaudet community and beyond could attend and participate, 12. Chaired a DASER (DC Art Science Evening Rendezvous) at the National Academy of the Sciences, 13. Gave an artist talk at DASERs and served as one of the panelists, at the National Academy of the Sciences, 14. Gave an artist talk to a Graduate class of Professor Victoria Vesna at Parsons School of Design in NYC, 15. Gave an artist talk at the LASERs (Leonardo Art Science Evening Rendezvous) event in NYC, 16. Gave an artist talk to Professor Jason Sloan's Interactive Art and Design BFA class at MICA (Maryland Institute College of Art).

Kazemzadeh's activity and productivity reflects on the excitement, interests, and abilities of each student he teaches. Kazemzadeh seems to be always learning and seeking new technologies and techniques for both improving his practice and helping students improve their skill-set for a broad range of applications and finding jobs in the digital and creative marketplace.

Kazemzadeh also urges students to publish their work online and collaborate constantly, which will continue their learning. He teaches students how to be independent with resolving problems and finding solutions for their complex projects themselves so necessary in today's competitive job market, and art world. Kazemzadeh's 3D Modeling and Animation Course one semester collaborated with a Game Programming Course from Texas, where Gallaudet Art students designed the characters and animations

for the game, and the Texas Programming students put it all into a 3D immersive game environment. The Texas students were all hearing, and students communicated and collaborated via online chat.

Founding the FUNCOLAB (www.funcolab.com) with physics professor Dr. Snyder and theater professor Ethan Sinnott, as well as starting up the Skinny Tuesday's lecture series, provide students a connection to professional artists, designers, and creative scientists that are bridging the gap between art, design, science and engineering in a workspace where professionals can really share ideas and techniques to inspire the students, and students can follow up in the same place working to envision their inspiration.

I also see that many of Kazemzadeh's projects, ideas, and educational efforts serve as perfect grant opportunities. In Kazemzadeh's dealings with students and other professors here, it is clear that he is devoted to Gallaudet's community and future, and would be a wonderful and much needed addition to Gallaudet as the permanent tenured faculty.

Sincerely,

Tracey Salaway
Art Department Program Coordinator

LETTERS OF



Recommendation

Chad Johnson

October 21, 2012

To Whom It May Concern:

This letter is in support of Max Kazemzadeh's tenure application at Gallaudet University in Washington, DC.

During the past year, since I have come to know Max, I have been impressed by the broad and ambitious scope of his work as an artist, scholar, curator, and organizer. During this time, Max has curated a media exhibition for the Washington Project of the Arts at Artisphere in Virginia; moderated a panel discussion at the National Academy of Arts & Sciences DASER series; participated in a media arts panel discussion at the Goethe Institute in Washington sponsored by the Hirshhorn Museum; created media installations for exhibitions in Greece and Dublin; and lastly, appeared as a guest artist on my Internet project, The Post Reality Show: TALK MEDIA, presented by Capital Fringe Festival in Washington, DC.

Max Kazemzadeh's significant contribution to the both local and international media arts is very important to the arts here. Washington, DC is not particularly well known for artists working with electronic media, and there are few artists in the area with a national or international reputation in the field. Max's work is helping to bring a broader diversity of media, technological, and cultural practice and dialogue to the nation's capital.

Additionally, Max's work not only enriches the spectrum of artistic activity in Washington, but it brings to students at Gallaudet University critical exposure to the media arts. I believe that an artist of Max's caliber, his impressive artistic achievement, his unique ability to articulate key issues in the field, and the range of his national and international experience as a practitioner and scholar, is important in providing Gallaudet students access to contemporary thought in arts and culture at the leading edge of the field.

Max is also furthering his own academic education as a PhD candidate at the University of Plymouth and The Planetary Collegium, where he is studying with the renown media artist and theorist Roy Ascott. As an artist and scholar in the field of new media myself, I have published Roy Ascott's seminal essays on art and interactive media in my book, Multimedia: From Wagner to Virtual Reality. Roy Ascott, who was Dean of the San Francisco Art Institute, and who in fact is considered by many to be the unofficial "dean" of the field of new media art, is an important mentor for Max that will surely benefit students at Gallaudet University.

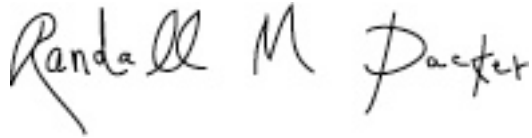
I have studied Max's extensive catalogue of interactive artworks, and I find that he invests his work with intelligence, wit, and a sense of irony and criticism that is important in a complex world impacted by emerging technologies. Max is not only a skilled craftsman with electronic media, he has a strong ability to tackle critical issues in regards to the socio-cultural implications of interactive media, and how communications media has become an essential component of society in an increasingly global world. In a world where personal computing and mobile technologies have become ubiquitous in the culture, Max's interactive artworks form an important contribution to the discourse that contemporary artists are having about the role of technology in our lives.

Without hesitation, I recommend Max Kazemzadeh for tenure at Gallaudet University. As a thinker and artist in the field, I have no doubt he will continue to make an important contribution to the artistic and cultural life at the University. Max's winning personality, humor, and passionate ideas are highly infectious and I'm sure he is effective as a mentor and teacher in the classroom. Gallaudet University is

very fortunate to have an artist of Max's caliber on its faculty and should provide him with tenure so he can continue his important work at the University.

Please feel free to call or write if you have any further questions.

Yours truly,

A handwritten signature in dark ink that reads "Randall M. Packer". The signature is written in a cursive, slightly slanted style. The first name "Randall" is written with a large 'R' and a small 'a'. The middle initial "M" is written with a large 'M'. The last name "Packer" is written with a large 'P' and a small 'a'.

Randall Packer
Artist-in-Residence, California Institute of the Arts
Artistic Director, Zakros InterArts
202-342-1292
rpacker@zakros.com



Attn: Promotion & Tenure Committee
Gallaudet University
Washburn Arts Center
800 Florida Avenue NE
Washington, DC 20002

To Whom It May Concern within the Promotion and Tenure Committee,

I am writing this letter to recommend Max Kazemzadeh for promotion and tenure at Gallaudet University.

I've known Max Kazemzadeh for more than three years now as the founding director of the PhD program he is currently researching within, The Planetary Collegium at the University of Plymouth in the UK. I am also serving as his primary advisor for his dissertation. Our program explores the potential for modeling consciousness through syncretic research and practice, which merges creative research methods with a range of scientific research methods and practices.

Max Kazemzadeh is an active internationally exhibiting media artist, and has been since we first met in October 2009. He also has curated exhibitions as well as offered creative programming and hardware workshops in universities, institutes, medialabs, art centers, and public gathering spaces around the world, sharing his creative and technical discoveries whenever he can. When Kazemzadeh joined the Planetary Collegium in pursuit of a PhD, he hit the ground running, serving as an enthusiastic member of the PhD sessions and presenting compelling research through his papers at conferences. This in no way has deterred his interest and involvement with exhibiting in venues around the world sharing his discoveries with others. I have followed his activities at home as well, with his involvement in mini conferences and meetups in DC, Baltimore, Virginia and New York, with artist and research presentations at Dorkbot DC, Leonardo Art Science Evening Rendezvous (LASERs) meetings, DC Art Science Evening Rendezvous (DASERs), Skinny Tuesdays which he developed as a lecture series at Gallaudet University, and the Experimental Media 2012 Exhibition he curated at the Artisphere Art Space in Rosslyn, VA.

His professional activities along with what I've seen of his ability to research, think, and engage people no doubt reflects well in the classroom and with his academic relationships on campus at Gallaudet University. Max would be a perfect addition to the tenured faculty community at Gallaudet. There is no doubt in my mind that he will serve Gallaudet and Washington, DC with the same fervor that he has imbued with each and every one of his projects. This is why without reservation, I happily recommend Max Kazemzadeh for tenure and promotion at Gallaudet University.

Sincerely,

Professor Roy Ascott

Email: R.Ascott@plymouth.ac.uk



Tenure & Promotion Committee
Gallaudet University
Washburn Arts Center
800 Florida Avenue NE
Washington, DC 20002

September 27, 2012

Dear Tenure & Promotion Committee,

I am writing to strongly recommend Max Kazemzadeh for tenure and promotion within the Art Department at Gallaudet University.

I met Max Kazemzadeh three years ago in Beijing where he was giving a workshop on Arduino, Processing and openFrameworks – all open source tools taught at the Universities I am affiliated with. We had the pleasure of visiting the Great Wall together with my two daughters and discussed media practice, scientific theories, and mystical traditions during the two weeks of my stay there. Max impressed me as quite an inspired and strategic experimental-media artist, exhibiting and giving talks and workshops internationally, curating exhibitions, at the time teaching as an Assistant Professor in the College of Art + Design at the University of North Texas. There he single handedly founded and developed the New Media Art program and

organized an exhibition of his student's work at the Dallas Museum of Art. I suggested to him to consider pursuing a PhD at the Planetary Collegium within the University of Plymouth, UK, my alma mater. He accepted and hit the ground running with his conference papers, publications and research.

Currently I serve as an advisor for his PhD, which is going very well even with his busy schedule. Max successfully passed his RDC2 evaluation, which is the equivalent of achieving All-But-Dissertation (ABD) status within the American system. Max has continued to exhibit internationally, give workshops, curate exhibitions, and work as an advisor to the DASERs event (DC Art Science Evening Rendezvous) within the Cultural Programs at the National Academy of the Sciences in DC. Additionally, Max founded the FUNCOLAB (a center for syncretic and cross-disciplinary research between the Art, Physics, and Theater Departments at Gallaudet University), and managing "What's the Skinny Tuesday's" (a lecture series inviting established artists, scientists, engineers, musicians to come a speak at the FUNCOLAB).

He recently gave a wonderful presentation at the LASERs event (Leonardo Art Science Evening Rendezvous) in New York and in conjunction with Parsons School of Design and my Art Sci Creative Research Initiative. Max also recently presented to my class at Parsons School of Design where I am a Visiting Professor, and I witnessed how he inspired the graduate students with his lecture. I was impressed by his generosity and patience that we all know are critical for someone interested in teaching.

Max Kazemzadeh is a rare breed – he is able to grasp highly technical concepts and relay them to students in a very approachable manner. Further, he is interested in expanding the viewpoint of a purely technological way of thinking to a more human oriented approach. I would only expect that his seamless immersion into the Gallaudet culture matches his already deep humanitarian way of seeing technology as a creative interface/tool to establish more holistic experiences with communication. He is a prolific writer, artist, presenter and a great teacher. He is a pleasure to know and work with and I recommend him with no reservations for tenure and promotion to Associate Professor at Gallaudet University. I have no doubt that he will be a great addition to your academic community and will most certainly make a substantial contribution. Please do not hesitate to contact me if you have any additional questions.

Sincerely,

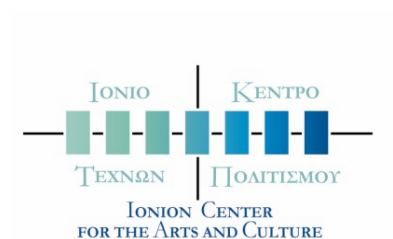
Victoria Vesna, Ph.D.

Professor / Director

UCLA Department of Design | Media Arts

Art | Sci center

vv@ucla.edu



Ionion Center for the Arts & Culture

To **Tenure and Promotion Committee**
Gallaudet University
800 Florida Ave. NE
Washington, DC 20002

Metaxata/2012

Subject: Recommendation letter
Regarding Max Kazemzadeh.

This letter is to serve as formal recommendation for prf Max Kazemzadeh.

Professor Max Kazemzadeh has been working in Ionion Center for the Arts and Culture for several years. First under the supervision of Professor Roy Ascott as PhD candidate of the Planetary Collegium Plymouth University. Secondly as member of the creative team of the Center, that is consisted by artists and academics appointed to organize and develop the Center's program.

Professor Max Kazemzadeh is a rare personality. He is creative and working positively and effectively in every aspect into his artistic or academic field. He is using new and innovative approaches to develop his projects.

He is an oriented researcher and top artist into the frame of the cut edge technologies. Having as recent example his //Melissani cave project // we can expect from him excellent future art creative achievements.

As a person he is highly respected both as artist and academic. He is a mature person, sensitive, well educated, aware of the contemporary societies problems, offering solutions through his artistic work and academic status.

For the above reasons we strongly recommend Professor Max Kazemzadeh.

If you have any questions regarding prf Max Kazemzadeh on this recommendation please contact us.

Sophie Giannakis Kagadis
Director
Ionion Center for the Arts and Culture
info@ionionartscenter.gr

Ionion Center for the Arts and Culture Metaxata 28100 Kefalonia Greece
t/f +30 2671041126 email:info@ionionartscenter.gr,www.ionionartscenter.gr

10 October 2012

RECOMMENDATION LETTER

I know Max Kazemzadeh for over three years since we are colleagues in the Planetary Collegium doctorate research programme. During these years, I have been one of the critique coordinators in regards to his research, so I am in a position to acknowledge the integrity of his research. Over these years I have been impressed by his contribution to the interdisciplinary field of Art, Science and Technology. As an emergent media artist, he investigates the interrelation of mind, and matter through creative experience and interactive installations focusing on sensorial experiences. Further, Max has an excellent background of theoretical knowledge by which he supports his creative practice while he proceeds in his promising research thesis. His work opens motivating areas for development which I believe will be greatly enhanced by the doctoral studies which have already reach an advanced level. In conclusion, I recommend Max Kazemzadeh to you without reservation. If you have any further questions with regard to his qualifications, please don't hesitate to contact me.

Sincerely,
Katerina Karoussos
Executive Director
The I-Node of the
Planetary Collegium
University of Plymouth
kkaroussos@gmail.com
P.O.Box 51256
GR 145 10 Kifisia
Greece

Cultural Programs of the National Academy of Sciences
JD Talasek - Director

October 10, 2012

Position: Assistant Professor in Digital / Media Based Visual Arts

Attn: Tenure and Promotion Committee
Gallaudet University
Washburn Art Center
800 Florida Avenue NE
Washington, DC 20002

Dear Tenure Committee and Chair,

This letter is to recommend Max Kazemzadeh for tenure as well as promotion to Associate Professor at Gallaudet University.

I was first introduced to Max Kazemzadeh by physicist, astronomer, and Executive Editor of Leonardo Publications, Roger Malina, who suggested that Max join our group and possibly serve as an unofficial advisor for the DC Art Science Evening Rendezvous (DASERs), a monthly event I founded and run within the Cultural Programs at the National Academy of the Sciences.

I've known Max for about two and a half years now. During that time, I visited Gallaudet University and his FUNCOLAB, which is a collaborative initiative that he founded, recruiting the help of the head of the Physics and the Theater Departments to be a multidisciplinary space for students from Art, Physics and Theater to come together on projects for coursework, to offer collaborative cross-disciplinary co-taught classes, and to connect on campus students with off campus institutions such as the Washington Project for the Arts in DC. Max also set up and manages a monthly lecture/performance series called "What's the Skinny Tuesdays" or just "Skinny Tuesdays" at the FUNCOLAB, which serves as a multi-disciplinary dialogue on overlaps between art, science, and engineering. Max invited me to be the first presenter to talk about both my work as an artist and as the director of the Cultural Programs of the National Academy of the Sciences (CPNAS).

In addition to the FUNCOLAB, Max has consistently filled the deaf friendly section of our DASERs event at the CPNAS. After meeting Max and visiting Gallaudet University, I felt a strong connection between what we were doing and what Max was hoping to accomplish semester after semester introducing his students and the campus community to a broader view on both art and science, so I budgeted to have sign language interpreters for every DASERs event from that moment on.

I know Max is very involved in both the DC and international art community. In addition to exhibiting interactive installation work, giving workshops on technology internationally, and curating shows, he's also pursuing a PhD in the UK investigating the overlap of art and science in consciousness studies to realize new syncretic methods and praxis for research.

Max is a great person to know and to have as a local extension to the CPNAS and the DASERs event, and he would be a significant asset on the faculty at any academic institution. I enthusiastically recommend Max Kazemzadeh for tenure at Gallaudet University as well as promotion to Associate Professor for Art & Media Technology.

Thanks,



J.D. Talasek



Department of Fine Arts

November 28, 2012

Reza Safavi
Assistant Professor of Art
Department of Fine Arts,
PO Box 647450
Washington State University
Pullman, WA, 99164-7450

Gallaudet University
Washburn Arts Center
800 Florida Avenue, NE
Washington, DC. 20002

Dear Tenure committee,

The purpose of this letter is to recommend Max Kazemzadeh for tenure and promotion at Gallaudet University.

I first met Max in Madrid in 2010 at the Media Lab Prado while we were working together on a collaborative, interactive, new media project. Subsequent to that we had the opportunity to work together at Hack the City in the Science Gallery at Trinity College in Dublin, Ireland, the summer of 2012. Max then invited me to collaborate on the Melissani Cave project he was leading in Kefalonia, Greece which was sponsored by the Ionian Center. Having had the chance to work closely with Max on a number of successful digital media installations, performances and projects, I find he is an excellent collaborator with a strong ability to brainstorm/conceptualize ideas and plan, organize and carry out creative projects. When collaborating on new media projects, it is usual to work with people from other disciplines including art, science, engineering and architecture. Max's ability to form strong friendships and dynamic working relationships was revealed during the Mellissani Cave project in which he invited established computer programmers, artists, musicians, engineers and filmmakers who he had worked with on past projects. He was easily able to create and maintain a highly creative and collaborative atmosphere within the group.

In addition to his collaborative project work Max continues to extend his own contemporary artistic practice, through his creative experimental process, exhibiting work internationally, participating in international symposiums and contributing to literature/theory in his field. He has an impressive record of 9 international group shows and 6 solo exhibitions, including numerous shows in Beijing, China as well as an upcoming solo exhibition at

the Gezera Art Gallery, Ministry of Culture of Cairo, Egypt. This year Max published two papers in international publications and is enrolled in a prestigious PhD program. Max successfully integrates his ideas and artistic skills to create work that combines many aspects of new media, from experimental sound and video to interactive digital media installation work, hardware hacking and performance.

Max is also an active contributor to the art community. Two of his notable contributions were the curation of a regional exhibition on electronic media for the the Washington Project of the Arts and giving an artist talk at the LASERs (Leonardo Art Science Evening Rendezvous) event in NYC. Max plays a significant role in the Art Department area at Gallaudet University, He was very involved in retooling the Art Department curriculum to more completely integrate interactive media, software/hardware development, and special effects for the Art Department. He created and teaches four new art & technology based courses that are now staples in the program, as well as one Robotics course as a General Studies Requirement course with Physics Professor Dr. Snyder.

During my collaborations with Max, I found that, in addition to engaging in a collaborative experience and working well with colleagues, he has the excellent communication skills required by someone teaching and creating in this ever-expanding and complex area. While attending one of his digital art workshops, I observed his contagious enthusiasm and his ability to create an interactive classroom through fostering a collaborative teaching environment. With his experience and understanding of art, digital media theory and practice, and contemporary culture, Max has an exceptional capacity to give critical, constructive feedback to students both at the post-graduate and undergraduate level. I am certain that Max will be a significant addition to the tenured faculty in the art department at Gallaudet and I am delighted to recommend him for this promotion.

Sincerely,

Reza Safavi

October 18, 2010

To Whom It Might Concern:

I am writing this letter in support of tenure for Max Kazemzadeh, Assistant Professor of Art, Communication, and Theater. Professor Kazemazadeh owns an impressive Curriculum Vitae and art record as I am sure you are aware. In fact, I must say that the work of his that I have seen never failed to astound me in its creativity and ability to inspire thought in striking ways about matters both existent and existential.

Professor Kazemzadeh instills this inspiration in his students as well while also imbuing them with the practical methodology to realize their creative vision. I know this because two of Professor Kazemzadeh’s students worked as interns at Gallaudet University Press. Charged with redesigning elements of our website, these students displayed a thorough grounding in the technology they employed. At the same time, they each introduced ingenious innovations to enhance our site.

Also, Professor Kazemzadeh repeatedly has demonstrated his willingness to share his expertise with anyone on campus. This generosity was apparent in his address to the Gallaudet University Marketing group (GUM) on January 20th, 2010. The GUM members in attendance, including those from Undergraduate Admissions, the Graduate School, and the Office of the President, thoroughly appreciated his constructive critique of a member’s website as a way to show the best practices in effective digital design. The impact of his remarks positively affected a broad range of departments and offices throughout the university that allowed them to better achieve their goals.

It is clear that Professor Kazemzadeh constantly and consistently provides his talent and professional abilities to forward the mission of Gallaudet University. He is a brilliant mentor to his students and an invaluable resource to his colleagues, fellow faculty and staff. Considering these factors, he has more than proven his worth and his worthiness to receive tenure at Gallaudet University. His qualities warrant this status and the university will benefit greatly from his future contributions.

Thank you very much for considering this letter.

Sincerely,

Dan Wallace
Assistant Director
Gallaudet University Press

To Whom It May Concern:

I am writing this letter in support of Mr. Max Kazemzadeh's request for both a promotion to the rank of Associate Professor and tenure.

Mr. Kazemzadeh is a well-known and well-liked professor here at Gallaudet. His students appreciate his expertise and teaching style. He has been heavily involved in curriculum development within his department, contributing especially to the areas of interactive media and software/hardware development (areas that Gallaudet University will need to be competitive in considering that the Rochester Institute of Technology is one of the institutions potential students can choose from).

Mr. Kazemzadeh is also heavily involved in the Art Community on all levels—international, national, local, and within the Deaf Community. He has given presentations and workshops in China and Europe and will have an upcoming solo exhibition in Cairo. He has given presentations in major cities within the United States (such as New York City). At the local level he has given several talks and presentations, including an invited presentation at Maryland Institute College of Art. He is also heavily involved with the development of Gallaudet University art majors and has maintained monthly discussions and presentations at the Gatehouse/Funcolab.

In addition to this impressive list of scholarly achievements (I am only glossing over some of the highlights, Mr. Kazemzadeh has also maintained his own studies and has recently obtained the equivalent of an A.B.D. at the University of Plymouth. He expects to obtain his degree in 2013 and has made excellent progress towards this goal.

Mr. Kazemzadeh has also faithfully served on the CUE committee for over a year, including subcommittees for assessment.

In summation, Mr. Kazemzadeh has made excellent progress toward his doctoral degree and has established himself both as a well-respected instructor and as a valued member of his department. He has made numerous and significant contributions to his field and maintains a level of expertise in interactive media. Gallaudet University will benefit greatly from having him here and our students will benefit greatly from having him here. It is therefore my strong recommendation that Mr. Kazemzadeh's request for tenure and for a promotion to the level of Associate Professor be honored by this university. He has given us much, and has earned his place among our faculty.

Sincerely,

Christopher Jon Heuer, Ph.D.

Christopher Jon Heuer, Ph.D.
English Department
Gallaudet University

GALLAUDET RESEARCH INSTITUTE

Letter of Recommendation for Max Kazemzadeh

I am writing in support of a tenured position for Max Kazemzadeh, whom I first became aware of when I was teaching in the Art Department during the 2009 Spring semester. At that time, the chair of the Art Department, Dr. Glass, invited me to review his resumé and some of his web sites. Based solely on the information he had provided online, I felt compelled to write to Max immediately. His work spanned art, computer programming, robotics, and other areas of electronics. Since he began working at Gallaudet, we have encountered each other frequently both on and off-campus. I cannot address his qualifications as an artist, since that is not my field of expertise. However, in my capacity as a technologist interested in education, I can speak to the fact that he brings a fresh, innovative approach to teaching, bringing art and technology together. I have been working at Gallaudet for over 30 years as a computer programmer, and I have not encountered other faculty with the same level of delight and passion for “thinking outside of the box” and playful creativity using cutting edge technology to create art.

Since arriving on campus, Max has:

- promoted the use of Free Open Source Software (FOSS) and Open Source Hardware (OSHW) in education – encouraging students to learn from, innovate upon, and share knowledge they have gained through being able to “look under the hood” of affordable equipment and code without fear of copyright or patent infringement. I have been a passionate advocate of these movements for 20+ years. I believe the Open Source philosophy is of tremendous value and critical importance, particularly in the field of education. The freedom that it has given me contributes in no small way to my ability to adapt to new and ever-changing opportunities and demands. Therefore, incorporating FOSS / OSHW in the classroom ultimately produces individuals who can think for themselves rather than dogmatically regurgitate what has been spoon-fed to them.**
- curated an exhibit at Artisphere in Arlington, VA that focused on electronic media and several ideas from the “hackerspace culture”. This do-it-yourself (DIY) culture of personal fabrication is growing at an astounding pace, and is, I feel, as life-changing as the radio, television, the PC, the Internet, the World Wide Web and cell phones have been. By exposing some of the ideas and concepts via an art exhibition, Max was helping to educate the general public in addition to the students he teaches directly.**

- was involved in the early discussions with the director of the Cultural Programs at the National Academy of Sciences which led to the establishment of **DC Art Science Evening Rendezvous (DASER)** events. Once a month, the National Academy of Sciences invites four panelist from various artistic and scientific disciplines to discuss the intersection and impact of art on science and vice versa. He has worked tirelessly to ensure that interpreters are present at every gathering and that the events are well attended by deaf students. He has also participated as a panelist for one of the events. (<http://www.cpnas.org/events/daser-101812.html>)

Dawes House • 800 Florida Avenue NE • Washington, DC 20002-3695
(800) 451-8834 • (202) 651-4474 (voice/tty) • (202) 651-4756 (fax) • <http://research.gallaudet.edu/>

- repurposed the 7th Street Gatehouse turning it into the **FUNCOLAB** – an interdisciplinary initiative between the Art, Chemistry & Physics and Theater departments that offers resources for students, faculty and staff seeking to explore the possibilities offered by combining technology, science, theater and art. The space provides electronic components, computers, and fabrication equipment more typically found in “hackerspaces”. (<http://funcolab.com/>)

- established the **Skinny Tuesday** series, inviting several fascinating presenters from off-campus, including materials scientists, musicians, photographers, and writers. These events are mind-altering, opening up new ways of seeing and thinking about the world. They have been very well-attended and are usually Standing Room Only.

- while at Medialab Prado in June 2011, he collaborated with Re:farm to develop **Re:Farm Open Source Eating (OSE)** – an Android application, which provides users with the contact information and location of DIY urban community farms and individuals with surplus produce, based on their proximity to the user.

Those are only the one accomplishments that I have personal knowledge of. A web search turns up countless other projects he has been involved with, including some interesting work with audience gesture and movement integration into artwork via computer.

He continues to bring an energy, good humor and enthusiasm to the projects he becomes involved with. According to the students I've spoken with – at DASERs, Skinny Tuesdays, and chance encounters elsewhere on campus – he brings those same qualities to the classroom. As far as I can tell, the very nature of his approach is experimental, and therefore, potential avenues of research scholarship. I believe Max has only begun to push the envelope of what is possible, and that considerably “wilder and crazier” stuff is coming down the pike. His work and the work of his students will be of service to the communities both on- and off-campus as the university continues forward with plans for an Innovation Laboratory, the development of 6th Street, experiments with Deaf Spaces and further integration of Gallaudet with the city (and world) beyond our walls.

In conclusion, I feel Max would make a great “permanent exhibit” in the Art Department.

Sincerely,

Kevin Cole
Research Applications Programmer
Gallaudet Research Institute

Dawes House • 800 Florida Avenue NE • Washington, DC 20002-3695
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October 30, 2012

Dr. Robert Harrison, Interim Chair

Department of Art, Communication, and Theatre

Tracey Salaway, MFA, Program Director, Art

Department of Art, Communication, and Theatre

Dear Dr. Harrison and Ms. Salaway:

This is my eighth year at Gallaudet, and this letter of support for promotion and tenure is the first I have been asked to write. It is indeed my honor and privilege to do so for Max Kazemzadeh, an assistant professor of Art in our newly-established Department of Art, Communication, and Theatre.

Max Kazemzadeh is the consummate professional artist of the nascent 21st century in his embrace of not only computer and electronic technology as his medium, but also in his use of it as a continually evolving expression of, and meditation on, its pervasive influence and presence in the lives of developed Western societies today.

He has been extremely active on that front, very much so that I find it difficult to keep track of how many exhibitions, installations, and shows he has had since he first arrived at Gallaudet. One would need to bookmark his blog, which is constantly updated as a resource for his students and collaborators, or review the latest version of his curriculum vitae, to fully appreciate the magnitude and scope of his creative corpus. It is nothing short of impressive, considering that demands placed upon University faculty have intensified in recent years.

I have worked with him in different ways and have come away with a profound sense of admiration and respect for his revolutionary creativity as well as his indefatigable work ethic, which is echoed by his sustained efforts at engagement with students, art and technology, and Gallaudet. He is an intelligent, hip, relatable role model for today's students, most of who grew up using computer and electronic technologies in their house and/or school; he challenges and stimulates them as thinkers while expanding their perspectives as future citizens of the world. The FUNCOLAB at the Gatehouse—which we founded together along with Dr. Henry Snyder, and virtually synonymous with its recurring Skinny Tuesday events as organized by Mr. Kazemzadeh—strikes me as the perfect metaphor for how he continues to enrich the

cultural fabric on campus by adding to it a new, unorthodox dimension. In him, I see a kindred spirit, and if there were more like him, there would be little to no trepidation about the future direction of the University.

Here, I will paraphrase what Dr. H. Dirksen Bauman said in his letter of support toward my successful tenure application two years ago—I concur with Dr. Bauman in his perception of the University being at a philosophical fork in the road, with one road leading to its renaissance and the other leading to its irrelevance. If Gallaudet has set its ambitions on being nationally and internationally recognized as an institution of higher education, its arts is no exception, and the University cannot afford to lose a true global ambassador in Mr. Kazemzadeh: he is nationally and internationally known as an artist who happens to be currently—but not yet permanently—associated with Gallaudet University. As long as this association remains, the long-term potential for international arts exchanges involving our University as a partner promises to be even more auspicious.

Additionally, as my colleague and friend, Mr. Kazemzadeh embodies the forward-thinking attitudes and ideals germane to the expectations placed upon college and university faculty in the dawn of the new century: he is representative of the next generation of faculty the University urgently needs to invest in. Gallaudet’s future is now, Mr. Kazemzadeh is a part of it, and, by that logic, it stands to expect that the University will commit to its future.

All of this, above, is why I enthusiastically and unequivocally support Mr. Kazemzadeh’s application for tenure.

If you have any questions, please feel free to contact me.

Very yours truly,

Ethan Sinnott, MFA
Program Director, Theatre and Dance
Department of Art, Communication, and Theatre
CC: Dr. Marguerite Glass, Ph.D

To Whom It May Concern:

Please accept this letter of reference, in support of Max Kazemzadeh's promotion to tenure at Gallaudet University.

Mr. Kazemzadeh's research and creative practice, has demonstrated a significant contribution to the field of emerging media art. His practice is engaged extensively in international and national exhibitions, article publication, curatorial projects, conference organization and workshops. During the last three years he has exhibited in nine international group exhibitions and six solo exhibitions at venues which have included Songzhuang Art Museum in Beijing, China, the Laboral Center for Art & Technology in Gijon, Spain and MediaLab Prado in both Madrid, Spain, and Mexico City, Mexico. In addition, to presenting seven conference papers in the last two years, he recently gave artist lectures at LASERs (Leonardo Art Science Evening Rendezvous) event in NYC, the Interactive Art and Design program at MICA (Maryland Institute College of Art), Parsons School of Design, Eyebeam, and Interactivos? '12 Dublin Festival. Mr. Kazemzadeh routinely collaborates on workshops and curatorial projects. These have included the Funcolab at Gallaudet University, the curatorial project D.O.L.L., a regional exhibition on electronic media art at Artisphere in Rosslyn and hardware/software workshops in Beijing, China, Kefelonia, Greece, Madrid, and Gijon Spain.

Through the construction of interactive, mediated experiences his projects extend and challenge the viewer's role as participant within a cultural context. Recent notable projects include *Jabbertalkey: The Automated Celeb Gossip Generator* and *Conscious Containers: Amplified Pencil Sharpener that Tweets*, both of which were recently exhibited at the Linda Jordon Gallery at Gallaudet University. Transcending traditional disciplinary divides his practice demonstrated a committed investment in the evolving and expansive field of emerging media art Mr. Kazemzadeh's research and creative practice is comparable with academics in the field of emerging media art, which at this same stage in their career development are in tenure positions at NASAD, NCATE, and MSCHE accredited institutions.

Again, thank you for accepting this letter of reference in support of Max Kazemzadeh's promotion to tenure at Gallaudet University. As a colleague in the field of media art, it is my professional opinion that his accomplishments and continued contributions to the field of emerging media arts demonstrates his committed investment and warrants a tenure promotion.

Sincerely,
Diane Derr
Assistant Professor and Media Technology Coordinator
MFA DESIGN Studies
Virginia Commonwealth University in Qatar
PO Box 8095, Doha, Qatar
derrdc@qatar.vcu.edu | P +974 4402 0737



virginia commonwealth university in qatar
جامعة فيرجينيا كومونولث في قطر



Alberto Gaitán
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31 October 2012

**Tenure Committee
Gallaudet University
Washington, DC 20002**

Re: Max Kazemzadeh

To Whom This May Concern:

I have known Assistant Professor Max Kazemzadeh since shortly after he arrived in DC.

When I met him, he was building awareness in the DC art-tech community about the Art and Media Technology program at Gallaudet University. Since that time I have watched his tireless efforts to grow the program's curriculum, initiatives, and the community of media artists and scholars at the University. A great part of his attention has been dedicated to connecting the GU artist community with established artists from DC and abroad, and with local and (inter)national arts and technology organizations. These interconnections have enriched all involved with a flow of ideas and collaborations that have resulted in compelling work and a raised awareness off-campus of the unique subcultures that comprise Gallaudet.

Beyond his dedication to teaching, he remains active as a researcher and as a practicing artist in exhibitions around the world, creating work that keenly penetrates with humor and a critical eye the cultural phenomena burgeoning around new technologies, phenomena that, when brought out through art, exceptionally bridge differences in human experience. Add to that his curatorial work, his service in selection committees, speaking engagements, guest lectureships, and publications and I see precious few teachers in DC that have a better retinue of skills and experience necessary to expand the interplay between the fields of art and media technology than Max.

Sincerely,

**Alberto Gaitan
Artist . Dorkbot DC . HacDC**



November 12, 2012

Dear Sir, Madam,

I have known Max for approximately 3 years when he began his PhD research with the Planetary Collegium at Plymouth University. Max is an intellectual and extremely well read professional and able to manage complex theoretical and philosophical ideas fluently. These ideas are communicated in papers in internationally refereed journals and conferences. His ability to do this is coupled with in-depth technical skills that afford him to creatively put in to practice these concepts. Whilst able to undertake and fashion these ideas into tangible practices in the form of international exhibitions, Max is also a great collaborator, which is an important quality in emerging and contemporary arts practice.

Max is a great artist, and pushes the boundaries of art and consciousness, technology and creativity to its limits, exploring new realms in art and science. Max uses technology creatively and is able to manipulate and expand the boundaries and uses of programs and software therefore allowing new meaning and applications to be made.

The research that Max has undertaken whilst with the Planetary Collegium is innovative and informed and draws on a variety of contemporary and classical philosophies that he is able to manage deftly.

Max is a wonderful communicator and is able to convey his research with clarity, rigour and imagination. I have not, of course, been able to see Max work with his students at your University, however, I have spent considerable time with Max in teaching situations at our research meetings in the Planetary Collegium. Max is a critical but considerate and thoughtful member of the group and a real asset in a debate.

Max is already an internationally recognized innovator in the technology arts, and I expect that his work will become more and more significant over the coming months and years as he begins to finalize his PhD and beyond.

Max is a wonderful character and has the ability to bring together people of all ages, nationalities and abilities with his wit and warmth. I cannot imagine a more suited Professor in your University, I expect Max will be a treasured and ambitious asset.

Yours faithfully,

Jane Grant

Jane Grant

Associate Professor (Reader) in Digital Arts

School of Art & Media, Faculty of Arts, Plymouth University, Drake Circus, Devon PL4 8AA UK

<http://plymouth.ac.uk>

co-director: art + sound research group

Principal Supervisor, Planetary Collegium, CAiiA-Node

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From:
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Gallaudet Art Department,
Chair, Program Director, and
Tenure and promotion committee

It is a pleasure for me to write a recommendation letter for Max.Kazemzadeh who is currently undergoing his 6th year tenure review. I met Max five years ago at a Dorkbot meeting, a Washington DC organization for digital and electronic artists. At this meeting he gave a presentation of his interactive electronic art works exhibited in Beijing, China. At the time he had also just started working at Gallaudet University to head the digital arts and media program. Max and I share a similar background in both traditional and digital arts. He has a BFA in drawing and painting and I have a Diploma in painting from the Academy of Fine Arts in Florence, Italy. We also both have MFA degrees in digital electronic arts. I believe that this blend of traditional and contemporary artistic practices provides a unique perspective in developing cross disciplinary integrated art programs with prerequisites in traditional and digital arts.

Since Max started working at your University he has developed a full range of new courses in web design, hardware and software design and 3-D virtual sculpture. He has also co-taught a robotics class in collaboration with other professors from your Physics department. His syllabi examples are very organized and carefully crafted with guidelines that students can follow to understand the technical and aesthetic skills necessary to develop class work. He references chapters from required textbooks with exercises and web links that students can visit to extend their knowledge of the subject. I understand that Max also continues to teach beginning level drawing classes that allows him to follow his students from introductory to advanced classes.

Max has continued to pursue his research producing an impressive body of works exhibited internationally in Spain, Greece, Dublin and in the United States. His research can be closely related to the work of many contemporary theorists and artists interested in how human consciousness has changed over the past fifty years under the influence of digital computing. His pieces are very labour intensive electronic systems that include complex hardware and software components designed to allow for a human to machine interaction. In a work like Processing Gesture from 2005 Max monitors the viewer's gestures by utilizing a series of microcontrollers and motion sensors mounted on nine tripods. In the installation the spectator's gesture is interpreted and converted into drawings made by mechanical arms. The project seamlessly integrates digital to analogue technologies to interpret and translate human gestures into drawings. In i.m. pushover from 2008 viewers are encouraged to interact with the piece by manipulating a virtual character pacing back and forward on a video screen. By allowing spectators to push and pull over this character the piece explores human behavior and exposes our weaknesses and vulnerability. In a recent work entitled Jabbertalkey, The Automated Celeb Gossip Generator, viewers are assigned a virtual celebrity character, which is then animated on screen by a software gossip generator. The software takes user input, which is mixed and merged with a live feed from celebrity Twitter accounts and web databases. The project was inspired by a non-sense poem written by Lewis Carroll in his 1871 novel Through the Looking-Glass and What Alice Found There. Using digital tools

this piece creates a new context for 19th century literary works using contemporary cultural movie stars and icons.

Since 2004 Max has also established a collaborative effort with the Beijing Academy in China where he teaches over the summer, exhibiting his work and collaborating with world renowned artists like Feng Mengbo. In all his exhibition venues he gives lectures, presentations and participates in collaborative workshops with local student communities. While working full time at your University Max has also pursued a PHD degree at the prestigious Planetary Collegium program headed by Roy Ascot at the University of Plymouth, England. His research has been approved by the Collegium and Max is planning to finish writing his dissertation by 2013. All the experiences Max gains while developing his research in different centers around the world is consistently shared with his students and colleagues. Max is also an affable and generous member of the Washington DC art community. He has been invited to curate numerous shows in the DC and Arlington area collaborating with New York curators to bring innovative digital works to be exhibited under the Washington Project for the Arts umbrella and other local organizations.

Max is an interdisciplinary artist who believes in the potential of technology and collaboration as a new means of artistic expression and intellectual growth. He is also very quick to adopt and learn new digital technologies which he implements in his creative endeavours and then shares with his colleagues and students. This sort of artistic practice provides a unique paradigm that exposes university students to the full range of production, post-production and conceptual intricacies that converge in the creation of contemporary works of art. I believe that such excellence should be greatly valued by any traditional and digital art program and I therefore enthusiastically support Max's tenure application and have no doubt that he will continue to develop his research and teaching strategies integrating a multidisciplinary and collaborative approach. Please feel free to contact me with any additional questions regarding Max's work.

Best regards,



Roberto Bocci.
Associate Professor in Digital Art
Department of Art and Art History
Georgetown University

October 15, 2012

Attn: Tenure & Promotion Committee
Gallaudet University
800 Florida Ave. NE
Washington, DC. 20002

Dear Tenure Committee,

With this letter, I would like to recommend Max Kazemzadeh for tenure and promotion in the art, communications and theater department at Gallaudet University.

Max is one of the most energetic and inspiring people I've met in Media Arts development. His broad range of skills paired with an endless curiosity, enable him to create truly meaningful works. He is always eager to explore new possibilities to enhance the overall result, thinking often out of the box. He is also a strong team player, contributing with his expertise and helping others to achieve their best.

One year ago, I met Max at Medialab-Prado "Visualizar'11: Visualizing infrastructures" workshop. As one of the project leaders, I was delighted by his down to earth approach and contagious enthusiasm. Without doubt, most of the collaborators benefited from his long experience running this kind of high-energy short workshops, being able to plan better their efforts and to focus on valuable prototype features. He's definitely one of the persons I'd like to team for future projects.

Max's participation in international workshops and seminars, both as a teacher and as an attendee, these years is impressive. Engaging with communities in foreign languages, ranging from Spain to China, paired with his work at the university allows him to present concepts in a clear, useful way.

His extensive exhibition track proves his commitment to push Media Arts forwards as a foremost contemporary art category. One of his most impressive exhibitions is "Lake Melissani & The Sensory Syrnix" developed and presented in Kefalonia, Greece. In that piece of immersive art, he reimagined the original myth into the island navigable lake, blending technology and time into an outstanding work.

For all these reasons, I do recommend Max Kazemzadeh for tenure and promotion at Gallaudet University. Please feel free to contact me with any questions. I am living in Madrid presently, so email might be the easiest way to contact me.

Sincerely,

César García Sáez

cesargarciasaez@gmail.com



GEORGETOWN UNIVERSITY

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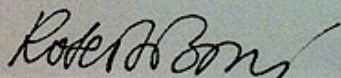
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Best regards,



Roberto Bocci.
Associate Professor in Digital Art
Department of Art and Art History
Georgetown University



SCHOOL OF ARTS AND HUMANITIES
ART AND PERFORMANCE OFFICE

THE UNIVERSITY OF TEXAS AT DALLAS

JO31 800 W. CAMPBELL RD. RICHARDSON, TEXAS 75080-3021 (972) 883-2982

I am writing this letter on behalf of Max Kazemzadeh who is applying for tenure. I am often asked to write letters of recommendation that frankly turn into mere panegyrics written for those who do not deserve such praise. In this case, it is a rare pleasure to write without reservation for such a deserving individual because of his personal commitment to teaching as well as being an engaged international new media artist.

I have known Max for over a decade and I have had the opportunity to get to know him personally as well as professionally. In fact I first met him while he was a student about to enter graduate school. When he returned to Texas as a professor at The University of North Texas we became reacquainted, and I became aware and impressed with his remarkable range of intelligence in his field as well as fine arts, electronic media and popular culture. In many conversations he communicated his teaching philosophy, goals, and ideas as an educator clearly and articulately with infectious, charismatic enthusiasm. I sat in on several of his performances, which he collaborated with his students, and he displayed a lively and natural teaching ability. He brought his commanding knowledge of new media art to life before the students engaging them in active participation.

If you were to ask any student who has experienced Max's teaching, I believe they will confirm his prodigious knowledge, commitment, and teaching ability. This does not happen without the generous price of his time, patience and extensive preparation for his students. Max's positive outlook and affable attitude has been contagious to those around him. I believe he is only at the beginning of an amazing career as a university professor because he possesses a rare gift to teach. It is not merely a job but something he is passionate about that speaks to students, and they do see the difference. While he was teaching at UNT, he encouraged student involvement in art exhibitions to gain broader experience in a professional manner. He also created a rapport with students that was simultaneously nurturing yet energizing to their productivity as young artists.

Max is a rare, and unique individual, passionate about art and new media. He has the perfect combination of being a scholarly educator and an important practicing artist. It is without reservation that I highly recommend Max Kazemzadeh for tenure.

Sincerely,

A handwritten signature in black ink, appearing to read 'John Pomara', with a long horizontal flourish extending to the right.

John Pomara
Professor of Aesthetic Studies
The University of Texas at Dallas.