NEW COURSE PROPOSAL
PROFESSOR JEREMY DRUMMOND, DEPARTMENT OF ART & ART HISTORY

PART A

Proposed Field of Study: Visual & Performing Arts
Course Number: ARTS 104
Course Title: Foundation – Art & Technology

Catalog Description: This course serves as an introduction to the field of Art and Technology. Students will produce original works of art using both traditional and digital art making tools while studying the perceptual impact of technology throughout history and within contemporary art and culture. No prior computer experience is necessary.

Prerequisites: None
Hours of Credit: 3

Estimate of Student Enrollment: 16

By whom and when the course will be offered:
Professor Jeremy Drummond as well as Adjunct Professors will teach this course. This course will be offered every year both in the Fall and Spring semesters.

Staffing Implications:
Additional Adjunct Professor(s) may be required to offer this course on a regular basis. Once implemented, student demand will determine the extent or lack of this need.

Adequacy of library, technology and other resources:
Resources needed to run this course are in place however; additional library books, visual resources and low-end digital cameras and camcorders would be beneficial.

Relation to existing courses and curricula:
Since Art and Technology has been added to the Studio Arts curriculum, this course will serve as an introduction to field while providing a foundation for continued study within technology-based art production. In terms of historical, theoretical and cultural content, relationships may exist with issues being discussed in disciplines such as English, History, Philosophy, Political Science and Film Studies.

Indication of approval by department or program:
Margaret Denton, Chair
Department of Art & Art History

Signature: ____________________

Purpose and rational for the course:
Current 100-level FSVP courses within the Studio Arts function as introductions to creative production using a variety of media. However, a course that introduces students to technology-based art production is currently not offered. This course is designed to introduce students to issues surrounding technology within contemporary art and culture while providing a foundation for further study within the field. Unique to this field is the relationship between technological media and the larger contemporary environment. In essence, Art and Technology incorporates computers into art making while engaging in philosophical, theoretical and historical issues surrounding technology within a broad cultural context. Students who take this course will not only produce engaging creative work but they will develop a critical, original approach toward channeling ideas through technology-based art. In short, this course will introduce students to the fundamental conceptual, technical, historical, theoretical and perceptual issues surrounding technology-based art as a means to reconsider the environment in which they live.
**Brief outline of the course:**
This course serves as a foundation for art production in the field of Art and Technology. The objective is to provide students with hands-on experience while also familiarizing them with the critical, theoretical and historical debates surrounding “new” technologies. Students will develop the basic technical and conceptual skills required for production and critical engagement in areas such as: image juxtaposition, digital construction, time-based media and installation. Additional emphasis will be placed upon the use of traditional media as a method to examine issues surrounding contemporary technologies.

**Contact Person:**
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**Sign-offs: ARTS 104: Foundation - Art & Technology**

**Staffing: Dona Hickey**  
Signature: ____________________

**Library Resources:**
Signature: ____________________

**Classroom Technology: Pat Schoknecht**  
Signature: ____________________

**Classrooms: Susan Breeden**  
Signature: ____________________

**PART B**

**Fulfillment of Field of Study Objectives:**
This course will merge traditional art making practices with technological art production while emphasizing the historical and contemporary impact technology has had on human perception, behavior and communication. Additional emphasis will be placed upon the role technology plays within contemporary art both conceptually and literally. In short, the goal of this course is to provide students with an in-depth understanding of perception through technology as a basis for the creation of original, informed and thought-provoking works of contemporary art.

From a conceptual standpoint, students will study the implementation of the railroad in the 19th century as a mechanism that collapsed space and time, brought localities closer together, and offered a new perspective of one’s relationship to the world. This historical information will be used as a method for studying the effects of the World Wide Web on contemporary culture. Likewise, 19th century electric street lighting will be studied as a method of surveillance leading to a new level of self-consciousness and commodity display. Obvious connections will be made to other forms of light such as television, cinema, the Internet, etc. These are two examples of many that will be employed throughout the course – please refer to the attached reading list.
In terms of creative production, students will produce works of art using both traditional and technological media. This approach will assist students in thinking conceptually about technology and will help them develop an understanding as to how technology fits into the more familiar understanding of “art” (painting, drawing, etc.) Students will also begin to think creatively about the aesthetic and perceptual possibilities of technology outside mainstream media and everyday experience.

For instance, each student will produce a large-scale drawing based upon issues surrounding the Internet (viruses, downloading, communication, advertising, privacy, etc.). Once complete, all these drawings will be attached together to create one large “website.” An example of a technology-based assignment would be a video production that dismantles the standard time-structure of television and cinematic media. Emphasis will be placed upon using duration as a means of real time communication – information that forces us to both experience and actively interpret information while challenging the standard time structure and passive viewing behaviors we are all too accustomed to.

Other areas of production will include image juxtaposition and manipulation, time-based media, and site-specific installation/intervention.

Upon completing this course, students will have learned to think differently about the image-based world they live in while developing creative visual communication skills. While this course will provide a foundation for further technology-based art production, it will also assist in the development of visual literacy within contemporary culture. Whether or not students decide to continue in this particular field is of secondary importance as the content of this course will be applicable to multiple areas of study.
ARTS 104 – Foundation: Art & Technology – Fall Semester, 2006
Professor Jeremy Drummond

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Office: V-224

Course Meeting Room: VAB 212/213
Course Meeting Time: Monday & Wednesday 9:20am -11:20am
Office Hours: Monday & Wednesday 12:00pm -1:00pm or by appointment
Readings: Available through Electronic Reserve

Course Description:
ARTS 104 – Foundation: Art & Technology

This course serves as a foundation for art production in the field of Art and Technology. The objective is to provide students with hands-on experience while also familiarizing them with the critical, theoretical and historical debates surrounding “new” technologies. Students will develop the basic technical and conceptual skills required for production and critical engagement in areas such as: image juxtaposition, digital construction, time-based media and installation. Additional emphasis will be placed upon the use of traditional media as a method to examine issues surrounding contemporary technologies.

No prior experience with computer technology is required as this course is intended to prepare students for further study and exploration with computers. This means that students who have some computer knowledge should have patience as we work through certain exercises and should also assist those students who need help.

ARTS 104 fulfills the requirements of the Visual and Performing Arts Field of Study as defined in the undergraduate catalogue for general education classes.

The University of Richmond Honor Code is in effect.

Class Format:

Each class will meet in VAB 213. Attendance is mandatory, as this time will be used for presentations, critiques, reading discussions, slide/video screenings and general information. These sessions will at all times emphasize critical analysis and in-class discussion.

In terms of studio production, whole class meetings may review work-in-progress; assess ongoing technical concerns; assist with immediate needs of a project’s concept and execution all the while continuing to develop a “language” appropriate for evaluation and critique.

While students will have a limited amount of in-class time to experiment and complete assignments they will also be required to work outside of class-time approximately 6 hours/week. This will involve booking equipment and space ahead of time.

Objectives:

Upon completing the course each student will have:
• gained knowledge of historic and contemporary issues surrounding technology-based perception
• been exposed to a wide variety of contemporary art practices
• learned the basics of digital image manipulation, graphics layout, and audio/video production
• completed technical/conceptual projects (assignments) as set out by the instructor, accompanied by a one-page artist statement
• assessed their projects in relation to the stated objectives of the assignment, the work of their peers and the broader cultural environment
• developed a language suitable for descriptive and critical understandings of their assignments and broader themes related to “new” media art
• written a response paper in preparation for each reading discussion
• participated actively in all group-discussions

Grading & Evaluation:

5 Assignments – 1 @ 10% and 4@ 15% 70%
• creativity
• conceptual challenge
• technical challenge
• project resolution
• understanding the theoretical implications of work

Artist Statements 10%
• 1-page description and intent of each studio assignment

Response Papers 10%
• synopsis & analysis of each assigned reading

Class Participation 10%
• includes attendance & participation in discussion/critiques

Required Materials:
• Zip disks and/or external storage media
• MiniDV videotapes, DVD-R’s and CD-R’s

Attendance:
Attendance is mandatory. Only documented absences due to illness, family crisis, unavoidable academic or athletic obligation or other unavoidable conflicts are permitted. Each unexcused absence will affect your final grade. 3 or more unexcused absences may result in a failing grade.

READING LIST


Hayles, Katherine N. "What Does It Mean to be Posthuman?" *How We Became Posthuman*, University of Chicago Press, Chicago. 1999

*Readings will coincide with lectures outlining current examples of independent media production and technology-based contemporary art.*