

**Electronic Arts Practice**  
**Fall 2005 ARTS-6080-01**  
Monday 2-4:50pm, West Hall 210

Curtis Bahn Ph.D.  
Arts Department, West Hall Room 305  
Tel: (518) 276-4032    Email: [crb@rpi.edu](mailto:crb@rpi.edu)  
Office hours and individual meetings: *by appointment*  
Class website: <http://www.arts.rpi.edu/crb/classes/EAP>

## Overview

This course creates a forum for MFA students to dedicate their attention to individual creative projects, preparation for thesis research and production, and the continued development of their artistic identity. Each student will give special attention to the development of their portfolio and the presentation of their work beyond an academic environment.

As a professional artist, your primary time commitment must be to producing your artwork. Therefore, your central focus in this course should be to create your own work. I expect everyone to spend part of every day focused on his or her creative work, whatever that may mean to you each individually.

Intellectually, you need to be able to frame your work in an historical and theoretical context in order to talk about it and promote it. To this end, there are two theoretical assignments for this class. The first is to make a presentation to the class in which you describe the work of another artist – or of another thinker of any discipline – who has influenced your work either positively or negatively. The second of these assignments is to make a presentation about how you see your own work fitting into a greater artistic environment. As an addendum to this second theoretical assignment, we will also look at how you represent yourself in your portfolio.

The MFA in Integrated Electronic Arts is a “teaching degree,” and you may be applying for academic jobs at its completion. It is expected that your class presentations be done at a professional level with supporting materials, demonstrations and fluency with multi-media support. We will be discussing esthetic ideas that but may differ greatly from your own. Differing views and a lively debate are encouraged, but we should always interact with professionalism. Papers are expected to be written (composed) clearly, contain original work and follow consistent rules of style.

As themes develop in the class, I will arrange special presentations, tutorials, fieldtrips etc. to address issues raised. Suggestions are encouraged.

Hopefully, this class will give you the opportunity to clarify on a deeper level where you want to go with your thesis work.

## **Class Meetings and Assignments**

Class meetings will focus on student presentations and discussion, in a seminar format. Students will be assigned dates for their presentations in a rotating schedule, and it is expected that readings, listening, or viewing assignments will be assigned as background materials for some presentations.

Each class meeting will include a presentation of work in progress by two students. Presentation dates will be assigned on a rotating basis. The schedule of presentations will be posted on the class website. The following are required assignments:

**GOALS AND CONTRACT:** Each student will develop a personal contract and schedule for work to be done and goals to be accomplished during the semester. This will be presented and discussed at the second class meeting on Sept. 12 and formalized between student and instructor shortly after. The contract will include the central creative work to be done during the semester, as well as topics and dates for class presentations as described below, and planning for your portfolio. The contract may be revised at any time with the instructor, but consistent progress is expected towards the goals articulated.

### **PRESENTATIONS: OUTSIDE INFLUENCE AND PERSONAL WORK**

Each student will be expected to lead two discussions on artistic and theoretical issues relating to their work, with one or two students presenting each week. One of these discussions will focus on an individual who has influenced your work, and the other will present your own work and describe how you place it in a larger artistic context. These presentations are meant as a forum for ideas, discussion and preparation for concepts you will ultimately articulate in your thesis paper and in the oral defense of your thesis. You should provide the class with a brief list of related readings, viewing or listening materials at least one week before your presentation. The schedule of presentations will be posted on the class website, and reference materials should be sent via email.

**2 SHORT PAPERS:** Within one week of each student's discussions of their influences and of the theoretical context for their work, they will be expected to hand in a written paper on the same topic, reflecting their own research and input gleaned from class discussion. These papers should be 3-5 pages long. Hopefully, these presentations and papers will lead you to the kind of the material that you will later use in your thesis paper. All papers must be completed by the time of the final crits.

**ARTISTIC WORK AND GRAD CRITS:** This is an Advanced Seminar, and the work is expected to be of professional artistic quality. Each student is expected to attempt to represent their work outside of the program, for example by applying to festivals, writing grants, and/or through planning and attempting to publicize and distribute their work. All students are expected to publicly present their work in the MFA show at the end of the semester, and defend their work in the Final Grad Crits. Participation in crits on Dec. 11, 12, and 13 is required and will contribute to the semester grade.

## **Electronic Communication**

Email is an important aspect of Departmental and class communication. Email may be used to distribute required readings or materials supporting class presentations, inform us of important dates, schedule or location changes or other crucial issues. It is a requirement of this class and

Departmental activities to carefully read email at least once a day. A class email list has been set up as: [ARTS6080-1@lists.rpi.edu](mailto:ARTS6080-1@lists.rpi.edu)

## **Grading & Attendance**

Grading for this course will be based on the consistent progress demonstrated towards the goals presented in the individual contracts drawn up for each student. This progress will be individual and discussed on an ongoing basis with the instructor and in class. Contracts and goals may be revised with the instructor at any time; certain ideas and investigations may even fail. More important than results in many cases will be steady progress and consistent work.

At least 50% of the grade will be determined by this progress on your creative work. Your two presentations on historical or theoretical contexts for your work will each count for approximately 15% of the grade. The remaining 20% will be based upon your participation in class, in the MFA show or other external showings of your work, and in the final crits.

Attendance at weekly meetings is mandatory. Tardiness and unexcused absence will lower your grade. More than two unexcused absences may lower your grade by a full letter grade. Additional unexcused absences may result in a failure.

## **Proposed Course Outline / Important Dates.**

<b>WEEK</b>		<b>Topics and assignments</b>
1.	Mon., August 29	<b>Introduction</b>
2.	Mon., Sept. 5	<b>Labor Day - NO CLASSES</b>
3.	Mon., Sept. 12	<b>Semester work contract proposals and presentations in class.</b>
4.	Mon., Sept. 19	<b>Discussion/Presentations – outside influences</b>
5.	Mon., Sept. 26	<b>Discussion/Presentations – outside influences</b>
6.	Mon., Oct. 3	<b>Discussion/Presentations – outside influences</b>
7.	Mon., Oct. 10	<b>Midterm break - NO CLASSES</b>
	<b>* Tues., Oct 11</b>	<b>Monday class schedule, Discussion/Presentations</b>
8.	Mon., Oct. 17	<b>Discussion/Presentations – personal work</b>
9.	Mon., Oct. 24	<b>crb out of town</b>
10.	Mon., Oct. 31	<b>Discussion/Presentations – personal work</b>
11.	Mon., Nov. 7	<b>Discussion/Presentations – personal work</b>
12.	Mon., Nov. 14	<b>Discussion/Presentations – personal work</b>
13.	Mon., Nov. 21	<b>Discussion/Presentations – personal work</b>

14. Mon., Nov. 28            **Discussion/Presentations - Crit preparation**
15. Mon., Dec. 11,12,13   **(tentative) Grad Crits and MFA Show.**

### **Regarding Academic Integrity**

This statement is required by Rensselaer to be included in all syllabi.

Collaboration between students in this course is strongly encouraged. Likewise, students are encouraged—indeed, to some extent required—to exchange ideas, opinions, and information constantly. You are encouraged to help each other with performance, production, and presentation of projects.

Plagiarism of any kind is in direct violation of the University Policy on Academic Dishonesty as defined in the *Rensselaer Handbook*, and penalties for plagiarism can be severe. In this class you will be expected to attribute due credit to the originator of any ideas, words, sounds, or work which you incorporate substantially into your own work. This applies particularly to citation of sources for quotes and ideas included in your compositions.

Intellectual integrity is critical to the foundation of all academic work. Academic dishonesty, therefore, is considered a serious matter and will be addressed as such. As defined in the current Rensselaer Handbook of Student Rights and Responsibilities, examples of academic dishonesty include, but are not limited to: academic fraud, collaboration, copying, cribbing, fabrication, plagiarism, sabotage, and substitution. Additionally, attempts to commit academic dishonesty, or to assist in the commission or attempt of such an act, are also violations of the academic integration policy.

If found in violation of the academic dishonesty policy, students may be subject to two types of penalties. The instructor will administer an academic grade penalty and the student may also enter the Institute judicial process. This may result in additional sanctions such as: warning, probation, suspension, expulsion, or alternative actions defined in the *Rensselaer Handbook of Student Rights and Responsibilities*.