

Concepts of Visual Style

Concept art is first of all an art of which the material is concepts, as the material of e.g. music is sound. Since concepts are closely bound up with language, concept art is a kind of art of which the material is language.

[Henry Flynt: "Essay: Concept Art." (1961) In: La Monte Young (ed.): An Anthology, 1963.]

Description	AET 339 // Concepts of Visual Style		Instructor	neal daugherty (<i>kneel dock-er-tee</i>)	
	unique ID:	20965		email:	neal_daugherty@utexas.edu
	meeting:	t/th - 3:30 p.m.-5:00 p.m.		phone:	512-695-9749 between (10am and 7pm)
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	format:	upper division		hours:	(by appt.)

context and objectives

This course will expand on student's existing conceptual skills and further develop them to produce a clear and well-conceived visual vocabulary of artistic style, character development, environment design, and presentation strategies. The ultimate goals of this course is to prepare the student with the fundamentals of conceptual artistic style and applying it to the techniques of concept art. These new skills and concepts will empower the student so that they may be able to network with programmers, producers, and other artists. The student will be graded on their individual personal development. Individual and group instruction will address needs for proper presentation to the class and prospective collaborations.

This course will be an examination of contextual aspects regarding observational, analytical, and technical projects. Research topics and readings are to be expected. Expect additional work outside of the specified class time. There will be no final exam for this course. With the exception of the grade and attendance policies, parts of this syllabus are subject to change with advance notice, as deemed necessary or appropriate by the instructor.

course schedule and Canvas

In this class I use Canvas - a Web-based course management system with password-protected access at <http://courses.utexas.edu> to distribute course materials, to communicate and collaborate online, to post grades, to submit assignments, and to give you online quizzes and surveys. You can find support in using Canvas at the ITS Help Desk at 475-9400, Monday through Friday, 8 a.m. to 6 p.m., so plan accordingly.

projects are based upon digital creation, manipulation, transmission, and critical introspection:

Project 1) Reverse-Engineered Proteus Effect I - Exploration into artistic style as it personally applies to the student's real life and online persona. Completion of project and Participation Progress will constitute **15%** of the student's cumulative grade.

Project 2) Reverse-Engineered Proteus Effect II - Exploration into artistic style as it personally applies to the student's real life and online persona. Completion of project and Participation Progress will constitute **15%** of the student's cumulative grade.

Project 3) Static Media Saturation - Exploration into artistic style as it personally applies to static media in virtual and realtime scenarios. Completion of project and Participation Progress will constitute **15%** of the student's cumulative grade.

Project 4) Temporal Media Saturation - Exploration into artistic style as it personally applies to temporal media in virtual and realtime scenarios. Completion of project and Participation Progress will constitute **15%** of the student's cumulative grade.

Project 5) Presentation - Exploration into personal style exhibiton, concept art sheets, presentation strategies in both virtual and realtime scenarios. Completion of project and Participation Progress will constitute **20%** of the student's cumulative grade.

Participation - Developing your digital skills sets, through participation in both collaborative and individual projects, is paramount to achieving a good grade in this class. You will be graded on your own individual progress but you must keep up with the class. Participation is perhaps the most important part of your grade, as it ties together all of your learned experience with work ethics and

In addition to the discussions of the formal artistic and technical content of the class, broad dialogue may occur regarding contemporary art and its social and historical context. Visual stimulus will be presented weekly, if not daily. This may include the expression of thoughts, experience and concepts of contemporary and historical individuals. Self-expression is to be expected and explored both visually and verbally. Open and frank discussions of cultural mores and taboos (as it applies to art and internet culture) will be discussed regularly.

****backup of your data is solely your responsibility and should be done daily to avoid loss****

storage, media, service requirements & recommendations

Each student will need to purchase/have available the following for the course:

- Sketchbook, pencils, pens, for traditional sketching
- A free (or pay-per) Blogging service accessible to the instructor
- Internet Access and a Working E-mail Address
- Adobe Creative Cloud Master Collection
- USB Flash/Thumb drive(s) and/or Portable External hard disk drive(s)
- Cloud Storage Access (Dropbox, Google Drive, etc.)
- lynda.com Free for UT Students - <http://www.utexas.edu/hr/index>

use of e-mail for official correspondence to students

All students should become familiar with the University's official e-mail student notification policy. It is the student's responsibility to keep the University informed as to changes in his or her e-mail address. Students are expected to check e-mail on a frequent and regular basis in order to stay current with University-related communications, recognizing that certain communications may be time-critical. It is recommended that e-mail be checked daily, but at a minimum, twice per week. The complete text of this policy and instructions for updating your e-mail address are available at <http://www.utexas.edu/its/help/utmail/1564>

grading and grading policy

Each student will receive six grades for the semester. The grades will be based on completion of particular projects throughout the duration of the course. Students will be evaluated on comprehension of specific terminology, grasp of course technology, presentation, aesthetic development and artistic growth. Collaboration with others students will be expected and factors of attendance and class participation will be extremely important to each project's grade.

Grading in a studio art class is inevitably subjective, meaning that the final evaluation of the work presented is based on how the criteria for the assignments is met and on the opinion of the instructor as to the work's quality. The following offers some of the criteria used in determining grades. Starting in the Fall of 2009, the University will switch from its current system to a plus/minus system. This system will be applied to your final grade.

A+/- means outstanding work exceeding the requirements in both quantity and quality. A clear and complete understanding of techniques and processes is evidenced. Significant participation in critiques has occurred. Finished and fully developed work is innovative and well presented.

B+/- means good work beyond the requirements. Good understanding of techniques and processes is evidenced. Individual approach has formed.

C+/- means average work. Requirements are met; projects are completed on time. Regular attendance is maintained. Adequate participation in critiques and understanding of techniques and processes is evidenced.

D+/- means poor work. Requirements barely met, understanding of techniques and processes lacking. Skill level low.

F means unacceptable work. Requirements not met. Little understanding of techniques or processes.

Grading System Scale:

A	= 4.00	C	= 2.00
A-	= 3.67	C-	= 1.67
B+	= 3.33	D+	= 1.33
B	= 3.00	D	= 1.00
B-	= 2.67	D-	= 0.67
C+	= 2.33	F	= 0.00

class attendance policy

Class attendance is a requirement and use of the full class period is expected. You will be allowed three sick, personal, physical or mental health days without grading consequences. It is up to your discretion how you use these three days. Being late to class three times or leaving class early three times will count as an absence. 15 minutes late to the start of class will constitute a tardy. Leaving class before being dismissed by your professor will constitute an early departure. A 4th absence will result in the lowering of your final grade by one letter grade. Absences, tardiness and/or early departures beyond this could result in course failure. If a serious medical or personal situation occurs affecting attendance, please discuss it with your professor.

Q drop Policy The State of Texas has enacted a law that limits the number of course drops for academic reasons to six (6). As stated in Senate Bill 1231: "Beginning with the fall 2007 academic term, an institution of higher education may not permit an undergraduate student a total of more than six dropped courses, including any course a transfer student has dropped at another institution of higher education, unless the student shows good cause for dropping more than that number." A student who misses classes or other required activities, including examinations, for the observance of a religious holy day should inform the instructor, in writing, as far in advance of the absence as possible so that arrangements can be made to complete an assignment within a reasonable time after the absence.

university attendance policy: religious holy days

By UT Austin policy, you must notify me of your pending absence at least fourteen days prior to the date of observance of a religious holy day. If you must miss a class, an examination, a work assignment, or a project in order to observe a religious holy day, I will give you an opportunity to complete

the missed work within a reasonable time after the absence.

academic honesty

According to the General Information catalog, “the value of a university degree depends on the absolute integrity of the work done by each student for that degree, a student should maintain a high standard of individual honor in his or her scholastic work” (page98). Students who violate University rules on scholastic dishonesty are subject to disciplinary penalties, including the possibility of failure in the course and/or dismissal from the University. Since such dishonesty harms the individual, all students, and the integrity of the University, policies on scholastic dishonesty will be strictly enforced.

documented disability statement

Any student with a documented disability who requires academic accommodations should contact Services for Students with Disabilities (SSD) at (512) 471-6259 (voice) or 1-866-329-3986 (video phone). Faculty are not required to provide accommodations without an official accommodation letter from SSD.

copyright and fair use:

You may find the need to use copyrighted material this semester: music, photographs, movie clips, or any other expression. For many of your uses, you need to find the copyright holder and negotiate a license. You own the copyright to the work you produce in this class. As a copyright holder yourself, you understand the importance of copyright ownership. It is your responsibility to secure music and archival footage licenses as well as artwork, location and personal releases. For some uses, however, neither you nor anyone else needs to license copyrighted material. This is because copyright law exists to encourage and support creativity. Copyright law recognizes that creativity doesn't arise in a vacuum. As creators, we all stand on the shoulders of giants. New works of art (such as films, books, poems, paintings) all make use of what has gone before. Thus, copyright law not only protects authors with a copyright that lets them decide who can use their works, but also offers exemptions from the author's control. For filmmakers, the most important exemption is the doctrine of fair use. You can rely on fair use, where appropriate, in the film and media projects you undertake for this course. If you are making a documentary film, consult the influential Documentary Filmmakers Statement of Best Practices in Fair Use http://www.centerforsocialmedia.org/files/pdf/fair_use_final.pdf which was created by a group of national filmmaker organizations, has been endorsed by the University Film and Video Association, and is now relied on by film festivals, insurers, cablecasters, distributors and public broadcasters. Fair use also applies in the fiction film environment, but not necessarily to the same extent or in the same way.

As always, the central question is whether the new use is “transformative” -- i.e., whether it adds significant value by modifying or recontextualizing the original. For more understanding, including information on when you can use works for free http://www.centerforsocialmedia.org/files/pdf/free_use.pdf without even using fair use, why you (mostly) don't need to worry about trademarks http://www.centerforsocialmedia.org/files/pdf/free_use.pdf what is in the public domain <http://www.centerforsocialmedia.org/rock/backgrounddocs/copyrightterm.pdf> how fair use lawsuits http://www.centerforsocialmedia.org/videos/sets/fair_use_case_studies have been settled, and on how fair use has been employed successfully http://www.centerforsocialmedia.org/videos/sets/fair_use_case_studies in documentary film, visit [centerforsocialmedia.org/fairuse](http://www.centerforsocialmedia.org/fairuse)

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