

Teaching Portfolio

Ollie Rosario

Teaching Philosophy

Learning occurs in every facet of our lives, whether we want it to or not. Early on, we learn how to move, how to speak, how to feel, and how to see. We all learn these things slightly differently, just as we all learn slightly differently throughout our lives. No one is going through life learning the same exact lessons. Even if two people were to spend every waking moment together, they would likely interpret their experiences differently. An academic environment is just one place where learning happens. There is often an implicit assumption, due to the nature of the institution's physical presence, that the learning that happens in higher education is focused and intentional. The idea that learning occurs only within the walls of the classroom, under the guidelines of the syllabus, ignores the organic exchanges of knowledge outside the planned dissemination of teaching. These exchanges are as natural as the exchanges that taught us how to speak and walk. As a teacher, my goal is to facilitate both the intentional and organic learning that are core to the diversity of lived experiences.

I strive to understand and accommodate students' diverse learning styles, understanding that learning is a multisensory exercise that cannot be sustained by

lecture alone. To supplement lectures, I structure time for workshops, tutorials, and assignments that allow students to engage with different media and modes of learning. I often have students engage with theory through journaling and documenting concepts and works that interest them. I try to ensure that my workshops and tutorials convey material effectively, encouraging students to participate and ask questions. When teaching generative music, I present examples alongside definitions, and walk through the process of creating a few programs and their results, asking students to make decisions during the creation process. In the online learning setting, I am striving to enact these collaborative learning practices despite the disembodied classroom. In teaching creative coding, I am using an online collaborative editor so students can learn from one another's code snippets just as they would in a typical classroom environment.

Beyond centering the multiplicity presence of multiple learning styles, I focus on improving student's ability to learn by encouraging cross-disciplinary collaboration. Rather than limit courses to one medium, I welcome explorations of how the concepts discussed in the context of one medium could translate into other media. The idea of the video essay can translate into collage, live performance, and sound installation, for example. In an interdisciplinary context, students often bring their expertise in one medium into the course, and create dynamic connections across disciplines, incorporating what they've learned about sound and programming into sculpture, print, textiles, and more.

In closing, I want to acknowledge that addressing learning styles and multi/inter/cross-disciplinarity does not negate that teaching and learning occur

within institutions that are rooted in a traumatic, unequal system. There must be space for critique of the institution whenever relevant, and space for healing.

Creating space for healing is a form of triage; it is done by acknowledging and respecting the varied experiences and concerns of students and embracing ideas and processes of making that help students learn and communicate their concerns most effectively.

Inclusivity Statement

My formal education began when, at 18 months old, my dad declared I would go to college. On his side of the family, no one had done so. On my mom's side of the family, everyone had, and this declaration was needless. I grew up carrying this contradiction in hand, knowing that I was finding success in an unequal system through both luck and privilege, bearing the burden of knowing my older siblings, ten years apart from me, had not had the same opportunities as me. A few months before my dad's declaration, my family had moved to a new house. Before I started kindergarten, this house was rezoned into the invisible lines of "the good school," after the closure of a nearby elementary school forced a shuffling of students throughout the nearby neighborhoods. I was incredibly lucky. After this switch, housing prices in the area rose dramatically, a symptom of the injustices of systematic racism and poverty. Unequal access to education is an institutional, structural travesty, intrinsically connected to these injustices.

The stratification system in my home city and many others, dividing school funding and resources along lines of race and class, has perpetuated and multiplied since its inception. While my dad repeated the mantra that "education is the great

equalizer,” I attended a public school that was providing more resources to students than the school one neighborhood away. It almost seemed that there was a price to this: the cost of being the only Latinx student in class, the cost of parents gossiping about my mixed heritage within earshot of their children, the cost of developing a self-conscious attitude towards the very core of my being. Years later, I would start high school in a truly diverse environment, and, because of the understanding of classmates and teachers, wash away this shame. The site of triage for my own identity and anxiety around education was within these spaces of understanding.

In my teaching practice, I seek to make these spaces of understanding just as they were made by my own instructors. These spaces are ones where students can acknowledge and heal from the often traumatic educational experiences they may have had. BIPOC, LGBTQ+, low income, and first generation college students in particular need this space. If a student’s education has made them feel invisible or hypervisible, stressed and unsupported, isolated, or anxious, I want them to feel safe enough in my classroom to talk about it. The voices of marginalized students have to be moved to the forefront of discussions, not left in the background and considered “too complicated.” I have reflected on my own experience through the many phases of my formal education, and I have not found all the answers, but I do know that I felt best in classrooms when I was understood, or at the very least could hold a conversation.

I believe that these collective learning, where students discuss and learn from one another as well as the assigned material, is one of the strongest tools to develop mutual understanding. In doing so, we may all begin to confront our own implicit

biases, and act to repair our community. The shared experience of knowledge creation in discussion-based and project-based learning provide a strong outlet for thoughtful reflection and personal and professional growth. I am here to help transform education away from a paradigm that silences those who are underrepresented in the institution. I assign readings that highlight these voices, unpack works that are part of the canon but whose creators need to be discussed, and cultivate a shared goal among students to learn not only from the assignments and lectures, but from each other as well.

Course Descriptions

Remixing the Digital Commons

DM-1517

Term: Wintersession

Credits: 3

Time: Weds-Fri 8am - 1pm

Course Type: Studio

Estimated Materials Cost: \$40

Major Elective; Open to all levels; Open to non-major students

In this course, we will develop techniques for remixing digital materials within the public domain. Through class discussions, we will re-evaluate originality as an artistic merit, examine the institution's role in distributing knowledge, and work to define ethical re-use practice given current legal frameworks on intellectual property. Casting a wide net to accommodate diverse research interests, we will learn to navigate databases and archives maintained by NASA, Prelinger, C-Span, Phenocam, and others. With an emphasis on open-source software, the course will introduce tools for collecting and recomposing audio, visual, text, and 3-D samples. Through ongoing individual research, students will scrutinize sources for encoded messages and interpret digital artifacts in relation to social, cultural, and environmental issues. Through assignments and group exercises, students will translate, juxtapose, and re-contextualize their digital collections through other forms — including, but not limited to: print, audio, film, sculpture, and architecture.

Mathemusic Studies

CTC-3001

Term: Fall

Time: Mon 1pm-5pm

Credits: 3

Course Type: Studio/Seminar

Estimated Materials Cost: \$100

Elective; Open to juniors, seniors, and graduate students

Connections between music and math have been studied since ancient times. Mathematical investigations in music range from studying the physics of sound to analyzing musical patterns in rhythm, form, and pitch. The boundaries between the disciplines, arguably never real, have been blurred, through the creation of branches of theory and compositional techniques based in mathematical principals. This course provides a brief history of the connections scholars formed between their mathematic and music practices throughout the centuries, with a particular focus on music composition. Students are asked to consider these connections in the context of their own work. They will each be expected to research and present on a topic of interest to them, and to create a project in any medium related to historic or current interpretations and methods.

Electroacoustic Music: Technical Transformations

DM-2001

Term: Fall

Time: Fri 1pm-6pm

Credits: 3

Course Type: Studio

Estimated Materials Cost: \$100

Elective; Open to all levels

New technologies have long played a transformative role in the creation of music and sound. From the advent of magnetic tape to the development of musical programming languages, the techniques composers are able to use have expanded dramatically. This course provides an introduction to the development of electroacoustic and computer music, challenging students to respond to the various techniques encountered across history. Assignments will include readings, listening assignments, and projects. Students will create projects using ideas from musique concrète, chance music, audio synthesis, and live electronic performance. This course will use Reaper and MaxMSP for creating and mixing sound, but students who have worked with DAWs and music programming languages before may choose to use their preferred software with permission of the instructor.

Course Proposal

Electroacoustic Music: Technical Transformations

Instructor: Ollie Rosario

Term: Fall

Time: Fri: 1pm - 6pm

Estimated Materials Cost: \$100

Course Type: Studio

Department: Digital + Media

Location: CIT 401

Credits: 3

Prerequisites: None

Major Elective, Open to all majors + levels

Course Description

New technologies have long played a transformative role in the creation of music and sound. From the advent of magnetic tape to the development of musical programming languages, the techniques composers are able to use have expanded dramatically. This course provides an introduction to the development of electroacoustic and computer music, challenging students to respond to the various techniques encountered across history. Assignments will include readings, listening assignments, and projects. Students will create projects using ideas from musique concrète, chance music, audio synthesis, and live electronic performance. This course will use Reaper and MaxMSP for creating and mixing sound, but students who have worked with DAWs and music programming languages before may choose to use their preferred software with permission of the instructor.

Course Goals

- To understand important moments in the history of electroacoustic music.

- To approach the idea of electroacoustic music with a critical lens, understanding the cultural contexts of significant pieces.
- To become comfortable with composing music experimentally.
- To develop the language to effectively communicate and frame techniques and technologies used in the repertoire.
- To integrate new sound creation techniques into studio practice.
- To develop familiarity with music creation and editing processes.

Course Learning Outcomes

- Active engagement with readings and discussions. 20%
- A series of projects that draw from historic and recent trends in music. (10% per assignment) 40%
- A final composition that utilizes electronic audio. 30%

Course Methods

Because this course has no prerequisites, it will be assumed that students' are new to electroacoustic music. Like many survey courses in the field, this course will utilize readings, listenings, and small projects to inform our discussion. Readings and listenings are paramount to the success of the course. For each listening assigned, a 2-5 sentence response is required. This is to ensure that all students are prepared to discuss upon arrival, and that those students who are quieter in discussion can still be marked as engaging with the material.

There will be four small composition assignments in the course. These will draw from the ideas we are covering in class, and should be challenging but fun. To prepare for assignments, discussions will be followed by tutorials in which we discuss the techniques composers used, and the techniques we will use. No experience with digital audio workstations is necessary, as we will cover this in the beginning of the course. We will use Reaper in this course, but students are welcome to use a different DAW if they have prior experience.

The trial period for MaxMSP is 30 days. As a result, only the last third of the course will use this software. Within Max, we will have one fairly easy getting-started assignment, one complex assignment, and the option to complete the final using Max.

Assignments

- **Musique Concrète Composition:**
Create a 3-5 minute piece using collected sounds that interest you. Keep in mind the often central role of the sound in guiding the composition, to find music within the sounds and present this music to us.
- **Aleatoric Composition:**
Create a 3-7 minute piece incorporating chance into the work. This can be done by using deterministic processes, chance, or notation that can be freely interpreted.
- **Max Project: Random Note Generator:**
Build a patch that plays a random note when a button is pushed. This can use MIDI or sine tones, or more complex audio generation, to create the sound. If this is too easy, think about the exercises we've done in class, and how you can learn from them to make your project a bit more unique.
- **Max Project: Audio Synthesizer**
Drawing from the lecture on how simple audio synthesis techniques work, create a patch that allows you to experiment with amplitude modulation, frequency modulation, additive synthesis, or subtractive synthesis. While only one technique is required for the assignment, you are welcome to include multiple.
- **Final Project**
Reflect on all that you've learned so far in the semester. You've created two compositions and two Max patches exploring electroacoustic techniques. For the final, compose a 5-10 minute piece using electronic sound in some capacity. This is a very broad prompt with many possibilities, so a proposal will be due two weeks before the final to allow everyone to receive feedback, resources, and suggestions.

Readings and Listenings

Reading:

- John Cage “Composition as Process”
- Brian Eno “The Studio as Compositional Tool”
- Jonathan Harvey “Mortuos Plango, Vivos Voco: A realization at IRCAM”
- Alvin Lucier “Origins of a Form: Acoustical Exploration, Science and Incessancy”
- Pauline Oliveros “Sonic Meditations”
- Eliane Radigue “The Mysterious Power of the Infinitesimal”
- Curtis Roads “The History of Microsound from Antiquity to the Analog Era”
- Pierre Schaeffer “Acousmatics”
- Emily Thompson “Sound, Modernity, and History”

Listening:

- John Cage, *Imaginary Landscape No. 1*
- John Cage, *Water Walk*
- Wendy Carlos, *Brandenburg Concerto No. 3 in G Major*
- Suzanne Ciani, *Buchla Concerts*
- Brian Eno, *Ambient 1: Music for Airports*
- Jonathan Harvey, *Mortuos Plango, Vivos, Voco*
- Hugh LeCaine, *Dripsody*
- Alvin Lucier, *I am sitting in a room*
- Alvin Lucier, *Music on a Long Thin Wire*
- Pauline Oliveros, *Sound Patterns*
- ose | ओस, *just a feeling*
- Kaija Saariaho, *Jardin Secret I*
- Pierre Schaeffer, *Etude aux chemins de fer*
- Karlheinz Stockhausen *Mikrophonie I*
- Kaitlyn Aurelia Smith, *Euclid*

- Edgard Varèse, *Poèm électronique*
- Iannis Xenakis, *Concret PH*

Watching:

- BBC, *The New Sound of Music*

Syllabus: Remixing the Digital Commons

Remixing the Digital Commons

Instructors: Ollie Rosario, Meghan Surges
Term: Wintersession
Time: Weds-Fri: 8am - 1pm
Estimated Materials Cost: \$40
Course Type: Studio

Department: Digital + Media
Location: Online
Credits: 3
Prerequisites: None
Major Elective, Open to all majors + levels

Course Description

In this course, we will develop techniques for remixing digital materials within the public domain. Through class discussions, we will re-evaluate originality as an artistic merit, examine the institution's role in distributing knowledge, and work to define ethical re-use practice given current legal frameworks on intellectual property. Casting a wide net to accommodate diverse research interests, we will learn to navigate databases and archives maintained by NASA, Prelinger, C-Span, Phenocam, and others. With an emphasis on open-source software, the course will introduce tools for collecting and recomposing audio, visual, text, and 3-D samples. Through ongoing individual research, students will scrutinize sources for encoded messages and interpret digital artifacts in relation to social, cultural, and environmental issues. Through assignments and group exercises, students will translate, juxtapose, and re-contextualize their digital collections through other forms — including, but not limited to: print, audio, film, sculpture, and architecture.

Course Goals

- To cultivate an understanding of the role of remix in art discourses of interest to students.
- To expand sociocultural awareness within studio work.
- To gain an appreciation for the interconnected nature of research-based practices.
- To experiment with varied media and modes of working within those media.
- To experiment freely while having the support of professors.

Course Learning Outcomes

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|--|-----|
| ▫ Participation in discussions and reflection on the readings and artworks shown | 10% |
| ▫ Development and presentation of a research archive | 15% |
| ▫ Completion of in-class assignments and group activities | 25% |
| ▫ Demonstration of creative, ongoing engagement with source materials and ideas of critical re-use
(20% midterm, 30% final) | 50% |

Course Methods

This is a studio course with a strong focus on discussion and workshops. Students are asked to contextualize their learning in this course within their practice, and to begin or expand on research driving their artistic works. Throughout the semester, students will build a personal research archive to document their investigations and form nuanced understandings of their source materials.

Readings and homework are intended as preparation for lectures, in-class discussions, activities, and workshops. Completing these on time is essential, and expected, especially when they are necessary for small group activities. Homework and readings will always be due the next class. Other assignments will have their due dates stated clearly.

Workshops equip students with skills and frameworks for approaching remix. The workshops cater to beginners and can be applied to various disciplines. Although certain assignments and in-class activities rely on techniques from the workshop, students' midterms and finals may use alternate techniques or media. The instructors encourage students to make use of office hours for individual brainstorming, problem solving, and technical help.

A Note on Zoom

We recognize that some students may be based in time zones that make synchronous meetings harder to attend. If this is the case for any students in the class, we will work with you to find alternate ways to complete the in-class group work. For the sake of everyone's comfort in the class, we will decide as a group whether to record the discussions or to post a synopsis of key points.

Readings, Materials, Resources

Reading:

- Ascott, Roy. "Is There Love in the Telematic Embrace?"
- Barther, Roland. Essays from *Mythologies*.
- Crawford, Kate and Trevor Paglen. "Excavating AI: The Politics of Images in Machine Learning Training Sets."
- McCarthy, Stephen. *Book Art: a Critical Remix*.
- McLuhan, Marshall. *The Medium is the Massage*.
- Nakamura, Lisa. "Indigenous Circuits: Navajo Women and the Racialization of Early Electronic Manufacture."
- O'Dwyer, Rachel. "A Capital Remix."
- Price, Seth. "Dispersion."
- Schedel, Margaret. "Electronic Music and the Studio."
- Steyerl, Hito. "The Essay as Conformism? Some notes on Global Image Economies."

- Steyerl, Hito. "In Defense of the Poor Image."

Watching:

- Allahyari, Moreshin and Daniel Rourke. "The 3D Additivist Manifesto."
- Shane, Janelle. "The danger of AI is weirder than you think."

Text Library:

- Data & Society Library (Research, Podcasts, Videos)
- Detroit Community Technology Project Library (Zines, Research, Activities)
- Heller, Steven. "The Cinematic Art of Paperback Books."
- meson press. *In Search of Media* series.
- Routledge Companion to Remix Studies.
- Sanderhoff, Merete, editor. *Sharing is Caring*.
- Schnapp, Jeffery and Adam Michaels. *The Electronic Information Age Book*.
- Steyerl, Hito. *The Wretched of the Screen*.
- Warner, Michael. "Publics and Counterpublics."

Public Domain Archives:

- Creative Commons
- CSPAN Video Library
- Google Arts & Culture
- The Prelinger Archives
- The Wayback Machine

Public Domain Live Feeds and Data:

- Alaska Volcano Observatory
- Canada France Hawaii Telescope
- Data.gov
- FAA Weather Cameras
- NASA Worldview
- OPEN NASA
- PhenoCam
- Sloan Digital Sky Survey

Schedule

Emerging Ideas (Classes 1-4)

Beginning understanding of how intellectual property ownership is constructed.

Connections drawn between open sourcing, digital justice, and use of new technologies.

Learn the basics of programming in Python for use in remix art and digital justice.

Research collection begins, with clear evidence of engagement with sources.

Work begins on the Midterm Project.

Class 1 : Truth & Credibility 1

Introduction	Introduce yourselves! Review syllabus Discuss asynchronous resources, whether to record lectures, office hours, discussion board, and library.
Lecture	Origins of copyright and the current legal framework. Introduce copyright resources. Cornelia Sollfrank's net.art generator and legal interview.
Discussion	Is there objectivity? Sociopolitical mechanisms of regulating credibility. Intellectual property issues in art and design practice.
Homework	Bring an example of an artwork you think uses remix effectively OR write a paragraph about one of the artists from the list provided.
Reading	Stephen McCarthy, "Book Art: A Critical Remix" Rachel O'Dwyer, "A Capital Remix" Seth Price, "Dispersion"

Class 2 : Open Source

Introduction	Present findings from the homework. Discuss the readings.
Lecture / Discussion	What is open source? How do software developers and users relate to capitalism?

Break	
Workshop	Programming Introduction!
Assignment due Class 11	Create your research archive and begin to collect resources and draw connections between them. This will be due at the end of the course, with weekly submissions of progress.
Reading	Marshall McLuhan, "The Medium is the Message" Roy Ascott, "Is There Love in the Telematic Embrace?" Skim Detroit Community Tech resources of interest.

Class 3 : The Information Age

Introduction	Open Share: volunteer to show any interesting findings from your research. Discuss the readings.
Lecture	McLuhan's theory and an overview of Schnapp's "An Inventory of Inventories" Ascott's theory.
Break	
Lecture	The current state of digital justice: community based technology and recapturing the internet.
Small Group Activity	Complete an exercise from the Detroit Community Technology Project's "Digital Defense Playbook" or "Rebuilding Tech." Report back to the class.
Assignment due Class 7	Midterm: Reflect on your initial research and respond to one of the listed prompts in any media. Demonstrate critical reflection on authorship and context.
Reading	Watch Janelle Shane, "The danger of AI is weirder than you think." Kate Crawford and Trevor Paglen, "Excavating AI"

Class 4 : Truth & Credibility 2

Introduction	Open Share: volunteer to show any interesting findings from your research.
Lecture / Discussion	Image sets and "training sets" in machine learning. Politics and privacy issues of AI. AI's relationship to web scraping and crawling, foundations

of the digital archives.

Break

Workshop Introduction to Python for remix art.

Reading Hito Steyerl, "The Essay as Conformism? Some notes on Global Image Economies" and "In Defense of the Poor Image"
Lev Manovich, "Deep Remixability"

Developing Ideas (Classes 5-8)

Continue engaging with issues of digital justice, expanding our lens to explore emerging digital technologies in art institutions.

Apply remix to the medium of film, and apply essay film to the research you've been conducting.

Midterm critique!

Class 5 : Essay Films 1 / Mapping

Film Screening / Discussion Watch film excerpts. Potential films include Harun Farocki *Parallels*, Peggy Ahwesh *She Puppet*, Bernadette Corporation *Get Rid of Yourself*, and Sophie Calle *Unfinished*.
Discuss the films.

Break

Lecture Truth and subjectivity in the essay film.
Filmmakers in conversation with archives.
Orphan films.

Discussion Discuss Steyerl and Manovich readings.

Readings Moreshin Allahyari and Daniel Rourke, "The 3D Additivist Manifesto"
Lisa Nakamura, "Indigenous Circuits: Navajo Women and the Racialization of Early Electronic Manufacture"

Class 6 : Institutions, Art History, 3D Preservation

Introduction Discuss readings

Lecture	Digital museum collections and digital preservation.
Break	
Visiting Speaker	TBD
Break	
Tutorial	Introduction to photogrammetry.

Class 7 : In-Class Critique

Critique	Present Midterm Project. Be respectful and courteous to one another. Seek to provide meaningful feedback to each other.
Homework	Upload collected videos or images to the shared Google Drive folder in preparation for the small group project.
Assignment due Class 12	The final project will be due the last day of class. Content should be informed by your research. Documentation will be required.
Reading	3 essays from Roland Barthes <i>Mythologies</i>

Class 8 : Pop Culture & Mythologies / Essay Film 2

Introduction	Open Share
Discussion	Discuss Roland Barthes.
Break	
Assignment due Class 9	In small groups, discuss the videos and images you have uploaded. Create a video essay from them. If you don't finish during the class time, spend a little bit of time over the weekend to complete it. Don't spend too much time on it though, this is an improvisational, unpolished piece.
Reading	Watch the short lecture on artists' use of generativity. Read Margaret Schedel, "Electronic Music and the Studio" Listen to two of the pieces linked on Canvas.

Advancing Ideas (Classes 9-12)

Learn about generative art making practices.

Complete a small group in-class assignment applying generative practices to any medium.

Thoroughly synthesize the information and ideas in your research archive, and prepare to present them to the class.

Spend out of class time working on the final. No homework or readings will be assigned during this section of the course.

Final critique! The Final Project should be clearly informed by the research archive.

Class 9 : Generativity 1

Introduction	Open Share
Workshop 1	Introduction to generative audio practices.
Break	
Workshop 2	Introduction to generative visual practices.
Homework	Do not do any homework! You can work on your final if you want, but there is no homework.

Class 10 : Generativity 2

Small Group Assignment	In small groups or alone, if you prefer, create a generative text, audio, or visual composition in your medium of choice. Even if your creation is solo, work together to solve problems as needed. Profs will make breakout rooms as needed and help with any questions.
Reminder	Class 11 and 12 are the archive presentations and final critique, respectively.

Class 11 : The Research Archive / Work Time

Presentations	Each student has 20 minutes to present and receive feedback and suggestions on the research archives developed over the duration of the course.
Work Time	Profs will meet with each student to discuss their archives and work in the course, and answer any last minute questions before final critiques.

Class 12 : In-Class Critique

Critique

Present Final Project. Be respectful and courteous. Provide meaningful, thoughtful feedback.

Class Project

Remixing the Digital Commons

Semester Project: The Research Archive

One of the driving frameworks we navigate in this course is that of the artist as researcher. Research based art practice asks us to think about the connections drawn between disciplines within our work. It asks us to investigate themes and ideas thoroughly, to aim to convey them within the artwork. Think about the ways in which you research every day. The media you take in provide information that you process, and often passively decide the merit of. In your daily life, how can you engage with the things you see and experience? Your research archive is a place to document and log sources of interest, however fleeting, that you may draw from in your work. It is a place to compound ideas upon each other, collecting and cataloging them to draw threads between them. Your Research Archive will be developed throughout the course, culminating in the presentation of your archive to the class.

Goals

- To create a digital or physical archive of sources, ephemera, images, sounds, materials, fleeting thoughts, experiments, etc. that are relevant to your art practice.
- To continuously engage with research. Identify the threads that you would like to know more about and follow them. The archive shows what you are thinking about, helping to contextualize the work you create.

- To critically think, within this space, about the responses you have to readings, discussions, and lectures.
- To refine and identify the research framework for your final project.
- To communicate what you are researching and how you are making connections.

Outcomes

- A living archive with at least 20 collected sources and ephemera 40%
- Weekly submission of your archive's progress 10%
- Evidence that you are building up ideas 20%
- Presentation of your archive 30%

Methods

In the first week of class, we will discuss various research archives, presenting the archive of this course's development as well as our own personal archives. While we won't require the use of a specific platform, many students in the department use Are.na, so we will briefly demonstrate how to use that. This assignment is meant to benefit you more than anything else, so think about how best to engage with research in your practice. If you want to make a physical archive in your sketchbook, this is absolutely ok! If you want to maintain your archive digitally but prefer another platform, this is also great, as long as you are able to share it so we can assess weekly progress and provide suggested readings and content for you to investigate.

Please submit weekly updates via email. This can be sent as a link to a digital archive, a Google Drive folder with images of a physical archive, or a pdf. Other means of sending it could be acceptable as well. If there's a different format that would work better for you, send us an email! We probably just hadn't thought of that, and it's most likely a fine way to communicate the progress in your research archive.

Keep in mind that the form of the content can be varied. You do not need to submit 20 academic articles, as this is not the only form in which research is undertaken. Images, videos, materials, websites, thoughts, and ephemera are all acceptable sources of inspiration and knowledge. The archive should show that you are actively engaged in research and reflection, making progress towards finding

contexts and themes you will bring into your final project. Description and organization of sources can help you engage with them, and help you find the themes that you are interested in researching further. You do not have to commit to one topic of exploration for the entire semester. Interests are constantly changing and evolving, and multiple topics can be relevant within your work.

Assessment

Basic Competency:

- All basic requirements are complete: an archive with 20 sources, weekly submission of work, and final presentation.
- The presentation shows the development of the archive.

Advanced Competency:

- The archive's development shows a research trajectory.
- There is a sense of organization in the archive: topics of interest are grouped together, similar topics influence each other, perhaps there is an overlap of sources in sections.
- Evidence of engagement with and reflection on each week's investigations.
- The presentation communicates the connections being drawn between entries in the archive.
- The presentation provides an understanding of the archive's content in relation to your artistic practice.
- Experiments, inquiries, materials tests, or similar investigations building up to your final project are present in the archive.

Midterm Feedback Form

Remixing the Digital Commons

Course Goals:

- To cultivate an understanding of the role of remix in art discourses of interest to students.
- To expand sociocultural awareness within studio work.
- To gain an appreciation for the interconnected nature of research- based practices.
- To experiment with varied media and modes of working within those media.
- To experiment freely while having the support of professors.

Please respond to the following statements by circling 1-5, with 1 meaning “strongly disagree” and 5 meaning “strongly agree”:

I have a clear sense of what I need to do in order to do well in this course. 1 2 3 4 5

Discussions are engaging and effective. 1 2 3 4 5

I find the workshops helpful for learning the concepts presented. 1 2 3 4 5

Instructors are approachable and helpful when asked questions. 1 2 3 4 5

This course has helped me consider the role of research within my practice. 1 2 3 4 5

Please answer the following open-ended questions:

Has the feedback from the instructors been helpful? How can we improve our feedback?

In what ways have the readings and assigned materials been useful to your learning?

Are there any other readings/artists you would like to see assigned?

What have been the most and least helpful activities in the course?

How could this class be improved?

Other comments:

Rubric: Remixing the Digital Commons

	Excellent 3	Competent 2	Needs Work 1
Midterm and Final 50%	<p>Projects effectively communicate the research informing them.</p> <p>Remixed materials work together cohesively and convey student's voice and artistic language.</p>	<p>Research is communicated in the discussion of work, but cannot be gleaned from projects in isolation.</p> <p>Remixed materials are beginning to come together into the language of student's practice.</p>	<p>Research basis is unclear in project and discussion.</p> <p>Source materials are not thoroughly engaged with and/or are strung together without student taking on authorship.</p>
In-Class Activities 25%	<p>When working in groups, student is respectful, thoughtful, and productive.</p> <p>Projects show critical engagement with the medium being utilized.</p> <p>Projects are clearly responding to and interpreting ideas posed in the lecture and discussion.</p>	<p>When working in groups, student is thoughtful and respectful, but student work distribution is uneven.</p> <p>Projects are in the medium the class is utilizing, but do not engage with questions of form and function.</p> <p>Projects are moving towards a clear, critical reflection on the lecture and discussion.</p>	<p>When working in groups, student is either impolite or does not collaborate.</p> <p>Projects do not engage with the medium the class is utilizing.</p> <p>Projects do not present an understanding of the lecture and discussion.</p>
Research Archive 15%	<p>The archive displays student's research, investigations, and reflections.</p> <p>The presentation contextualizes the research effectively and allows for understanding of student's research journey.</p>	<p>The archive doesn't display reflection on the sources or lacks investigations relevant to the student's final project.</p> <p>The presentation walks through the development of the archive, but does not contextualize it in student's practice.</p>	<p>The archive is not complete.</p> <p>Student did not present their archive.</p>
Participation in Discussion 10%	<p>Student shows understanding in discussion and makes incisive comments (written or spoken).</p> <p>Student treats peers with respect.</p>	<p>Student frequently provides verbal or written comments in discussion.</p> <p>Student treats peers with respect.</p>	<p>Student does not provide verbal or written comments in discussion.</p> <p>Student does not treat peers with respect.</p>

Critique Statement

Remixing the Digital Commons

In this course, students engage in critique at two key points: the midterm and the final. The critique environment should be welcoming and facilitate active, participatory learning. This means that students should be engaged with each other's work and learn from their peers. As artists, we have a lot to learn not only from the feedback we receive, but also from the feedback others receive. Equal attention should be given to each student's work and the conversations they evoke.

The critiques in this course are structured in an open manner. Everyone will have the same amount of time to present and get feedback, but students can separate that time however is most useful for them. This could mean opting for a cold read of the work prior to explaining the ideas behind it, or it could mean having specific questions prepared. The critiques are for your benefit, to help improve your work.

Since the course is online, comments sent on the Zoom chat are welcome. These comments can provide a way to briefly address something without derailing the conversation, or to share thoughts in a way that may be less anxiety-inducing. The same rules apply in critique as throughout the course: be respectful to one another, be receptive to new ideas, and be engaged in conversation. Keep in mind that our class is a community, with shared goals of learning and creating, so be kind. "Critique the work, not the student."