

**University Studies Committee**  
**Exploration & Integration Approved Courses**  
**Seeking Faculty Senate approval April 2013**

**Exploration**

<b>Course Number</b>	<b>Course Title</b>	<b>Strand</b>	<b>Prere qs.</b>	<b>Votes</b>	<b>Notes</b>
ART/ EMDA 205/205R	Digital Media Foundations V: Programming for Artists	G	No	unanimously	Subcommittee strongly recommended the course

**Integration**

<b>Course Number</b>	<b>Course Title</b>	<b>Strand</b>	<b>Prere qs.</b>	<b>Votes</b>	<b>Notes</b>
ART/ EMDA 331	The Art of Data: Visualizing Our World	H	No	unanimously	Subcommittee strongly recommended the course as meeting goal/s University Studies.

<b>Course Number</b>	<b>Course Title</b>	<b>Strand</b>	<b>Prere qs.</b>	<b>Votes</b>	<b>Notes</b>
ART 342	History of Collaborative Art & Social Practice	I	No	unanimously	Subcommittee strongly recommended the course as meeting goal/s University Studies.

<b>Course Number</b>	<b>Course Title</b>	<b>Strand</b>	<b>Prere qs.</b>	<b>Votes</b>	<b>Notes</b>
ART 343	Globalization and Contemporary Art	J	No	unanimously	Subcommittee strongly recommended the course as meeting goal/s University Studies.

**Programming for Artists I**

SOU - ART 205-205R / EMDA 205-205R

4 Credits, total must both be taken at same time (2-credits each)

Students learn fundamental concepts of computer programming within the context of artistic practice. Using the Max programming environment, students create algorithmic and interactive projects involving still images, video, and sound. Max is a visual programming language designed for interactive projects in visual art, music, and multimedia. No previous programming experience necessary. Serves as a designated programming course for the general degree requirements of the B.S. degree. Prerequisite(s): None. Approved for University Studies Exploration Stand G.

### **The Art of Data - Visualizing our World**

SOU – ART/EMDA 331 / ART 331R

4 Credits total must both be taken at same time (2-credits each)

Data is an ever present aspect of contemporary life. Students explore the uses of data in art as well as the application of artistic principles on data representing range of local, social, political, scientific, environmental, and global issues. Through a series of hands on computer programming based projects, students develop skills to represent and interpret complex datasets in a variety of ways including static and dynamic visualizations, sonification, and alternative modalities. Lecture topics include relevant visual theory, design theory, database aesthetics, and art and science collaboration. Prerequisite(s): Upper division standing and completion of all lower-division University Studies requirements. Approved for University Studies Integration – Strand H.

### **History of Collaborative Art and Social Practice**

SOU -ARTH 342

4 credits

Examines the ethical, social, political, and aesthetic debates regarding collaboration in contemporary artistic practice. Students learn the about the history of collaboration in modern and contemporary art and address the relationship between artists and their audience and participants in terms of power, ethics, economics, and aesthetics. Approved for University Studies Integration – Strand I.

### **Globalization and Contemporary Art**

SOU- ARTH 343

4 credits

Introduces students to recent theories and practices of contemporary art in a global context. Examines the changing relationship of Western artists to the rest of the world, questions of nationalism, internationalism, and post-nationalism as categories of art historical inquiry, issues of ethnic and cultural difference, and theories of display and exhibition in a variety of local and international contexts. Students examine topics such as: art's relationship to the global market, the role of national, ethnic, or racial identity in artistic production, and the impact of digital media on cultural globalization. Students identify some of the primary institutions and mechanisms of the "global art world" and focus on several key geographical regions in which contemporary artists engage with globalizing processes. Students gain knowledge of significant artists and texts and critically evaluate the challenges such artists pose to founding assumptions about artistic and art historical practice. Approved for University Studies Integration – Strand J.