Class Title: ▲RT + L▲NGU▲GE: F●RMZ ●F VIZU▲L C●MMUNIC▲TI●N
Days/Time: Tuesday/Thursday 7-10PM
Class Units: 4
Location: IFT 141
Instructor: Shannon Ebner
E-mail: sebner@usc.edu
Office Location: IFT
Office hours: T/TH by appointment only @ sebner@usc.edu

Course Description:
▲RT + L▲NGU▲GE: F●RMZ ●F VIZU▲L C●MMUNIC▲TI●N is a seminar style studio course taught at the intersection of art and design. It is a study of artists and designers who work with language as their primary material and with that material give language form. Special emphasis will be placed on the study of artist books but all language and image based work will be of interest. This class will engage with ideas and concepts across art and design practices with an emphasis on readings, discussions, lectures, screenings and fieldtrips to introduce key concepts around the workshop method and design as thinking model. The workshop method is a responsive, flexible and dynamic way of organizing the classroom in order to speed up the process of thinking and making. This environment allows students to work with faculty non-hierarchically, incorporating feedback into the learning the process on a continual basis in order to affect change and influence a dynamic range of creative outcomes. The design as thinking model is a self-reflexive way of working, where the intellectual ideas that are integral to a project are present in its material form.

Course Objectives:
Over the course of the semester students will complete two assignments and one self-directed project. The primary purpose of this class is to treat assignments as test sites for language based experiments based on the historical precedents established by artists and designers studied in class. By looking closely at a range of these practices, students will be expected to challenge the possibilities for language as a material form. It should be understood by all students enrolled in this 400-level course that in addition to course content, you are expected to draw from your own pre-existing interests. In other words, the content of your projects will not be provided by the assignments but instead will be determined by you. Volition.

Examples of artists, designers, writers and performers included:
William Burroughs and Bryon Gysin, Karel Martins, Antonin Artaud, Paul
Elliman, Enzo Mari, Bruno Munari, Robert Ashley, Mira Schendel, Jenny
Holzer, Ed Ruscha, Ed Fella, David Antin, Francis Ponge, The Wooster Group,
Dexter Sinister, Experimental Jetset, DeStilj, Glenn Ligon, Pope .L and
Muriel Cooper's Visible Language Workshop.

Course Texts:
"An Index of Fragments," by John Sueda
"This Stands as a Sketch for the Future," by David Reinfurt
"Characters in a Landscape Telling Stories," by Alex Waterman
"Sound Identity Fading Out: William Burroughs' Tape Experiments," by Robin
Lyndenberg
"The World as a Printing Surface," by Paul Elliman

Additional Readings:
"The System of Objects," Jean Baudrillard
"The Practice of Everyday Life," by Michel de Certeau
"Southward Bound, Reads Worstward Ho," by Lydia Davis
"Design as Art," Bruno Munari
"Line and Surface," Vilém Flusser

All readings will be available for PDF download from:
http://www.imagineallthepeople.info

Expectations and Requirements:

Attendance:
Attendance is crucial to your success in the class. Class critiques and
lectures are critical to create a dialogue in the class. Attendance is taken at
all meetings and is mandatory. Your final grade will be dropped one full
letter grade after 2 unexcused absences. Note that 5 unexcused absences
will result in a failing grade.

Late to Class:
It is important that you arrive on time to class. Class announcements
happen at the start of class. Respect your peers in class by never being late
to critique days. I will warn you when tardiness is excessive. Your grade will
be lowered by one grade after 3 late arrivals.

Missed Classes:
Email me if you plan to miss class and I will let you know how you can make
up the class. Contact a classmate and review the syllabus to see what you

have missed. Critique and lecture days are nearly impossible to make up. Make these a priority to never miss.

Class Conduct:
Cell phone usage and online browsing (other than for class purposes) will not be tolerated. After a first warning, students who persist in the following disruptive activities: sleeping, texting, emailing or online browsing for purposes other than class research, will result in an absence for that class session.

TEXTING DURING CLASS is disrespectful unless in case of emergency. If you have an emergency please let me know and I will make an exception.

Grade Breakdown:
Project I – 25%
Project II – 25%
Final Project – 30%
Participation in Discussions and Critiques – 10%
Response Papers and Presentations – 10%

Explanation of Grading:
Projects are graded on the conceptual and aesthetic quality of finished work, technical/craft expertise, and conceptual and technical investment of time. Grading for projects includes project development, independent artistic research, and project analysis. There will also be proposals, response papers and presentations due throughout the semester. These should reflect a significant investment of time and thought. For more on grading, see project page. Late assignments will have one full letter grade.

Participation:
Your grade will be lowered if you do not actively and constructively participate in critiques. Your grade will be lowered if you do not come to class prepared to productively work on projects during open studio times.

✶ Lab time will be accounted for and if you come to class unprepared to work you will not receive credit for the class session. ✶

Projects explanation of grading:
Project grades are determined based on your attention to and investment in the overall process of art making. While the final product of your work will be the focal point of critiques and will be a major component of your grade, you must satisfy other criteria as well:
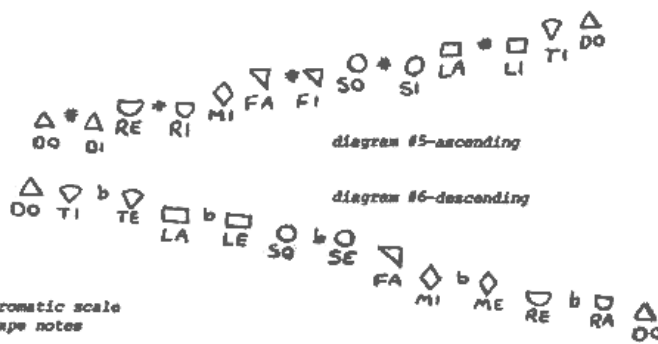
Conceptual merit: Your project should be interesting and well thought-out. It will be evaluated in terms of degree of ambition and complexity, and should also reflect a growing understanding of the art historical and theoretical concepts discussed in class. It should reflect both a sense of experimentation and development of your artistic voice.

Technical execution and effort: In addition to the overall level of skill you bring to your project, it will be evaluated for the amount of in-class and out-of-class effort evident in the project.
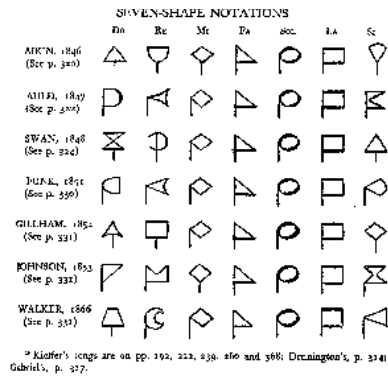
Planning and organization: Because the overall process is often the most challenging aspect of art-making, your project grade will take into account the level of thought and preparation of your work at each stage: from initial proposal, through the stages of work, to the presentation of the final project.

Response Papers:
1 - 2 page typed (all written work must be typed) responses to assigned readings, lectures, exhibitions or visiting artist talks. The expectation for these papers is that they demonstrate your grasp of materials through writing. These papers are not meant to be opinion based nor are they a platform for you to discuss your own work or ideas – they are papers in a condensed format where you can discuss ideas and arguments presented by authors, artists or curators. In turn these response papers make it possible for me to assess your critical engagement with course content.

diagram #5-ascending

diagram #6-descending

Major chromatic scale in shape notes

SEVEN-SHAPE NOTATIONS

	Do	Re	Mi	Fa	Sol	La	Si
AIKIN, 1846 (See p. 320)							
AULD, 1847 (See p. 3xx)							
SWAN, 1848 (See p. 324)							
DUNE, 1851 (See p. 330)							
GILLHAM, 1852 (See p. 331)							
JOHNSON, 1853 (See p. 332)							
WALKER, 1866 (See p. 333)							

² Kieffer's songs are on pp. 192, 222, 238, 260 and 368; Drennington's, p. 324; Gabriel's, p. 327.

Assignments:

Project I: Public Characters
Make a 100-page zine based on 24 hours of observation, notation and recordings gathered from 10 public outings. Materially, the project should utilize pastel rubbings, photographs and writing/notation that result in graphic representations of text, images and your ideas about them. Another way to think about this project is as a collection of field recordings that manifest in book format. As such the project is an active exploration of time + typography + public surface patternings. Zines should have thematic consistency and draw from your pre-existing interests.

Project II: Language is Material Culture
1. Collect 20 found objects
2. Utilizing the cut-up method generate 20 found text-bits
3. Through editing and sequencing relate the two collections
4. Devise a display apparatus for all 40 parts
5. Reformulate everything into an oral presentation
6. 1 object/cut-up text-bit per 1 minute = 20 minutes talk time

Project III: Final Project
1 page written proposal that includes a list of 3 research interests and 70 images that relate to your project. Bring materials to class that relate to your project for discussion such as: publications, images, time-based work and/or a combination of any of the aforementioned.

- 30% books
- 30% online
- 30% your own original images, notational phone images or new work

WEEKLY SCHEDULE:

Week 1:
January 8 – Introduction / Syllabus Review / Requirements

   1. Language Arts Workshop presentation
   2. Screening: "Yes, But Is It Edible?"

   Reading 8/23: "The World as a Printing Surface," Paul Elliman
   "Characters in a Landscape Telling Stories," Alex Waterman

January 10 – Reviews
   Due: 10 observations + 10 questions from readings

Week 2:
January 15 – NO CLASS, MLK DAY

January 17 – Reviews (cont.)
   Reading 8/30: "This Stands as a Sketch for the Future: Muriel Cooper and the Visible Language Workshop," David Reinfurt

Week 3:
January 22 – Project I: PUBLIC CHARACTERS
   In-class presentation of assignment parameters
   Workshop: pastel set + 11 x 14 inch newsprint pad
   Due: 2-page response paper for Reinfurt

January 22 – Fieldtrip: downtown w/ workshop materials

Week 4:
January 29 – Campus fieldtrip: rare books @ Doheny Library

January 30 – LAB / MEETINGS / RESEARCH

Week 5:
September 18 – Project Presentation I

September 21 – Project Presentation I
   Reading for 9/25: "Sound Identity Fading Out: William Burroughs' Tape Experiments," Robin Lyndenberg

February 5 – Project II: LANGUAGE IS MATERIAL CULTURE
            In-class presentation of assignment parameters
            Screening: "Language & Spirit" by Dexter Sinister

            Due: 2-page response for Lyndenberg essay
            Reading 9/27: "An Index of Fragments," John Sueda

February 7 – Lecture: OB·JET TROU·VÉ
            In class writing: My Index of Cut-Up Fragments

February 12 – Studio Visit: LeRoy Stevens
February 14 – Fieldtrip: LACA (Los Angeles Contemporary Archive)

February 19 – NO CLASS, PRESIDENT"S DAY

February 21 – Screening: "The Intellectual Work" (Enzo Mari)
            Discussion + IKEA MARI HACK
            Workshop: ideas + methods 4 display units

February 26 – Project Presentation I
February 28 – Project Presentation II

March 5 – Project Presentation III
March 7 – Final Project Proposals, Group 1

March 12 – SPRING BREAK
March 14 – SPRING BREAK

March 19 – Final Project Proposals, Group II
March 21 – Final Project Proposals, Group III

March 26 – Lecture: The Wooster Group / David Antin

March 28 – LAB / MEETINGS / RESEARCH

April 2 – LAB / MEETINGS / RESEARCH
April 4 – LAB / MEETINGS / RESEARCH

April 9 – LAB / MEETINGS / RESEARCH
April 11 – Final Project Presentation, Group I

April 23 – Final Project Presentation, Group II
April 26 – Final Project Presentation, Group III

Final Exam: December 8th

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Statement on Academic Conduct and Support Systems

Academic Conduct
Plagiarism – presenting someone else's ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in *SCampus* in Part B, Section 11, "Behavior Violating University Standards" https://policy.usc.edu/student/scampus/part-b. Other forms of academic dishonesty are equally unacceptable. See additional information in *SCampus* and university policies on scientific misconduct, http://policy.usc.edu/scientific-misconduct.

Discrimination, sexual assault, intimate partner violence, stalking, and harassment are prohibited by the university. You are encouraged to report all incidents to the *Office of Equity and Diversity/Title IX Office* http://equity.usc.edu and/or to the *Department of Public Safety* http://dps.usc.edu. This is important for the health and safety of the whole USC community. Faculty and staff must report any information regarding an incident to the Title IX Coordinator who will provide outreach and information to the affected party. The sexual assault resource center webpage http://sarc.usc.edu fully describes reporting options. Relationship and Sexual Violence Services https://engemannshc.usc.edu/rsvp provides 24/7 confidential support.

Support Systems

A number of USC's schools provide support for students who need help with scholarly writing. Check with your advisor or program staff to find out more. Students whose primary language is not English should check with the *American Language Institute* http://ali.usc.edu, which sponsors courses and workshops specifically for international graduate students. *The Office of Disability Services and Programs* http://dsp.usc.edu provides certification for students with disabilities and helps arrange the relevant accommodations. If an officially declared emergency makes travel to campus infeasible, *USC Emergency Information* http://emergency.usc.edu will provide safety and other updates, including ways in which instruction will be continued by means of Blackboard, teleconferencing, and other technology.