

Description

This workshop supports study and production in the media arts, including digital video, sound, installation/performance, and Internet and new media art, for students with a range of experiences with media technologies. Conceptual development is stressed through regular readings and screenings, while technology skills are built in hands-on workshops using a range of media production equipment and platforms. In class and short-term projects lead to the development of a significant final piece of work that may relate to students' ongoing creative interests.

Goals and Objectives

1. Develop a deeper understanding of media art theory and practice through readings and viewings.
2. Experiment with new themes and forms in time-based practice through in-class workshops.
3. Build aesthetic, critical, and verbal skills through the creation and critique of new time-based artwork.
4. Engage in an interdisciplinary, collaborative learning environment.
5. Create one finished, original piece of media art and multiple short-term projects over the course of the semester.

Course and Faculty Information

INTM:3720:001/01J:104:001: Media Art Lab

1703 Studio Arts

Wednesdays, 1:30-5:30 PM

Instructor: Sarah Kanouse

1642 Studio Arts

Mondays, 9:00 AM-12:00 PM and by appointment

319-384-0992 | sarah-kanouse@uiowa.edu

DEO: John Scott

School of Art & Art History

Seashore Hall, 6th Floor

The administrative home of this course is the College of Liberal Arts & Sciences.

Expectations

This multi-level course hopes to balance an open, experimental approach to doing media art, instruction in specific technologies, and a discussion of contemporary media art practice. Some projects may be completed in multi-level groups to encourage an atmosphere of mutual education. This structure demands that everyone - students and instructor alike - be exceptionally cooperative, respectful, good-humored, and well-prepared while also willing to take intellectual and creative

risks. Students are expected to make a serious, sustained commitment to individual and group research, discussion, and production over the course of the entire semester.

Concept and content is stressed in this course, but a rigorous practice of making will be expected of all students because execution inevitably changes conception. You will complete one major project during the semester as well as smaller, short-term and in-class experimental and/or group projects around a certain concept or technology. Specific technologies will be taught in in-class workshops, but students will need to supplement this in-class instruction with self-teaching at their own pace, outside of class hours. Per CLAS guidelines, expect to spend about eight hours per week outside of class meetings on your coursework and projects.

As course instructor, I expect to be consistently challenged to expand my knowledge and deepen my understanding of media art over the course of the semester. I pledge to personalize each student's experience of the course by forwarding information, articles, and announcements, returning email within 24 hours (excepting weekends), and meeting with students outside of class and office hours when necessary for discussion and technical assistance.

Texts

The University of Iowa offers all students access to online instruction on a wide range of software platforms through Lynda.com. Specific, introductory online tutorials will be required as listed in the course outline. However, you are encouraged to make use of advanced tutorials and lessons in other software platforms, as needed, to realize your projects. To access these exercises, go to lynda.uiowa.edu and login with your HawkID and password.

In addition to the online tutorials, select critical readings are required. These will be distributed to members of the class as pdfs or Internet links via ICON. There is no required textbook or course packet. A bibliography of required readings follows the detailed course schedule in this syllabus.

Materials and Equipment

Intermedia makes every effort to provide essential equipment for its students. There is a lab fee scheduled for each course to cover the cost of basic materials, equipment and software maintenance. Each student has access to a 24/7 digital media lab, and access to our digital field production equipment pool. In addition, **Intermedia will loan a portable data storage device (2 terabyte firewire 800 hard drive) to our enrolled students through equipment checkout pool for the duration of the class session.** Students will be responsible for any additional supplies needed for their research beyond these basics.

Equipment pool checkout hours for Fall 2013 are Monday/Wednesday/Friday 11-1 and Tuesday/Thursday 1:30-3:30. The checkout manager is Angela Barr (angela-barr@uiowa.edu). Contact her by email to reserve equipment or to make special arrangements if you cannot make it to the equipment pool's scheduled hours.

To help insure equipment is available and in working order, some equipment will require special training and certification (e.g. light kits, pro cams). Additionally, users are responsible for confirming that all equipment is accounted for and in good working condition during check-out, and to charge

the batteries after receiving the equipment. Users are also responsible to report problems to the checkout pool, such as damage or loss as soon as possible. **All equipment must be returned on time. The checkout period for most equipment for this course is on week. Equipment loans are subject to late fees of five dollars per item per day.** Habitual late returns will result in loss of checkout privileges. Users will be charged the cost of repair or replacement of equipment if they are found to be responsible for the damage or loss.

Safety

Experimentation with different materials is encouraged, but students must exercise judgement. Be aware of the toxicity of your materials and consult with the instructor if you are uncertain about the safety of a material. All students are expected to abide by safety policies established of the School of Art and Art History and Intermedia. The policies will be reviewed on the first week of the semester and students are responsible to completing a safety training via ICON. Questions concerning these policies should be addressed to Ben Anzelc (benjamin-anzelc@uiowa.edu) or Steve Strait (steven-strait@uiowa.edu).

Coursework and Grading

All students will complete the coursework outlined below. Grades will be based on a 1000-point scale, distributed as described. All students must meet with me near the midpoint of the semester to discuss their progress in and experience of the course. Final grades will not be assigned until you turn in all coursework in a digital portfolio at the end of the semester. This portfolio is due the first day of finals week and should document all projects in order to receive a grade in the course. **Failure to turn in documentation of coursework will result in a failing grade in the course.**

In-class and short-term assignments: 300 points

Students will complete three short-term, skill-building projects. Projects may be individual or group, as assigned, and each is worth 100 points. These experimental projects teach technology skills and extend thematic explorations. Documentation of these projects must be included in the comprehensive digital portfolio submitted at the end of the semester. Assignments will be graded on these criteria:

- Does the work meet the stated guidelines for the assignment?
- How well does the piece demonstrate technical skills covered in class?
- How visually and/or conceptually engaging is the work?
- To what degree does the project reflect formal and technical experimentation undertaken in the course of its production?
- To what degree is the piece informed by readings and/or artworks discussed in class?

Collaborative Performance Documentation: 250 points

Our class will work with students in "Collaborative Performance," a course taught by 2013-2014 Grant Wood Fellow Esther Baker-Tarpaga, to create video documentation of the student performances. This project will provide valuable experience in planning and carrying out videography for live performance - a skill useful in both fine art and the commercial

world. Our course will include readings on documenting live art and screenings of video documentation of recent performances. In collaborative production units, MAL students will meet with CP students to plan and film student performances. Planning activities are worth 50 points, the documentation 175 points, and a reflection/self-critique of the process 25 points.

Self-Directed Creative Project: 300 points

All students will complete one major piece of original media art over the course of the semester. Projects should manifest thoughtful engagement with conceptual and aesthetic issues raised in the course, but the form and content may build on students' ongoing creative interests. You must present a formal proposal, with initial media, for your project on October 23, with critiques November 13 and 20. This earlier deadline will allow students to focus on the project without competing demands from other classes. The proposal is worth 50 points and the final work 250 points. Project grades will be assigned on the following criteria:

- How well do the project's media and execution reinforce its content?
- Does the project represent a clear conceptual, formal, and technical evolution over the course of the semester?
- Does the level of craft reflect intentionality and reinforce the form and content?
- Does the project represent an engagement with the field of media art, broadly defined? How well can the student articulate this engagement?
- How related is the finished product to the original work proposed? Does the piece represent visual, conceptual, and technical development of the initial idea, in light of feedback received in class?

Participation: 150 points

Given the structure of the class, active participation in discussions, critiques, and workshops is vital. Students must arrive prepared and willing to help less-experienced peers by sharing their thoughts and talents generously, respectfully, and frequently. Student may earn up to 10 participation points each week (excepting the first week of the semester), according to the following criteria:

- Does the student share his/her thoughts verbally at least once per class?
- Do the student's comments build on the class's discussion while advancing it in meaningful ways?
- How helpful are students comments, suggestions, and offers of assistance to other members of the class?

Extra Credit: up to 150 points

Extra credit is available for attending and writing a one-page reflection statement on each of the Exuberant Politics film screening evenings. Each screening and response is worth 50 points. More information at exuberantpolitics.art.uiowa.edu.

October 22 - [Dream Factory](#)

curated by Aily Nash and Andrew Norman Wilson
8 PM, 151 Pappajohn Business Building

November 12 - [An Ingenious Response to Colonialism](#)

curated by Pablo de Ocampo
8 PM, 151 Pappajohn Business Building

December 3 - [God's Special Envoys](#)

curated by Abigail Addison
8 PM, 151 Pappajohn Business Building

Grade Scale

Grading on all course components will be on a A to F scale, with plus and minus grades awarded, according to the rubrics above. Letter grades should be interpreted to mean the following:

A+ / A / A-	Superior accomplishment
B+ / B / B-	Above average achievement
C+ / C / C-	Average work
D+ / D / D-	Below average achievement
F	Failure to meet basic course requirements

Statement on Collaborative Work

All your work in this course may be collaborative if you so choose; the mini-project must be collaborative. Everyone in a collaborating team is expected to contribute a similar effort, though the nature of that work will inevitably vary according to individual skills. While it is difficult to disentangle individual contributions to a collective effort, any collaboration must be accompanied with a reflection statement from each individual describing the collaborative process and the equality of effort (or lack thereof). Collaboration can be difficult, and it is more than OK to express and work through frustrations in your reflection statement. However, students who misrepresent themselves as equal partners in this collaborative project but who are actually letting others do the bulk of the work are not only inconsiderate but also wasting their education. Shirkers will be graded accordingly and/or referred to CLAS for academic dishonesty. Please report any problems to me before it gets to this point, and I will do my best to mediate a solution.

Course Policies

Because class meets only once per week, attendance is imperative. Students may be absent for any reason or no reason ONCE during the semester. Any absences beyond the first will result in a grade reduction, excepting extreme and documented circumstances to be evaluated on a case-by-case basis. An unexplained habit of late arrival or early departure will also result in a grade reduction. Late digital portfolios will not be accepted under any circumstances.

Student work completed in this course will be archived by the Intermedia program and the instructor and may be used for documentation, demonstration, and promotional purposes.

Course Outline (subject to change)

- August 28 Syllabus review, paperwork, safety training
Media Art overview
Camera skills workshop
Project 1 assigned: Video Exquisite Corpse
Homework for next week: Read Meigh-Andrews
- September 4 Reading discussion
Critique for project I
Homework for next week: Read Tamblyn; view tutorial set I
- September 11 Reading discussion
Viewing: Kuchar, Benning, Reinke
Premiere Pro Workshop I
Project 2 assigned: Video Diary Trios
Homework for next week: Shoot footage for video diary; view tutorial set II
- September 18 Premiere Pro Workshop II
Workday for project 2
Homework for next week: Edit and export project 2
- September 25 Critique for project 2
Listening exercises
Homework for next week: Read Russolo, Chion, Cotter, Copeland; McCartney;
view tutorial set III
- You are encouraged to attend at least one Josh MacPhee event this week:***
Public Lecture: "Paper Politics: 500 Years of Political Printmaking," September 23, 7:30 pm, 240 ABW
Public Lecture: "Space, History, Toward a Visual Commons," September 24, 7:30 pm, 240 ABW
"Migration Now" exhibition reception
Friday, September 27, 6 PM, PSZ
- October 2 Midterm meetings this week
Reading discussion
Sound art overview
Field recording workshop
Project 3 assigned: Sound Spaces
Homework for next week: View tutorial set IV; field recording for project 3
- October 9 Midterm meetings this week

- Sarah Kanouse in Zurich; Steve Strait substitutes
Sound Lab orientation and Logic workshop
Homework for next week: Read Auslander; editing/mixing for project 3
- October 16 Project 3 critique
Reading discussion
Form performance documentation groups
Homework for next week: Self-directed project proposals; meet with CP students
- Extra Credit Opportunity**
October 22 - [Dream Factory](#)
curated by Aily Nash and Andrew Norman Wilson
8 PM, 151 Pappajohn Business Building
- October 23 Self-directed project proposals
Report back from Collaborative Performance class meetings
Homework for next week: Begin self-directed project
- October 30 Screening/discussion: *Performer, Audience, Mirror* by Dan Graham (1975, excerpts);
Couple in a Cage: Guatianaui Odyssey by Coco Fusco and Paula Heredia (1993, excerpts);
Seven Easy Pieces by Marina Abramovic, dir. Babette Mangolte (2007)
Consultations/worktime on self-directed projects
Homework for next week: Continue self-directed project; view tutorial set V
- November 6 Three-camera workshop
Consultations/worktime on self-directed projects
Homework for next week: Conclude self-directed project
- Extra Credit Opportunity**
November 12 - [An Ingenious Response to Colonialism](#)
curated by Pablo de Ocampo
8 PM, 151 Pappajohn Business Building
- November 13 Self-directed project critiques
Homework: Meet with CP students to learn about performances; submit notes of impressions/ideas/needs next week
- November 20 Self-directed project critiques
Homework: Draft documentation plan; share with instructor and CP students
- November 27 *Fall Break - No Class*
Turn in documentation plan no later than today
- Extra Credit Opportunity**
December 3 - [God's Special Envoys](#)
curated by Abigail Addison
8 PM, 151 Pappajohn Business Building

- December 4 Live event sound recording workshop and venue walkthrough
Performance documentation worktime and consultations
- December 11 Performance documentation worktime and consultations
Class wrap-up and potluck
- December 18 Digital portfolio due in Prof. Kanouse's Drop Box

Reading list

Due September 4:

Chris Meigh-Andrews, *A History of Video Art* (New York: Berg, 2006) 2-18 and 215-284.

Due September 11:

Christine Tamblyn, "Qualifying the Quotidian: Artists' Video and the Production of Social Space" in Michael Renov and Erika Suderburgh, eds. *Resolutions* (Minneapolis: University of Minnesota Press, 1996), 13-28.

Due October 2:

Luigi Russolo, "Art of Noises," available online at <http://www.unknown.nu/futurism/noises.html>, written 1913.

Michel Chion, "The Three Listening Modes," in *Audio-Vision: Sound on Screen* (New York: Columbia University Press, 1994), 25-34.

Andra McCartney, "Soundscape works, listening and the touch of sound," in Jim Drobnick, ed. *Aural Cultures*. (Toronto: YYZ, 2004) 179-185.

Ken Copeland, "Ten Questions for a Listener," *Contact!* 10:2 (1997), available online at <http://www.darrencopeland.net/pdf/Ten%20Questions%20for%20a%20Listener.pdf>.

Holland Cotter, "Going to MoMA to See the Sounds," *The New York Times*, August 8, 2013, available online at http://www.nytimes.com/2013/08/09/arts/design/soundings-features-art-with-audio-elements.html?pagewanted=all&_r=0

Due October 16:

Philip Auslander, "The Performativity of Performance Documentation" in Amelia Jones and Adrian Heathfield, eds. *Perform, Repeat, Record* (Bristol, UK: Intellect, 2012), 47-58.

Tutorials

It is expected that you familiarize yourself with software and hardware tools prior to in-class workshops using the tutorial sets available at uiowa.lynda.com. You may login through the main page and search for the course names listed under "Tutorial Set," and clicking the links below will ask for your login and take you directly to the course concerned. Many of these tutorials have exercise files associated with them; you are strongly encouraged to make use of these resources. When specific video tutorials are not listed, you are expected to watch the entire chapter or course.

Tutorial Set I: [Premiere Pro CS6 Essential Training](#) - due September 11

- Chapter 1: Touring the Interface
- Chapter 2: Importing
- Chapter 3: Marking and Selecting Clips
- Chapter 4: Basic Video Editing
- Chapter 11: Transitions
- Chapter 15: Exporting

Tutorial Set II: [Premiere Pro CS6 Essential Training](#) - due September 18

- Chapter 5: Advanced Editing Techniques
- Chapter 6: Improving Efficiency
- Chapter 7: Basic Audio Mixing
- Chapter 10: Modifying Speed
- Chapter 12: Effects

Tutorial Set III: [Digital Audio Principles](#) - due October 3

- Chapter 1: Sound and Digital Audio
- Chapter 3: Microphones
 - What Microphones Do
 - Element Types
 - Pickup Patterns
 - Axis
 - Frequency Response and the Proximity Effect
 - Phase Issues
 - Microphone Types
- Cables and Connectors
- Input Levels and Preamplifiers
 - Input Levels
 - Padding
 - Phantom Power

Tutorial Set IV: [Logic Pro 9 Essential Training](#) - due October 9

- Chapter 2: Getting Your Workflow in Order
 - Getting to know the Arrange window
 - Using the many windows of Logic
 - Using the Transport window and controlling playback
 - Naming tracks and regions
 - Saving and going mobile with your project
- Chapter 3: Recording Live Music and Getting Stuff into the Box
 - Setting up for recording
 - Recording live instruments and vocals using multitrack recording
 - Working with takes recording and comping
 - Punching in to replace bad sound
- Chapter 5: Samples, Loops and Conforming Tempo and Pitch
 - Importing pre-recorded audio into Logic
 - Exploring Apple Loops

- Chapter 6: Editing and Arranging
- Chapter 9: Mixing
- Chapter 11: Finishing Up

Tutorial Set V - due November 6

[Intro to Multi-Cam Shoot](#)

[Premiere Pro CS6 Essential Training](#)

- Chapter 14: Multicam
- Chapter 13: Creating Titles

FALL 2013
School of Art and Art History Syllabus Information - STUDIO
The University of Iowa
Course policies are governed by the College of Liberal Arts & Sciences

Safety

The goal of the School of Art and Art History is to create a safe working environment. You are required to take the appropriate ICON safety training for your area of course work. You will not be allowed access to certain areas in the studios until you have completed the appropriate ICON course for that area. Once you have completed the ICON course and provided the documentation to your primary instructor, you will then be given access.

Electronic Communication

University policy specifies that students are responsible for all official correspondences sent to their University of Iowa e-mail address (@uiowa.edu). Faculty and students should use this account for correspondences.

Homework Expectation

For each semester hour of credit that an Art and Art History course carries, students should expect to spend approximately two hours per week outside of class preparing for class sessions. That is, in a three-credit-hour course, instructors design course assignments on the assumption that students will spend six hours per week in out-of-class preparation.

Your Responsibilities

Your responsibilities to this class -- and to your education as a whole -- include attendance and participation. This syllabus details specific expectations the instructor may have about attendance and participation. You have a responsibility to help create a classroom environment where all may learn. At the most basic level, this means you will respect the other members of the class and the instructor and treat them with the courtesy you hope to receive in return.

Student Classroom Behavior

The ability to learn is lessened when students engage in inappropriate classroom behavior, distracting others; such behaviors are a violation of the [Code of Student Life](#). When disruptive activity occurs, a University instructor has the authority to determine classroom seating patterns and to request that a student exit the classroom, laboratory, or other area used for instruction immediately for the remainder of the period. One-day suspensions are reported to appropriate departmental, collegiate, and Student Services personnel (Office of the Vice President for [Student Services](#) and Dean of Students).

Academic Fraud

Plagiarism and any other activities when students present work that is not their own are academic fraud. Academic fraud is a serious matter and is reported to the departmental DEO and to the Associate Dean for Undergraduate Programs and Curriculum. Instructors and DEOs decide on appropriate consequences at the departmental level while the Associate Dean enforces additional consequences at the collegiate level. See the CLAS Academic Fraud section of the [Student Academic Handbook](#). www.clas.uiowa.edu/students/handbook/x/#2

Making a Suggestion or a Complaint

Students with a suggestion or complaint should first visit the instructor, then the course supervisor, and then the departmental DEO. Complaints must be made within six months of the incident. See the CLAS [Student Academic Handbook](#).

Accommodations for Disabilities

A student seeking academic accommodations should first register with Student Disability Services and then meet privately with the course instructor to make particular arrangements. For more information see [Student Disability Services](#) at www.uiowa.edu/~sds/

Understanding Sexual Harassment

Sexual harassment subverts the mission of the University and threatens the well-being of students, faculty, and staff. All members of the UI community have a responsibility to uphold this mission and to contribute to a safe environment that enhances learning. Incidents of sexual harassment should be reported immediately. See the UI [Comprehensive Guide on Sexual Harassment](#) for assistance, definitions, and the full University policy at <http://www.uiowa.edu/~eod/policies/sexual-harassment-guide/index.html>.

Reacting Safely to Severe Weather

In severe weather, class members should seek appropriate shelter immediately, leaving the classroom if necessary. The class will continue if possible when the event is over. For more information on Hawk Alert and the siren warning system, visit the Public Safety [web site](#).

Resources for Students

- [Writing Center](#) 110 English-Philosophy Building, 335-0188, www.uiowa.edu/~writingc
- [Speaking Center](#) 12 English-Philosophy Building, 335-0205, www.uiowa.edu/~rhetoric/centers/speaking
- [Mathematics Tutorial Laboratory](#) 314 MacLean Hall, 335-0810, www.uiowa.edu/mathlabTutor
- [Referral Service](#) Campus Information Center, Iowa Memorial Union, 335-3055, www.imu.uiowa.edu/cic/tutor_referral_service

CLAS Final Examination Policies

Final exams may be offered only during finals week. No exams of any kind are allowed during the last week of classes. Students should not ask their instructor to reschedule a final exam since the College does not permit rescheduling of a final exam once the semester has begun. Questions should be addressed to the Associate Dean for Undergraduate Programs and Curriculum.

Missed exam policy

University policy requires that students be permitted to make up examinations missed because of illness, mandatory religious obligations, certain University activities, or unavoidable circumstances. Excused absence forms are required and are available at the Registrar web site: www.registrar.uiowa.edu/forms/absence.pdf

University Examination Policy Final Examinations

An undergraduate student who has two final examinations scheduled for the same period or more than three examinations scheduled for the same day may file a request for a change of schedule before the [published deadline](#) at the Registrar's Service Center, [17 Calvin Hall](#), 8-4:30 M-F, (384-4300).

Plus-Minus Grading

All the department's instructors can append plus or minus grades to the letter grades they assign for the course. If the instructor does not specifically indicate in the syllabus that he or she will not assign pluses or minuses, students should assume that this form of grading will be used.

Woodshop Use and Fees

The School of Art and Art History Woodshop is a common use facility for any student enrolled in a studio art class. The woodshop has a \$25 per student per semester buy-back fee. All students who use the woodshop must pay this fee, which goes towards the replacement of consumables as well as equipment repairs, replacements and other shop related expenses. Students can opt to pay a one-time use fee of \$5 to work for one day only. However if they come back in for further use they must pay the \$25 lab fee at that time. This will mean that in total they will be charged \$30. The students will be U-Billed by the lab coordinator before they begin working. Students must also complete safety training and fill out a woodshop safety release form every semester to work in the shop. To do this they must see the Woodshop Lab Specialist, Adam Krueger. Woodshop open hours and schedules are posted on the door of the woodshop.

Students enrolled in classes that require the use of woodshop as part of their class instruction will be U-billed at the time of use.

Studio Model Policy and Guidelines

Drawing from the live nude model will be part of some drawing courses and may include models of any gender identity. Instructors and students should demonstrate consideration for the model and behave professionally and with respect. This will include an instructor discussing the purpose of particular poses with the model, and the right of the model to choose to accept or reject a given assignment. It is not appropriate to touch the model or ask that models touch one another in a pose. All sheets used in any modeling session are to be put in the laundry box located in 1820 SA. Only the faculty member and the students enrolled in the class are allowed in the studio classroom when the model is posing. The doors to classrooms using studio models should be kept closed, and signs posted on the door for privacy.