

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 - Media Art Lab

1703 Studio Arts

Tuesdays, 4:00-8:00 PM

Instructor: Sarah Kanouse

1642 Studio Arts

T|TH 1:30-3:00 PM and by appointment

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

DEO: John Scott

School of Art & Art History

150 Art Building West

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. Homework has been assigned each week with this timeframe in mind.

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. 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 work beyond what is available in the pool.

Equipment checkout hours for Fall 2014 will be posted by the end of the first week of classes. The checkout pool supervisor is Angela Regas (angela-regas@uiowa.edu). Intermedia checkout staff are Christopher Willauer (christopher-willauer@hotmail.com) and Sara Phillips (sara-phillips@uiowa.edu). Contact them by email 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 one 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 sound judgment regarding safety and legal restrictions for all venues. While the class will explore a variety of work from other artists that have used a range of materials, both safe and hazardous, the School of Art and Art History forbids the use of the following materials in this course: bodily fluids including spit, blood, urine, feces, and phlegm, mucus, semen, and earwax; explosives and guns; dead or live animals; gasoline and other harmful solvents; alcohol, illegal drugs, and prescription/non prescription medication; and other items that might pose a safety or hygiene hazard. Nudity as part of an artwork is permitted but only in the confines of the classroom or galleries. Nudity is not permitted in the public or administrative spaces of Studio Arts or Art Building West. If you plan to perform nude or show work that might be offensive, violent, or considered pornographic by some please notify the instructor so they can notify other students ahead of the event in order to avoid making people feel uncomfortable.

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).

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.**

Media Art Assignments: 300 points

Students will complete three short-term, skill-building projects. Projects are individual or collaborative, as described in the assignment sheets, 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?

Open House and Pop-up Museum Installations: 200 points

The "Sounds Like War" project will be re-presented in installation form in two public venues, at PS1 for Intermedia Open House and at the Library Learning Commons as part of Liz Lerman's "Healing Wars" project, produced through Hancher Auditorium. Participation in both events is expected, and the sound pieces must be adapted to work with the different spaces in which they will be displayed. Installation of the Pop Up Gallery will necessarily take place outside of class, but h

Self-Directed Creative Project: 350 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. After meeting with the instructor just after midterm to discuss possible project ideas, you will present a brief (one-page) written proposal in class on November 4, illustrated by visual material (e.g. inspiration, raw footage, color palettes, etc). The proposal is worth 25 points and the final work 325 points. Projects will be evaluated the following criteria:

- How well do the project's aesthetic, 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?

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

Course Policies

Attendance

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.

Collaboration

All your work in this course may be collaborative if you so choose; the Video Exquisite Corpse and Sounds Like War projects 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 and interests. While it is difficult to disentangle individual contributions to a collective effort, a collaborative final project 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.

Personal Electronic Devices

The use of personal electronic devices interferes with the creation of a shared classroom environment of collective presence and is prohibited. Please use a sketchbook or notebook to record your thoughts and reactions and silence your electronic devices when entering the classroom. You may check messages, email, and Facebook during regularly scheduled breaks. If you must be accessible to others (such as in the case of child- or elder-care responsibilities), set your phone to

vibrate and inform the instructor. Students checking devices during class time will be asked to bring cookies to the next class.

Retention of Student Work and Consent to Photography

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 in print and electronic forms. In addition, photographs of class activities may be taken and posted online, used in presentations, or reproduced in print or electronic form. Enrollment in this course implies consent to be photographed; if you would like to rescind permission for whatever reason, please let your instructor know.

Course Outline (subject to change)

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|--------------|---|
| August 26 | 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 2 | Reading discussion
Critique for project I
Lighting Workshop
Homework for next week: Read Cohn and Rascaroli; daily filming practice |
| September 9 | Meet at FilmScene for Jesse McLean Screening
Reading discussion
Project 2 assigned: Media Diary Trios
Found footage workshop
Homework for next week: Collect footage for media diary; view tutorial set I - Premiere Pro CC |
| September 16 | Premiere Pro Workshop I
Workday for Project 2
Homework: View tutorial set II - Premiere Pro CC |
| September 23 | Premiere Pro Workshop II
Workday for Project 2 |
| September 30 | Critique for Project 2
Listening exercises
Homework for next week: Listening Diary; read Russolo, Chion, Copeland, LaBelle
View tutorial set III - Digital Audio Principles |
| October 7 | Reading discussion
Sound art overview
Field recording workshop
Project 3 assigned: Sounds Like War |

- Homework for next week: View tutorial set IV - Audition CC; project field recording
- October 14 Listening/critique of field recordings and formation of project pairs
Sound Lab orientation and Audition workshop
Homework for next week: editing/mixing for project 3
- October 21 Midterm meetings to discuss possible final projects
Walkthrough of PS1 to consider installation options for sound pieces
Meet with Liz Lerman and discuss "Healing Wars" project
Work-in-progress critique of sound pieces
- October 24 *Send instructor plans for installation at PS1*
- October 28 Installation of "Sounds Like War" at PS1 for Intermedia Open House
- October 31 *Intermedia Open House at PS1*
- November 4 Debrief/critique of "Sounds Like War" as installed at Open House
Self-directed project proposals
- November 5-6 *Installation of sound works in Pop Up Museum, Library Learning Commons*
- November 11 Visit Pop Up Museum at Library Learning Commons

Workday/Workshop TBD
- November 18 Individual Meetings/Workday/Workshop TBD
- November 25 *Fall Break - No Class*
- December 2 Self-directed project critiques
- December 9 Self-directed project critiques
- December 16 Digital portfolio due in Prof. Kanouse's SAAH Video Server Drop Box

Reading list

Due September 2:

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

Due September 9:

Pamela Cohn, "Artists in Conversation: Jesse McLean by Pamela Cohn," *BOMB Magazine*, June 16, 2014, available online at <http://bombmagazine.org/article/1000167/jesse-mclean>.

Laura Rascaroli, "The Diary Film" (excerpts) in *The Personal Camera: Subjective Cinema and the Essay Film* (London: Wallflower Press, 2009), 115-132.

Due October 2:

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>.

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

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

Brandon LaBelle, "Seeking Ursound: Hildegard Westerkamp, Steve Peters, and the Soundscape," in *Background Noise: Perspectives on Sound Art* (New York: Continuum, 2006), 201-217.

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 CC Essential Training](#) - due September 16, about 4 hours

- Introduction
- Chapter 1: Getting to Know the Premiere Pro Editing Environment
- Chapter 2: Quick Introduction to the Basic Premiere Pro CC Workflow
- Chapter 3: Setting Up and Organizing Your Media
- Chapter 4: Basic Editing
- Chapter 8: Basic Audio Editing
- Chapter 13: Working with Titles
- Chapter 15: Sharing and Exporting

Tutorial Set II: [Premiere Pro CC Essential Training](#) - due September 23, about 3 hours 30 minutes

- Chapter 5: Refining the Edit
- Chapter 6: Additional Editing and Organizational Techniques
- Chapter 7: Brief Look at Creative Suite Integration
- Chapter 9: Working with Stills and Graphics
- Chapter 10: Working with Effects
- Chapter 11: Manipulating Clip Speed
- Chapter 12: Basic Color Correction

Tutorial Set III: [Digital Audio Principles](#) - due October 7, about 2 hours 15 minutes

- 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: [Audition CC Essential Training](#) - due October 14, about 5 hours

- View all chapters

FALL 2014

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 plusses 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 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.