

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

01J:104:001: Media Art Lab

1703 Studio Arts

Thursdays, 1:30-5:30 PM

Instructor: Sarah Kanouse

1642 Studio Arts

Mondays and Wednesdays, 3:30-5:00 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 an advanced 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 for students in this course, but 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, as described below. These will be distributed to members of the class as pdfs or Internet links via ICON. There is no required textbook or course packet.

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

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>.

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

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

John Wray, "Janet Cardiff, George Bures Miller, and the Power of Sound," *The New York Times Magazine*, July 29, 2012 and <http://www.nytimes.com/2012/07/29/magazine/janet-cardiff-george-bures-miller-and-the-power-of-sound.html?pagewanted=all>

Materials and Equipment

Intermedia provides exceptional facilities and equipment for digital production and presentation. Your lab fee of \$28 covers the cost of equipment and software maintenance. Each student will

receive 100GB of free storage on the Intermedia XSAN, an account for the computer lab, and access to our equipment pool, including specialized equipment once required training is received.

We expect all students to exercise care and responsibility when using our facilities and equipment. Our computer lab and sound suite are open whenever the building is, and lab monitors staff it 20 hours per week. Additionally, Intermedia Lab Specialist Steve Strait (steven-strait@uiowa.edu) is available during business hours to help with extraordinary technical needs.

Production equipment is available for two-day checkout and must be returned on time. **Cameras and audio devices will be erased upon check-in;** it is imperative that you archive your recordings prior to returning equipment. Email the equipment pool manager, Tyler Luetkehans (tyler-luetkehans@uiowa.edu), to make reservations, arrange for trainings, or report equipment malfunction or damage. Equipment loans are subject to late fees of one dollar per hour, and up to five dollars daily. Habitual late returns will result in loss of checkout privileges. As per the policy of the checkout contract, you will be charged the cost of repairs, or replacement of equipment if damaged or lost.

The purchase of an external storage device, such as an external hard drive, is strongly recommended for backing up during the semester and archiving work once the class is concluded. Students are expected to acquire any additional supplies their work requires.

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. Although you will receive a tentative grade shortly after turning in an assignment, you are encouraged to revise work based on feedback from critique. 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?

Final Creative Project: 400 points

All students will complete one major piece of original media art over the course of the semester. Projects should represent mature, thoughtful work that is conceptually and aesthetically relevant to current debates in the field, but the form and content may build on students' ongoing creative interests. You must prepare a formal proposal for your project and present it to your peers on October 20. Work-in-progress critiques or individual meetings will take place on November 15, with critiques November 29 and December 6. 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?

Media Art Review: 150 points

Each student will review a significant piece of media art related in some way to their ongoing creative interests. A resource list of suggested artists, arranged by theme, is available on ICON. Students may choose artists that are not on the list **only** with instructor approval. The student must be able to see the work in its entirety; if that is impossible (such as with ephemeral works), you must be able to access significant documentation of the work and consult multiple sources. Reviews will consist of two parts. First, students will write an 750-1000 word essay describing the work, situating it in (art) historical context, and providing their own analysis of its formal and conceptual strengths and weaknesses. This brief paper should include illustrations and a list of citations. Second, this material will be orally presented to the class in a 15-20 minute talk that should include excerpts of the work and be well-illustrated with examples. Media Art Reviews will be evaluated according the following criteria:

- How accurate and clear is the description of work?

- How well-researched is the discussion of the work's context?
- How thorough, thoughtful, and insightful is the original analysis of the work?
- How well organized and articulate is the presentation?
- How responsive is the student to peer and instructor questions at the conclusion of the presentation?
- How well-written is the review? Has it been proofread for grammar, spelling, and typographical errors?

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?

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

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)

Part I: Foundations August 23 Media Art overview, syllabus review

	August 30	Reading due: Meigh-Andrews Camera, tripod and camera-mount mic workshop Assignment 1: Video Exquisite Corpse
	September 6	Media Art Review: _____, _____ Final Cut X Workshop I Export/Screening of Assignment I Assignment 2: Video Trio Assignment
	September 13	Media Art Review: _____, _____ Final Cut X Workshop II Workday for assignment 2
	September 20	Media Art Review: _____, _____ Assignment 2 screening/critique Listening exercises Homework: Listening Journal, following Ken Copeland's "Ten Questions for a Listener"
	September 27	Readings due: Chion, Russolo, Wray Sound art overview Field recording workshop Assignment 3: Sound Stories
	October 4	Media Art Review: _____, _____ Sound Lab orientation and Logic workshop
	October 11	Media Art Review: _____, _____ Assignment 3 critiques
Part II: Explorations	October 18	Final Project Proposals Midterm meetings begin this week
	October 25	Professor Kanouse Absent - Professor Jesse McLean guest presentation Midterm meetings conclude this week
	November 1	Final project workday and consultations
	November 8	Work-in-progress critiques
	November 15	Final project workday and consultations
	November 22	<i>Fall Break - No Class</i>
	November 29	Final Project Critiques
	December 6	Final Project Critiques
	December 10	Digital portfolio due in Prof. Kanouse's Drop Box

FALL 2012
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 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.