

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, critique, and curating of new time-based artwork.
4. Engage in an interdisciplinary, collaborative learning environment.
5. Create one finished, original piece of media art.

Course and Faculty Information

01J:104:001: Media Art Lab

1703 Studio Arts

Tuesdays, 1:30-5:30 PM

Instructor: Sarah Kanouse

1642 Studio Arts

Wednesdays, 12-3 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 is structured as a group guided study into the media arts. It hopes to balance an open, experimental approach to doing media art, instruction in specific technologies, and an advanced discussion of contemporary media art practice. A great deal of your work will be pursued the context of research "nodes" - topics or technologies around which our diverse interests in the class intersect. This open 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 individual project during the semester as well as an all-class media art curatorial project to be presented on campus. Specific technologies may be taught during 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.

Coursework and Grading

All students will complete the following coursework this semester, with the grade weighting and rubrics outlined below. Grading will be on a A to F scale, with plus and minus grades awarded.

Creative Project (50%) A self-directed creative project in the media arts (single-channel video, media installation, sound, new media, animation, etc.) representing an original contribution in the research area discussed in the research node. Work should be shown at least once while in progress and then in its final form at the end of the term for critique.

For grades of A+ / A / A-, the creative project makes a contribution to the arena of aesthetic activity researched by the student. The piece's aesthetics and execution reinforce the concept, which is sophisticated and timely to the field of contemporary art. The project developed consistently over the course of the semester and clearly demonstrates a great deal of labor and thought. The student clearly attended to the feedback presented by peers and the instructor during the work-in-progress presentations.

For grades of B+ / B / B-, the creative project is clearly related to the student's thematic and visual research area. The piece's aesthetics and execution reinforce the content, with only minor issues with technique and composition. The student articulates conceptual foundations that are interesting in the context of contemporary art but may lack the clarity and sophistication of A-level work. The project's development over the semester may have proceeded in fits and start. The student responded to some of the feedback from work-in-progress presentations, but not all of the issues identified have been resolved in the final form.

For grades of C+ / C / C-, the creative project is only superficially related to the student's thematic and visual research area. The piece's aesthetics and execution do not always support the content, technical issues may distract the audience, and the student may have difficulty positioning his or her content in relation to contemporary art. The student did not

significantly respond to feedback from the class completely changed the project at the last minute. The project may appear hurried, and a sloppiness of execution may be evident.

For grades of D+/D/D-, the creative project is not meaningfully related to ongoing thematic and visual research. The piece's aesthetics and execution are flawed and so distracting that the content cannot be readily discussed. The student was resistant to class and instructor feedback. The project was sloppily developed (both technically and conceptually) and appears to have been thrown together at the last minute.

For a grade of F, the creative project was not completed.

All-Class Curatorial Project (20%) A collaborative, thematic exhibition of media arts based on curating from an open call. Each student in the class will contribute to the development of the theme and the selection of the work. Each student will also join a team to organize a particular facet of the project.

For grades of A+ / A / A-, the student worked well with peers and demonstrated leadership and teamwork. He or she made significant conceptual contributions to the framing of the exhibition theme and selection of the work. The student completed his or her assigned tasks in a timely and thorough manner and were able to anticipate and volunteer to meet group needs so that the project could move forward. The student worked hard to create a pleasant and productive relationship with other group members

For grades of B+ / B / B-, the student generally worked well with peers, but her or she tended to hang back and as a result was less formative to the process. The student completed his or her assigned tasks but did not anticipate emerging group needs, nor was he or she willing to take on additional responsibilities in order to meet them.

For grades of C+ / C / C-, the student was not a strong group member and often did not participate fully or contribute in a way that was productive. Overall the student caused friction by sometimes failing to follow through on responsibilities or to address challenges as they emerged.

For grades of D+ / D / D-, the student made a negative contribution to the collaborative project, causing additional work and unnecessary tension for other group members and consistently failing to follow through on responsibilities or address challenges as they emerged.

For a grade of F, the student did not contribute to the curatorial project at all.

Participation (15%) In this group guided study, participation is essential, both inside and outside of the classroom. Participation means making verbal contributions to critique and discussions of readings and screenings, but it can also mean leading a workshop for peers, volunteering to help peers with projects, sending emails to the class, and more.

For grades of A+ / A / A-, the student consistently participate in discussions and critiques, making critical but constructive, supportive, and substantiated comments about readings and works. The student brought additional material to the class's attention to enrich our

experience. The student made significant contributions to our learning environment by informally or formally teaching others in the class and assisting others' with their projects.

For grades of B+/B/B-, the student usually made insightful and relevant comments during discussions and readings, but these comments were usually confined to the material under study and did not draw connections between different bodies of knowledge or practice. The student asked questions during workshops that broadened the class's skillbase but did not volunteer to help teach or assist others with their projects.

For grades of C+/C/C-, the student was present in class and contributed to the discussion of his or her own work and research areas but did not have much to say in support of others.

For grades of D+/D/D-, the student said very little in class and was often off-topic or inappropriate.

For a grade of F, the student was frequently absent during class discussions and critiques and made no meaningful contributions to the learning environment.

Research node presentations (10%) These presentations and discussions demonstrate student research into a particular theme or technology in contemporary media arts that contextualizes the final creative project. These presentations must include a visual component (slideshow or screening of clips and a facilitated discussion of a 15-40 page historical or theoretical reading that introduces the research node topic. The presentations are collaboratively authored and delivered by members of the research node (2-4 people), who will also facilitate the ensuing discussion. Total time is no more than 60 minutes per group.

For grades of A+/A/A-, the presentation is an excellent, thorough, and engaging overview of the area of media art practice that the group has chosen to use to contextualize their creative work. The assigned readings are timely and significant to the field, and the facilitation of the discussion ensures that everyone in the class understands the significant questions and debates the readings raise. The visual examples demonstrate significant research, and the group is able to raise provocative questions that generate interesting dialogue.

For grades of B+/B/B-, the presentation is a solid overview of the area of media art practice that the group has chosen to use to contextualize their creative work. The assigned readings and visual examples demonstrate that some additional research has been done, but the material may be more derivative or introductory. The group discussion is facilitated fairly, but exciting critical questions may fail to be generated.

For grades of C+/C/C-, the presentation may be confusing and difficult for the audience to follow or lack a clear thesis and structure. The assigned readings and visual examples are only loosely related to the theme, and the presenters may have difficulty discussing them in light of contemporary cultural discourse. The group discussion is somewhat stilted and hesitant.

For grades of D+/D/D-, the presentation is marred by significant factual errors. The research node fails to demonstrate basic understanding of the readings they have assigned and are unable to lead a meaningful discussion of it.

For a grade of F, the research node presentation is not delivered.

Curating YouTube (5%) In groups of two, students will curate an online exhibition of videos culled from YouTube, using YouTube as an exhibition platform

For grades of A+/A/A-, the project will have a clear, thoughtful, and coherent theme encompassing both the content of the videos and the social function of YouTube. The project will find interesting ways to comment on YouTube while working within and/or circumventing its limitations. The project will evidence thoughtful dialogue with other YouTube curating projects discussed in class.

For grades of B+/B/B-, the videos presented will be thematically related and the audience will be able to grasp a curatorial stance. The project will make use of YouTube as an exhibition platform without addressing its social and technological limitations.

For grades of C+/C/C-, the videos presented will be thematically related, but the curator's stance or thesis will be difficult to grasp. The project's use of YouTube may be awkward or glitchy.

For grades of D+/D/D-, the videos presented are thematically incoherent, and the curators do not seem invested in creating meaning.

For a grade of F, the project is incomplete.

Texts

The University of Iowa offers all students access to online instruction on a wide range of software platforms through Lynda.com. Knowledge of the material presented in 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, readings in preparation for our curatorial project are required, and research nodes will assign readings and will be distributed via the Intermedia XSAN at `skanouse>public>sp12_mal`.

Facilities, Equipment, and Fees

Enrollment in this course provides you access to Intermedia's computer lab and sound editing suite, which are open 24 hours per day with exceptions for cleaning. You must respect all School of Art and Art History safety protocols while working in our facilities. Please note that the Studio Arts Building and all labs and offices are locked after 10 PM. Those who have not been granted 24-hour access must enter the building prior to 10 PM and remain inside until they plan to leave for the night. A keybox is available outside each room for access after hours; the combinations will be announced the first week of class and should not be shared with anyone. There are limited lab monitor hours weekday evenings and weekend afternoons.

A 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. To help insure equipment is available and in working order for everyone, please test equipment condition upon check-out and report problems, damage or loss as soon as possible. All equipment must be returned on time. 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. Students will be charged the cost of repair or replacement of equipment if damaged or lost.

Due to a string of recent hacking attacks, the Intermedia XSAN is unreliable and you are strongly encouraged to back up your work daily. The purchase of an external storage device, such as an external hard drive, is highly 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. Panasonic mini DV tapes are available for purchase at the checkout window, and we ask that you refrain from using non-Panasonic tapes in our professional cameras.

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 in courses, on the Web, and in electronic and print communications.

Due to the public nature of the Studio Arts Building and Art Building West, the following materials are forbidden in this course: bodily fluids including spit, blood, urine, feces, and phlegm, mucus, semen, earwax, explosives, guns, dead animals, live animals, gasoline, harmful solvents, alcohol, illegal substances, prescription/non prescription medication, and other items that might pose a safety or hygiene hazard. In addition, 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, please notify the instructor so they can notify other students ahead of the event in order to avoid making people feel uncomfortable.

Course Outline (subject to change)

Searching

January 17	Mutual Introductions Course orientation Proposal of research nodes View projects: Curating YouTube, YouTube School for Social Politics, PerptiTube
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Assignment: Curating YouTube, due January 31

In teams of two, spend the next two weeks curating videos from YouTube into a coherent and thought-provoking "exhibition." The show's delivery platform must remain YouTube, through the video player embed function in a website or through the playlist feature. You may supplement the videos that you select with a curatorial commentary (like YTSSP) or audience response (like PerptiTube), but the primary sources must be found videos.

Due next week: Curatorial Readings I

January 24 Finalize research nodes
Discuss Curatorial Readings I
Tech Workshop: Webcams and YouTube

Due next week: Curatorial Readings II, Curating YouTube, research nodes assigned readings

January 31 *Meet in the Media Theater, Art Building West*
Discuss Curatorial Readings II
Skype presentation with Katie Grace McGowan
View and discuss Curating YouTube assignment

Due next week: first research node readings

February 7 Curatorial Project: choose theme and assign jobs
First Research Node Presentation Day
Tech Workshop TBD

Due next week: second research node readings, draft call for exhibition, list of venues to post call

February 14 Curatorial Project: edit and approve call, finalize list of post venues
Second Research Node Presentation Day
Tech Workshop TBD

Due next week: third research node readings

February 28 Third Research Node Presentation Day
Tech Workshop TBD

Planning

March 6 Individual research/project proposals/work in progress screenings: _____, _____,

Curatorial Project: Tech and facilities update

	March 13	No Class - Spring Break Curatorial project: send reminder announcements this week
	March 20	Individual research/project proposals/work in progress screenings: _____, _____ _____
		Attend Julie Deamer's visiting artist lecture, TBA
	March 27	Individual research/project proposals/work in progress screenings: _____, _____ _____
	March 31	Entries for curatorial project due Due next week: Review all entries and send instructor your top five by April 3 to view in class.
Realizing	April 4	Curatorial Project Intensive: view and shortlist entries, form working groups (tech/install, text and publicity, liaison with artists, documentation)
	April 11	<i>Meet in Media Theater in ABW</i> Curatorial Project Intensive: finalize program, allocate space, notes and to-dos for working groups
	April 18	Final Critiques
	April 25	Final Critiques
	May 1	<i>Meet in Media Theater in ABW</i> Curatorial Project intensive: install exhibition, send reminder announcements
	May 3	Art Building West Re-dedication/possible curatorial project reception, 5:30-6:30 PM
	May 8	Final Portfolios Due, de-installation of exhibition

SPRG 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

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.