

ARTS1040 | ELEMENTS OF MEDIA ART

Tuesday/Thursday 1:30-3:00 PM - 1703 Studio Arts

Instructor	Sarah Kanouse	E-mail	sarah-kanouse@uiowa.edu
Office	1642 Studio Arts	Phone	319.384.0992
Office Hours	Wednesdays, 12 - 3 PM and by appointment	DEO	Steve McGuire s-mcguire@uiowa.edu

The administrative home of this course is the College of Liberal Arts and Sciences at the University of Iowa

DESCRIPTION

Hands-on digital media production class for non-art majors! Learn media storytelling skills by shooting and editing high-definition video, using still images and found footage, and enhancing your productions with sound. Grounded by key screenings, projects explore video as a medium for personal and group storytelling. Students will work in community settings and creatively engage the University of Iowa's themed semester. Video cameras will be provided.

GOALS

- Create and combine original texts, images, video, and sound for first-person multimedia storytelling.
- Gain practical skills in camera operation, audio recording, and using media editing software.
- Understand the iterative nature of multimedia writing and production.
- Develop the capacity to evaluate one's own work and that of others.
- Build skills in collaboration and project planning.

COURSEWORK & EXPECTATIONS

This course uses the University of Iowa's theme semester to focus our exploration of media storytelling using video, still images, text, and sound. The Spring 2015 theme is "Food for Thought," and we will use media to tell compelling stories that may explore family, culture, labor, the environment, and health through the lens of food - its production, preparation, and consumption. Over the course of the semester, you will complete two major projects, three mini-projects, a few readings, and numerous preparatory and skill-building exercises. For each project, we will look at examples to help get you started and, for the major projects, follow a development process that provides many opportunities to get feedback and revise your work. At the conclusion of the semester, you will create a publicly-accessible, online portfolio.

Keep in mind that this is not *just* a technical class. Rather, this course is about exploring media as a tool for storytelling, which means that communicating powerful feelings and compelling ideas is more important than learning how to generate cool effects. Thus, you will be asked to spend the

bulk of your time and energy developing strong concepts and aesthetics for your work, as opposed to doing software tutorials. However, you will develop basic technical skills through in-class and self-paced tutorials, and the instructor will try to accommodate your interests. Be patient, ask questions, and have an open mind!

A central feature of this class is a collaborative project with Iowa City Senior Center Television, a media production team staffed by volunteer producers ranging in age from 55 to 85. For nearly 20 years, ICSC TV has been producing videos by and for seniors and distributing these through local public access television stations and the Internet. Volunteer producers range from retired media professionals to newcomers more comfortable in front of the cameras than behind the controls. Following a 'getting to know you' potluck, our class will form small groups with one or more senior producers and jointly develop a 3-5 minute media piece. You will be asked to keep a project development journal and complete weekly reflection writings throughout this process as a way of thinking about what and how you are learning through this experience.

Throughout the semester, you are expected to challenge yourself and spend time to learn the skills necessary to create your work. This course has detailed, iterative projects and introduces processes that can be quite labor-intensive; effective time management is very important. You are expected to be fully present and participate in class meetings, as evidenced by taking notes and contributing to discussions.

EVALUATION

Grades are based on a 250-point system. Each project has a grading rubric that you will receive with the assignment. The instructor will complete these rubrics as the assignment progresses. You will be graded on a variety of things, including the media you produce, the preparatory exercises you complete, and your attendance and participation in class discussions, activities, and critiques. Projects and point values are:

Mini Project I - Pecha Kucha Presentation - 10 points

Project I - First Person Storytelling - 75 points

- Video shooting exercises - 5 points
- Story idea worksheet - 5 points
- Story development worksheet - 5 points
- Storyboard/image development - 5 points
- First draft script - 10 points
- Final script - 15 points
- Rough cut - 10 points
- Final piece- 20 points

Project II - Community Storytelling - 85 points

- Participation in initial meeting - 5 points
- Interview notes - 5 points
- Storyboard/image development - 10 points
- Rough cut - 15 points

- Final piece - 25 points
- Project journal/reflection papers - 25 points

Mini Project II - Social Media Storytelling - 10 points

Mini Project III - Online Portfolio - 10 points

Participation - 60 points

- One point will be awarded each class meeting for on-time attendance.
- One point will be awarded for positively contributing to class discussion, staying focused during workdays, and otherwise demonstrating engagement
- Up to 4 points available weekly for 15 weeks

Final grades will be awarded on an A to F scale, including plus and minus. Each project will receive a letter grade in addition to verbal critique in class. Students are encouraged to contact the instructor at any time to learn how they are doing in the course. In this course, letter grades mean the following:

- A +/- Students who deeply engage with various media, develop ideas, refine processes, contribute to class discussion, research themes and show initiative
- B +/- Students who engage with various media, ideas and class discussions
- C +/- Students who complete projects
- D +/- Students who do not engage with various media, ideas or class discussions
- F Students who miss classes, do not complete projects and do not participate

READINGS - all posted as links or PDFs on ICON

Theme Readings - due for discussion January 29

Will Allen, *The Good Food Revolution*, New York: Gotham Books, 2012, 1-38.

Mark Bittman, "Rethinking the Word 'Foodie'," *The New York Times*, June 24, 2014 - <http://www.nytimes.com/2014/06/25/opinion/mark-bittman-rethinking-the-word-foodie.html>

Food Chain Workers Alliance, "Introduction and Overview of the Food System," *The Hands That Feed Us*, June 6, 2012, 9-21 - <http://foodchainworkers.org/wp-content/uploads/2012/06/Hands-That-Feed-Us-Report.pdf>

Winona LaDuke, "Seeds of Our Ancestors, Seeds of Life," TEDxTC - Minneapolis, MN, 2012 - https://www.youtube.com/watch?feature=player_embedded&v=pHNlel72eQc.

Intro to Digital Storytelling - due for discussion February 3

Joe Lambert, "The Work of Story" and "The World of Digital Storytelling," in *Digital Storytelling: Capturing Lives, Creating Community*, 4th Edition, New York: Routledge, 2013, 6-14 and 37-52.

Seven Steps of Digital Storytelling - due February 12

Joe Lambert, "The Seven Steps of Digital Storytelling" in *Digital Storytelling Cookbook*, Berkeley, CA: Digital Diner Press, 2010, 9-24.

MATERIALS AND RESOURCES

Intermedia provides exceptional facilities and equipment for digital production and presentation. 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. Production equipment is available for three-day checkout and must be returned on time. Students in Elements courses are restricted from certain equipment, such as light kits, hard drives, and advanced cameras. The equipment checkout schedule is as follows:

Monday: 1:00-3:00 PM

Tuesday: 1:00-3:00 PM

Wednesday: 1:00-3:00 PM

Thursday: 2:30-4:30 PM

Friday: 10:00 AM-1:00 PM

As per the equipment checkout agreement, items are subject to late fees of one dollar per hour, up to five dollars daily, and up to \$500 or the replacement cost of the item, whichever is less. Habitual late returns will result in loss of checkout privileges. You will also be charged the cost of repairs, or replacement of equipment if damaged or lost. Email equipment pool manager Ben Rosales and his staff (intermediaequipmentpool@gmail.com) to report equipment malfunction or damage or to make special arrangements for the return of items.

In addition to checkout equipment, **a portable external hard drive of 1 TB or greater is highly recommended for this course.** You are responsible for acquiring any additional supplies your work requires.

COURSE POLICIES

Attendance

Attendance is required. Students may be absent for any reason or no reason **twice** during the semester. Any absences beyond the second will result in a grade reduction, excepting extreme and documented circumstances to be evaluated on a case-by-case basis. **Eight or more absences will result in an automatic "F" in the course.** The instructor reserves the right to administratively drop any student who fails to attend the second meeting of the semester in order to permit students on the wait list to register. If you must miss the second meeting of the semester but do not intend to drop the class, please contact me. ****Some outside of class events, such as visiting artists, may be incorporated into the class, and attendance at these events will affect your grade.**

Tardiness

An unexplained habit of late arrival or early departure will also result in a grade reduction. In general, late arrivals and early departures will count as 1/3 of an absence. Given the limitations of the Studio Arts Shuttle schedule, please contact the instructor to establish suitable make-up work for transit-related late absences.

Electronic Devices

When you are in the classroom, you are expected to be fully present and attentive. You are required to bring a notebook with a dedicated section for this class and to take notes each day, especially during reading discussions, presentations, and critiques. The use of cell phones, iPods, iPads, iPhones, and similar devices for any purpose, **including notetaking**, is strictly prohibited in the classroom, and using them will result in an absence for the day. Please print any readings for the course and bring them to class for discussion, rather than reading onscreen. Failure to silence your devices before entering the classroom will result in a loss of participation points.

Late Work and Extra Credit

Late creative projects and written work will receive a 5% grade reduction each day past due. Work will not be accepted more than five calendar days (including weekends) past due. If you must miss a critique due to unforeseen circumstances, it is your responsibility to make arrangements for your work to be turned in on time and to set up an individual meeting with your instructor for feedback.

Extra credit is typically not available in this course but may be offered on a case-by-case basis to accommodate extraordinary or chronic circumstances (e.g. studio arts bus shuttle delays).

Retention of Student Portfolios and Consent to Photography

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

Workdays

We will have periodic workdays in class so you may have extra time with your instructor and gain a better understanding of software and equipment. You must attend these workdays and bring material to work days to get lab credit.

Safety Policies

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 during the first week of the semester. Questions concerning these policies should be addressed to Ben Anzelc (benjamin-anzelc@uiowa.edu).

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.

CONCERNS OR COMPLAINTS

This course is designed with you in mind. Please let the instructor know if there is anything that might make the course more useful for you and your classmates. The instructor will work with you on any concerns or complaints. If a solution cannot be achieved, you may contact MSPD area head Brad Dicharry (bradley-dicharry@uiowa.edu). You may also see the Undergraduate Academic Advisor, Lynne Lanning (lynne-lanning@uiowa.edu).

COURSE SCHEDULE - subject to change

Week	Topic	Activities
Week One	Introduction	<p>January 20: Course syllabus; discussion of academic integrity in an arts course; course theme mapping exercise; introductory pecha-kucha assigned (with example)</p> <p><i>Homework: bring images, text, and sounds for pecha-kucha to next class</i></p> <p>January 22: Computer lab orientation and safety training; scanning, Photoshop basics, and Powerpoint review; pecha-kucha workday</p> <p><i>Homework: Begin theme readings, complete and rehearse pecha-kuchas</i></p>
Week Two	Introduction	<p>January 27: Introductory pecha-kuchas due to ICON dropbox; ten pecha-kuchas delivered; how to write a good discussion question</p> <p><i>Homework: complete readings on course theme and post three discussion questions to ICON.</i></p> <p>January 29: Remaining pecha-kuchas, delivered; discussion of course theme readings</p> <p><i>Homework: complete digital storytelling readings and post three discussion questions to ICON</i></p>
Week Three	Media Storytelling	<p>February 3: Discuss of digital storytelling readings; view/discuss artworks in video, sound, and interactive media</p> <p>February 5: Camera and shooting workshop; elements of a story discussed; "First Person" assigned.</p> <p><i>Homework: complete sample video shot types; brainstorm project idea; fill out story idea sheet for 2-3 ideas and upload to ICON</i></p>
Week Four	Media Storytelling	<p>February 10: Demo offloading media from camera; review and critique sample shots; share story ideas</p> <p><i>Homework: Read "Seven Steps of Digital Storytelling," select one story idea to pursue and complete story development worksheet to bring to next class in hard copy.</i></p> <p>February 12: Review 'Seven Steps' reading; story development workshop</p> <p><i>Homework: Scan story development worksheet and upload to ICON. Write a rough draft of your story, using no more than the front and back of a 4"x6" notecard. Transcribe to a Word document and upload to ICON.</i></p>

Week Five	Media Storytelling	<p>February 17: Image design workshop: explicit and implicit imagery, working with found footage, fair use considerations; view artist examples</p> <p><i>Homework: Bring in physical or digital imagery for your story to share with the class; review instructor feedback on story draft</i></p> <p>February 19: Audio workshop: recording a voiceover, ambient sound, working with sound effects; view artist examples</p> <p><i>Homework: Continue to develop and revise script</i></p>
Week Six	Media Storytelling	<p>February 24: Storyboarding workshop/individual instruction</p> <p><i>Homework: Create final script based on storyboard and upload to ICON; record your voiceover prior to March 3</i></p> <p>February 26: Final Cut Pro X workshop</p> <p><i>Homework: Begin editing your video</i></p>
Week Seven	Media Storytelling	<p>March 3: Editing day/individual instruction</p> <p><i>Homework: Have rough cut ready for in-class instructor feedback</i></p> <p>March 5: Individual feedback on rough cut. Editing day.</p> <p><i>Homework: Complete and export video, upload to ICON</i></p>
Week Eight	Media Storytelling	<p>March 10: "First Person" project due; first round of critiques</p> <p>March 12: Second round of critiques; midterm course feedback</p> <p><i>Homework: Complete self-evaluation and project reflection and upload to ICON by March 15</i></p>
Week Nine	SPRING BREAK	Rest, relax, have fun and be safe!
Week Ten	Community Storytelling	<p>March 24: Potluck and mixer with elders from IC Senior Center Television. Bring a family recipe with a story! Meet at Senior Center</p> <p><i>Homework: reflection exercise #1</i></p> <p>March 26: Professor Kanouse in Los Angeles - Barber substitutes. Formation of project groups, brainstorming and discussing interview questions (Senior Center)</p> <p><i>Homework: finalize interview questions, roles and process with your partners</i></p>

Week Eleven	Community Storytelling	<p>March 31: Interviews in ICTV and Channel 4 studios (Senior Center)</p> <p><i>Homework: take notes on interviews, according to handout; reflection exercise #2</i></p> <p>April 2: Writing/Image Development/Storyboarding (Senior Center)</p> <p><i>Homework: Complete storyboards. Shoot any visuals needed and bring existing visual/audio material to class for digitizing.</i></p>
Week Twelve	Community Storytelling	<p>April 7: Storyboard show and tell, media acquisition and editing (Studio Arts)</p> <p><i>Homework: Shoot any additional material the story needs</i></p> <p>April 9: Editing day/individual instruction (Studio Arts)</p> <p><i>Homework: reflection exercise #3; continue editing</i></p>
Week Thirteen	Community Storytelling	<p>April 14: Editing day/individual instruction (Studio Arts)</p> <p><i>Homework: complete rough cut and export; bring to class on a thumbdrive and upload to ICON</i></p> <p>April 16: Feedback (Senior Center)</p> <p><i>Homework: reflection exercise #4; continue editing</i></p>
Week Fourteen	Community Storytelling	<p>April 21: Final edits, color, and sound (Studio Arts)</p> <p>April 23: Final edits, color, and sound (Studio Arts)</p> <p>April 24: Public Screening at Iowa City Senior Center</p> <p><i>Homework: reflection exercise #5</i></p>
Week Fifteen	Social Media Storytelling	<p>April 28: Jon Winet and "Tyneside Novel;" introduction to Vine and Twitter</p> <p>April 30: Plan social media storytelling experiment for SAAH ArtsFest</p> <p>May 1: SAAH ArtsFest - Community storytelling videos on display and Vine/Twitter feed narrating ArtsFest in real time</p>
Week Sixteen	Online Portfolios	<p>May 5: Debrief/discuss social media storytelling experiment; introduction to online portfolio tools Vimeo and Tumblr</p> <p>May 7: Online portfolio workday</p> <p><i>Homework: complete online portfolio, upload URL to ICON</i></p>
Finals Week	Online Portfolios	<p>May 11: Online portfolio containing all work done for class due</p>

SPRING 2015

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.