ANALOGUE & AVANT-GARDE
ASTU 2702 ART 356 // Tuesday and Thursday 11:00 – 1:50 PM
Professor LaFleur, Liss.LaFleur@unt.edu
Office hours: by appt only, ART 345P

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Description
Beginning New Media: Analog and Avant-Garde. 3 hours. Introduction to analog, avant-garde and experimental form, style, and content in new media.

In this production-based studio class, we will explore experimental, radical, and unorthodox methods of creating time-based art. This course gives students a rare opportunity to work with defunct and analogue technologies, as well as innovative digital media in the creation of their work. Students will work both individually and within small groups to sculpt light and sound in an attempt to discover something about themselves as a creator. On Tuesdays we will meet as a group for lectures, discussions, screenings, and demonstrations, and Thursdays will be left open, designated as in-studio work time. On the weeks of critique, we will meet both Tuesday and Thursday as a group.

Four Main Projects
I. Cameraless 16mm film (analogue)
II. Mixtape (analogue)
III. Rotoscope animation (digital)
IV. Kinetic performance (digital)

Demonstrations
Analogue and historic viewing devices
16mm film and projection (introduction)
Magnetic tape and historic audio recording
Experimental animation practices
Rotoscoping
Kinetic sculpture
Performance art (introduction)

Objectives
★ UNDERSTAND the language of experimental processes as it relates to the sculpting of light, sound, and moving image
★ ANALYZE the avant-garde’s history and its connections to contemporary new media art practices

★ EVALUATE work through contextual-based critique

★ APPLY experimental techniques to exercises and projects

★ CREATE original content both individually and collaboratively

**Studio Hours**

*Note:* for the first time ever, the CVAD Art building will be open for 24 hour access beginning this fall. Students are required to enter and exit via a swipe system, after hours, at the door closest to the Dean’s suite. This is a privilege and trial for our academic community, please be sure to act responsibly and safely if working after hours.

**CAVE + Classroom**

Monday - Thursday 8p-10p
Friday 8a-10p
Saturday 12p-5p
Sunday 12p-10p

**Fab Lab**

Check [https://cvadit.unt.edu/fablab](https://cvadit.unt.edu/fablab)

**Photo Documentation**

Check [https://art.unt.edu/about-cvad/photo-documentation-room](https://art.unt.edu/about-cvad/photo-documentation-room)

**Lighting Studio**

*By appointment only*

**NOTE:** The use of New Media equipment and spaces is a privilege. If you are disrespectful, harmful, or selfish your privilege may be revoked.

**General Expectations**

Take advantage of this time to invest yourself and the issues that really move you. Make full use of this opportunity to expand and reflect upon your work. This class is first and foremost about your sustained development as an artist. It is necessary that you take yourself and your work seriously, or else no one else will. You are expected to assist in maintaining a classroom environment that is conducive to learning for all.

In order to assure that everyone has an opportunity to gain from time spent in class, unless otherwise approved by the instructor, you are prohibited from using personal cellular phones, checking your email or surfing the internet, updating your social networking sites, watching cartoons/videos, eating or drinking in class, making offensive remarks, reading books or magazines, sleeping or engaging in any other form of distraction. Inappropriate behavior in the classroom shall result in, minimally, a request to leave class, which will be counted as an unexcused absence. The University's expectations for student conduct apply to all instructional
forums, including University and electronic classroom, labs, discussion groups, field trips, etc. The Code of Student Conduct can be found at deanofstudents.unt.edu.

Assignments
Four main projects will be assigned, as well as several readings and in class workshops/ quizzes. These are meant to build form and structure for your work – something to “bounce off of” and push you to pursue a technique or material that you may want to expand upon. The four projects focus on different methods of creating avant garde art: unpredictability (project 1), remix (project 2), animation (project 3), and performance (project 4). Two of the four assignments will be partner or group projects. We will have a number of demos and work time built into this class, and you are encouraged to challenge yourself by expanding your skill sets within each.

Critiques
Critiques are an essential part of developing your abilities as an artist. You will not only be grading for your own critique/ work, but also on how you contribute to the discourse of the class, and critique the work of your peers. Each critique will be scheduled for approximately 15 minutes per person and it is imperative that your work is ready to present on your assigned critique day. Do not make excuses for not having a work ready for critique – prepare yourself by adequately scheduling your preparation time. You are free to trade slots and rearrange presentation schedules with other students, but this is solely your responsibility. All critiqued works need to be removed the same day as critique, at the end of class time or at the latest, by the end of the day.

With regard to critiques…

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<th>STRIVE FOR</th>
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<tr>
<td>Challenging questions</td>
<td>Tangents</td>
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<td>Brevity</td>
<td>Condescending remarks</td>
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<td>Be specific</td>
<td>Subjectivity</td>
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<td>Be constructive</td>
<td>Personal attacks of any kind</td>
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<td>Technical suggestions</td>
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<td>Other resources that come to mind</td>
<td>Words like “nice, interesting”</td>
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<td>Focus on the work</td>
<td>Tip toeing</td>
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<td>Respect artist’s intent</td>
<td>Silence</td>
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<td>Thoughtful consideration</td>
<td>Redundancy</td>
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<td>Mutual respect</td>
<td>Over sharing</td>
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<td>Define what’s working or not</td>
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<td>Consider having a note taker</td>
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Required Supplies
Texts as assigned via Canvas. A minimum of one (but preferably two) external harddrives. You will need at least 1 TB of space, and it should be USB 3.0 and 2.0 compatible. Since we work on MACs in the studio, it is recommended your drive is formatted for MAC, but you may opt for one formatted for both MAC and PC. The LaCie Rugged mini is recommended. PLEASE NOTE, YOU ARE RESPONSIBLE FOR BACKING UP ALL OF YOUR WORK!

Organization & Documentation
Learning how to maintain your external harddrive is an essential part of your studio practice as a new media artist. You should never save project files, images, or documents on public computers, you should always save your work to your own personal drive, and you should back up your drive with a second harddrive. Your external drive should also include documentation of all of your work upon completion, as well as in progress information and images.

You should continue to document all of your work for your portfolio, archive, and website. Documentation cannot be filmed or recorded during critique time/ or class time on any critique days and should be gathered either during open studio work time, or outside of class time using the studio and photo documentation room.

Participation
Being engaged in the class workshops and discussions is extremely important. Attendance alone does not constitute active participation. Your peers are your colleagues and it is expected that you will work to contribute to the dialogue around their work as much as you will work on your own. It is imperative that you attend all classes and that you are ready for crits and presentations as scheduled.

Evaluation
Being engaged in class events and discussions is extremely important. Your performance will be evaluated using the following criteria: substantial and evolving new work prepared for each project; material and conceptual innovation; sustained and thoughtful response to criticism; ability to develop an idea from a beginning phase and move it forward in a coherent and inspired way; completeness of work at each critique; constructive class participation; attendance and promptness, and significant progress over the semester within your own frame of reference.

Grading
An "A" in this class represents outstanding work, where the work and the process exceed the expectation and requirements of the course. A "B" is earned through meeting these expectations in a strong and sustained way. A "C" is given to those who meet these expectations with no particular flare. A "D" is the result of a missed assignment or attendance problems. A "F" is the
result of two missed assignments or a critique session. Please note that the amount of effort does not equal the quality of effort.

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<th>BREAK - it - DOWN</th>
<th>Worth / %</th>
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<tr>
<td>Project 1: Cameraless</td>
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<tr>
<td>Project 2: Mixtape</td>
<td>20</td>
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<td>Project 3: Rotoscope</td>
<td>20</td>
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<td>Project 4: Kinetic</td>
<td>20</td>
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<tr>
<td>Active participation + Quizes</td>
<td>20</td>
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<td>Total</td>
<td>100 points / 100%</td>
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**Attendance**

Class begins promptly, and roll will be taken at the beginning of every class. Three tardies will equal one absence. After three unexcused absences, your final course grade will drop a letter per subsequent absence. After 6 absences you will receive an F, and should consider dropping this class. Reasonable absences are only for the following: family or personal emergencies and illness, in these events you must have a letter from either the Studio Art department or the Dean of Students. Working a job, preparing for another class, relationships and childcare problems, over-sleeping, or sheer laziness is not an acceptable excuse. You should notify the instructor in advance, by e-mail, prior to class time regarding any excused absences. It is your responsibility to gather the learned knowledge from your missed class time from a classmate.

**Email**

My email: liss.lafleur@unt.edu

You are expected to read all e-mails from the class instructor because you are responsible to know the information they contain. Messages might be sent through your my.unt email address or via Canvas. Please check your e-mail and Canvas at least once every 48 hours!

I will answer emails in the order in which I receive them within three business days (M-F). I will respond to urgent or time-sensitive e-mails first. I will not be available to reply to emails during weekends. I am happy to answer emails from those who regularly attend class. However, I will not answer emails from those who were absent and would like information on what was missed. I will only correspond with students via your UNT email address. If an email is sent to you it is
assumed that you have received it and you are responsible for any specified course requirements therein.

**Course Schedule** *(the instructor reserves the right to change this schedule as needed)*
Spring 2020

1.14 - Intro/ Overview, *an abridged* History of Avant Garde, Assign project 1
1.16 - Project 1 DEMO/ workshop/ ideation, cameraless video
1.21 - In class work day - project 1
1.23 - *discussion* (Recipes for Disaster) + In class work day - project 1
1.28 - Introduce Project 2 -- Final in class work day - project 1

1.30 - **CRIT** Project 1 (7 people) *Jamall, Emilie, Darren, Gina, Madison, Jarrett, Hollie*
2.4 - **CRIT** Project 1 (7 people) *Riley, Renne, Chris, Leeanne, Shiang, Mckenzie, Katie*
2.6 - **CRIT** Project 1 (6 people) *Eduard, Miranda, Jess, Kiara, Dallas, Miles*

2.11 - Project 2 DEMO/ workshop/ ideation, *partner-up*
2.13 - In class work day - Project 2
2.18 - Screenings/ remix *discussion* (text TBA) + In class work day - Project 2
2.20 - In class work day - Project 2
2.25 - Screenings/ *discussion* (text TBA) + In class work day - Project 2
2.27 - Project 3 DEMO/ rotoscope workshop
3.3 - x *(Liss in Houston)* Final in class work day - Project 2

3.5 - x *(Liss in Houston)* **Project 2 due on Canvas**
3.10 - x - **CRIT** project 2 over break independently via canvas + start project 3
3.12 - x - **CRIT** project 2 over break independently via canvas + start project 3
3.17 - Experimental animation *discussion* (text TBA) + in class work day - Project 3
3.19 - In class work day - Project 3
3.24 - Project 4 DEMO/ workshop (get into groups of 3 - 5)
3.26 - In class work day - Project 3
3.31 - *(Liss in WA)* In class work day - Project 3

4.2 - *(Liss in WA)* In class work day - Project 3
4.7 - **CRIT** Project 3 (7 people)
4.9 - **CRIT** Project 3 (7 people)
4.14 - **CRIT** Project 3 (6 people)
4.16 - In class work day - Project 4
4.21 - Kinetic performance *discussion* (text TBA) + In class work day - Project 4

4.23 - In class work day - Project 4
4.28 - In class work day - Project 4

4.30 - **CRIT** Project 4 (2 - 3 groups)

**FINAL**: 5.5 - *10:30 a.m.* - *12:30 p.m.* - **CRIT** Project 4 (2 - 3 groups)
**Project Descriptions:**

**Project 1: Cameraless**
For this project you will create a 1 - 2 minute 16mm cameraless video inspired by one recipe from Hellen Hill’s “Recipes for Disaster.” Cameraless video making is the process of creating moving images by working directly onto motion picture film stock by hand. Envisioned as a moving canvas, various techniques can be used (and are not limited to) painting, scratching, licking, adhering thin semi transparent materials to the film, ironing inks of plastics, laser cutting, and transferring photographs. Stay abstract, not literal. Improvise. Work vertically down the column of film to create patterns, thinking about the single projected image as a small window opening to a larger cinematic space. Draw shapes and colors moving in and out of view. Your work will be silent, a minimum of 1 minute and maximum of 2 minutes, and must include a title. You will present your film using a 16mm projector for critique, and then digitally record your video and upload it to Canvas along with a 2 - 4 sentence description.

**Project 2: Remix**
For this project you will work in pairs to create a conceptual sound piece using magnetic tape, made in response to a found text. This should not be a direct replication of this text (like a reading of it), but instead an audible, visceral, interpretation inspired by it. You should consider ways to collect sounds (physically and digitally), use repetition, possibly use the human voice, and think of the entire structure of your audio artwork as one cohesive piece. Think about sculpting sound to create a sonic collage.

For this project you will be using a magnetic tape recorder, and your final artwork must be 3 - 5 minutes in length. One partner will upload to Canvas for the duo: a list of all sounds recorded in chronological order, a copy of your selected text, and a digitally recorded .wav file documenting your tape. *Students will critique this project independently over spring break by writing each other feedback via Canvas*

**Project 3: Rotoscope**
Rotoscoping is an animation technique that traces over video footage, frame by frame, to produce a new digital action. For this assignment, students will create a 30 second - 1 minute rotoscope animation of their own design. Students will need to film or find, and edit, their original video (of 30 second to 1 minutes), and then work in either photoshop or procreate to draw each frame layer by layer. 30 second of animation = 720 drawn frames, 1 minute =1440 drawn frames. Your work can include a soundscape, or remain silent, but no pre-made music can be used. You must upload to Canvas: your final edited video animation (that includes a beginning title slide with your name, the title, and the year), and a two - four sentence description of this work.
Project 4: Kinetic
For your final project this semester, you will work in small groups of 3 - 5 to create an interactive performance artwork of 10 - 15 minutes. For this performance you will use the Playtronica, and connect it with up to 16 kinetic objects. As a group you will: gather up to 16 distinct sounds (these could be repeated if needed), come up with a graphic score for cues, practice, and design the entire performance (including lighting, clothing, props, etc). Only one group member will submit to Canvas: your graphic score, a list of all of your sounds, and three photographs of your group performing (that documents this performance). You may also wish to document this performance as a video excerpt, but this should be recorded outside of critique time.

Critique Day Times:
11:00 - 12:00 - 3 spots
   11:05 - 11:20 // 11:25 - 11:40 // 11:45 - 12:00
12:00 - 12:20 - break
12:20 - 1:40 - 4 spots
   12:20 - 12:35 // 12:40 - 1:00 // 1:05 - 1:20 // 1:25 - 1:40

ADDITIONAL SYLLABUS INFORMATION
SUGGESTED RESOURCES
http://www.ubu.com/film/
An incredible resource hosting hundreds of experimental and avant-garde films, videos and sound works from the past 50 years. It is one of the most comprehensive sites online.

https://unt.kanopystreaming.com/
This streaming service provides access to 26,000 titles covering various educational topics and feature films for some 800 producers including Criterion, Documentary Educational Resources, New Day Films, Media Education, California Newsreel, PBS and others.

http://www.vdb.org/
Founded in 1976 at the inception of the media arts movement, the Video Data Bank is an important resource in the United States for videotapes by and about contemporary artists. The VDB collections feature innovative video work made by artists from an aesthetic, political or personal point of view. The collections include seminal works that, seen as a whole, describe the development of video as an art form originating in the late 1960's and continuing to the present. The videos in our collections employ innovative uses of form and technology mixed with original visual style to address contemporary art and cultural themes.

http://newmedia-art.org/sommaire/english/sommaire.htm
The New Media Encyclopedia is the first trilingual English-French-German catalogue of its kind freely available on-line. It is intended as a source of information, a tool for documentary
research, and a scholarly work, but also a locus of debate on artistic practices related to the new media.

**ACADEMIC INTEGRITY**
According to UNT Policy 18.1.16, Student Academic Integrity, academic dishonesty occurs when students engage in behaviors including, but not limited to cheating, fabrication, facilitating academic dishonesty, forgery, plagiarism, and sabotage. A finding of academic dishonesty may result in a range of academic penalties or sanctions ranging from admonition to expulsion from the University. You can also plagiarize yourself by submitting the same projects in multiple courses. This is unacceptable without professor approval beforehand.

**ADA ACCOMMODATION**
UNT makes reasonable academic accommodations for students with disabilities. Students seeking accommodations must first register with the Office of Disability Accommodation (ODA) to verify their eligibility. If a disability is verified, the ODA will provide a student with an accommodation letter to be delivered to faculty to begin a private discussion regarding one’s specific course needs. Students may request accommodations at any time, however, ODA notices of accommodation should be provided as early as possible in the semester to avoid any delay in implementation. Note that students must obtain a new letter of accommodation for every semester and must meet with each faculty member prior to implementation in each class. For additional information see the ODA website at disability.unt.edu.

**HEALTH & SAFETY PROGRAM**
Students are required to follow the Department of Studio Art Health and Safety guidelines and are required to complete training for each studio course. The goal of the Studio Art Health and Safety Program is to protect the health and welfare of all faculty, staff, and students and to cooperate with the University of North Texas’ Office of Risk Management. Please visit the website for details and the departmental handbook: [https://art.unt.edu/healthandsafety](https://art.unt.edu/healthandsafety).

**BEST PRACTICES FOR HEALTH & SAFETY / STUDIO RULES**
- Always be respectful of University Property, New Media technology and facilities, your colleagues, and the work of your peers.
- If ever you feel you may need assistance moving, lifting, hanging, drilling, cutting, etc., ask someone for help before attempting the action by yourself. If you don’t know how to use something, ask. Part of a successful art making community is a willingness to assist fellow artists.
- Practice common sense and always be aware of your surroundings. Even if you are not working with something dangerous, someone around you may be.
• Wear appropriate safety equipment and clothing if you are using or around power tools, heavy objects, chemicals, dust, fumes, etc. Do not wear loose clothing or jewelry when using power tools. Closed toe shoes should be worn during construction and installation of work. Wear a respirator if you are working with any noxious fumes (smoke, spray paint, resin, etc.)
• Paint, chemicals, dyes, and oil must be disposed of by UNT Risk Management Services. Do not pour any of these items onto the ground or down a drain.
• No food or drink around or near New Media studio or classroom computers. Spills may damage computer hardware and greasy keyboards and mice are gross. Always clean up after yourself before leaving the studio or classroom.
• If multiple people are using an item that comes in close contact to the body (VR headset, microphone, mask, etc.), take proper precautions to minimize the transfer of contagions. Utilize disinfecting wipes, disposable face masks, etc. to help keep yourself and your peers healthy.
• Be diligent in protecting your privacy and data. Log out of email and social media accounts when you log in on shared computers. If you notice a colleague forgot to log out of an acct, log out for them. Make sure to back up all of your project data. If you use shared data storage device (SD card, Camera’s internal HD, Flash Drive, etc.) delete your data off the device before returning it.
• If you check out New Media equipment, technology, or media, you alone are responsible for the care and safe return of that item. If the item is damaged, lost, or stolen, you will be held financially or academically liable for the repair or replacement.

NEW MEDIA EQUIPMENT CHECK OUT POLICY
New Media Technician: Zak Loyd (Zachary.Loyd@unt.edu)

• Currently, Equipment Checkout is on a first come, first served basis. Depending on the course/s you are enrolled in, some of the equipment might not be available to you or only available to be used in the Lab, Classroom, or Cave.
• Equipment can be checked out for exactly 3 days (72 hours) from the time of checkout. For example, if an item is checked out at 3:23pm on Monday it is due no later than 3:23pm Thursday of that same week.
• Because the equipment is shared across all New Media Courses, returning equipment late is extremely disrespectful to your fellow classmates and the New Media Program. Please be very diligent about returning your equipment on time. If tardiness becomes excess you will lose all privileges to check out New Media equipment.
• If any equipment is damaged, lost, or stolen while checked out under your name, you are responsible for the repair or replacement of that equipment. A hold will
be placed on your academic record (and you may receive a grade of “Incomplete” in any New Media courses in which you are enrolled) until the repair or replacement has been made.

- The ‘Cave’ black box space is available to checkout for installation, performance and documentation. To check out the space, you must first request a time slot from the New Media Technician or one of the New Media Student Assistants. After the time slot is approved, one of the New Media Staff Members will grant you access to the space.
- The ‘Cave’ will be inspected before and after each reservation. The person whose name the reservation was made under will be held fully responsible for any activity that happens in the space during that time.

EMERGENCY NOTIFICATION & PROCEDURES
UNT Emergency Guide: http://guidebook.com/app/emergency/guide/unteitmerge...
UNT uses a system called Eagle Alert to quickly notify students with critical information in the event of an emergency (i.e., severe weather, campus closing, and health and public safety emergencies like chemical spills, fires, or violence). In the event of a university closure, please refer to the course management system for contingency plans for covering course materials.

STUDENT EVALUATION ADMINISTRATION DATES
Student feedback is important and an essential part of participation in this course. The student evaluation of instruction is a requirement for all organized classes at UNT. The survey will be made available during weeks 13 and 14 [insert administration dates] of the long semesters to provide students with an opportunity to evaluate how this course is taught. Students will receive an email from "UNT SPOT Course Evaluations via IASystem Notification" (no-reply@iasystem.org) with the survey link. Students should look for the email in their UNT email inbox. Simply click on the link and complete the survey. Once students complete the survey they will receive a confirmation email that the survey has been submitted. For additional information, please visit the spot website at www.spot.unt.edu or email spot@unt.edu.

INCOMPLETE GRADES
An Incomplete Grade ("I") is a non-punitive grade given only during the last one-fourth of a term/semester and only if a student (1) is passing the course and (2) has a justifiable and documented reason, beyond the control of the student (such as serious illness or military service), for not completing the work on schedule. In consultation with the instructor, complete a request for an Incomplete Grade. This form can be found on the department website and must be turned into the department chair prior to the last day of classes (not the exam date). Note: A grade of Incomplete is not automatically assigned to students.
SEXUAL DISCRIMINATION, HARRASSMENT & ASSAULT
UNT is committed to providing an environment free of all forms of discrimination and sexual harassment, including sexual assault, domestic violence, dating violence, and stalking. If you (or someone you know) has experienced or experiences any of these acts of aggression, please know that you are not alone. The federal Title IX law makes it clear that violence and harassment based on sex and gender are Civil Rights offenses. UNT has staff members trained to support you in navigating campus life, accessing health and counseling services, providing academic and housing accommodations, helping with legal protective orders, and more. UNT’s Dean of Students’ website offers a range of on-campus and off-campus resources to help support survivors, depending on their unique needs: http://deanofstudents.unt.edu/resources_0.

-----CUT and submit to ZAK LOYD -----------------------------

STUDENT ACKNOWLEDGEMENT

I ___________________________(print your full name) acknowledge that I have read the course syllabus. I understand the course structure, grading and attendance policies as well as the risk factor rating. I hereby agree to the syllabus and its provisions.

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