Course Description
This studio workshop course introduces New Media Art as a field of contemporary art practices and art historical systems. New Media work is considered in relation to other screen, time, and code based art media, from Cinema and Film to Video and Sound Art. Artistic voice will be emphasized over technical skills.
So-called New Media is a convergence of lineages and disciplines: Performance, Cinema, Writing, Experimental Music, Video Art, Animation, etc. etc. etc. etc. etc.
The projects, reading assignments, and group assignments will be the material for theoretical and practical exploration of different channels of aesthetic experience within the paradigms of New Media and will provide historical context for the formation of those paradigms. We will consider both canonical and non-canonical texts and artworks and will arrive at an expanded view of the possibilities and limitations of theoretical discourse regarding Art in general and New Media Art specifically.

Course Objectives
-Complete 4 original works of art that utilize the visual, sonic, and conceptual foundations of New Media.
-Acquire basic skills in a variety of New Media related software, required and applicable for Intermediate and Advanced level classes.
-Acquire a general facility for the historical and conceptual contexts out of which New Media has arisen and the artists that have contributed to those histories and concepts.
-Work individually and collaboratively with other students on projects and presentations.
-Conduct active investigations on New Media and keep a journal/idea book.
-Create a portfolio.

Course Requirements
This course will include in-class exercises, projects, readings, group presentations, quizzes, and lectures. Plan on a minimum of 2-3 hours of work outside of class for every hour of class. There are 168 hours in a week, so budget your time wisely. Projects and assignments will not be accepted after the due date. If the student is going to be absent on a due date she should make arrangements to turn in the assignment early. Lectures will not be repeated, therefore it is the student's responsibility to make up any work or retrieve class notes due to an absence.

Reading Materials
All required texts will be provided in either electronic format via Blackboard or will be placed on reserve in the Library.

Required Materials and Sundry Items
-Minimum 10 GB External Hard Drive
-Journal or Sketchbook
-Pens/Pencil/Crayon, whatever is your preferred writing or drawing implement.
-UNT email address
-Class participation

Grading
Students will be graded upon completed projects (50%), attendance and participation (20%), presentations (15%), and readings (15%). Projects will be evaluated by their originality and conceptual clarity, evidence of technical development, adherence to deadline, and attention paid to detail and execution. Each project has a point value of 12.5. (I.E. 12.5 x 4 = 50).

A=100-90 B=89-80 C=79-70 D=69-60 F= <60
Attendance Policy
It is your responsibility to attend class on time. Lateness by more than 10 minutes will result in an absence. You are allowed no more than FOUR absences. More than four absences will result in a WF or an F for the class. Any necessary absences known in advance should be approved by the Professor within the first 3 weeks of class. These absences will, however, count against the Four absence limit. An excused absence will only be granted in the case of an illness with a written doctor's note (presented to me as a physical copy) or a family emergency with provided documentation.

PLAGIARISM
Plagiarism is the unauthorized use or close imitation of someone else’s original work and will not be tolerated. Effort should be made to change images made by others so that they will not be construed as “borrowed” or “stolen.” Work that is plagiarized will not be accepted and may result in a failing course grade and/or expulsion from the University.

AMERICAN DISABILITIES ACT
“The College of Visual Arts and Design is committed to full academic access for all qualified students, including those with disabilities. In keeping with this commitment and in order to facilitate equality of educational access, faculty members in the College will make reasonable accommodations for qualified students with a disability, such as appropriate adjustments to the classroom environment and the teaching, testing, or learning methodologies when doing so does not fundamentally alter the course. If you have a disability, it is your responsibility to obtain verifying information from the Office of Disability Accommodation (ODA) and to inform me of your need for an accommodation. Requests for accommodation must be given to me no later than the first week of classes for students registered with the ODA as of the beginning of the current semester. If you register with the ODA after the first week of classes, your accommodation requests will be considered after this deadline. Grades assigned before an accommodation is provided will not be changed. Information about how to obtain academic accommodations can be found in UNT Policy 18.1.14, at www.unt.edu/oda, and by visiting the ODA in Room 321 of the University Union. You also may call the ODA at 940.565.4323.

Blackboard
Make sure that you can access Blackboard Learn System and that you are enrolled correctly in your course! Email your instructor immediately if you are not correctly enrolled. Your UNT email address will be the ONLY ONE used for communication with the instructor. Make sure that is working fine and check it often for announcements.

Rules of the Classroom and Expected Behavior
1. Absolutely no phone use during class.
2. Do not turn your computers on until I ask you to do so.
3. Shut down computers after class.
4. Participate in class discussions.
5. Respect your fellow students.

Expectations of your Professor
You will expect of me that I will be a respectful and dedicated participant in your education. I am not an ultimate authority. I do, however, know a great deal about the subject matter at hand. I cannot teach how to be a great artist and I will do my best to refrain from telling you how to make your art. My role as your professor could be better described as one who opens your eyes toward paths for you to tread, rather than which one to choose or how to walk upon it.

"Would you rather live in a small reality of one idea or a big reality of many ideas?"
--Harry Partch

Note: I reserve the right to alter the syllabus with regards to course structure and calendar as needed and at will.

Course Structure and Calendar
Week 1
Aug. 26 T
- Review of Syllabus
- Introductions: Who are you? Who am I?
- Etymological investigation and discussion of 'New Media'
- Assignment of Groups for Group Presentations
- In Class Screening of conversation between Gene Youngblood and Woody Vasulka
- Reading 1 Assigned: *Defining New Media Art*, Mark Tribe, 2007

Aug. 28 Th
- Discussion of Reading 1
- Artists’ work Discussed in Reading 1
- Assignment of Topics to Presentation Groups
- Basics of Digital Images

Week 2
Sept. 2 T
- Group 1 Presentation: **Futurism**
- Basic Camera Skills
- Reading 2 Assigned: *Understanding How Still Images Make Meaning*, Claire Harrison

Sept. 4 Th
- Discussion of Reading 2
- In Class Digital Photography Exercise
- In Class: Magritte, William S Burroughs
- Project 1 Assigned: Derangement and Interruption of Time With Photography and Collage

Week 3
Sept. 9 T
- Group 2 Presentation: **John Cage**
- Basic Photoshop skills
- Zen Koans

Sept. 11 Th
- William S Burroughs documentary
- Laboratory Time

Week 4
Sept. 16 T
- Group 3 Presentation: **Fluxus**
- Laboratory Time

Sept. 18 Th
- Quiz: **Futurism, John Cage, Fluxus**
- Project 1 Due
- Critique

Week 5
Sept. 23 T
- Group 4 Presentation: **Tony Conrad**
- Introduction to Sound as a Physical Medium and the origins of Sound Art
- John Cage, Alvin Lucier, Robert Ashley, Pauline Oliveros

Sept. 25 Th
- Introduction to Digital Audio
- Iannis Xenakis and the UPIC; David Dunn and Coagula; Warren Burt and AudioPaint; Aphex Twin
Composition Exercise using Photoshop and Coagula

Week 6
Sept. 30  T
-Composition exercise due
-Discussion of Reading 3
-Demonstration of recording sound with the Zoom
-Microphones: Use not Abuse, Cardioid Patterns, Condenser, Electret, PZM
-In class auditioning of sound works by Francisco Lopez, Chris Watson, Annea Lockwood, David Dunn, Jeph Jerman
*Tomorrow night there is a symposium given by New Media artists from South and Latin America in CVAD. It is mandatory that you attend.*

Oct. 2  Th
-Visiting Artist Workshop

Week 7
Oct. 7  T
-Basic Audio Post Production skills using Adobe Audition
-Review of Recording and Microphones
-Group 5 Presentation: *Laurie Anderson*
-Reading 4 Assigned: *Toward a Dark Nature Recording*, David Michael, 2011
-Project 2 Assigned: Turning Toward the SoundWorld

Oct. 9  Th
-Martin out of town
-Guest Presentation:

Week 8
Oct. 14  T
-Martin out of town
-Guest Presentation:

Oct. 16  Th
-Discussion of Reading 4
-Group 6 Presentation: *Christian Marclay*
-Project 2 Due
-Critique

Week 9
Oct. 21  T
-Brief History of Film
-Brief History of Video as an Artistic Medium-
-Reading 5 Assigned: *Video: From Technology to Medium*, Yvonne Spielmann, 2006

Oct. 23  Th
-Discussion of Reading 5
-Screenings of Historical and Contemporary Video Art

Week 10
Oct. 28  T
-Screenings of Historical and Contemporary Video Art Continued
-Video Camera Essentials
-Project 3 Assigned: Camera Dances

Oct. 30  Th
-Group 7 Presentation: **Kit Galloway and Sheri Rabinowitz/Electronic Cafe International**
-Adobe Premier Essentials

**Week 11**

Nov. 4 **T**  
-Adobe Premier In Class Exercise  
-Selected New Media Works

Nov. 6 **Th**  
-More Adobe Premier  
-In Class editing exercise  
-For your viewing Pleasure: George Kuchar  
  The Devils Cleavage, Dynasty of Depravity, Eclipse of the Sun Virgin

**Week 12**

Nov. 11 **T**  
-Project 3 Due and Critique  
-Group 8 Presentation: **Genesis Breyer P-Orridge**

Nov. 13 **Th**  
-Video Feedback and Closed Systems  
-Interactivity: The greatest dead end of our artistic era  
-Video Synthesizers  
-Intro to Isadora

**Week 13**

Nov. 18 **T**  
-Isadora continued.  
-Project 4 Assigned: Interactive/Feedback experiment

Nov. 20 **Th**  
-Feedback in Isadora  
-Issues in Isadora  
-Brief overview of software for image synthesis and processing

**Week 14**

Nov. 25 **T**  
-Presentation by Martin: The Art and Legacy of Steina and Woody Vasulka  
-Laboratory Time

Nov. 27 **Th**  
-No Class: Thanksgiving Holiday

**Week 15**

Dec. 2  
-Journal Review  
-Laboratory time

Dec. 4  
-Interactive Experiments Due  
-Recap of the Semester