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: Avant-Garde cinema, Video Art, Sound Art and Performance 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, etc. etc. The projects, reading assignments, and group assignments will be the material for theoretical and practical exploration of different modes of art-making 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 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, performative, coding 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. **Every time there is an assigned reading you must also write two pages (1,000 words or more) in response to that reading. These writings are to be posted to our Google Community by the date indicated upon which we discuss the reading.**

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

Journals
- You are expected to keep a hand-written journal, which will detail thoughts on your creative process, artists that you discover, whether in this class or outside of it, during the course of the semester and an account of at least one gallery/museum show that you attend. This show should preferably contain some work that would fall within the confines of electronic or New Media art.

Grading
Students will be graded upon completed projects (50%), attendance and participation (20%), presentations (15%), and readings and journals (15%). Projects will be evaluated by their originaity 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 of 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. Participate in class discussions.
4. Respect your fellow students.

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

*All Work Days indicated in the schedule should be considered as time to get my assistance and feedback regarding your creative projects.

Schedule

Aug. 24 M
- Review of Syllabus
- Introductions: Who are you? Who am I?
- Assignment of Student Presentations
- Reading 1 Assigned: Defining New Media Art, Mark Tribe, 2007
- Screening: Farewell Etaoin Shrdlu

Aug. 26 W
- History of Video Art pt. 1: Preceding experiments in Avant Garde Cinema
- Video Art in the 1960’s and 1970’s: Feedback, Artist’s Video, Feminism and Participation: Screenings
- Reading 2 Assigned: Video: From Technology to Medium, Dr. Yvonne Spielmann, 2006

Aug. 31 M
- Discussion of Reading 2
- Presentation 1
- History of Video Art Pt. 2: Screenings
-Overview of video cameras and Adobe Premier

**September 2 W**
- History of Video Art Pt. 3: Screenings
- Video Cameras and Adobe Premier cont.: In class editing exercise

**September 7 M**
- Labor Day, No class

**September 9 W**
- Creative Project 1: Camera Dances due Wednesday September 23
- Adobe Premier cont.
- In Class editing exercise

**September 14 M**
- Presentation 2
- Presentation 3
- Current trends in video art

**September 16 W**
- Sound and advanced image manipulation in Adobe Premier

**September 21 M**
- Work Day

**September 23 W**
- Creative Project 1 Due
- Critique

**September 28 M**
- Discussion of Reading 3
- Presentation 4
- A brief history of experimental music and artists’ use of sound +Listening Session 1

**September 30 W**
- Listening session 2
- Overview of recording technology: microphones and field recorders
- Overview of audio production in Adobe Audition

**October 5 M**
- Presentation 5
- Listening session 3
- Review of recording technology and Adobe Audition
- Creative Project 2 Assigned: Environmental Sound Collage, Due Wed. October 19
  Reading 4 Assigned: *The Studio as Compositional Tool*, Brian Eno, 1983 (in eno-oswald-cutler.pdf)

**October 7 W**
- Discussion of Readings 4
- In Class Recording Exercise: Sound Walk
- Reading 5 Assigned: *Environmental Sound Matter*, Francisco Lopez, 1998

**October 12 M**
- Presentation 6
-Discussion of Reading 5
-In Class Recording Exercise: Sound Walk contt.

October 14 W
-Work Day

October 19 M
- Creative Project 2 Due
- Presentation 7
- Critique

October 21 W
- What is code? What is software? What does software do?
- Introduction to Processing
Creative Project 3 Assigned: Generative Code Due Nov. 9

October 26 M
- Presentation 8
- Processing as a creative tool Pt. 1
- In class exercise
- Reading 6 Assigned: Generative Art, A practical guide using processing, Introductory Chapter, Matt Pearson, 2011

October 28 W
- Processing as a creative tool Pt. 2
- In class exercise

November 2 M
- Presentation 9
- In class exercise.

November 4 W
- Work Day

November 9 M
- Generative Code Due
- Critique
- New media + performance
- Reading 7 Assigned: Introduction to Digital Performance, Steven Dixon, 2007

November 11 W
- Presentation 10
- Discussion of Reading 7
- Intro to Isadora
- Creative Project 4: Mediated Body Due December 2

November 16 M
- Discussion of Reading 8
- Isadora for Performance

November 18 W
- Isadora for Performance pt. 2
- Planning/Creating a performance
November 23 M
-Prof. Back out of town
-Cogent, coherent, well written 3 page analysis due to me, via email November 28 @ midnight, Central time.

November 25 W
-Prof. Back out of town

November 30 M
-Presentation 11
-Journals Due
-Work Day

December 2 W
-Mediated Body Due
-Critique
-Last class day.