

Penn State University – School of Visual Arts
Fall 2014
Art 415 Integrating Media: Convergence in Practice
Professor: Eduardo Navas (ean13@psu.edu)
Mondays & Wednesdays 2:30 PM – 5:30 PM
Office Hours: 10 AM – 11 AM, 209 Arts Cottage

Course Description (as defined by Penn State School of Visual Arts)

A studio course concentrating on the integration of new media technologies in contemporary art practice.

Emphasis of Class:

This class takes an interdisciplinary approach to the production of art and media design. Its conceptual platform is the act of remixing as initially understood in music, which is increasingly influential across media in terms of remix culture. Students will learn the basic principles of remix with a hands-on approach in order to develop independently driven projects. Students will be instructed on how to present their ideas in diverse media, and in effect evaluate how the combination and recombination of content and form play a crucial role in how ideas/concepts/messages may be perceived as derivative or new.

The starting point of class, in terms of hands-on production, will consist of producing, mixing and remixing music with different software. Students will then apply their initial knowledge and methodology to image/time-based media and text-driven projects of their own, while also making the most of skills they developed in previous classes. Students will enhance their research process by data-mining, that is analyzing patterns and recurring themes quantitatively and qualitatively in music, image and text projects in art and design. This approach will lead to an in-depth understanding of how data-flows in front of, and behind the creative productions people experience. Understanding data-analysis in art and design development is an ever-growing need that is becoming more pronounced in both studio art and media design practice.

The class consists of three major projects, each building on the skills students will learn throughout the term. The class is designed to enable students to acquire a methodology that will eventually help them develop an ambitious vision of their own practice, and complement the eventual production of a portfolio in their respective discipline.

Class Structure

Class sections for the most part will be divided as follows: on Monday, class will consist of discussion and lectures on material being researched for projects one and two, which are discussed below. On Wednesdays, class will be a day of work and research. Students will be enhancing their technical skills according to the type of project they decide to develop. Students will meet with the instructor individually as needed. The students will turn in a total of three projects.

Project 1: Emphasis on Music

Project 2: Emphasis on Image and Text

Project 3: Advanced Project: Image, Music and Text

Details on each project will be announced at least two weeks prior to the due date.

Learning Outcomes:

1. To understand how content and form is different from medium to medium, and making the most of this difference to enhance the possibilities of communication of ideas.
2. To understand the basic history and theory relevant to an interdisciplinary practice in art and design that crossover to other fields of specialization.
3. To acquire an advanced understanding of conceptual models that are essential for interdisciplinary production.
4. To gain practical knowledge of diverse tools used to develop interdisciplinary and transmedia work that makes the most of the interrelation of image, music and text.
5. To produce projects that communicate messages effectively, and are critically invested.

A Note on Plagiarism

Plagiarism will not be tolerated. A student who commits plagiarism will be reported to the office of the visual arts. The student's behavior will be taken very seriously and dealt with according to the guidelines provided by Penn State University – School of Visual Arts. To avoid plagiarism, please cite your sources when appropriate.

Academic Integrity Statement

University Policies and Rules Guidelines states that academic integrity is the pursuit of scholarly activity in an open, honest and responsible manner. Academic integrity is a basic guiding principle for all academic activity at The Pennsylvania State University, and all members of the University community are expected to act in accordance with this principle. Consistent with this expectation, the University's Code of Conduct states that all students should act with personal integrity, respect other students' dignity, rights and property, and help create and maintain an environment in which all can succeed through the fruits of their efforts. Academic integrity includes a commitment not to engage in or tolerate acts of falsification, misrepresentation or deception. Such acts of dishonesty violate the fundamental ethical principles of the University community and compromise the worth of work completed by others.

Academic dishonesty includes but is not limited to acts such as cheating on exams or assignments; plagiarizing the words or ideas of another; fabricating information or citations; facilitating acts of academic dishonesty by others; claiming authorship of work done by another person; submitting work completed in previous classes; and/or submitting the same work to multiple classes in which a student is enrolled simultaneously.

Accessibility Statement

Penn State welcomes students with disabilities into the University's educational programs. Every Penn State campus has an office for students with disabilities. The Office for Disability Services (ODS) Web site provides contact information for every Penn State campus: <http://equity.psu.edu/ods/dcl>. For further information, please visit the Office for Disability Services Web site: <http://equity.psu.edu/ods>.

In order to receive consideration for reasonable accommodations, you must contact the appropriate disability services office at the campus where you are officially enrolled, participate in an intake interview, and provide documentation: <http://equity.psu.edu/ods/guidelines>. If the documentation supports your request for reasonable accommodations, your campus's disability services office will provide you with an accommodation letter. Please share this letter with your instructors and discuss the accommodations with them as early in your courses as possible. You must follow this process for every semester that you request accommodations.

Safety Information

Students in the School of Visual Arts may find themselves working in the shop or in their studios or classrooms using a variety of power and hand held equipment, which may cause injury. Students should use the shop only after having received an orientation in the use of such equipment and when supervised by faculty or shop personnel. Should any injuries occur, in the shop, studios, or classrooms in the School of Visual Arts please report them to Matt Olson, Shop Supervisor, Room 108-A Visual Arts Building, Phone: 814-865-3962, email: mjo5165@psu.edu.

Required Books

(This book is available at the bookstore)

Sterne, Jonathan. *The Sound Studies Reader*. New York: Routledge, 2012.

(This book is available as ebook through the Penn State Library)

Navas, Eduardo. *Remix Theory: The Aesthetics of Sampling*. New York/Wien" Springer 2012
<http://link.springer.com.ezaccess.libraries.psu.edu/book/10.1007%2F978-3-7091-1263-2>

Requirements

Please note that final grades are dependent upon consistent performance in all course requirements.

- Attend every class session. (See attendance below for more details.)
- Participate in class exercises, as well as lab time. Class participation will also include in-class exercises.
- There are a total of 3 projects. The point breakdown is below.
- There are no make-ups. Please check with me for possible exceptions. Not consulting with me prior to the dates when assignments are due will lead to an automatic F.
- Final projects cannot be late—no exceptions.

Grading

- Attendance and Class Participation 10%
- Online and in class discussion of readings 15%
- Project 1: Emphasis on music 20%

- Project 2: Emphasis on Image and Text 25%
- Project 3: Advanced Project: Image, Music and Text 30%

Total 100%

Grade Scale

- 94-100 = A
- 90-93 = A-
- 87-89 = B+
- 84-86 = B
- 80-83 = B-
- 77-79 = C+
- 74-76 = C
- 70-73 = C-
- 60-69 = D
- 0-59 = F

Attendance

- Three Absences = F, Three tardies (15 minutes late or early departure) = one absence.
- One Absence will take away 1.5% from attendance grade and 1.5% from class participation.
- There are no excused absences unless it is an extreme case. Please check with me for exceptions.

Semester Schedule

Note that the class includes a series of short exercises, which are considered part of the overall production towards major projects. These exercises are designed to complement the successful completion of your projects. Lectures on history and theory will shift according to the students' needs to gain practical knowledge from week to week

Week 1:

Monday, August 25, 2014

Introduction to Class | Lecture on Interdisciplinary Practice, the relation of image music and text | Read "The Work of Art in the Age of Mechanical Reproduction" by Walter Benjamin (PDF)

Wednesday, August 27, 2014

Weekly Assignment due on September 3 released online | Lecture on music as an art form | Begin discussion of Benjamin's "The Work of Art..." | Read John Mowitt, "The Sound of Music in the Era of Its Electronic Reproducibility," in *The Sound Studies Reader*, pp. 213-224

Week 2:

Monday, September 1, 2014

Labor Day, no class

Wednesday, September 3, 2014

Critique of first weekly assignment | Lecture on music and its relation to image and text | Discussion of texts by Benjamin and Mowitt | Second Weekly Assignment released | Read Jacques Attali, "Noise: The Political Economy of Music," in *The Sound Studies Reader*, pp. 29-39

Week 3:

Monday, September 8, 2014

Weekly Assignment Due | Lecture on analysis of image, music, text | Discuss Attali, "Noise" | Read Friedrich Kittler, "Gramophone," in *The Sound Studies Reader*, pp. 234-248

Wednesday, September 10, 2014

Weekly Assignment Released | Techniques on music and media production | Lab Time

Week 4:

Monday, September 15, 2014

Weekly Assignment Critiqued | Lecture on image, music, text | Discuss Kittler, "Gramophone" | Read Shuhei Hosokawa, "The Walkman Effect," in *The Sound Studies Reader*, pp. 104 – 116

Wednesday, September 17, 2014

Lab time | Prepare for First major Project

Week 5:

Monday, September 22, 2014

Due: First Major Project, Emphasis on Music (25%)

Class critique | Weekly Assignment released due on September 29

Wednesday, September 24, 2014

Discuss Hosokawa "The Walkman Effect" | Read Michele Chion, "The Three Listening Modes," in *The Sound Studies Reader*, pp. 48 – 53 | Lab Time work on weekly assignment

Week 6:

Monday, September 29, 2014

Second Major Project Released due on October 20 | Weekly assignment critiqued | Discuss Chion, "Three Listening Modes" | Read Roland Barthes, "The Grain of the Voice," in *The Sound Studies Reader*, pp. 504 - 510 | Lecture on image, music, text | Weekly Project Released due on October 6

Wednesday, October 1, 2014

Lab Time | Work on weekly project

Week 7:

Monday, October 6, 2014

Critique Weekly Project | Discuss Barthes, “The Grain...” | Read Jacques Derrida, “The Voice that Keeps Silence,” in *The Sound Studies Reader*, pp. 495 – 503 | Weekly Project Released

Wednesday, October 8, 2014

Lecture on image, music, text | Lab Time

Week 8:

Monday, October 12, 2014

Weekly Project critiqued | Discuss Derrida, “The Voice...” | Read Douglas Khan, “Noises of the Avant-garde” in *The Sound Studies Reader*, pp. 427 – 448

Wednesday, October 14, 2014

Prepare for Second Major Project | Lab time

Week 9:

Monday, October 20, 2014

Due Second Major Project 2: Emphasis on Image and Text 30%

In class critique | Read Eduardo Navas “Remix[ing] Sampling” in *Remix Theory* (ebook):

Make sure you are logged on to your PSU library account:

<http://link.springer.com.ezaccess.libraries.psu.edu/book/10.1007%2F978-3-7091-1263-2>

Wednesday, October 22, 2014

Weekly Project Released due on October 27 | Discuss Kahn, “Noises of the Avant-garde” | Lab Time

Week 10:

Monday, October 27, 2014

Weekly Project critiqued | Discuss Navas “Remix[ing] Sampling” | Read Eduardo Navas

“Remix[ing] Music” in *Remix Theory* (ebook): Make sure you are logged on to your PSU library

account: <http://link.springer.com.ezaccess.libraries.psu.edu/book/10.1007%2F978-3-7091-1263-2>

Wednesday, October 29, 2014

Lecture on image, music, text | Weekly Assignment released due on November 3 | Third and Final Major Assignment released | Lab Time

Week 11:

Monday, November 3, 2014

Weekly assignment critiqued | Discuss Navas “Remix[ing] Music” | Read Eduardo Navas

“Remix[ing] Theory” in *Remix Theory* (ebook): Make sure you are logged on to your PSU library

account: <http://link.springer.com.ezaccess.libraries.psu.edu/book/10.1007%2F978-3-7091-1263-2>

Wednesday, November 5, 2014

Lecture on image, music, text | Weekly assignment released due on Monday, November 10 | Lab Time

Week 12:

Monday, November 10, 2014

Weekly Assignment critiqued | Discuss Navas “Remix[ing] Theory” | Read Kodwo Eshun “Operating System for the Redesign of Sonic Reality” in *The Sound Studies Reader*, pp. 449 - 453

Wednesday, November 12, 2014

Lecture on image, music text | Weekly Assignment released due on Monday November 17 | Lab Time

Week 13:

Monday, November 17, 2014

Weekly assignment critiqued | Discuss Eshun, “Operating System...” | Read Kate Crawford, “Following you: Disciplines of Listening in Social Media” in *The Sound Studies Reader*, pp. 79-90

Wednesday, November 19, 2014

Weekly Assignment released due on Monday, December 1 | Lab Time

Week 14:

Monday, November 24 2014

SPRING BREAK

Wednesday, November 26, 2014

SPRING BREAK

Week 15:

Monday, December 1, 2014

Weekly Assignment Critiqued | Discuss Crawford “Following You...” | Prepare for second Major Project | Lab Time

Wednesday, December 3, 2014

Show preliminary ideas of third and final | Prepare for Third Major Project | Lab Time

Week 16:

Monday, December 8, 2014

Finalize details for final project | Lab Time

Wednesday, December 10, 2014

Due: Project 3 Advanced Project: Image, Music and Text | Make necessary changes to turn in final project

Week 17: December 15, 2014

Due: Revision of Final Project.