

ARTS 3376.001
Time Based Media

Course Information

Thursdays - 4pm to 6:45pm
Room – ACT 3.904

Professor Contact Information

Michael A. Morris - mam142230@utdallas.edu / m_alex_morris@yahoo.com

Course Description

This studio course is formatted to introduce you to a range of time-based media including video, performance, sound, and software programming as contemporary art practice. We will jump off from a foundation in cinema history and media theory to approach new media art practice in the 21st century.

Attention:

You will be engaged in class. I will not tolerate students looking at facebook or being on their computers for any reason other than taking notes or following along with an exercise while I am lecturing. You will use class time to complete assignments, do research, or other tasks associated with making projects you'll be proud of. I am VERY impatient when it comes to disengagement in the classroom. I will count you absent if I find you on (fill in the blank with whatever social network you entertain yourself with) rather than listening to me. Remember: you're paying money to be here. Don't waste your time, or mine.

Required Textbooks and Materials

The Filmmaker's Handbook (2013 edition) – Steven Ascher and Edward Pincus (should be at bookstores, but you can find it on amazon in print or as a pdf. Its pretty cheap!)

Additional readings will be distributed as .PDF files.

headphones and some kind of external storage: jump drives, external hard drives, or cloud storage like Dropbox.

It's advisable to have your own camera and tripod. There may be equipment available through ATEC, but access is uncertain. If you are considering purchasing equipment, contact me with any questions. I strongly recommend purchasing an external hard drive, either USB 3.0 or thunderbolt, at least 500GB. Be aware of whether the drive is mac or pc formatted.

Suggested Books and Course Materials

Multimedia Programming with Pure Data – Bryan WC Chung

Assignments & Academic Calendar

Week 1

Thursday August 27th

Watch: *Media Burn* by Ant Farm, Frances Stark

Read: *The Futurist Manifesto* by Marinetti

Introduce Cameras, lecture on shooting.

Week 2

Thursday September 3rd

Watch: *Theme Song* by Vito Acconci, *Boomerang* by Richard Serra, *The Yes Men Fix The World*

Read: *Performance, Video, and Trouble in the Home* – Kathy O'Dell

Introduce Importing video into Premiere, file management, and project organization.

Week 3

Thursday September 10th

Watch: *Choreography for the Camera*, and *Meditation on Violence* by Maya Deren,

K-CorealINC.K by Ryan Trecarten

Read: *Filmmaker's Handbook* – Chapter 1: Introduction to Digital and Film Systems pg 1-39

Introduce editing in Premiere, lecture on film form / approaches to editing

Week 4

Thursday September 17th

Read: *Filmmaker's Handbook* – Chapter 2: Before You Begin Production pg 53-101

Exporting, uploading, archiving.

Edit in class.

Week 5

Thursday September 24th

Project 1 Due - Critique

Read: *Creative Cutting* by Maya Deren

Week 6

Thursday October 1st

Read: *Filmmaker's Handbook* – Chapter 9: Shooting the Movie pg 321 - 353

Watch: *Jolies* by Sadie Benning, *Songs of Praise* by Duke and Battersby

Lecture on Film Form

Week 7

Thursday October 8th

Read: *Autoethnography* – Cathrine Russell

Watch: *Nostalgia* by Hollis Frampton,

Quiz 1

Week 8

Thursday October 15th

Watch: *Sans Soliel* by Chris Marker

Introduction to Pure Data – Parts of a program, hello world, bangs, messages, math, counter, simple sequencer. (Chapter 1)

Midterm Grades Due – Saturday October 17th

Week 9

Thursday October 22nd

Watch: Noisefold, *Snows* – Carolee Schneemann, Stan Vanderbeek - discuss Moviedrome Edit in Class

Week 10

Thursday October 29th

Project 2 Due

Read: Stan Vanderbeek – *Culture Intercom*

Week 11

Thursday November 5th

Introduction to GEM, making gem window, 2d and 3d primitives, video feeds, movie files, animating 3d shapes. (chapter 2)

Watch: Golan Levin, et al – *Messa Di Voce*, Andrew Blanton, Granular Synthesis – *Modell 5*

Read: Chris Salter – *Entangled* pg 113-130

Week 12

Thursday November 12th

More GEM – image processing + Interactivity (Chapters 3 + 4)

Watch: Ronald Nameth – *Andy Warhol's Exploding Plastic Inevitable*, Steina – *Violin Power*

Week 13

Thursday November 19th

More GEM – Motion Detection, Audio Programming (Chapters 5 + 7)

Watch – Ryal, Cracked Ray Tube + Kyle Evans, Nam Jun Paik – TV Cello

Week 14

Thursday November 26th **Thanksgiving Break – NO CLASS**

Week 15

Thursday December 3rd

Project 3 Due

Final Exams

Project 3 continued.

Assignments:

Project 1: Performative Action

In this project, you will shoot and edit a 5-10 minute video that documents some kind of performative situation that you and another student initiate. What can constitute a performative situation will be discussed in class and is open to interpretation, but should involve a staged event of some kind that is translated into a video as the final product. This can be a public event, an online intervention, a performance for the camera, or any other staged event. Keep in mind that your use of video in documenting the event is as important as the event itself. You will work in teams of two and each student should have equal input on each aspect of the project.

Project 2: Personal Essay

Create a personal and poetic meditation through moving images. Think about aspects of your own life you might relate to the viewer, using the “first person” voice as it can be applied to cinema. Think about the literary form of the essay, and imagine how you might translate this idea to the form of your video. You can tell sincere stories, invent a persona to inhabit, examine your

personal/family history or ethnicity, or otherwise interpret the idea of what a personal video can be.

Project 3: Interactive 3D collaboration using Pure Data

You will stage a collaborative performance or installation using visuals created in Pure Data/GEM with another performer, either a student from class or someone from outside of class. You will use the visual programming environment to create a visual component or accompaniment for your collaborator. This can be very open, but think about how you might work on a piece with a dancer, musician, actor, or other performing artist and build visually on what they are doing.

Grading Policy

25 points each - 3 Assignments

15 points - Quiz

10 points - Participation / Blog Responses

Attendance:

Attendance is mandatory. If you miss 3 classes unexcused, you fail the class. Class times are too few, and we have too little time together for you to miss half the course and expect a grade. Be here because you want to be. Be here to make art.

Course & Instructor Policies

- You will attend class. Period.
 - You will be attentive in class or forfeit your participation points.
 - If you're looking at facebook while I'm lecturing, you're absent.
 - Given extreme circumstances, some work may be accepted late on a case by case basis.
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Comet Creed

This creed was voted on by the UT Dallas student body in 2014. It is a standard that Comets choose to live by and encourage others to do the same:

"As a Comet, I pledge honesty, integrity, and service in all that I do."

UT Dallas Syllabus Policies and Procedures

The information contained in the following link constitutes the University's policies and procedures segment of the course syllabus.

Please go to <http://go.utdallas.edu/syllabus-policies> for these policies.

The descriptions and timelines contained in this syllabus are subject to change at the discretion of the Professor.