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CONCEPTUAL/INFORMATION ARTS: ART 410 , CONCEPTUAL STRATEGIES

San Francisco State University, Spring 2008

INSTRUCTOR: John Davis, jd@noiseforlight.com

*Syllabus and schedule are subject to change

Course Information

DAY/TIME/LOCATION: Tuesdays/Thursdays 9-12; Tuesday class meets in Creative Arts Building, Computer Lab, room 260. Thursday class meets in Fine Arts, room 538. Typically, Tuesday classes will be instructional, focused on developing skills and techniques, as well as serving as lab time for production. Thursday classes will emphasize lecture and discussion, as well as screenings and presentations of work.

OFFICE HOURS: Regular hours Tuesday's 1-2 pm, also by appointment Tuesdays and Thursdays. We will use a dedicated Class Calendar for scheduling, as well as keeping track of Bay Area events, exhibitions, performances, screenings, etc. *You will need a Google Gmail account to post to the calendar. If you don't already have a Gmail account, I will invite you to sign up for one. They are free and temporary if you choose not to maintain it after the course.

PREREQUISITES: Art 410 is one of two foundation classes for Conceptual/Information Arts, and should be taken concurrently with Art 412. No prerequisites are required, but familiarity with critical theory will be helpful.

COURSE DESCRIPTION: This course is a combination of studio practice, experimentation, critical discussion, and theoretical investigation. With an emphasis on artistic production, we will strategize methods for conveying ideas with visual form. We will explore the relationships between art, technology, culture, and the individual, serving as entry points for assignments and conceptual projects. Readings will be handed out or available on-line. There may be additional materials to purchase. All course materials such as syllabus and assignments will be located on-line on the class web site.

- The class will draw from a range of historic and contemporary sources as we investigate artistic practice through sound, video, film, performance, sculpture, image/graphics, photography and painting, simultaneously considering parallels between art and other fields of research.
- Some ideas relevant to the class will be drawn from art movements and key concepts such as Dada, Surrealism, Futurism, Fluxus, Situationist International, Conceptual Art, Culture Jamming, Satire, Hacktivism, FlashMob, Copyleft, Sampling, Collage, Detournement, Recuperation, and Appropriation.
- Many of the project assignments will utilize image and web software like Adobe Photoshop, Illustrator, and Dreamweaver, as well as some non-linear editing tools for sound and video editing. We will utilize some freeware tools for optimizing content for upload to the Web, as well as incorporate some non-computer based media. Throughout the course we will investigate Web concepts such as interface design, navigation strategies, file management, and compression codecs for a web page that you will post online.

COURSE OBJECTIVES: This class is designed to provide you some basic digital media skills as a means for communicating ideas and experimenting with form. You will be encouraged to apply those skills towards a critical engagement with the complex social, political, and cultural forces that shape our daily lives. As we read texts, view creative works, and discuss ideas, we will emphasize the dynamics between the individual and society; reinforcing the importance of personal and collective artistic action as a means toward personal growth, social change, and cultural vitality.

COURSE REQUIREMENTS: Attendance (see below) is paramount. We will cover a lot of ground quickly, especially during the first half of the course. Furthermore, lively discussion in response to the readings and any works viewed can only occur with you present. Therefore, active participation in class and within the online comments forum will be factors in your grades.

- You will be required to schedule meetings with me a minimum of two times over the course of the semester.

ONLINE COMMENTS: You are responsible for commenting on each reading and assignment viewed; you will be expected to make a brief but detailed online submission before our scheduled discussions in class (comments pages will be unmoderated and encourage an evolving discourse). The only exception are tutorials or other instructional media we may view.

- In order to post comments to this site you will need to register once, and then sign in each time you post.

FINAL PROJECTS: Your final projects will be determined by you, and should be based on the ideas and concepts covered in the class. The project should be manageable given time constraints and available resources. *Your scheduled meetings with me will be to discuss and then sign-off on your final project idea for the class.

ATTENDANCE POLICY: Regular attendance is expected. Three (3) unexcused absences will result in an automatic “F”. Two (2) late arrivals = one (1) unexcused absence.

GRADING: Although creative work is difficult to quantify, the effort put forth is not — your studio and lab assignments will be graded on how hard you work, and how effectively you apply key concepts. Grading is in accordance with University standards outlined in the SFSU Bulletin.

- Final Project 40%
- Assignments 20%
- Postings 20%
- Attendance/Participation 20%

LATE WORK POLICY: This is course involves reading, writing, and studio work. You are expected to complete all assignments on time. Late work will be considered Incomplete.

ACADEMIC PROBATION: If you are on academic probation, make an appointment as soon as possible to work out what you need to do to meet the terms of your probation.

AMERICAN WITH DISABILITIES ACT (ADA) ACCOMMODATION: The Disability Programs and Resource Center provides university academic support services and specialized assistance to students with disabilities. Students with disabilities who need reasonable accommodation are encouraged to contact the instructor. The Disability Programs and Resource

Center (DPRC) is available to facilitate the reasonable accommodations process. The DPRC is located in the Student Service Building and can be reached by telephone (voice/TTY 415-338-2472) or email dprc@sfsu.edu

READINGS

The below readings correspond to our schedule (be sure to check out the Further reading/viewing page for supplemental sources). While some links refer to outside pages, most are downloadable files normally in PDF format.

CLASS #1, TH 1/24 ***Due for Class #2, TUE 1/29

- Read The UBUWEB Anthology of Conceptual Writing essay by Craig Douglas Dworkin. Following this, view any three works to the left of the essay and Post your impressions on them. Think about the strategies the authors are invoking, and what, if anything, is required from the reader. What are the authors trying to communicate? Are the strategies effective? Why? Why not? Also, read the College of Creative Arts (CACL) User Contract (pdf), and then complete the CACL Lab User Receipt (pdf) before Class #2.

CLASS #2, TUE 1/29 ***Due for Class #3 TH, 1/31

- Read the short “The Founding and Manifesto of Futurism” by F.T. Marinetti. Post your impressions, considering if the manifesto has any relevance today. Why? Why not? View Photoshop Tutorials 1,2,3 + Illustrator Tutorials 1-10.

CLASS #3, TH 1/31 *** Due for Class #4 TUE 2/5

- Read the short essay by Futurist composer Luigi Russolo “The Art of Noises“. Post your impressions and consider the ways technology was an influence.
- Scan three advertising images. Try and pick images where you can incorporate the existing material as a means for usurping its meaning.
- Explore some Xerographic detournements.

CLASS #4, TUE 2/5 *** Due for Class #5, TH 2/7

- Read The Surrealist Manifesto by Andre Breton and post your impressions.
- Pick one Surrealist technique and make a simple artwork using their methods. Bring the to Class #5

CLASS #5, TH 2/7 *** Due for Class #6, TUE 2/12

- Read Dick Higgins short 1966 “Statement on Intermedia” as well as Albert Einstein’s brief essay “Society and the Individual” from his book “Ideas and Opinions”(pdf). As you post your impressions, look for connections between the two essays, all the while considering communication technology, the questions it poses for society, and the charge the writers place on artists and individuals.

CLASS #6, TUE 2/12 *** Due for Class #7, TH 2/14

- Read “A Very Brief and Concise History of Graphic Design“. If you haven’t already, view these Xerographic detournements.

- Work on the detournement of your advertising image *** Due for Class #8, 2/19.

- OPTIONAL: View Photoshop Tutorials 4, 5a, 5b and 6; and Illustrator Tutorials 11a, 11b

CLASS #7, TH 2/14 *** Due for Class #9, TH 2/21

- Read George Brecht’s short 1964 “Something About Fluxus” and Ken Friedman’s 1989 “40 Years of Fluxus.” Post your ideas, and consider the notion of anti-art as you interpret the movements ideological platform(s).

CLASS #8, TUE 2/19

- Photoshop/Illustrator assignment due.

CLASS #9, TH 2/21 *** Due for Class #10, TH 2/28

- Read these Intellectual Property myths, this essay “Copyright, CopyLeft, and the Creative Anti-Commons” by Joanne Richardson and Dmytri Kleiner, and this short LA Times Article “Copyright This” by Dallas Weaver. As you post your impressions, consider the pros and cons of copyright law, the concept of intellectual property and its impact on creativity and cultural vitality, as well as the ways market forces wind up shaping creative expression/output.

- Bring your Fluxus inspired “event scores” to class.

CLASS #11, TH 2/28 *** Due for Class #13, TH 3/6

- Read the Situationist Manifesto and the second part of the Raoul Vangeigem essay entitled “Exchange and Gift” on page 6 of this pdf. Also, NOT REQUIRED, but you might find interesting these short essays on Verhoven’s “Startship Troopers” in this pdf.

CLASS #12, TUE 3/4 *** See due dates below ea. assignment.

- Read Guy Debord’s essay “Methods of Detournement” and the Lettrist International’s 1955 essay “Proposals for Rationally Improving the City of Paris,” and finally “A User’s Guide to Detournement” by Guy Debord and Gil J. Wolman, 1956. *** Due for Class #15, TH 3/13.

CLASS #16 ***Due for class #19, TH 4/10

- Read Bob Gruen’s pdf essay “Turning Rebellion Into Money,” and the Joseph Heath and Andrew Potter pdf “The Rebel Sell.”

CLASS #24 ***Due for class #25, TH 5/8

- Read Kim Cascone’s pdf article “The Aesthetics of Failure: Post Digital Tendencies in Contemporary Computer Music”

IN CLASS ASSIGNMENTS + FINAL PROJECT

#1 Advertising Image/Detournement

Using an appropriated image from any source (scanned magazine ad, video still, web image) create a mock ad or poster utilizing Photoshop and Illustrator. Consider what we covered in our discussions with regard to early poster propaganda, collage, detournement, and the utilization of mass media as a means for commenting on it.

#2 Web Assignment

Generate a mock web site with a total of six html pages (including your index page) that you link together logically. Additionally, you should create links to at least three outside web sites from within your site, taking into consideration global links, and the importance for a viewer to navigate from any one page to any other page within your site. You will be expected to have the site posted live for us to view on the Internet. The site can be playful, or a mock-up for something you're more serious about. Explore creative navigational strategies, and experiment with options for having the viewer engage the information on your site. *** Assignment due either TH 3/20, or TUE 4/1.

#3 Paper

Write a five-page paper (double-spaced 12pt. font, normal margins) on an individual artist, or a collection of artworks within a curated exhibit or "group show." The paper should analyze and critique the various strategies employed by the artist(s) and/or curator(s), as well as the overall themes examined within the work(s). The motive for the assignment is to have you confront art you find interesting (or are curious about) that exists within a public forum (gallery/museum). Discuss the strategic methods used, approaching the work with a critical eye, all the while placing emphasis on whether or not those strategies are succeeding or not. Some examples for consideration might be the relationships the works have to one another within the gallery as a strategy; the physical space itself as a strategy; the choice of media as strategy; any written information accompanying the work (statements, titles) as a strategy, and so on. Emphasize how effectively the work communicates, the methods by which it does so, and the success by which these methods accomplish the goals of the exhibit. *** Due either TH 3/20, or TUE 4/1.

#4 Video Project

Utilizing as your primary source, found, archival, and appropriated video and sound, and if you like, including some of your own original media, create a 3-5 minute video work with sound. The purpose of the assignment is to get you familiarized with Final Cut Pro and to have you experiment with archival or found footage as source material. You can create a narrative, non-narrative, poetic, experimental, or documentary-style work, the choice is yours, just be creative as you consider some of the videos and films we have viewed to date. *** Due 4/29.

Final Project

The concept for your final project is determined by you. There are no constraints other than your project should utilize some strategies that resolve the themes, issues, or goals relevant to your ideas. You are required to meet with me two times to discuss the project details as defined in the "Course Information" section of the syllabus — once during the beginning or mid-point of the class, and once at the end of class some time before the final project due date. Since each project

is an individual process, the value of meeting with me to discuss your ideas and progress is all the more important. The project should be manageable given time constraints and available resources, not exceeding what you can realize within the overall framework of the class. ***Due 5/15.

Extra Credit

Read Oscar Wilde's forty nine page essay "The Critic as Artist: With Some Remarks on the Importance of Doing Nothing." Write an eight-page paper that gives an in-depth review of the positions taken by Ernest and Gilbert. Make arguments for or against their positions, taking into account any relevance these points have for a contemporary reader. For inspiration read "Oscar Wilde's lasting significance" By David Walsh, including his response to a reader's criticism of the same essay. ***Due 5/15.

University of California, Davis, Technocultural Studies Program, Introduction to Sonic Arts (TCS 121).

INSTRUCTOR JOHN DAVIS

DESCRIPTION

The objective of this class is to provide an introduction to the use of sonics (relating to or using sound waves) in the arts. You will develop personal projects through a practical hands-on approach to working with sound, as we emphasize listening and experiencing sound in a variety of ways. The class will investigate the aesthetics and some basic techniques related to the use of audio/sound/music in art practice. We will emphasize, among other things, the use of ProTools© audio editing software for importing, compositing, manipulating, and experimenting, and as time allows, investigate other tools designed to manipulate and process recorded sound. The class is structured to offer a personal approach to sonic manipulation, which will include field recording exercises, lab assignments, readings, guest lecturers, examples, and historical components; all with the goal of introducing the genre, while simultaneously stimulating creativity and encouraging experimentation.

TEXT

- ProTools 6 by Steven Roback
- Regular reading handouts will be issued throughout the quarter.

GRADING

Final projects = 40%. Midterm paper = 20%. Project assignments/Listening Journal = 20% Participation = 20%

Final Projects You will be expected to complete a project that utilizes sound as a primary element. This can be anything you choose as long as it is something you have manufactured or altered enough to be considered original. This provides you a wide range of possibility; anything from a soundtrack for a video; a field recording compilation; a music track; a sculpture/installation project; custom built sound devices; live performance; etc. (use your imagination and be creative). We will discuss ideas for your projects individually throughout the quarter, and we will participate in group critiques as a way to encourage your progress. By midterm you should have identified what your project will be, and we will work individually to outline specifics as they relate to grading.

Midterm Paper Your paper can be about anything or anyone as it relates to sonic art. It must be between 700 and 1000 words.

Project Assignments/Listening Journal You will be given small assignments throughout the quarter that will, in part, serve as guides for contributing to a listening journal. The combination of the assignments and the listening journal will be 20% of your grade. The listening assignments, included in the schedule, will

serve as source material for your listening journal. Your journal will be due two times during the quarter, January 31st, and March 9th. Since part of the class is designed around listening, the journal is a place for you to document your listening experiences during the course, a place to think about and reflect upon how you experience sound; attaching verbal language to a non-verbal one. At minimum, you should write one 2-3 page entries per week.

Participation Class attendance is the primary criteria for your participation grade. In addition, you will be expected to participate regularly in reading discussions, as well as the group critiques of one another's work in order to receive the full 20%.

SCHEDULE

[SESSION 1] Thursday Jan. 5: Introductions, course overview. [Read] For Tuesday 1/10: Hildegard Westerkamp's "From the India Sound Journal" & Wikipedia article "Sound" handouts. [Do] For next Tuesday go to RadioShack in Davis located at 634 G Street | Phone: 530-758-0640. You will need: One Piezo Transducer (part #273-073A), and one mono 1/8" to mono 1/4" cable. I'll provide the rest.

[SESSION 2] Tuesday Jan. 10: Lab overview; build contact mics; field recording demo -- Different mics for different projects. [Read] For Thursday 1/12: "Field Recording Equipment," "How Do Microphones Work?" & + Ch. 2 & 3 in Roback (ProTools book).

[SESSION 3] Thursday Jan. 12: Discussion, What is sound?. Discuss readings; samples of field recordings & related processed sound. More field recording. [Read] For Tuesday 1/17: Ch. 4&5 in Roback, + N.B. Aldrich's "What is Sound Art?" handout + Signal Processing Fundamentals handout + Luigi Rossolo's Futurist manifesto "The Art of Noise" [Do] For Tuesday Jan. 24th: Recording assignment #1 Record a mechanical device(s) with any microphone you want as source material to create a sound piece with. Listening assignment #1: Symphonies of mechanical sound (think Rossolo!).

[SESSION 4] Tuesday Jan. 17: Non linear editing principles using Audacity and SoundHack; Importing audio; timeline; file formats; multitracking; editing; managing projects; [Do] In-class project #1: Assemble tracks with field recording samples. [Read] For Thursday 1/19: Negativland's "Fair Use," + "Art and Music Sampling..." handouts.

[SESSION 5] Thursday Jan. 19: Discussion, Sampling, Appropriated and Found sounds: Sources and Copyright Issues. View Lessig video + Excerpts from Tarkovsky's "Stalker" and Lynch's "Mulholland Drive." [Read] Handout: "The Record Effect" by Alex Ross, "Primer for the Digital Millennium," "Changing Copyright" by Negativland, "Glossary of Intellectual Property Terms," "Derivative Works," 'Mondo 2000 interview with The Edge, et.al.,' 'Crappy Sound Tips' by Negativland, "The Aesthetics of Failure..." by Kim Cascone, "And Then There Was Sound..." by Andrea Truppin for discussion 1/26. Listening assignment #2: Find location with collision of natural and human made sounds.

[SESSION 6] Tuesday Jan. 24: Mbox/ProTools introduction (Bring MBox); [Do] In-class project #2: Create compositions from recording project #1 (mechanical sounds). Looking at sights that contain royalty/copyright free source material for remix project next Tuesday.

[SESSION 7] Thursday Jan. 26: Discussion, readings from 1/17 & 1/19. View *Candide*, sampled TV and sound, Erkki Kurenniemi documentary *The Dawn of Dimi*. Listening assignment #3: Find the quietest location you can (your room, backyard, your basement) and... listen.

[SESSION 8] Tuesday Jan. 31: Listening Journals Due. Recording project #1 compositions due. Final project proposals due. Introduction to synthesis and filtration using Max/MSP Granular patch. [Do] In-class project #3: Create compositions from sampled materials (remix). [Read] Handouts: Christopher Cox "Lost in Translation" + Chapter from Douglas Kahn's *Noise Water Meat: A History of Sound in the Arts*, "Noise and Simultaneity."

[SESSION 9] Thursday Feb. 2: Discussion, readings from 1/31: Sound + Image. Video examples: Excerpts from *Drift* Lee Renaldo and Leah Singer's sound/image collaboration; SFAI student experimental sound/image works; Gus Van Sant's *Elephant*; Stan Brakhage shorts alongside various soundtracks... what works what doesn't?

[SESSION 10] Tuesday Feb. 7: [Do] In-class project #4: Creating a soundtrack to one Stan Brakhage film; "Black Ice" or "Commingle Containers" (Due the end of class Feb 21st).

[SESSION 11] Thursday Feb. 9: Extra special guest artist: Steve Lambert presentation of work. As time allows discuss readings (from 2/2 + musings on Cage by Marcel Cobussen). Listening assignment #4: Choose a piece of music you like and journal about why you like it (consider your taste, the genre, the cultural context the music occupies, etc.).

[SESSION 12] Tuesday Feb. 14: Max/MSP Granular demo (if it works); A little Final Cut Pro; Work on Sountrack assignment and final projects. Listening assignment #5: Choose a piece of music you don't like and discuss why (as with #4, investigate what it is about the music that fosters like or dislike).

[SESSION 13] Thursday Feb. 16: Midterm Papers due. Bob Ostertag/John Rose concert (Location Music 115). Guest artist: Jef Cantu Ledesma. Listening assignment #6: Go see (or rent) a movie, any movie, and key in on the soundtrack/design. Write about what you think the filmmaker is doing, how the soundtrack works or doesn't work.

[SESSION 14] Tuesday Feb. 21: Soundtrack assignment due end of class. Work on Sountrack assignment and final projects.

[SESSION 15] Thursday Feb. 23: Discussion of readings; looking at and listening to Alvin Lucier, Cory Archangel, Evolution Control Committee, Paul Demarinis, Survival Research Labs, Matt Heckert, Terry Riley, Les Blank, Fela Kuti. Listening assignment #7: Try and find (or create) an environment with water, wind, and fire as audible elements and write about how you experience them as combined elements (audibly or otherwise) -- don't get bogged down with this -- light a match, blow it out, and put it in a glass of water if you have to... Otherwise, go to the ocean (a lake), build a fire, and listen.

[SESSION 16] Tuesday Feb. 28: Work on projects. Critique works in progress.

[SESSION 17] Thursday Mar. 2 Guest artist: Jim Haynes. Listening assignment #8: Your choice.

[SESSION 18] Tuesday Mar. 7: Critique works in progress.

[SESSION 19] Thursday Mar. 9: Listening Journal Due. Critique works in progress.

[SESSION 20] Tuesday Mar. 14: FINAL PROJECTS DUE BEGINNING OF CLASS. FINAL CRITIQUES.

DIGITAL VIDEO: POP MEDIA, Instructor, John Davis

San Francisco Art Institute Adult Community Education, Digital Video and Pop Media

DESCRIPTION

Appropriating from the labyrinth of visual culture yields unforeseen, provocative, and comic possibilities for the artist. With a rich tradition in the reuse of popular culture for critique, satire, and poetic investigation, artists utilizing appropriated media face new challenges with regard to Fair Use, the Digital Millennium Copyright Act, and intellectual property litigation. In this course you will learn to cull materials from sources like film, VHS video, DVD, Television, and the Internet, and incorporate them into projects that reshape the popular media landscape with personal vision. To that end, we will investigate folk art traditions, appropriation and sampling, while also discussing legal issues that surround ongoing copyright debates and their implications for artists.

We will cover basic editing fundamentals and techniques, as well as alternative approaches to traditional editing methods. We will emphasize sound and video editing software like Apple's Final Cut Pro and Soundtrack, as well as a host of other sound and image acquisition and manipulation tools. Through hands on exercises, technical demonstrations, critiques, reading assignments, visiting artists, and the viewing of original artwork, you will become well versed in approaches to, and methods for appropriating media for the recycling of mass-produced popular culture. The class will culminate in a final screening of student work.

PREREQUISITE

It is recommended that students have had undergraduate courses or experience in some of the following areas: communication, film, literature, media studies, graphic design, multimedia arts, history, philosophy, psychology or sociology. Additionally, a working knowledge of the Macintosh computer and related media applications is preferred but not mandatory.

REQUIRED TEXT

- Class Reader
- Final Cut Pro for Mac OS X: Visual Quickpro Guide, Lisa Brenneis
- Shared Traditions: Southern History and Folk Culture, Charles Joyner
- Free Culture: How Big Media Uses Technology and the Law to Lock Down Culture and Control Creativity, Lawrence Lessig.

GRADING

- In-Class assignments 30%

- Participation 20% -- This includes attendance, as well as contributing to reading discussions as well as critiques.
- Final Projects 50% -- Since this is half your grade, we will discuss your projects individually to determine feasibility and grading.

SCHEDULE

WEEK 1

Introductions. Course outline. Discuss reader. Overview of computers and equipment. Disk usage/storage; how much, where? Discuss software acquisition/Freeware. FCP Intro. Homework assignment: Bring in 5 minutes of video and 5 minutes of audio that you would like to work with the following week in class on any format (DVD, VHS, Music CD, etc.) Film will need to be transferred elsewhere. Video TBA. Reading Assignment: Articles # 1, 2, 6; Brenneis book read chapters 1-3. Lessig. Joyner.

WEEK 2

Discussion: Downloading and Compression; Importing Media; Non-Linear Concepts in Audio and Video Editing. Video TBA. Importing media you brought to class. Work on assembling clips with audio and transitioning. Reading Assignment: 'Non Linear handout', A/V Glossary of Terms handout, Articles # 3,7, 8; Brenneis chapters 4-6. Lessig. Joyner.

WEEK 3

Discussion: Multi-track audio and video editing; fundamentals of Final Cut Pro. Video TBA. Work in lab. Reading assignment: Articles # 11, 19, Brenneis chapters 7-10. Lessig. Joyner.

WEEK 4

Discussion: Granular synthesis and MaX/MSP patches; audio synthesis and processing. Video TBA. Work in lab. Reading Assignment: Articles # 4, 5. Lessig. Joyner.

WEEK 5

Discussion: Review Final Cut Pro Fundamentals; Introduction to Web resources. Video TBA. Work in lab. Reading Assignment: Articles # 12, 13, 14; Brenneis chapters 13- 15. Lessig. Joyner.

WEEK 6

Discussion: Optimizing, importing, and manipulating stills in FCP; motion parameter effects and key frames. Video TBA. Work in Lab. Reading Assignment: Articles # 9, 10, Brenneis chapter 16. Lessig. Joyner.

WEEK 7

Discussion: Working with titles and text in FCP. Video TBA. Work in lab. Reading Assignment: Articles # 15, 16. Lessig. Joyner.

WEEK 8

Work in Lab. Reading Assignment: Articles #17, 18. Lessig. Joyner.

WEEK 9

Critique. Work in lab. Video TBA. Reading Assignment: Article # 18.

WEEK 10

Critique. Work in lab. Video TBA. Reading Assignment: Article # 20.

WEEK 11

Critique. Work in lab. Video TBA.

WEEK 12

SCREENING OF FINAL PROJECTS.

READER TABLE OF CONTENTS

1. "Music Rights Clearance: What You Don't Know Can Hurt You" by Craig McTurk
2. "Fair Use" by Negitiveland
3. "Kinopravda (1923) - Symphony of the Donbas (Enthusiasms) from Kino-Eye: The Writings of Dziga Vertov, Dziga Vertov.
4. "The Record Effect: How Technology has Transformed the Sound of Music" by Alex Ross
5. "Art and Music Sampling: The Death of Creativity," from the Telecommunications Radio Project, Program #5-93, KPFA Radio. By Bruce S, Bob Haslam, and Don Joyce.
6. Phone interview by Mondo 2000 Magazine with U2's The Edge and RU Serious, Telecommunications Radio Project, Program #5-93: "Art and Music Sampling: The Death of Creativity" KPFA Radio - December 1993

7. "The Beastie Boys: Rapping or Thieving? When Does Sampling Other Artists' Music Equal Copyright Infringement?" by Michelle Kaminsky
8. "Works That Copy, Yes, but Deliver Critique, Too" by Edward J. Sozanski
9. "Glossary of Intellectual Property Terms" by Benjamin Oelsner
10. "Listening to Music" and "A Few Ideas About Music and Film" from John Cage: Writer, by Richard Kostelanetz
11. "The Aesthetics of Failure: Digital Tendencies in Contemporary Computer Music" by Kim Cascone
12. "Derivative Works" Online article, no author cited
13. "Steal This Look" by Joy Garnett
14. "New American Radio and Radio Art" by Jackie Apple
15. "The True Uncensored Story Behind the Demise of the Tape-Beatles" by John Heck
16. "Copyright in Visual Arts" by Thomas G. Field, Jr.
17. "CCUMC (Consortium of College and University Media Centers) Fair use Guidelines for Figurational Multimedia" Online information no author cited
18. "And Then There was Sound: The Films of Andrei Tarkovsky" by Andrea Truppin
19. "What is Digital Cinema" by Lev Manovich
20. "A Basic Guide to Granular Synthesis" Online information, no author cited
21. "Noise (1,2,3,4,5)" BBC Radio Transmission 24-28 Feb, 1997

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