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Digital A3T5 :: Fall 2015
//ARTS 2550//
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12:30-3:20 p.m. T/R in Woldenberg 208
Nathan Halverson; nhalvers@tulane.edu. Office Hours: By appointment.

What's important isn't new things, it's new thinks. – Nam June Paik.

I read where Chaplin was asked why he never used a close up in his films and his answer was 'because there's just nothing funny about a face 15 feet high,' which totally changed the way I thought. Obviously, a face 15 feet high is not a face, but Mount Rushmore. A face 15 feet high is a landscape. That's obviously no big thing - every film does that. But for me it probably was. I wanted to deal with 'what did close up mean?' Close up meant: the method of a detective story. You have to look closely at the facts. You have to pay attention to details. And if I could call a close up a detective story, I can probably call landscape a kind of travel guide. – Vito Acconci.

COURSE DESCRIPTION: What isn't digital these days? What is Digital Art? It might be art that discovers and responds to the ways that our thinking, our bodies, and our daily lives have been, are, and are going to be altered by digital technology. Artists are sometimes first to comment on new relationships between people and technology, seeing and pointing to changes in culture as they are happening. Sometimes artists point to ghosts before they disappear completely. In this class we will investigate relationships among contemporary media, art, and technology with the goal of perceiving more of the world and sharpening the ways we engage with and respond to it. By looking back at older technologies, we will hopefully learn 'see' and think more deeply about the 'new' ones we use and the newer ones we have yet to use.

COURSE OBJECTIVES:

To become conversant and knowledgeable about digital media through reading, research and discussions; Increase your knowledge of contemporary digital art practices and production methods; Improve your conceptual, iterative process and your creative practice with rigorous critiques; Produce final works ready for submission to an art gallery or festival.

IMPORTANT DATES:

Aug 24: Classes Begin
Sept. 23: Yom Kippur Holiday
Oct 15-18: Fall Break
Oct. 21: Mid-term grades due
Nov. 2: Last day to drop
Nov. 25-29: Thanksgiving Holiday
Dec. 4: Last Day of Classes
Dec. 7-15: Final Exams

EXPECTATIONS

Your first assignment is to read this syllabus in its entirety. This is a production class in an Art Department. This means that much of your grade determined by the conceptual, aesthetic, and creative strengths of your work. Much of our class time will be devoted to discussing readings, the works we screen in class, and your own work. You will also, of course, have time to work on projects in class. But you will also need to be working outside of class. This means you need a hard drive of some kind to

transport and back up your work.

Come to class on time and be prepared with your work and/or reading for each class. Participate in class discussion as often as possible. Take notes so you have something to refer back to. Ask questions when you don't understand. Do all the reading on this syllabus and then use it (and the class) as a map for finding more. Make reading, seeing, listening part of your everyday process. Take advantage of this class as a captive audience for sharing ideas and works in progress. Create a network with other like-minded people. Learn to discuss media works with others. Attempt to explore strange new media and to seek out new experiences. Create new worlds. This is your class. Make it how you want it. Help take things in a direction that most interests you. New media art allows us the opportunity to make something new. It also allows us to freely experiment. Use this class to try new methods and to explore things you've never thought of before. I would rather have you try something and fail than take the easy road. If you're new to something, but want to try it anyway, talk to me and I will take it into account when grading your project and help as much as I can.

Students will be evaluated by the following criteria: Constructive use of studio time, conceptualization and ability to define ideas, project development and problem solving, craftsmanship/presentation, class participation: the presentation of projects, ability to articulate decisions, ability to discuss the work of others. You will be turning things in digitally so be prepared to do so or to learn how to do so.

GUIDELINES:

A: Excellent - work that pushes beyond what was assigned and shows an extremely high level care and conceptual development.

B: Good - work exceeds basic criteria and shows creative and critical thinking.

C: Satisfactory - work meets basic criteria with a basic understanding of craft.

D: Unsatisfactory - work meets basic criteria but in a careless and thoughtless manner.

F: Failed - work not completed.

GRADE SCALE

A	93-100	C	73-76.99
A-	90-92.99	C-	70-72.99
B+	87-89.99	D+	67-69.99
B	83-86.99	D	63-66.99
B-	80-82.99	D-	60-62.99
C+	77-79.99	F	0-59.99

IN-CLASS CRITIQUES: You are required to show your work and have it critiqued by the class for several assignments during the semester. When you're ready to show a work, you can do so by uploading your work to You Tube, Soundcloud, Vimeo, Dropbox, Google Docs, etc., and making sure it is ready to view at classtime. You can revise your work for one project per semester in addition to the final project. You will then turn in a final draft to me by the next class period. For example: If you screen Thursday, you will turn in your revision by classtime on the following Tuesday. You can also revise your final project, which we will screen during the last week of class, and then turn in your revision on the date of the final exam (See below). You will turn in all your drafts to me.

READINGS: You will have several assigned readings available via Gibson online. These are mandatory and should be done before each class for which they are listed. Class discussions will be based around

these readings. Use these to inspire ideas and research for your own projects.

ATTENDANCE AND PARTICIPATION: Your attendance AND participation in class discussion are crucial. Please note that attendance and participation are two different things. Attending class and paying attention are not things you get points for doing. These are expected. You are also expected to talk in this class regularly and substantively.

You can miss class with 2 unexcused absences after which your final grade will be lowered by a grade for each additional day missed. I will subtract points from your participation grade for chronic lateness and/or for leaving class early. Everyone is late sometimes. Once is no problem, but being late three times counts as an absence. This goes for leaving early as well. You are responsible for learning about and completing any work assigned during an absence. If you miss a class, follow up with one of your classmates to see what you missed. No texting, web-surfing, or phone calls are permitted in class. Doing these things may get you removed from class and/or counted as absent.

REQUIRED: You will need access to Max 7 (a 30-day trial is available at www.cycling74.com but it is also on computers 1-10 in our classroom). You will need a hard drive for transporting/storing/backing up your work with you at all times. Hardware and software issues are not an excuse for late or incomplete work. Technical problems are part of the process of making things in digital art and you should be able to account for them when meeting your deadlines.

LATE WORK: I will deduct a full letter grade for every day late and will not accept any work more than five days late.

HONOR CODE: You are bound by Tulane's Code of Academic Conduct (<http://tulane.edu/college/code.cfm>). In particular, you should familiarize yourself with the Code's policy on plagiarism. Plagiarism is the act of taking ideas, writing, and other forms of expression from someone else and passing them off as your own – intentionally or unintentionally. It is a very serious offense and highly destructive to both the perpetrator's learning process and the victim's intellectual rights. If I find that any student has plagiarized on an assignment, I will give that student a failing grade and report the incident to the Associate Dean of Newcomb-Tulane College, who will determine whether to pursue an Honor Board Hearing. If, after consulting the TCAC, you remain unclear about what constitutes plagiarism you are welcome to come talk to me.

ACCOMODATION

Please let me know by the second week of the semester if you will require accommodation for disabilities registered through the Goldman Office of Disability Services (<http://tulane.edu/studentaffairs/disability/index.cfm>). I hope you will come talk to me at any point of the semester if you feel there is something about the way the class is being run that prevents you from learning and participating at your fullest capacity.

SYLLABUS CHANGE POLICY: This syllabus is a guideline for the course and is subject to change. Please check the online syllabus for updated informations.

GRADING AND ASSIGNMENTS

Grading for student projects is based equally on technical execution and conceptualization. A large portion of your grade in this class is based on participation. I am happy to discuss your projects and your grade with you at any time.

Participation	15%
GIF	10%
Sound (Remix)	20%
Max	25%

Final

30%

WEEK	SUBJECT
Week 1. Aug. 25	Intro and syllabus. Form vs. Content. Difference Machines. Data and Code. What is Max 7? <i>Lost Book Found</i>
Week 2. Sept. 1/3	Animated GIFs & Cinemagraphs. Digital Photo/Film/Video The Most Important Images in History. Read: Michael Rush, "The Digital in Art"
Week 3. Sept. 8/9	Sound and Image Editing. <i>La Jetee.</i>
Week 4. Sept. 15/17	Animated GIF due Sept 17. Silence/Sound/Music/Noise
Week 5. Sept. 22/24	Remix. Intro to Sound Production: Audacity, Reaper, Ableton Live. Text
Week 6. Sept. 28/30	Glitch and Hardware Hacking. View/Read: Nic Collins, Rosa Menkman, Nick Briz, Paperrad, Phillip Stearns.
Week 7. Oct. 6/8	Digital Signal Processing with MSP (Max 7)
Week 8. Oct. 13 Fall Break: Oct. 15-18. No class Oct. 15.	Sound/Remix Assignment Due Oct. 13. In-class critiques. Max 7
Week 9. Oct. 20/22	Max 7.
Week 10. Oct. 27/29	Max 7. Data Redux. Coding Software that isn't Max 7: Processing/OpenFrameworks/Cinder. Read: Lev Manovich, "The Database."
Week 11. Nov. 3/5	Max Project due Nov 3/5. In-class critiques.
Week 12. Nov. 10/12	Immersive Environments. Installation Art. Virtual Spaces. Games.
Week 13. 17/19	Live Performance. VDMX, Resolume. Max 4 Live.
Week 14. Thanksgiving Holiday. No class.	Thanksgiving Holiday. No class.
Week 15. Dec. 1/3	FINAL PROJECT CRITIQUES IN CLASS.
SUNDAY, DEC 5. 11:59 P.M.	FINAL PROJECT REVISION DUE.

ENLS-3010-01: Special Topics Digital Humanities

Reading Machines, Thinking Media

3:30-5:55 Tuesdays. Gibson Hall 126a

Nathan Halverson; nhalvers@tulane.edu; Office Hours: by appointment.

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Think of Kafka, think of Orwell, in whose hands the old language simply disintegrated. It was as if they were turning it round and round in an open fire, only to display its ashes afterward, in which new and previously unknown patterns emerged. - Imre Kertesz, 2002.

Look out the window. Doesn't it remind you of when you're in the boat and then later you're lying, looking up at the ceiling and the water in your head was not dissimilar from the landscape and you think to yourself, Why is it that the landscape is moving, but the boat is still? - Crispin Glover, *Dead Man*. 1996. Director: Jim Jarmusch.

I read where Chaplin was asked why he never used a close up in his films and his answer was 'because there's just nothing funny about a face 15 feet high,' which totally changed the way I thought. Obviously, a face 15 feet high is not a face, but Mount Rushmore. A face 15 feet high is a landscape. That's obviously no big thing - every film does that. But for me it probably was. I wanted to deal with what did close up mean? Close up meant: the method of a detective story. You have to look closely at the facts. You have to pay attention to details. And if I could call a close up a detective story, I can probably call landscape a kind of travel guide. - Vito Acconci, 2010.

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Digital technology has changed how we work, play, learn, talk, and think. It is inextricable from our everyday lives. Some scholars argue that we've moved from an age of electricity to an age of information, that is, of data. Other scholars are moving away from the study of media and to the study software, databases, interfaces, platforms, and digital storage as the primary symbolic forms of contemporary culture.

This course will offer a critical approach to contemporary digital culture with particular attention to the influence of digital technology on text, narrative, music, film, and art. Students will study the form and content of a variety of media including poetry, novels, games, and maps. Assignments will include weekly reading, written responses, 2 mixed-media assignments, and a final research project.

LEARNING OUTCOMES

- To become familiar and conversant with concepts and methods in the digital humanities and media studies.
- To become more skilled as writers through an engagement with writing as a continuing process.
- To learn to use new technology in the reading of media.
- To make investigative, creative works using digital technology.

REQUIRED TEXTS:

Belloq's Ophelia, Natasha Trethewey (Graywolf Press)
Coming Through Slaughter, Michael Ondaatje (Vintage)
House of Leaves, Mark Danielewski (Pantheon)
Kentucky Route Zero (video game, Cardboard Computer)

There will be additional required readings assigned via handout/or online (Gibson).

ASSIGNMENTS

Reading Responses: 10%

Participation: 15%

Recording Project: 20%

House of Leaves Project: 25%

Final Project: 30%

COURSE POLICIES

ATTENDANCE & PARTICIPATION

Your attendance AND participation in class discussion are crucial. Please note that attendance and participation are two different things. Attending class and paying attention are not things you get points for doing. You are also expected to talk in this class regularly and substantively. Your participation grade will include some in-class work and a few short research assignments in addition to daily class discussion.

By university policy, students are expected to attend all classes unless they are ill or prevented from attending by exceptional circumstances. Students may miss no more than the equivalent of one week of class sessions (this means 1 class) without an authorized excuse before their grade is lowered. Any student who misses more than two weeks of class time may be administratively withdrawn from the class, possibly with a grade of Withdraw Failing.

You are responsible for learning about and completing any work assigned during an absence. If you miss a class, follow up with one of your classmates to see what you missed. No texting, web-surfing, or phone calls are permitted in class.

LATENESS

Everyone is late once in a while. Once is no problem. Being late three times counts as an absence. This goes for leaving early as well.

LATE WORK

I will not accept a response paper after the class period for which it is assigned and there will be no make up for in-class writing. Late essays will automatically drop one full grade level (eg: a B+ becomes a B-) for each day beyond the due date indicated on the course calendar. Assignments will not be accepted more than one week beyond the due date and will be calculated as zeroes. Students should consult the course calendar for due dates & plan accordingly. In the event of an excused absence, the affected student is responsible for making arrangements to complete any missed work in a timely manner.

ACCOMODATION

Please let me know by the second week of the semester if you will require accommodation for disabilities registered through the Goldman Office of Disability Services (<http://tulane.edu/studentaffairs/disability/index.cfm>). I hope you will come talk to me at any point of the semester if you feel there is something about the way the class is being run that prevents you from learning and participating at your fullest capacity.

ACADEMIC INTEGRITY

You are bound by Tulane's Code of Academic Conduct (<http://tulane.edu/college/code.cfm>). In particular, you should familiarize yourself with the Code's policy on plagiarism. Plagiarism is the act of taking ideas, writing, and other forms of expression from someone else and passing them off as your own – intentionally or unintentionally. It is a very serious offense and highly destructive to both the perpetrator's learning process and the victim's intellectual rights. If I find that any student has plagiarized on an assignment, I will give that student a failing grade and report the incident to the Associate Dean of Newcomb-Tulane College, who will determine whether to pursue an Honor Board Hearing. If, after consulting the TCAC, you remain unclear about what

constitutes plagiarism you are welcome to come talk to me.

GRADE SCALE

A	93-100	C	73-76.99
A-	90-92.99	C-	70-72.99
B+	87-89.99	D+	67-69.99
B	83-86.99	D	63-66.99
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IMPORTANT DATES:

Aug 24: Classes Begin
Sept. 23: Yom Kippur Holiday
Oct 15-18: Fall Break
Oct. 21: Mid term grades due
Nov. 2: Last day to drop
Nov. 25-29: Thanksgiving Holiday
Dec. 4: Last Day of Classes
Dec. 7-15: Final Exams

READINGS: Readings must be done for the dates listed. We will discuss the texts on those days. You will complete several written responses during the semester.

Note: Readings and deadlines are subject to change, depending upon the flow and direction of the semester. Revisions will always be announced in advance, and the most recent version of the syllabus can always be found online.

CALENDAR

Week. 1. August 25: Syllabus. Computers, Media and Mediation.
Early recording technology and computers.

Week 2. Sept. 1: Re: Text & Image. Language, signs, symbols and codes.
Reading Due: *Bellocq's Ophelia*. "Time and the City" (online)
Reading text, viewing Bellocq's photos.

Week 3. Sept. 8: The Image: Photography, Visual Art.
Read: *Coming Through Slaughter* pp. 5-69. "A Beginners' Guide to Field Recording," L. English.

Week 4. Sept. 15. Music and Sound.
Read: *Coming Through Slaughter* pp. 70-157.
Reading Response 1

Week 5. Sept. 22. Sound, Silence, Noise.
House of Leaves pp. 1-73.

TEXT/SOUND/IMAGE ASSIGNMENT DUE (5 p.m. Friday, Sept. 25).

Week 6. Sept. 29. Film. Image-Sound. Editing.
Read: *House of Leaves*, pp. 74-152 and Murch: *In the Blink of an Eye* (optional).

Week 7. Oct. 6. Remix and Remediation.

Read: HOL pp. 153-312 and “The Rhetoric of Remix,” Virginia Kuhn.

Week 8. Oct. 13. Places and Spaces. The Uncanny. Hauntology.

Read: HOL pp. 313-417. “Hauntology: A Not New Critical Manifestation” (online).

Reading Response 2 Due. *The Shining & Room 237*.

Week 9. Oct. 20: Virtual Reality and Digital Space.

HOL PROJECT DUE

Week 10. Oct. 27: Data/Visualization.

Read: HOL pp. 418-536.

Week 11. Nov. 3: eBooks, Twines, Apps.

Read: HOL Appendices. “Haunted House – an interview with Mark Danielewski.” McCaffery/Gregory.

Critique; Winter 2003.

Week 12. Nov. 10: Play & Gaming

Play: *Kentucky Route Zero*. Twine/Play: T.B.D.

Week 13: Nov. 17. Net/Works. Platforms, Hardware, Software.

Read: *Experimental Geography, Paglen*.

Research: Platforms, software.

Reading Response 3 Due.

Week 14. Nov. 24: Thanksgiving Holiday.

Read: *Immediacy, Hypermediacy, Remediation*, Bolter and Grusin. (online).

Week 15. Dec. 1: Research and the Archive.

Scheduled Individual Meetings.

FINAL PROJECT PROPOSALS DUE.

FINAL PROJECT DUE: 5 P.M. WED., DEC. 9. :: Multi-Media Work/Research Paper.

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The Hauntological South

3:55 pm - 5:10 pm M/W Gambrell 124

Instructor: Nathan Halverson

E-mail: halversn@mailbox.sc.edu

SOST 298-001

Spring 2014

Office Hours: 11-12:30 p.m. M/W & by appt. (MM 221)

Contemporary media artists might define hauntology as the study of the condition of hauntedness, and of the places and objects especially haunted by the past. Hauntological studies enable us to explore the uncanny nature of memory, perception, and conditions brought on by violence or trauma. It also allows us to recover alternative voices and histories buried by these events, and by the weight of history. This course will use hauntology as a frame for exploring connections among early American folk music, southern gothic fiction, and contemporary media art with an emphasis on the south. Discussion and readings will focus on music history and criticism, including writing by Greil Marcus, and on southern gothic fiction by writers including, Edgar Allen Poe and Flannery O'Connor. The class will focus on listening and viewing with screenings of films such as *Night of the Hunter* and *Down by Law*; visual work by Kara Walker and Sally Mann; and music from Bob Dylan, and many musicians from the Appalachian folk and delta blues traditions.

REQUIRED MEDIA

The Old, Weird America by Greil Marcus (Picador)

Coming Through Slaughter by Michael Ondaatje (Vintage)

Sinister Resonance: The Mediumship of the Listener by David Toop (Continuum)

Kentucky Route Zero by Cardboard Computer (Jake Elliott and Tamas Kemenczy)

Additional required documents will be available via Blackboard (Bb). There will also be several required screenings of films and/or responses to songs during the semester.

COURSE OBJECTIVES

- Demonstrate familiarity with key texts, concepts and figures from U.S. cultural history
- Analyze media with appreciation for their historical and cultural context
- Demonstrate skills in critical analysis
- Effectively research and make a creative work based on course texts and discussion

IMPORTANT DATES

January 17	Last day to change/drop a course without a grade of "W" being recorded
January 20	MLK Day Holiday (no classes)
March 3	Last day to drop a course or withdraw without a grade of "WF" being recorded
March 9-16	Spring Break (no classes)
April 28	Last day of classes
May 5	Final Project Due

GRADING

Participation (including in-class work)	15%
Response Papers (3)	15%
Research Paper	30%
Final Project	40%
TOTAL:	100%

ASSIGNMENTS:

RESPONSE PAPERS: You will turn in 3 response papers this semester (minimum 2 pages). You should use these to respond to the required texts and to follow up on questions and issues that interest you. Successful response papers will include additional sources from outside the required list. This means that you should consider doing your own research. This might even be a start to developing your...

RESEARCH PAPER: You will write a 5-8 page research paper on a topic of your choosing. The topic should focus on something from the southern gothic (or hauntological). You must include selections from outside the medium of text such as film, music, or photography. You might think of this as your chance to add something to the class syllabus. The paper should contain specific sourcing from the readings as well as sources from outside the course materials (4-5 sources at least 2 external and 2 from the readings/discussion) in MLA or Chicago style. In other words, you should read a bit of criticism on whatever you choose to research. This topic might be the start of developing your...

FINAL PROJECT: Make a creative project in any medium that is inspired by the concepts of hauntology and the hauntological south. You must not only engage with media beyond the written word, but you must use other media in your final work. This might be a photo essay. It might be video shot on your phone and edited in iMovie. You might record sound using free software like Audacity. You might write fiction or poetry. Or you can create a remix or a found project. You will also turn in a (minimum) 500 to 1000-word statement that describes your work and process that helps to contextualize the work in hauntological terms. Conceptualization and risk are rewarded over final technical excellence. A proposal for your final project is due by April 23. You can submit these via appointment or e-mail. If you're more research inclined, you may also do a second research paper of 5-8 pages, but you must include analyses of media other than text and, as above, include other media in your paper (not just citation). Additionally, you should think creatively about your citations and sources. For example, consider interviewing someone yourself or use materials or using locations that are personal to you.

ATTENDANCE AND PARTICIPATION: Your participation grade in the class includes the assumption that you will attend regularly - and participate in discussions. In addition to the main assignments, we will complete several in-class exercises. Your participation in class discussion is crucial for the class and for your success in it. You are expected to talk in this class regularly and substantively, and you will be graded on this. You can miss class with 2 unexcused absences, after which your grade will be lowered by a full letter grade. This is university policy. I will also subtract points from your participation grade for chronic lateness. If you are late 3 times, it equals an absence. Excused absences require official documentation and include only religious observation, serious illness and family emergencies. You are responsible for learning about and completing any work assigned during an absence. If you miss class you should ask another responsible student for notes and information about the class and check your syllabus to see what artists and topics you can research on your own.

NOTE: There will be several films that you will be required to see in their entirety outside of class. There will be screenings provided. If you cannot attend the screening, you are responsible for finding the films on your own.

WARNING: There is no texting, web-surfing, or phone calls permitted in class except for specific in-class assignments. Doing this counts as negative participation and you may be downgraded (the same as being marked late) if you're not participating in class. Consider yourself warned.

LATE WORK: I will deduct half a grade for every day a project is late and will not accept any work more than five days late.

ACADEMIC HONESTY: Please be reminded that you are bound by the Carolina Code & the Student Honor Policy. If you plagiarize, you will fail the course, I will be required to report you to the Dean, and you could be expelled. If you have questions about what constitutes plagiarism, please talk to me.

STUDENTS WITH DISABILITIES: Any student with a documented disability should contact the Office of Student Disability Services at 777-6142 to make arrangements for appropriate accommodations.

SYLLABUS CHANGE POLICY: This syllabus is a guideline for the course and is subject to change. See Blackboard for updates.

Course Calendar

Reading assignments should be completed in advance to the class meeting for which they are listed.
Bb indicates an article posted to Blackboard.

I. THE HAUNTOLOGICAL TRADITION AND THE PRIMITIVE MODERN

Jan. 13: Syllabus and introduction. Rules and Regulations. What is Hauntology? *Strange Fruit, Billie Holliday*.
Jan. 15: Hauntology cont. Strange Fruit Documentary. What are Gothic & Southern Gothic? Themes vs. Plots.
READ: "Hauntology, a not-so-new critical manifestation." Andrew Gallix, The Guardian.

Jan. 20: No Class -- Martin Luther King, Jr. Holiday

Jan. 22: Bob Dylan: "Only a Pawn in their Game (The Ballad of Medgar Evers)". Martin Scorsese: *No Direction Home: Dylan at the Crossroads*. The folk revival & Civil Rights.

READ: Marcus: *Old, Weird America* (OWA) pgs. Xvii -64.

Jan. 27: Old, Weird America. READ: Marcus pgs. 65-84.

Jan. 29. *The Smithsonian Anthology of American Folk Music*. Aural/Oral Histories.

READ: Marcus: OWA pgs. 85-122.

Feb. 3: The Invisible Republic. *The Smithsonian Anthology of American Folk Music*. Murder Ballads. Gothicism.
READ: Marcus pgs. 123-180.

RESPONSE PAPER 1 DUE (GROUP 1)

Feb. 5: cont.

RESPONSE PAPER 1 DUE (GROUP 2)

Feb. 10: Ancient to the Future: The Basement Tapes, Rolling Thunder, the Never Ending Tour. Ballads and Language. What is Poetry?

READ: Marcus Pgs. 180-215.

****BRING A THING ASSIGNMENT. (In-class writing).****

II. FORMS: MEDIUM & MEDIATION

Feb. 12: NO CLASS (READING DAY).

Feb. 17: "The South" *Winter's Bone*. Gothic and Southern Gothic.

READ: Cobb: *Away Down South: A History of Southern Identity*, Oxford, 2005. excerpt.

Mcperson: *Reconstructing Dixie: Race, Gender and Nostalgia in the Imagined South*. excerpt.

Feb. 19: The Southern gothic cont. *Night of the Hunter. True Detective*.

RESPONSE PAPER 2 DUE (ALL).

Feb. 24: *Coming Through Slaughter*. Buddy Bolden, early Blues and Jazz forms.

New Orleans history. *Down By Law*.

Ondaatje: *Coming Through Slaughter* pgs. 5-45.

Feb. 26: *Coming Through Slaughter*. The photography of Walker Evans. Sally Mann. E.J. Belloq.
Technology: early recordings of sound and image.

READ: Ondaatje: *Coming Through Slaughter* pgs. 47-102.

III. OLD HAUNTS: LANDSCAPES, PLACES AND SPACES

March 3: *Coming Through Slaughter*. Dialect. Dis/embodied Voices. New Orleans (Creole. Hoodoo). Zombies. *Skeleton Key*. *Night of the Living Dead*.

READ: Ondaatje: *Coming Through Slaughter* pgs. 105-156. Poe Poems (handouts).

March 5: *Beloved* (excerpts), *12 Years a Slave*. Poe's Poetics. The Southern Poe.

MARCH 9-16 – SPRING BREAK

March 17: Iconicity/Invisibility in the Alternative West. *Dead Man*. *The Assassination of Jesse James by the Coward Robert Ford*.

March 19: Sonic space and place. Janet Cardiff. Alvin Lucier: *I am Sitting in a Room*. Steve Reich's "Come Out."

READ: David Toop: *Sinister Resonance* vii-64.

IV. GHOSTS IN THE MACHINES

March 24: No class (reading/research day). The Bull Street Asylum (McKissick Museum exhibit).

READ: David Toop: *Sinister Resonance* pgs. 67-106.

RESEARCH PAPER DUE

March 26. From Dead Man to Ghost Dog

READ: David Toop: *Sinister Resonance* pgs. 107-121

March 31: *The Shining*. (Room 237 excerpt). Uncanny silence/sound/noise.

Read: *The Oblong Box* (Bb.)

April 2: KRZ: A Hauntological Gaming Environment. *Ruins*, *Bioshock Infinite*, *Gone Home*, *Year Walk*. *Play* (Zimmerman/Kaplan)

PLAY: *Kentucky Route Zero* (<http://kentuckyroutezero.com>)

April 7: Sounding Hauntological. Photographic Landscapes. Gregory Crewdson. Kara Walker.

READ: "Haunted: Contemporary Photography/Video/Performance" (Guggenheim) excerpt.

RESPONSE PAPER 3 DUE

April 9: Experimental Geographies. Trevor Paglen's surveillance photography.

READ: Toop: *Sinister Resonance* pgs. 125-177.

April 14: Artificial Intelligence. Uncanny Robots. Virtuality.

READ: Toop: *Sinister Resonance* pgs. 181-233.

April 16: 9/11. Technology FAIL! Glitching your own self image (demo). Luke Dubois: *Hard Data*.

READ (optional): Richard Grusin: "Affect, Mediality and Abu Ghraib." *After 9/11*. Don DeLillo: "Still Life" (Bb.)

April 21: Workday

April 23: Post Apocalypse Now. *The Road* (NCFOM). *La Jetee*.

ASSIGNMENT: FINAL PROJECT PROPOSAL DUE.

April 28: The End of the Future? Hurricane Katrina and after. *Content*. *Glory at Sea*. *Forgotten Space*. *Manufactured Landscapes*.

May 5:

Final Project Due

MART 341: Sound Design – Spring 2013 2:30-3:45 M/W – MM 310

Instructor Nathan Halverson

halversn@mailbox.sc.edu

Office Hours (McMaster 221): 4-5 p.m. T/TH and by appointment.

This class is an introduction to contemporary concepts in sound design, sound recording technology and sound art. With screenings and class discussion we will investigate the practices of listening, the relationship between image and sound, and approaches to designing sound. Grading is based on projects, class participation and attendance. There will be only introductory technical instruction and there will not be a lot of class time devoted to working on projects so students must be prepared to learn to use software and work on projects outside of class. Project grades are based on effort, originality and technical proficiency.

COURSE OBJECTIVES

Become conversant in contemporary ideas and practices in sound design through research and responses to contemporary art, film and music

Increase your knowledge of sound production techniques and related hardware and software

Improve your conceptual, iterative process and your creative practice

IMPORTANT DATES

Jan. 14	Classes begin
Jan. 18	Last day to change a course schedule or drop a course without a grade of "W"
Jan. 21	MLK Day - no classes
March 4	Last day to drop a course or withdraw without a grade of "WF" recorded
March 10-17	Spring break - no classes
May 1-8	Final examinations

GRADING

Attendance and Participation	15%
Written responses/In-class assignments	10%
Voice Recording Project	20%
Software Sound Project	15%
Final Project	40%

TOTAL: 100%

IMPORTANT NOTE: This is a production class in the Art Department. This means that part of your grade determined by the conceptual, aesthetic and creative strengths of your work. I am happy to discuss your projects and your grade with you at any time. In addition to the regular assignments, you will need to spend extra time familiarizing yourself with the audio hardware and software necessary for completing the assignments. There will also be several short writing or research assignments that ask you to respond to reading and listening. All electronic files turned in must include the student's last name or they will not be accepted.

ATTENDANCE

Your attendance **AND** participation in class discussion are crucial. Please note that attendance and participation are two different things. (You are expected to talk in this class regularly and substantively, and you will be graded on this). More than 2 unexcused absences will result in your final grade dropping a full letter grade. I will subtract points from your grade for chronic lateness. More than 5 minutes late is counted as late. If you're late 3 times it equals an absence. If you're more than 20 minutes late it is considered an absence. Excused absences require documentation and include religious observation, serious illness and family emergencies. You are responsible for learning about and completing any work assigned during an absence.

No texting, web-surfing, or phone calls are permitted in class.

LATE WORK: Don't do it. I will deduct half a grade for every day late and will not accept any work more than five days late.

ACADEMIC HONESTY: Please be reminded that you are bound by the Carolina Code & the Student Honor Policy. If you plagiarize, you will fail the course, I will be required to report you to the Dean, and you could be expelled. If you have questions about what constitutes plagiarism, please talk to me.

STUDENTS WITH DISABILITIES: Any student with a documented disability should contact the Office of Student Disability Services at 777-6142 to make arrangements for appropriate accommodations.

SYLLABUS CHANGE POLICY: This syllabus is a guideline for the course and is subject to change.

Please check Blackboard for updates.

THINGS TO REMEMBER

1. Always wear headphones when field recording so you can hear what the microphone is hearing.
2. Check your audio on more than one set of speakers and on at least one good set of speakers. (This means something other than your computer or headphones).
3. Use fade ins, fade outs to start and end audio tracks and crossfades in between tracks.
4. Avoid using a video camera's built-in microphone for your recordings.
5. Unless you want the sound of bugs, birds and traffic on all your recordings, isolate yourself and your mic as much as you think you need to and then do it some more. This might mean recording in a closet or with a blanket over your head. Use a windscreen when outside. There is always wind.
6. For field recordings, get off campus. Think of how many students have recorded the same buildings and the same sounds before you.

You will need your own pair of headphones and a hard drive for storing your work with you at all times. The department has a small assortment of audio recorders, but you may be responsible for your own recordable media (CDs, DVDs, and Memory Cards and USB cables).

CALENDAR

WEEK	SUBJECT
Week 1. Jan. 14, 16	Intro: What is Sound Design? Walter Murch, the godfather of sound designers
Week 2. Jan. 23 No Class Jan. 21 (MLK Day)	What is Foley? Ben Burt. Soundwalks and recordings – Chris Watson, Stephen Vitiello, Janet Cardiff.
Week 3. Jan. 28, 30	Why for sound art? Early experimental and tape music. Cage, Ferrari, Schaeffer.
Week 4. Feb. 4, 6	Sound Recording Basics and Intro to audio editing software (Pro Tools and Reaper). What's in Room 309? SOUNDWALK (Written) Due Feb. 4.
Week 5. Feb. 11, 13	The Voice and the voice-over. Audio documentaries, radio. No Country for Old Men.
Week 6. Feb. 18, 20	Technology at work in the studio: Bjork and Scratch and Grizzly Man
Week 7. Feb. 25, 27	VOICE PROJECT DUE FEB. 18 Electronic and Computer Music (BBC Radiophonic, tape music, etc.)
Week 8. March 4, 6	Electronic and Computer Music continued Using software to process sound.
Week 9. Spring Break	Written Response #1 Due March 20. No class. (Hearing Voices Playlist)
Week 10. March 20 No Class March 18.	Glitch 'n Hack: Christina Kubisch, Oval Hardware Hacking.
Week 11. March 25, 27	Scoring and Popular Songs in film. Hearing Voices Playlist... SOFTWARE SOUND PROJECT DUE APRIL 3.
Week 12. April 1, 3	Sound Art/Installation (Cardiff, again, and Christina Kubisch).
Week 13. April 8, 10	Sampling, Remix and Live Audio-video. Written Response #2 Due April 15 (on any readings and/or soundworks collection videos). See also School of Sound postings.
Week 14. April 15, 17	TBD

Week 15. April 22, 25

Music and Sound Editing in Final Cut

Week 16. April 29, May 1 (extra class)

**FINAL PROJECT DRAFTS DUE. SCREENING
IN CLASS ALL WEEK. MANDATORY
ATTENDANCE.**

FINAL PROJECT DUE.

11:59 p.m. May 4. (no class)

ONLINE RESOURCES

<http://www.tapeop.com/> (free audio recording publication)

<http://designingsound.org/>

<http://www.filmsound.org/>

field recordings, etc.:

<http://sepulchra.com/blog/>

<http://disquiet.com/>

<http://ubu.com/>

www.archive.org

Software:

www.digidesign.com (Pro Tools)

<http://www.spongefork.com/>

<http://www.ambrosiasw.com/utilities/wiretap/>

<http://www.ableton.com/>

http://leafcutterjohn.com/?page_id=14 (Forester)

<http://www.reaper.fm/> (Reaper)

<http://www.youtube.com/user/RogetMusic> (Reaper video tutorials)

<http://audacity.sourceforge.net/> (Audacity)

Manuals and User's Guides:

http://avid.force.com/pkb/articles/en_US/User_Guide/en379111

<http://www.reaper.fm/userguide.php>

<http://audacity.sourceforge.net/help/>

http://www.vermontfolklifecenter.org/archive/res_audioequip.htm

<http://transom.org/>