

Arts 652
Digital Media
Todd Jokl
Summer 2011
Wesleyan University
Graduate Liberal Studies Program

Instructor Information

Todd Jokl

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Office Hours: I will be available prior to class periods by appointment.

Course Description

This course has three goals.

The first is to provide students with an understanding of the historical, sociological, and theoretical context of digital media, in particular digital art. We will do this through looking at work, critical readings and discussion.

Second, is to provide students with technical knowledge. This means enabling them to use a wide variety of materials and techniques, not only the most obvious, but also alternative methods that may be overlooked. In the case of new media, it is extremely important to understand the hardware and software technologies that underlie common tools, so that we can find our own ways to implement them. The goal is to teach students to use tools thoughtfully, and to experiment with how these tools can be used to the students' own ends, rather than just to create the "cookie cutter" effects that they tend to encourage. We will do three types of hands-on work in this class: in class exercises to familiarize students with the tools, open ended creative assignments (to be done primarily outside of class) using and perhaps subverting these same technologies, and an interactive final project of the students devising.

Last but not least, my hope is to help students to form appropriate and compelling conceptual goals. Art making is largely a matter of critical thinking: thinking about one's work, the world in which it exists, and what one hopes to achieve with it. As the catalog description says, "Digital technologies offer artists new tools for artistic expression and provide new spaces in which to experience them." But all great work is driven by ideas. To quote conceptual artist, Sol Le Witt, "The idea becomes a machine that makes the art." Without good ideas there is no good art.

Student Commitments: Self-motivation and a sense of inquisitiveness are truly necessary. Although there is lab time in class, students will be required to spend a number of hours of study/research/practice outside of class. I will be available to meet before class if necessary (please email to set up an appointment).

Attendance: It is very important that class start on time because we have a lot of material to cover - - and not a lot of time! I will take attendance at the beginning of class.

Because this course meets for such a short period of time, each class is critical. Therefore, I expect you to attend each class. If you know that you will be missing a class period (or part of one) please talk to me ahead of time.

Grading: Grading is based on attendance and participation in class (during lectures, demonstrations, discussions and critiques . . .) (40%), on completing the assignments on time and putting forth effort, creativity and craftsmanship into the assignment (60%). Assignments that are turned in late will automatically have their grades reduced by a full letter grade for each class they are turned in late. Please participate in critiques and class (this only helps your grade!) and stay on top of your assignments.

Course Outline
(Tentative)

<p>July 6 Introduction Still Image Photoshop</p>	<p>7/6: Overview of “Digital Art” What we will be covering in class. Who I am Student Introductions</p> <p>Introduction to Digital Manipulation In Class Project: Panorama</p> <p>Reading for 7/11: <i>The Work of Art in the Age of Mechanical Reproduction.</i> Walter Benjamin, 1936 <i>Blithe Tomato</i>, (Excerpt), Mike Madison, 2006</p>
<p>July 11-13 Still Image Photoshop Animation Introduction</p>	<p>July 11: Introduction to the Bitmap Image and Photoshop The tools of Photoshop Using Layers LAB: Working with Layers- Creating the Panorama</p> <p>Assignment: Photography and Photoshop: The Narrative</p> <p>July 13: Discussion: The Digital Image and Truth Using Text and Photoshop LAB: The Narrative Assignment</p> <p>Reading for 7/18: “About Looking” (Excerpt) John Berger, 1992 <i>Into the Light</i>, (Excerpt) Chrissie Iles, 2001 <i>The Brain Is the Screen: Deleuze and the Philosophy of Cinema</i>, (Excerpt), Greg Flaxman, 2000</p> <p>Assignment due 7/18: Find an example of motion (likely a video) from something you create (video of a spinning wagon wheel), something you find online (you tube) or an existing movie, show, etc (TV, DVD, video tape, etc).</p> <p>Moving image and interaction Assignment Discussion.</p>
<p>July 18-20 Animation Flash</p>	<p>7/18: Video Screenings Discussion: The Moving Image The basics of animation, persistence of vision Introduction to Flash: Tools, Timeline, Canvas . . .</p>

	<p>7/20: Animating in Flash: “One frame leads to another.” Creating the simulation of Movement LAB: Flash Problem Solving</p> <p>Reading for 7/25: <i>What is Animation and Who Needs to Know?</i> Phil Denslow, 1998 <i>Video Art</i>, (Excerpt), Michael Rush, 2003</p> <p>Assignment for 7/25: Flash- motion graphics and interaction. Due end of class. Story or Slideshow.</p>
July 25-27 Animation Flash Sound Intro	<p>7/25: Discussion: Reading LAB: Flash Assignment</p> <p>7/27: Introduction to Sound as an arts medium Audio Examples Listening excercises: Sound as a communicator.</p> <p>Reading for 8/1: <i>The Art of Noises</i>, Luigi Russollo, 1913 <i>Janet Cardiff</i>, (Excerpt), Carolyn Christov-Bakargiev, 2001</p> <p>Assignment for 8/1: Collect sounds (CDs, original recordings, internet).</p> <p>Bring HEADPHONES/EARBUDS to class!</p>
August 1-3 Sound Audacity	<p>8/1: Hearing vs. Seeing: Passive/Active Art and Auditory Culture in the Digital Media Arts Sound Recording and Sound Editing (Audacity)</p> <p>8/3: LAB: Creating the Audio Montage Critique Cataloging coursework for digital archive.</p>