COURSE CALENDAR DESCRIPTION

Explores video art both as a distinct practice and through its interdisciplinary intersections with new media, sound, filmic, performative, musical, and other time-based art practices. Compulsory Material Fees.
Prerequisite: six credits from the FA/VISA 205x series of courses. Open to non-majors.
Video in the Expanded Field is a studio course dedicated to an exploration of video through its interdisciplinary intersections with new media, sound, filmic, performative, musical, and other time-based art practices. The history of video will be explored, from the pioneers of the 1960s and 1970s to internet-based and real-time environments, from documentary to reality-based practices, from early activist video to explorations of present-day panoptic conceptions, from early filmic practices to materialist / structuralist conceptions, to a study of the framing mechanisms of television from its beginnings to the present, through both analog and digital manifestations. The student will produce video projects applying both analog and digital technologies within the context of their own discipline and practice, or as free-standing works. Potential projects may include video processing experiments (within analog or digital realms), surveillance / CCTV critiques, collage / appropriation-based work, critiques of popular usages, durational performance pieces, webcam-enabled internet-networked video, and may involve the use of low-fi technologies (VHS/Hi8/Betacam), to digital acquisition media (HD/DV cameras) and non-linear editing/compositing systems (Final Cut Pro). The course consists in weekly lectures focused on the presentation of artwork and ideas germane to the course, paired with lab time geared towards working out technical and conceptual aspects of the student's projects. Compulsory Material Fees. Prerequisite: 6.0 credits from the VISA 205x series of courses.

INSTRUCTOR(S)

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<thead>
<tr>
<th>Name</th>
<th>Section / Format / Term</th>
<th>Contact Email</th>
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<tbody>
<tr>
<td>Couroux, Marc G</td>
<td>Sec. M / STD0 / W</td>
<td><a href="mailto:couroux@yorku.ca">couroux@yorku.ca</a></td>
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SPECIAL FEATURES

Sound for Artists is dedicated to an exploration of sound art both as a distinct practice and through its interdisciplinary intersections with sculptural, installation, performative, musical, and other time-based visual art practices. The history of sound art will be explored, from the Futurists to John Cage, to Fluxus, soundscape, speech-based and radio art practices, exploring both analog and digital manifestations. Topics covered include: acoustics/psychoacoustics, feedback/delay, collage/edit and studio manipulation, architecture/space and installation, speech/language/sound poetry, technological blind spots, subliminal and lowercase sound, expanded notions of the soundscape, radio art, noise and industrial music, silence, and more.
Students are expected to connect to a virtual classroom via Zoom every week. The course will consist in weekly lectures focused on the presentation of ideas germane to the course, synchronized listening to select sonic and musical works, subject to subsequent discussion, and technical tutorials enabling the student to quickly develop flexibility with select applications as well as with their respective hardware environments. Key materials will be made available on the course website. Select online readings will be assigned during the course and will also be subject to discussion. Twice per term, the student and the course director will
meet online for a short one-on-one conversation to discuss concerns and brainstorm work-in-progress.

TOPICS AND CONCEPTS

Assignments

Due to the exceptional online nature of the course, the student will produce sound projects using devices at their individual disposal, including phones (with sound recording software), and prosumer sound recording devices (eg. Zoom, Edirol), and computer-based editing software (at the student’s discretion in consultation with the course director). In addition to small exercises to be completed by the student weekly and presented to the group each class, there will be three major project assignments: a performance involving modes of listening, an expanded field recording, and a sound intervention within a public or semi-public space. Each of these studio projects will be accompanied by a 1000-word piece of writing that will engage with the specifics of the work, and its placement within a broad range of ideas. Students will upload their work into a Google Drive folder that will be set up at the beginning of the term.

Blog Notebook – Sonic Investigations

An essential component of studio production is personal research and development. This information will be related to all aspects of production including: research; drafting of ideas with conceptual implications, timeline and technical requirements; goals and strategy and notes on production. This notebook can be in any digital format (web-based blog, text or graphic document) but should be representative of an accumulation of ideas and practical information over the duration of the course of study.

LIST OF LEARNING OUTCOMES AND EXAMPLES OF

1. Purpose

Sound for Artists is dedicated to an exploration of sound art both as a distinct practice and through its interdisciplinary intersections with sculptural, installation, performative, musical, and other time-based visual art practices. The history of sound art will be explored, from the Futurists to John Cage, to Fluxus, soundscapes, speech-based and radio art practices, exploring both analog and digital manifestations. Topics covered include: acoustics/psychoacoustics, feedback/delay, collage/edit and studio manipulation, architecture/space and installation, speech/language/sound poetry, technological blind spots, subliminal and lowercase sound, expanded notions of the soundscape, radio art, noise and industrial music, silence, and more.

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2. Specific objectives

At the end of this course, the student will be able to:

- think about sound in a wide variety of contexts/systems (political, cultural, social), at the intersection of / parallel to a plethora of disciplines (music, visual art, architecture);
- create sound works with digital technologies, enacted in manners which situate and resituate the listener (installation, public/private spaces, interactive work etc.);
- competently exploit the features of digital audio recorders (phones as well as prosumer devices), as well as sound editing software;
- develop critical skills within a critique-based format which will enable him/her to assess the work of his/her peers and offer suggestions as to alternate / future creative or technical ramifications;
- engage in a critical discussion of ideas with his/her peers;
- learn how to effectively research solutions to technical problems while engaging with online communities.
GRATED ASSESSMENT

Evaluation
The final grade for the course will be based on the following items weighted as indicated:
Project #1: 20% (Modes of Listening Performance)
Project #2: 25% (Expanded field recording)
Project #3: 25% (Sound in the social realm)
Blog (sonic investigations): 20%
Participation + presence: 10%

The Senate Grading Scheme and Feedback Policy stipulates that (a) the grading scheme (i.e. kinds and weights of assignments, essays, exams, etc.) be announced, and be available in writing, within the first two weeks of class, and that, (b) under normal circumstances, graded feedback worth at least 15% of the final grade for Fall, Winter or Summer Term, and 30% for ‘full year’ courses offered in the Fall/Winter Term be received by students in all courses prior to the final withdrawal date from a course without receiving a grade. See the policy for exceptions to this aspect of the policy:

Grading, Assignment Submission, Lateness Penalties and Missed Tests Grading: The grading scheme for the course conforms to the 9-point grading system used in undergraduate programs at York (e.g., A+ = 9, A = 8, B+ = 7, C+ = 5, etc.). Assignments and tests will bear either a letter grade designation or a corresponding number grade (e.g. A+ = 90 to 100, A = 80 to 90, B+ = 75 to 79, etc.) (For a full description of York grading system see the York University Undergraduate Calendar:

Students may take a limited number of courses for degree credit on an ungraded (pass/fail) basis. For full information on this option see Alternative Grading Option in the Faculty of Fine Arts section of the Undergraduate Calendar: http://www.registrar.yorku.ca/calendars/2011-2012/faculty_rules/FA/grading.htm

Assignment Submission: Proper academic performance depends on students doing their work not only well, but on time. Accordingly, assignments for this course must be received on the due date specified for the assignment.
Lateness Penalty: Assignments received later than the due date will be penalized (one halfletter grade for each additional day after the due date). Exceptions to the lateness penalty for valid reasons such as illness, compassionate grounds, etc., may be entertained by the Course Instructor but will require supporting documentation (e.g., a doctor’s letter).

ADDITIONAL INFORMATION

IMPORTANT COURSE INFORMATION FOR STUDENTS
Academic Honesty and Integrity
York students are required to maintain high standards of academic integrity and are subject to the Senate Policy on Academic Honesty (http://www.yorku.ca/univsec/policies/document.php?document=69). There is also an academic integrity website with complete information about academic honesty. Students are expected to review the materials on the Academic Integrity website (http://www.yorku.ca/academicintegrity). Term F Term Y Term W Last date to drop courses without receiving a grade Nov. 6 Feb. 5 March 12
Access/Disability York provides services for students with disabilities (including physical, medical, learning and psychiatric disabilities) needing accommodation related to teaching and evaluation methods/materials. These services are made available to students in all Faculties and programs at York University.
Students in need of these services are asked to register with disability services as early as possible to ensure that appropriate academic accommodation can be provided with advance notice. You are encouraged to schedule a time early in the term to meet with each professor to discuss your accommodation needs. Please note that registering with disabilities services and discussing your needs with your professors is necessary to avoid any impediment to receiving the necessary academic accommodations to meet your needs.
Additional information is available through Counselling & Disability Services at www.yorku.ca/cds or from disability service providers:

- Personal Counselling and Learning Skills Services: N110 BCSS, 416-736-5297
- Mental Health Disability Services: N110 BCSS, 416-736-5297
- Learning Disability Services: W128 BCSS, 416-736-5383
- Physical, Sensory and Medical Disability Services: N108 Ross, 416-736-5140, TTY: 416-736-5263

Deaf, deafened and hard-of-hearing students may also contact dhh@yorku.ca

Glendon students - Counselling & Disability Services, Glendon Site: Glendon Hall E103, 416-487-6709

Ethics Review Process

York students are subject to the York University Policy for the Ethics Review Process for Research Involving Human Participants. In particular, students proposing to undertake research involving human participants (e.g., interviewing the director of a company or government agency, having students complete a questionnaire, etc.) are required to submit an Application for Ethical Approval of Research Involving Human Participants at least one month before you plan to begin the research. If you are in doubt as to whether this requirement applies to you, contact your Course Director immediately.

Religious Observance Accommodation

York University is committed to respecting the religious beliefs and practices of all members of the community, and making accommodations for observances of special significance to adherents. Should any of the dates specified in this syllabus for an in-class test or examination pose such a conflict for you, contact the Course Director within the first three weeks of class. Similarly, should an assignment to be completed in a lab, practicum placement, workshop, etc., scheduled later in the term pose such a conflict, contact the Course director immediately. Please note that to arrange an alternative date or time for an examination scheduled in the formal examination periods (December and April/May), students must complete an Examination Accommodation Form, which can be obtained from Student Client Services, Student Services Centre or online at http://www.registrar.yorku.ca/pdf/exam_accommodation.pdf (PDF)

Student Conduct

Students and instructors are expected to maintain a professional relationship characterized by courtesy and mutual respect and to refrain from actions disruptive to such a relationship. Moreover, it is the responsibility of the instructor to maintain an appropriate academic atmosphere in the classroom, and the responsibility of the student to cooperate in that endeavour. Further, the instructor is the best person to decide, in the first instance, whether such an atmosphere is present in the class. A statement of the policy and procedures involving disruptive and/or harassing behaviour by students in academic situations is available on the York website http://www.yorku.ca/univsec/policies/document.php?document=82

Please note that this information is subject to periodic update. For the most current information, please go to the ASCP webpage (see Student Information Sheet under Reports, Initiatives, and Documents) http://www.yorku.ca/univsec/senate_cte_main_pages/ASCP.htm

Many courses utilize Moodle, York University’s course website system. If your course is using Moodle, click here to access it.

Moodle @ York University