

**Course Syllabi for Richard Lerman**

**Media and Digital Arts**

**Interdisciplinary Arts and Performance Area**

**Arizona State University West**

**Syllabus** Digital Editing and Media Literacy IAP 361 FALL Semester 2001  
Richard Lerman © 2001  
Tuesday/Thursday 12:15 - 1:30 PM

The objectives for the student in this class are three-fold:

1. To discover and formulate a personal concept and style of editing in several different mediums, emphasizing the student's own creative work.
2. To explore techniques of editing using digital means in the areas of text, graphics, audio (digital & midi) and video, and to combine these elements by creating 'quicktime' files.
3. To develop analytical and observational skills to uncover the editing styles of others.

Upon successful completion of this class, students will have gained a very broad knowledge of editing styles and techniques in the digital realm. The next logical step in creating Media Arts would be to combine these techniques in the writing and production of CD Roms--commonly referred to as Authoring and/or creating Audio/Video work.

Students are expected to have some experience with computers, although this class may also be viewed as an introduction for developing computer skills, especially for those seeking a Major in Interdisciplinary Arts and Performance Area, with a focus in Media Arts. Students from Education and Communications will also find this a very useful course. These students, should expect to engage fully the creative process in developing their own work, providing them with hands-on experience of creating multi-media. For Education Majors, this will mirror the process one's own students might follow. For the Communications Major, this will mirror the process members of a "creative team" might follow.

Students are expected to spend at least 3-5 hours per week learning many different types of specific editing software and techniques. Work may be done at either the Media Lab (CLCC 107) or at the Technopolis Center in the Library or at home. Media lab computers include five Macintosh and two PC based computers. Students are encouraged to work with both platforms.

Working with lots of different software can be confusing, but the goal is to become more comfortable in working digitally so that one's creative work grows stronger. As more software is used generally, connections between the software and editing techniques are intuited. Following is a list of software to be used:

Acrobat 4	BBEdit Lite	NIH	Page Mill
Peak LE	Photoshop	Premiere 6	Pro Tools
Quicktime	Sound Hack	Sound Forge	Word
Illustrator	other Text Editors		

The following assignments are global for this class, and are followed by the percentage each is weighted towards the final grade:

A 'Digital' journal kept with notes and reflections on the student's own developing theories and techniques of editing. These journals are really notes for the individual student. There is no correct form for these, but Journals must be written to a CD ROM, & will be collected at midterm and at the final class of the semester.] (15%)
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Occasional pop quizzes, especially on the various file formats. (20%)

Short examples of edited work from each of the following areas: graphics, audio & quicktime/video. (25%)

In lieu of a final exam, a final project must be submitted in the form of a Grant Application. The format will follow those of the Artist's Project Grant Application used by the Arizona Commission on the Arts. Students MUST laser print descriptions of these projects on the Commission Form. You are also required to write supporting statements for the edited work you will be submitting, and this work can be realized in Graphics, Audio or Video/Quicktime. We will discuss this further in class. (25%)

ATTENDANCE !! (15%)

While the emphasis is on digital techniques in the class, it is also recognized that some students may wish to create a final project in some medium other than four areas mentioned above. These may include non-digitally edited work, but please consult with me first. Regardless, the AZ. Commission on the Arts Project Grant Application must be followed!

#### Week One

Networking to ASU Main and beyond and of course, the web. ALL STUDENTS MUST HAVE ASURITE ID's by the SECOND CLASS!!!! An exploration of text based editing systems using software packages like Word, BBEEdit Lite (freeware for Macintosh users), and Adobe Acrobat. Assignment in class will lead to a project in which students learn to create Acrobat PDF files using text based software, Screen Grabbing techniques to begin creating your own digital journals.

#### Weeks Two - Four

An introduction to Graphics using Photoshop with an examination of the different file formats used in these areas. You will combine Text and Graphics. Assignment: Bring in 2 photographs which will be scanned. These photos will be edited using Photoshop. Editing must be done which changes the reality or veracity of this photo. There will be a reading assignment during this time concerning the use of digital techniques to change photographs. The photo to be edited may also be from the News. If you select a photo from a website, pay attention to it's resolution and size. Also explore using Photoshop to save images in PDF format.....

#### Weeks Five - Eight

An introduction to Digital Audio. Students will bring in short excerpts cassette or video to be downloaded to the computers and edited. Software will include Peak LE, Sound Forge XP and Pro Tools (on both PC and MAC). We will also examine writing CD ROMS in audio for playback and using ISO formats for data back up.

### Weeks Nine - Twelve

An introduction to Digital Video and Analog Video using Adobe Premiere, and other graphics software. More attention will be paid to various Quicktime software and editing techniques. There will be a choice of several clips you may edit and if you wish, you may also edit your own footage. I strongly advise that each student purchase Quicktime pro for \$29.95--this is a great piece of software and very inexpensive. We will explore in class using this software to edit video and audio. Edited clips should be no longer than 2- 3 minutes. Students should explore working with straight cuts, cross fades, and Split edits. Work can be bounced to tape and/or compressed to other Quicktime formats.

### Weeks Thirteen - Fifteen

Final Projects Workshops with a focus on your own work in the form of writing a GRANT APPLICATION (to me) using the forms and format in the Booklet: ARIZONA COMMISSION on the ARTS: ARTIST'S GUIDE TO PROGRAMS. You will use some of your own work to compile this grant.

Students may elect to pursue other grantwriting avenues, and if so, they must speak with me so that we agree on the terms.

THERE IS NO SINGLE TEXT BOOK FOR THIS CLASS. I ENCOURAGE YOU TO CONSULT MANY DIFFERENT SOURCES FOR INFORMATION INCLUDING COMPUTER MAGAZINES, SOFTWARE MANUALS, FILMS, VIDEOS.....

•••STUDENTS MUST PURCHASE AT LEAST 10 CD ROMS. MY SUGGESTION IS TO CHECK OUT FRY'S ELECTRONICS OR BEST BUY AND GET A PACKAGE OF 50 CD ROMS FOR \$18.00 OR SO. (THIS WORKS OUT TO \$0.36 EACH.....)

•••ALL STUDENTS ARE REQUIRED TO REGISTER WITH TECHNOPOLIS AT ASU WEST, OR WITH THE COMPUTING COMMONS AT ASU MAIN TO OBTAIN AND MAINTAIN A STORAGE SPACE ON AN ASU SERVER.

•••I URGE ALL STUDENTS TO BACK UP THEIR WORK TO CD ROM DURING THE SEMESTER AND NOT TO DEPEND SOLELY ON THE MEDIA LAB SERVER OR THE ASU SERVERS.

RICHARD LERMAN  
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FAB N 230C

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OFFICE HOURS ARE ALWAYS IN THE LAB UNLESS OTHERWISE POSTED

**IAP 494/467/598**  
Richard Lerman

Spring 2002  
©2001

Tuesday 9:00 - 12:00

*(Note: In prior catalogs, this course was listed as IAP 366. In Fall, 2001, the curriculum committee approved its change to IAP 467, but for this catalog year, it has been listed as IAP 494. Students who have not taken IAP 361 must speak with me before being admitted to this course).*

## **COURSE OVERVIEW**

In this class, students will investigate the social and artistic co-relation existing between approaches to Sound Art, Music and Ecology. Students will focus on issues of noise and sonic pollution in our environment, and investigate theories and approaches to these issues through selected readings, selected listening and by learning to deploy microphones in field recording to support art-related projects and/or research-oriented projects. This material will be contrasted with recordings made in earlier years that we will gather from long-time residents of the Valley.\*\*

The course will use as a primary text, R. Murray Schafer's book **The Soundscape**. This will lead students into his pioneering study of sound mapping of various cityscapes and environments. Secondary suggested texts will include writings by Aldo Leopold, Rachel Carson, Edward Abbey and others. The class will also listen to Music and SoundArt projects by Oliver Messiaen, Hildegard Westerkamp, Douglas Quin, Ros Bandt and others. The class then develop a website-continuously-in-progress on the sonic history of Phoenix and environs at [iaplab.west.asu.edu](http://iaplab.west.asu.edu). This will continue the work begun by the first offering of this course in Spring 2000. There will be at least two field trips to be completed during the first half of the semester.

The class will be divided loosely into 3 Units:

1. Reading and discussion of: **The Soundscape**, to define/clarify/expand upon the terms Sound Mapping and Soundscape, and **Desert Solitaire-a Season in the Wilderness** (Abbey) to discuss/clarify/expand upon issues relating to the environment, sound recording, field recording and gathering oral histories.
2. Learning field recording techniques using different transducers along with a thorough exploration of digital audio and digital audio compression schemes.
3. Schemes for Mastering and Archiving the gathered recordings along with Creating a Website for these recordings relating to issues of Acoustic Ecology.

**Grades will be based on the following:**

Students are expected to keep a journal. This can be written, drawn, sung, recorded, or saved on a CD ROM using Adobe Acrobat format. **(20%)**

One midterm research oriented project which may be presented as a written paper, as a performance, or some other appropriate form relating concepts from the reading material and/or class discussion **(25%)**

Assignments & Class participation. Attendance is mandatory--there is too much information in this class to miss more than one week. **(25%)**

One final project utilizing recording techniques and applications learned in class. This project may be either 'research' oriented or 'creative.' It may also be the individual student's contribution to the Website and may include oral history projects. **(30%)**

**Weeks One - Three**

Excerpts from **The Soundscape** with class discussion about the book and about issues of Sound Mapping and Scoring. During Weeks 2 and 3, students will create and refine sound maps and extend them into other possibilities such as scores, documents, fictional 'documents,' or research materials. Students will present this work at the fourth meeting of the class.

**Week Four-Five**

Learning to use microphones by exploring the various recording options individual class members have along with those available through the Media Lab and the IAP department.. Recording techniques discussed for different media: cassette recorders, video cameras, digital devices, etc.  
•••(One of these classes will be a field trip.) •••

**Weeks Six - Seven**

Recording in the Field and research into the WFAE (World Forum for Acoustic Ecology) using the internet. We will also explore the topic of recording and using oral histories  
•••(One of these classes will be a field trip.) •••

### Weeks Eight - Eleven

Recording in the Field and Digitizing Audio. Digitizing and Editing Audio--cleaning up of audio gathered from residents of Phoenix. Conversion of files to other forms of compressed audio suitable for easy download from the class website: Quicktime/Real/MP3, etc. What is an Audio Server? and looking at how to set one up. Students will be recording on their own during this part of the class and begin to digitize and compress their work during class sessions.

### Weeks Twelve - Fifteen

Digitizing/Editing and creation of class website. Issues to be discussed include layout Web Design and archiving. Additional topics can include computer analysis of sound files gathered on location and techniques used to present this information on the website.

**ALL STUDENTS ARE REQUIRED TO SETUP AND ESTABLISH BOTH AN EMAIL ACCOUNT AND STORAGE SPACE ON THE ASU SERVER FOR THEIR FILES, EITHER AT TECHNOLIS AT ASU WEST OR AT THE COMPUTING COMMONS AT ASU TEMPE.**

••STUDENTS MUST PURCHASE AT LEAST 10 CD ROMS. MY SUGGESTION IS TO CHECK OUT FRY'S ELECTRONICS OR BEST BUY AND GET A PACKAGE OF 50 CD ROMS FOR \$18.00 OR SO. (THIS WORKS OUT TO \$0.36 EACH.....)

••STUDENTS MUST PURCHASE MATERIALS FOR FIELD RECORDING, THIS CAN INCLUDE MINI-DISKS, DAT TAPES, CASSETTE TAPES , MINI DV VIDEO OR HI-8 VIDEO TAPES.

••STUDENTS SHOULD BACK UP ALL THEIR WORK TO CD ROM DURING THE SEMESTER AND NOT DEPEND SOLELY ON THE MEDIA LAB SERVER OR THE ASU SERVERS.

Richard Lerman                      FAB N 230 C                      543-6036/6060  
[rlerman@westex1.west.asu.edu](mailto:rlerman@westex1.west.asu.edu)                      Office hours to be set early in 2002!

### Texts

**The Soundscape**, by R. Murray Schafer  
Paperback - Inner Traditions Intl Ltd; ISBN: 0892814551

**Desert Solitaire : A Season in the Wilderness**  
by Edward Abbey, Peter Parnall (Illustrator)  
Paperback - Touchstone Books; ISBN: 0671695886

The objective for the student in this class is three-fold:

1. To examine various forms, sources and mediums of documentary work
2. To create at least two short documentary projects in different mediums. These will serve as an exploration of the individual student's concepts and style of what forms and content a documentary production might contain.
3. To develop the analytical and observational skills to more fully understand and appreciate how different media, images, concepts and styles are used to make the documentary projects of others.

Upon successful completion of this class, students will have gained a basic knowledge of some digital editing techniques using equipment and software in the ASU West Media Arts Lab. Students are expected to have some experience with computers, and the class may be taken concurrently with IAP 361, (Digital Editing & Media Literacy) for those who are Media Arts Majors in the Interdisciplinary Arts and Performance Area.

Students are expected to spend at least 2-3 hours week viewing and analyzing various documentary projects. Students are also expected to spend at least 2-3 hours per week learning some of the different types software used in the lab. Computer/media work will be done in the Media Lab (CLCC 107).

Grades for this class will be based on the following:

After viewing, listening to, looking at, or reading the various documentaries, students are expected to write a one page paper, to be turned in the following week. We will also spend at least 60 minutes in class discussion on these documentary projects, after the papers are turned in. 30%

A Midterm documentary project in some medium. We will discuss various options for these in class this can include an excerpt or beginning of your final project. Also due on Week Seven is a 3 page paper on the film/video tape **Blood in Your Face** These two pieces together: (25%)

In lieu of a final exam, a final documentary project produced in a medium different than the one used for the Midterm project, due May 10. (30%)

Attendance and General participation in class discussions. (15%)

The ultimate focus in this class emphasizes PRODUCTION, and the class should be viewed as an OPPORTUNITY for the student to take some risks and explore ideas/techniques/forms that might extend the usual perception of DOCUMENTARY. For those who do not have previous media production experience, view the class as an opportunity to take these risks and explore the process of creating short media pieces. (After discussion and with my consent, a final project may also be viewed as the beginning of a longer piece to be completed later as an independent study project.) Students may choose to work in small groups, but I expect all of you to experience as much of the process of creating your pieces as possible. For example: do not rely on one person to do all the camera work, or all the editing.....

•••The various pieces to be screened/listened to/read/looked at in class contain a wide variety of sources and styles. Class Participation is an important part of this course.

#### Week One

1. Screening of **LATCHO DROM** with discussion in class.

2. **During the Week, look at some of the following collection:**

**The JVC Smithsonian Folkways video anthology of music and dance of the Americas** [videorecording]

a production of JVC ; director, Hiroaki Ohta.

PUBLISHER [S.I.] : JVC, Victor Company of Japan ; [Montpelier, VT : Distributed by Multicultural Media], c1995. DESCRIPTION --6 videocassettes (332 min.) : sd., col. ; 1/2 in. + 6 guides.

SUBJECT Folk music -- America. Folk dancing -- America.

ADD TITLE Title on container: JVC/Smithsonian Folkways video anthology of music and dance of the Americas.

CONTENTS v. 1. Canada and the United States -- v. 2-3. The United States

-- v. 4. The Caribbean -- v. 5-6. Central and South America. SUMMARY Collection of musical and dance performances from all parts of the Americas. Includes folk and popular music in many different styles. Accompanying guides contain detailed information about the performances.

PUBL #VTMV-225--VTMV-230.

LOCATION CALL #STATUS

ML3549 .J83x 1995 VIDEO v.1 SHELF, ML3549 .J83x 1995 VIDEO v.2 SHELF

M3549 .J83x 1995 VIDEO v.3 SHELF, M3549 .J83x 1995 VIDEO v.4 SHELF

ML3549 .J83x 1995 VIDEO v.5 SHELF, ML3549 .J83x 1995 VIDEO v.6 SHELF

#### Week Two

1. Screening of **ANGANO, ANGANO** in class--A two to three page paper to be turned in at the beginning of the next class. If you miss the class, you are responsible for seeing this film.

CALL # GR 357 .A54x on Reserve

2. Discussion of **The JVC Smithsonian Folkways video anthology of Music and Dance of the Americas**. Discussion points include: What makes this collection different from Latcho Drom? What differences are there in the way the materials were gathered?? Focus on the relationship of the gatherers to the subjects.....etc.

#### Week Three:

1. Discussion of **Angano, Angano**

2. we will view various photographic books and projects in class. Look in the library for works by Lewis Hine, Henri Cartier-Bresson, Dorothea Lange, James Agee, Danny Lyon, Sebastien Salgado, Carol Beckwith & others.

3. We will also discuss and view (from books and the web) works by Goya, Picasso Maya Lin (Vietnam War Memorial) and other visual artists

4. Discussion What is objective and what is subjective when one creates a documentary piece???

**Master Works from Forty Years**, by Paul Caponigro TR 654 .C355x & **Terra: Struggle of the Landless**, by Sebastiao Salgado will be put on Reserve.

PLEASE SEEK OUT OTHERS LISTED ABOVE. I WILL BRING SOME BOOKS TO CLASS AND WE MAY SEEK MATERIAL ON THE WEB DURING CLASS.

Week Four:

1. Discussion about Midterm Projects.
2. Read before class pages 190-271 in **CENTURY of the WIND**, by Eduardo Galeano. Especially, look at the section called "the Sources."
3. Look at/Listen to the News the Monday before class.
4. Discussion of the Galeano and the News....  
An introduction to video cameras and recording in the media lab. You will be responsible to set up times to meet with Joe Cerrachio, the Media Lab tech so that are cleared to use this equipment!!!!

Week Five

1. More Digital Video and Analog Video using Adobe Premiere, and some of the audio software.
2. We will also review quicktime software and editing techniques.
3. A look at Adobe Acrobat Software for compiling text, audio and graphic images.

Week Six :

1. AS ABOVE and we will also screen in class the video tape, "**Blood in Your Face.**" When writing your midterm paper on this film, pay close attention to issues objectivity and subjectivity.

Week Seven:

1. Screening of the Film **HIGH SCHOOL** by Frederick Wiseman.
2. Papers due on the film "**Blood in Your Face.**"

Week Eight : Presentation of Mid Term Projects to the class

Week Nine:

1. BEFORE CLASS MEETS!!!!!! **Look** at CD ROM & Laser Disk on Reserve

TITLE **To new horizons** [videorecording] : ephemeral films, 1931-1945 /  
curated by Richard Prelinger ; produced by Richard Prelinger & Robert Stein.

PUBLISHER Los Angeles, CA : Voyager Press, c1988. DESCRIPT 1 12 inch videodisc SUBJECT Motion pictures in advertising,  
Industrial films.

SUMMARY This videodisc contains clips from 19 rarely-seen motion pictures, leftovers from the golden age of American industry. Includes many classic examples of American industry selling its view of the world and the wonders of technological progress.

NOTE Laser optical CAV. ISBN 0931393876. CALL # HF 5844 .T65x 1988 VDIS SHELF

TITLE **Our secret century** : archival films from the darker side of the American dream  
PUBLISHER [Los Angeles, CA] : Voyager Company, c1996-

SUMMARY Media archaeologist Richard Prelinger presents hilarious, disturbing and revealing archival films. "Delving beneath their campy charm, Our Secret Century considers these 'national home movies' for what they really are: odes to an idealized national identity fabricated by the corporations, institutions, and governments who made them and whose purposes they served.

CALL #'s

1 > WEST RESERVE PN1995.9.N34 P74x 1996 CDRO SHELF  
2 > WEST RESERVE PN1995.9.N34 P74x 1996 CDRO SHELF  
3 > WEST RESERVE PN1995.9.N34 P74x 1996 CDRO SHELF  
4 > WEST RESERVE PN1995.9.N34 P74x 1996 CDRO SHELF

Weeks Ten - Fourteen:

1. Focus on production and Editing of your final projects. Class sessions will shift to become workshop based. Class time may also be utilized so that persons can screen/ play their works in progress.
2. There will be discussions on the various formats individuals choose to present their work. Forms may include, Video, Audio, CD ROM, Text-based, Installations, etc.

Week Fifteen

1. Final Projects due. They will be viewed in class and some may also be included in the IAP department end of semester presentation of Student Work in 2<sup>nd</sup> Stage West.

Text Book: **CENTURY of the WIND**, by Eduardo Galeano THIS IS THE THIRD BOOK IN HIS TRILOGY, **MEMORY OF FIRE**

COMPUTER MANUALS IN THE LAB AND LIBRARY WILL ALSO BE USEFUL.

YOU ARE EXPECTED TO LOOK AT AND LISTEN TO MANY DOCUMENTARY PIECES THROUGHOUT THE SEMESTER.....

ALL STUDENTS ARE REQUIRED TO REGISTER WITH TECHNOPSIS AT ASU WEST, OR WITH THE COMPUTING COMMONS AT ASU MAIN TO OBTAIN AN EMAIL ADDRESS AND TO SEND A N EMAIL MESSAGE TO ME BY THE SECOND WEEK OF CLASS

ALL STUDENTS ARE REQUIRED TO HAVE AT LEAST FIVE (5) blank CD ROM DISKS FOR BACKUP. YOU WILL ALSO NEED VIDEO TAPE , AND EITHER DAT TAPE , CASSETTE TAPES OR MINI-DISKS FOR RECORDING PROJECTS. OTHER MEDIA CAN INCLUDE DIGITAL PHOTOGRAPHY, SILVER-BASED PHOTOGRAPHY, TEXT, ETC.....

SPRING LAB HOURS WILL BE POSTED BE POSTED.

Richard Lerman, Professor Media and Digital Arts  
FAB N 230 C (602) 543-6036/6060

Office Hours to be posted in the MEDIA LAB and on my office door

[rlerman@westex1.west.asu.edu](mailto:rlerman@westex1.west.asu.edu)

**SOUND AND IMAGE IAP 363**

**FALL SEMESTER 2001**

Monday and Wednesday 12:15 - 1:30 Richard Lerman Line # 83261

In this class, students will investigate approaches to audio art as well as the connections and differences between contemporary sonic and visual arts. An interdisciplinary approach is recommended and it is recognized that some of you are probably more familiar with either 'sound' or 'visual' art. I encourage you to do 3 things this semester:

1. Spend some time reading about and theorizing about the relationship between the genres or sonic and visual arts, Take a risk and devote some time and energy to exploring one of the above two genres you are least experienced with
2. experiment to create Audio art
3. Spend time listening and looking at things around you, at performances and exhibitions in Phoenix and beyond.

In constructing the course this semester, I had thought that final projects would be some form of sound/visual installation and/or performance that might be broadcast 'live' over the Web. But I'm also willing to entertain other ideas. I am assuming that some of you will choose to work solo and others collaboratively. In any case, be prepared to present work in class on an ongoing basis. The class will be divided loosely into 4 Units:

1. Instrument Making/Sound Mapping & Scoring
2. Digital Audio
3. Sound Installations/Environmental Pieces
4. Final Projects

There will be few assignments along the way. Consider this class to be tailored to strongly motivated persons who are willing to take some risks and be self-directed in choosing and completing their projects..... If you show effort, work hard and make progress, you will have no problem with your grade. It is recognized and accepted that people in this class are entering at different levels. You will be rewarded when you think/create outside the box. In my view, this means extending what you create/submit outside the boundaries of 'popular culture.'

Grades will be based on the following:

Students are expected to keep a journal of your explorations. This can be written, drawn, sung, installed, recorded, saved on a CD ROM (20%)

Student's progress during the semester (30%)

One final project, which may be a group project. (25%)

Assignments & Class participation, which includes attendance..... (25%)

#### Week One

Video/Audio Excerpts with discussions of various different approaches to Sound Art. Discussion of Instrument Building Project for next week. Explanation Sound Mapping and Scoring Project for two weeks from now.

#### Week Two

**Assignment:** All students bring in their instrument to class and demonstration of these instruments. Class will break out into smaller groups and begin to rehearse together. Over the week, PRACTICE PRACTICE PRACTICE....

#### Week Three

Sound Mapping session in class on Monday afternoon. Refining sound maps and extending them into other possibilities:

(scores, documents, fictional 'documents,' ecological actions, larger scale drawings, computer drawings.....)

#### Week Four

Performance in class using instruments and scoring techniques developed from Sound Mapping. Strive to keep the performances at this point realistic--they may be expanded upon at the end of the semester.

#### Week Five - Seven

Digital Audio: We will focus on using SoundHack (Mac) and Sound Forge (PC) Audio software and others if you wish, to create short audio pieces for use in performances/installations/Websites. Topics for discussion will include how to give a piece form, making transitions in performances/sound pieces, and radio art versus live performance versus music. Listen to work of Ken Nordine ('Word Jazz') and some Text-Sound artists. Begin to explore Loops and looping.....

**Assignment:** Each student will be required to submit a 2 minute piece.

You may use recorded sounds, your instruments recorded/amplified, voice, noise, visual elements, etc. These pieces may be used in future performances or installations.

#### Weeks Eight - Eleven

An introduction to Sound Installations and Performance/Installations.

We will look at video work and have class discussion during the first week.

**Assignment:** Working in Groups of 2-4 persons, each group will develop a sound installation project to be shared with the class at the eleventh week.

Weeks Twelve - Fifteen

Work on your final Projects. **Final projects** must be offered during the week of December 3 at the IAP student performance/exhibition at Second Stage West. Other arrangements are possible, but you must keep me informed of these by meeting with me during office hours before the Thanksgiving break. You may use work you have already done in class as elements of your final piece. You may also expand upon these pieces..... There will be no final exam.

**ALL STUDENTS ARE REQUIRED TO SETUP AND ESTABLISH BOTH AN EMAIL ACCOUNT AND SPACE ON THE ASU SERVERS FOR STORAGE OF THEIR FILES AT TECHNOLIS OR AT THE COMPUTING COMMONS AT ASU TEMPE.**

**YOU MUST ESTABLISH AN ASU RITE ID #. NO EXCEPTIONS**

BEGINNING IN THE FOURTH WEEK, STUDENTS ARE REQUIRED TO BRING CD R WRITABLE DISKS TO CLASS. MY RECOMMENDATION IS **NOT** TO USE CD-RW DISKS.

Richard Lerman                      FAB N 230 C                      602 543-6036  
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**Office Hours held in the Media Lab**                      602 543 6060

**Reserve List:**

INTERVIEWS with SOUND ARTISTS, Rene van Peer, editor, Het Apollohuis, Eindhoven, the Netherlands, 1993

NEW MUSICAL RESOURCES, by Henry Cowell, Something Else Press, 1969  
ML3800 .C78 1969

TEXT-SOUND TEXTS, edited by Richard Kostelanetz, Morrow, 1980  
PS593 .S67 T4 1980

Partch, Harry, (1901-1974) , The Harry Partch collection. Volume 3  
[sound recording]. New York, N.Y. : CRI, CD 2213  
Audio CD of work by an important sound artist/instrument maker

You will also spend time on the internet collecting info on Sound Art and Audio Art.

Be sure to look at this website:     <http://www.windworld.com/emi/>     and  
<http://www.phonography.org>

This class will provide the artist/student with an appreciation and understanding of many technical issues often taken for granted in most of the Arts. By close examination of technical terms and technologies used in audio & music, digital media, filmmaking, photography, and video, students will learn how terms become standards, and furthermore, understand the link between certain aspects of human perception and these terms.

There is no one text book in the class. Students will be expected to use the Web to gather information, conduct mini research projects using resources in the library, attend class regularly, participate in class and ask questions. A partial list of subjects/terms follows, in alphabetical order.

8/16/24 bit audio	file formats	positive film
8/16/24/32 bit color	filters (audio)	postscript
amps	filters (color)	Quicktime
audio/video recorders	fuses	RAM
B & W film	hard drives	Reversal film
the circle of confusion	Hi 8	S VHS
Color film	high impedance	sectors & blocks
color temperature	histograms	shielded cable
compression	HTML	text files
daylight	laser printers	time code
decibels	light meters	tungsten light
depth of field	light sources	video sync signals
depth of focus	low impedance	volts
digital video formats	lumens	watts
electricity	negative film	xerography
f stops	networks	Etc.

While understanding these terms and concepts is intrinsically useful, students will also learn a useful process to dealing with technology in the arts and in one's own artmaking. Additionally students will learn an approach to the language of technology so as not to be intimidated when having to deal with persons speaking 'tech talk' as they create, or produce their own work, or engage the art/market./place.

Grades will be based on the following:

During the semester, students are required to engage in class discussions, especially dealing with areas relating to various art techniques and art forms (20 %)

Each student will offer at least one 20-30 minute presentation to the class on a subject to be decided on during the first or second week of class. This may be assigned in Teams (30%)

Several pop quizzes based on material covered in prior weeks (20%)

Final exam (30%)

Text Books for the class will include websites, library books on reserve, PDF Files on the Media Lab Server, Film/Photo/Audio/Computer magazines, and other sources.

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email: rlerman@westex1.west.asu.edu