

Problem-Based Course Template Music for Visual Artists

Course Overview

This course will introduce visual arts students to multimedia creative practice through the merging of visual and sonic media. They will combine skills they already have (painting, sculpture, 3D modeling, fabrication, game design, rendering, video art, etc.) with those they would acquire during the course (audio programming, sound design, mixing and mastering, basic audio engineering). The goal would be to attract upperclassmen from a wide variety of disciplines (those with a more “traditional” artistic practice—e.g., minimal to no computer-aided design as well as those who are fully immersed in digital media and creative technologies).

Objectives and Tangibles

The objectives of this course is to present students with another way to make art. The vast majority of artistic works I have seen from the undergraduates in my program, with the exception of the video art, have been silent. This course is ideally placed to emphasize the important of multi sensory engagement for both the artist and those who view their art. Moreover, given the emphasis on breadth in my program, allowing students to grow their skill set would satisfy the desires of the Art School.

On Diversity

Of the top 100 individual works sold between 2011-2016, only two artists were women, and three-quarters of all works were made by 5 male artists.¹ While their work is of fine quality, the disparity between these “superstar” male artists and nonwhite, female and gender nonconforming artists is an act of neglect whose reparation is centuries overdue. In that vein, one possible prompt for students for their final projects is Identity, Diversity, and Place. My goal is to inspire them to create something that tells the story of their unique identity, allows their voice to be heard and shares that voice with a wider audience as a participant in the course.

Face to Face with Diversity: My Pedagogical Practice

By way of introduction, I will speak briefly about the different programs the students can use if they so choose (their work must contain at least one visual element and one sonic element) and give demonstrations of both at the start of each class. The demonstrations will be longer at the start of the course and shorter towards the end with the expectation that a baseline knowledge of the software used was gained earlier in the course. After each demonstration, the students will have the remaining class time to brainstorm, collaborate, and work on their projects.

Assessment

There will be a critique at the end of the course, followed by a period of revision (yet to be determined), during which I will be readily available for any feedback or assistance. At the end of the revision period, the class will set up an arts exhibition/film festival (depending on the media chosen by the students). There will be a debriefing session after the festival, after which I will make a final assessment. The most important aspect of that assessment will be the way in which the students' perception and attitude toward their material, their growth as an artist, or their own self-assessment has evolved over the course not be technical quality, audience reception, or any aesthetic judgments.

Demonstrations and Lectures

The creative process will be demonstrated by me and replicated or improved upon by the students because there will always be at least one student who is unfamiliar with one or more programs used in this course.

Footnotes

1. Eileen Kinsella, "Artnet News 100 Most Collectible Living Artists," Artnet News, October 25, 2016, , accessed November 23, 2018, <https://news.artnet.com/market/artnet-news-100-most-collectible-artists-717251>.

Additional Sources

1. Creators. "How To Draw With Code | Casey Reas." YouTube. June 25, 2012. Accessed November 23, 2018. https://www.youtube.com/watch?v=_8DMEHxOLQE.
2. PBS. "Generative Art - Computers, Data, and Humanity | Off Book | PBS." YouTube. November 23, 2011. Accessed November 23, 2018. <https://www.youtube.com/watch?v=x0OK1GiI83s>.
3. Macnamara, Mark. "The Omnivorous Mind of Pamela Z." San Francisco Classical Voice. August 29, 2017. Accessed November 23, 2018. <https://www.sfcv.org/article/the-omnivorous-mind-of-pamela-z>.
4. Davies, Simon. "Why Is Digital Art Controversial?" TechSling Weblog. July 05, 2017. Accessed November 23, 2018. <https://www.techsling.com/2017/07/digital-art-controversial/>.
5. Bridle, James. "Beyond Pong: Why Digital Art Matters." The Guardian. June 18, 2014. Accessed November 23, 2018.

<https://www.theguardian.com/artanddesign/2014/jun/18/-sp-why-digital-art-matters>

6. Acacia, Art. "The Evolution of Art: Will Pixels Replace Paint? – Predict – Medium." Medium.com. January 16, 2018. Accessed November 23, 2018.

<https://medium.com/predict/the-evolution-of-art-will-pixels-replace-paint-378f119a394b>.

7. "Get the Facts." 18th–19th Century | National Museum of Women in the Arts. 2018. Accessed November 23, 2018. <https://nmwa.org/advocate/get-facts>.