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The University of Iowa - College of Liberal Arts and Sciences
School of Art and Art History - Intermedia Program
Time-based Media/Video I
Syllabus

Instructors and Contact Information

Sarah Kanouse, Assistant Professor
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Hours: Wednesday, 9 AM-12 PM

Jonathan Rattner, Teaching Assistant
Email: jlrattner@gmail.com
Office: Intermedia Computer Lab
Hours: Friday, 12 PM-2PM

Course Information

Course Number: 01J:105:001
Semester: Fall 2008
Meeting Times: Tuesday 3:30-7:00 PM

Classroom: Communication Center 308
Class web site: tbm08.blogspot.com

Course Description

This upper division/graduate level introductory seminar explores time-based media—including video, sound, installation, performance, locative media and Web-based production—and its expanding critical role in contemporary art and society. The course is designed to provide a laboratory/workshop opportunity for students to develop their time-based creative practice, focusing on individual production, group projects and critical discussion. In creative projects and short reading and writing assignments, students will look at the impact of time-based media in culture. Time-based media art history screenings and discussion are a routine part of the class. Informal and formal critiques of work are central to the seminar and a high level of personal engagement and initiative is expected. Technical workshops will be offered routinely during the semester. One-on-one tutorial help will be arranged as needed.

Objectives and Goals

1. Build aesthetic, conceptual, and technical skills for the creation of time-based works of art
2. Develop a formal and critical vocabulary for discussing and critiquing works of time-based media
3. Engage an inter-disciplinary and intermedia approach to time-based media
4. Understand major critical, historical, and cultural issues in time-based media and art
5. Create a portfolio of original time-based media art

Assignments and Expectations

Each student will complete five assignments plus a final, self-directed creative project by the end of the semester. These assignments and their critique dates are listed in the semester outline below. The projects have been designed for students to build technical and conceptual skills while reflecting on video and time based arts as a field of practice. They are structured to be welcoming to the novice while open to many different interpretations for students more experienced with the medium. Students are encouraged to creatively explore the possibilities that exist within the assignment guidelines; the

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final project is an opportunity to make work without external parameters.

In addition to creative work, each student will be responsible for leading class discussion once during the semester, possibly with a partner. As well as covering the readings on the syllabus, the student(s) will assign one additional reading from his or her area of expertise that intersects with the moving image themes under consideration for the week. These student-assigned readings must be distributed no later than one week prior to the class in which they will be discussed. Discussion leaders are required to post a brief summary and response to the week's readings to the class blog no later than 24 hours prior to class; students are asked to review these entries and post comments and questions in order to come to class prepared for discussion. Students are encouraged to post events, announcements, reviews, and more to the blog throughout the semester and to check it regularly. Sign-up for discussion leaders will take place on the first day of class, and teams may be formed if class enrollment exceeds the number of weeks of reading.

Videos screened in class as clips will be placed on reserve at the library, when available. Powerpoint presentations will be placed on the server. Students are encouraged to make use of these resources outside of class time.

Experimentation, risk-taking, and participation are essential parts of this course; please come ready to work hard and share generously with your fellow students. Fostering a respectful and challenging creative environment is the responsibility of both students and instructor. Frequent tardiness, repeated absences, or rude, harassing, dismissive behavior adversely affect the class climate and will not be tolerated. This course is governed by the policies of the College of Liberal Arts and Sciences (CLAS). The School of Art and Art History has prepared a syllabus addendum, attached, that outlines these policies. CLAS workload guidelines stipulate two hours of work outside class for every hour of in-class time; accordingly, expect to spend eight hours per week on readings and projects for this class.

Grading Policy

In keeping with the "oral tradition" of studio arts practice, verbal and written critique will be emphasized in this course. Traditional letter grades, including plus/minus, will be assigned at the end of the semester based on a holistic evaluation of the quality of each student's work and degree of technical, formal, and conceptual growth demonstrated over the term. Individual assignments will be due for required in-class critiques but will not be graded at that time. Do not, however, bring "work in progress" to a project critique; the work must be finished to a high level so that meaningful discussion is possible. Work that is not sufficiently finished will not be critiqued. Based on feedback received during critique, students may continue revising all projects until finals week, when a portfolio with a minimum of **three of the five assigned projects**, plus the self-directed final project, must be submitted for evaluation. Students are also expected to write a self-evaluation of their work over the semester and submit it with the portfolio. The portfolio will then be archived by the Intermedia program and may be used for demonstration and promotional purposes.

The final grade will be based on the following rough weightings:

60% - Portfolio, including self-directed project

20% - Preparation for and participation in discussion and weblog

20% - Participation in critique, including end-of-semester self-evaluation

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As this course meets only once per week, grades will be automatically lowered by one-third for every absence beyond the first (e.g. an A- becomes a B+ for a student with two absences), excepting extreme and documented circumstances.

Materials Policy

There is a \$70 course fee to cover the cost of equipment, software and maintenance. Students are expected to purchase any additional supplies their work requires.

Experimentation with different materials is encouraged but please exercise good judgement. Due to the communal space of the Communications Buildings, the use of solvents, spray paint or any fume producing chemical is prohibited. Guns, blood, bodily fluids, live animals, smoke, fire, alcohol, and broken television tubes (which contain lead) are absolutely prohibited. Be aware of the toxicity of your materials and consult with the instructor in advance if you are uncertain about the safety of a material.

Course Texts and Supplies

Required readings will be posted as pdf files to the class server. The recommended technical manual is Lisa Brenneis, *Final Cut Pro 6: Visual QuickPro Guide*, Peachpit Press, 2007. This text can be ordered online.

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Semester Outline

August 26 – Course Introduction/Learning to Listen

In-Class Activity: Listening Walk

Out-of-Class Exercise: Sound Journals

Assign Readings: McCarthy, Wrightson

September 2 – Sound in the Field, in the Studio

Discussion: Sound Walks and Acoustic Ecology, led by Max Radl

Look & Listen: Janet Cardiff, *Teri Rueb*, *Christina Kubisch*, Neighborhood Public Radio, soundwalk.com

Demo: Field Recordings and Studio Recordings (Jonathan Rattner/Sarah Kanouse)

Assign Project I: Sound Walk

Assign Readings: Dyson, Kahn, Alvarado/Whitehead, Joseph-Hunter

September 9 – Radio Art

Media Due: Field and Voice recordings

Discussion: Radio Art and the Voice, led by George Marie and Chris Shortway

Look & Listen: Gregory Whitehead, Christof Migone, Julia Loktev, Anna Friz

Demo: Sound Editing (Sarah Kanouse)

Assign Readings: Doane, Reich, Ross

September 16 – Time and the Moving Image

Project I Critique: Sound Walk

Discussion: Modernity, Time, and the Moving Image, led by David Rogers

Look & Listen: Andy Warhol, Michael Snow, Bruce Nauman, Vito Acconci, Dan Graham, Joan Jonas, David Claiborn, Anri Sala

Assign Project II: Single-shot and in-camera edit video

Demo: Camera & Shooting (Jonathan Rattner)

Assign Readings: Eisenstein

September 23 – Montage and Manipulation

Project II Critique: Single-shot/in-camera edit video

Discussion: Discontinuity, Anti-Realism and Montage, led by John McCormick

Look & Listen: Dziga Vertov, Sergei Eisenstein, Martin Arnold, Omer Fast

Assign Project III: Two Minutes, Two Edits

Assign Readings: Huber, Verwoert

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September 30 – The Essay

Demo: Final Cut Pro I (Jonathan Rattner)

Discussion: Essayist film and video, led by Jen Zoble

Look & Listen: Bruce Connor, Ursula Biemann, Walid Raad, Johan Grimmonprez,

October 7 – Workday

Demo: Final Cut Pro II (Jonathan Rattner)

In-class workday for project III

Assign Readings: Assign Readings: Poethig, Burnett. Also review the websites for Video Machete, Street Level Youth Media, Appalshop, BeyondMedia Education

October 14 – Community Video Practice I

Discussion: Community Video, led by Jonathan Rattner

Introduction to/Tour of Iowa Senior Center Television

Assign Project IV: Collaboration with ISCTV

October 21 – Community Video Practice II

Midterm

In-class workday until 6 PM

Project IV Critique/Debrief: collaboration with ISCTV

October 28 – Project III Critique/Final Project Workshop

Project III Critique: Two Minutes, Two Edits

Workshop: Final Project Concepts

Assign Readings: White; look at Rhizome Artbase

November 4 – Internet Art & Video

Discussion: Troubling the Interface, led by Char Banach

Look & Listen: Chris Marker, Lev Manovich, Cory Arcangel

Demo: Web authoring (Char Banach)

Assign Project V: Internet Image/Text

Assign Readings: Spielmann

Sarah Kanouse absent

November 11 – Video as an Electronic Medium

Discussion: Signal processing, code, glitches, and imperfections led by Jeff Hanna and Jean-Patrick Mahoney

Look & Listen: Woody & Steina Vasulka, Gary Hill, Dan Sandin, Nam June Paik, Radical Software Group, Tony Scott, Cory Arcangel, Lo Vid

Demo: Jitter (George Marie) - TBC

Assign Readings: Friedberg, McCloud, Coover

November 18 – The Virtual Window

Discussion: A World of Many Windows, led by _____

Project V Critique: Internet Image/Text

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November 25 – Thanksgiving Recess

December 2 – Final Project Studio

Workshop: Final Project works-in-progress

December 9 – Final Project Critique

December 15, 2:15 PM – Official Final Exam Period

Portfolio and Self-Evaluation Due

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Bibliography

Due September 2:

McCartney, Andrea. "Soundwalking Interactions." *Soundscape: The Journal of Acoustic Ecology*. Vol. 1 No. 1 (2000): 31.

Wrightson, Kendall. "An Introduction to Acoustic Ecology." *Soundscape: The Journal of Acoustic Ecology*. Vol. 1 No. 1 (2000): 10-13.

Due September 9:

Alvarado, Allie. "An Interview with Gregory Whitehead." free103point9, ed. *Waveguide*. Self-published, 2005, unpaginated.

Dyson, Frances. "Circuits of the Voice: From Cosmology to Telephony." *Sound Culture*. Available online at http://www.soundculture.org/texts/dyson_circuits.html.

Joseph-Hunter, Galen. "Transmission Works: Selections Towards Identifying a History." free103point9, ed. *Waveguide*. Self-published, 2005, unpaginated.

Kahn, Douglas. "Histories of Sound Once Removed," in Douglas Kahn, ed. *Wireless Imagination: Sound, Radio, and the Avant-Garde*. Cambridge, MA: The MIT Press, 1992.

Due September 16:

Doane, Mary Ann. "The Representability of Time." *The Emergence of Cinematic Time: Modernity, Contingency, the Archive*. Cambridge, MA: Harvard University Press, 2002, pp. 1-32.

Reich, Steve. "Wavelength by Michael Snow" (1968), in David Campany, ed. *The Cinematic*. London: Whitechapel and Cambridge, MA: The MIT Press, 2007, pp. 106-7.

Ross, Christine. "The Temporalities of Video: Extendedness Reconsidered." *Art Journal*. Vol. 65 No. 3 (Fall 2006): 82-99.

Due September 23:

Eisenstein, Sergei. "Montage is Conflict" (1929), in David Campany, ed. *The Cinematic*. London:

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Whitechapel and Cambridge, MA: The MIT Press, 2007, pp. 30-32.

Gaensheimer, Susanne. "Moments in Time" (1999), in David Company, ed. *The Cinematic*. London: Whitechapel and Cambridge, MA: The MIT Press, 2007, pp. 68-78.

Due September 30:

Huber, Jörg. "Video-Essayism: On the Theory-Practice of the Transitional," in Ursula Biemann, ed. *Stuff It! The Video Essay in the Digital Age*. Zurich: Institute for Theory of Art and Design and Wein: Springer, 2003, pp. 92-97.

Verwoert, Jan. "Double Viewing: The Significance of the "Pictorial Turn" to the Critical Use of Visual Media in Video Art." In Ursula Biemann, ed. *Stuff It! The Video Essay in the Digital Age*. Zurich: Institute for Theory of Art and Design and Wein: Springer, 2003, pp. 24-33.

Due October 7: No Readings

Due October 14:

Burnett, Ron. "Video: The Politics of Culture and Community." In Michael Renov and Erika Suderburgh, eds. *Resolutions: Contemporary Video Practices*. Minneapolis: University of Minnesota Press, 1995, pp. 283-303.

Poethig, Joanna. "Viewpoint: Community Collaborative Arts." *Community Arts Net Reading Room*, June 2008. Available online at: http://www.communityarts.net/readingroom/archivefiles/2008/06/perspectives_on.php.

Due October 21: No Readings

Due November 4:

White, Michelle. "Making Internet and Computer Spectators" and "The Aesthetics of Failure: Confusing Spectators with Net Art Gone Wrong." *The Body and the Screen: Theories of Internet Spectatorship*. Cambridge, MA: The MIT Press, 2006, pp. 17-34 and 85-111.

Due November 11:

Spielmann, Yvonne. "Video: From Technology to Medium." *Art Journal*. Vol. 65 No. 3 (Fall 2006): pp. 54-69.

Due November 18:

Coover, Robert. "The End of Books" (1992). In Noah Wardrup-Fruin and Nick Montfort, eds. *The New Media Reader*. Cambridge, MA: The MIT Press, 2003, pp. 705-709.

Friedberg, Anne. "The Multiple." *The Virtual Window: From Alberti to Microsoft*. Cambridge, MA:

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The MIT Press, 2006, pp. 191-239.

McCloud, Scott. "Time Frames," excerpt from *Understanding Comics* (1993). In Noah Wardruip-Fruin and Nick Montfort, eds. *The New Media Reader*. Cambridge, MA: The MIT Press, 2003, pp. 711-735.

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Syllabus Addendum

Course policies are governed by the College of Liberal Arts & Sciences

Homework Expectation

For each semester hour of credit that an Art and Art History course carries, students should expect to spend approximately two hours per week outside of class preparing for class sessions. That is, in a three-credit-hour course, instructors design course assignments on the assumption that students will spend six hours per week in out-of-class preparation.

Your Responsibilities

Your responsibilities to this class -- and to your education as a whole -- include attendance and participation. This syllabus details specific expectations the instructor may have about attendance and participation. You have a responsibility to help create a classroom environment where all may learn. At the most basic level, this means you will respect the other members of the class and the instructor and treat them with the courtesy you hope to receive in return.

Academic Fraud

Plagiarism and any other activities that result in a student presenting work that is not his or her own are academic fraud. Academic fraud is reported to the departmental DEO and then to the Associate Dean for Academic Programs and Services. See Academic Fraud at www.clas.uiowa.edu/students/academic_handbook/ix.shtml for the complete policy.

Making a Suggestion or Complaint

Students have the right to make suggestions or complaints and should visit with the instructor, the course supervisor if necessary, and finally with the departmental DEO. For more information visit, Student Complaints at www.clas.uiowa.edu/students/academic_handbook/ix.shtml#5

Accommodations for Disabilities

A student seeking academic accommodations registers with Student Disability Services and meets with a SDS counselor who determines eligibility for services. A student approved for accommodations should meet privately with the course instructor to arrange particular accommodations. Visit Student Disability Services at www.uiowa.edu/~sds/

Understanding Sexual Harassment

Sexual harassment subverts the mission of the University and threatens the well-being of students, faculty, and staff. Visit this site www.sexualharassment.uiowa.edu/ for definitions, assistance, and the full University policy

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Reacting Safely to Severe Weather

The University of Iowa Operations Manual section 16.14 outlines appropriate responses to a tornado (i) or to a similar crisis. If a tornado or other severe weather is indicated by the UI outdoor warning system, members of the class should seek shelter in rooms and corridors in the innermost part of a building at the lowest level, staying clear of windows, corridors with windows, or large free-standing expanses such as auditoriums and cafeterias. The class will resume, if possible, after the UI outdoor warning system announces that the severe weather threat has ended.

Resources for Students

- Writing Center 110 English-Philosophy Building, 335-0188, www.uiowa.edu/~writingc
- Speaking Center 12 English-Philosophy Building, 335-0205
www.uiowa.edu/~rhetoric/centers/speaking
- Mathematics Tutorial Laboratory 314 MacLean Hall, 335-0810, www.uiowa.edu/mathlabTutor
- Referral Service Campus Information Center, Iowa Memorial Union, 335-3055,
www.imu.uiowa.edu/cic/tutor_referral_service

Student Classroom Behavior

The ability to learn is lessened when students engage in inappropriate classroom behavior, distracting others; such behaviors are a violation of the Code of Student Life. When disruptive activity occurs, a University instructor has the authority to determine classroom seating patterns and to request that a student exit the classroom, laboratory, or other area used for instruction immediately for the remainder of the period. One-day suspensions are reported to appropriate departmental, collegiate, and Student Services personnel (Office of the Vice President for Student Services and Dean of Students).

Missed Exam policy

University policy requires that students be permitted to make up examinations missed because of illness, mandatory religious obligations, certain University activities, or unavoidable circumstances. Excused absence forms are required and are available at the Registrar web site:
www.registrar.uiowa.edu/forms/absence.pdf

University Examination Policy Final Examinations

An undergraduate student who has two final examinations scheduled for the same period or more than three examinations scheduled for the same day may file a request for a change of schedule before the published deadline at the Registrar's Service Center, 17 Calvin Hall, 8-4:30 M-F, (384- 4300).

Plus-Minus Grading

All the department's instructors can append plus or minus grades to the letter grades they assign for the course. If the instructor does not specifically indicate in the syllabus that he or she will not assign plusses or minuses, students should assume that this form of grading will be used.