

INTM2730 or CCL2864 | Video As Art | Spring 2013

Studio Arts 1703 | TuTh 1:30-3:20 PM

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Office	1642 Studio Arts	Phone	319-384-0992
Office Hours	Tuesday 10:00 AM – 1:00 PM and by appointment	DEO	John Beldon Scott

The administrative home of this course is the College of Liberal Arts and Sciences at the University of Iowa

Description

Hands-on experience in video production for the artist! This intensive course teaches skills in digital video capture, editing, and presentation while providing an overview of video in the contemporary arts, including storytelling, installation, performance, and documentation. Several skill-building assignments lead to the creation of a final, self-initiated creative project.

Goals

- Understand major formal, aesthetic, and conceptual applications of video in contemporary art.
- Place video art in historic context.
- Understand digital video production workflow as it applies to a studio art environment.
- Gain proficiency in intermediate-level video production: manual camera controls, location and interview sound recording, and 3-point lighting.
- Understand and use standard digital non-linear editing software for the creation of moving-image art.
- Create three original video projects in response to instructor prompts.
- Develop and execute one self-initiated project in video art.

Requirements

Over the course of the semester, we will develop skills in video production and learn about the history of video art through three thematic units: Re(Performance), Interview/Storytelling, and Ubiquitous Images. In each unit, you will be responsible for discussing readings and screenings; developing technical skills; and developing and completing a short project. In addition, in the second half of the semester you will develop a self-initiated final video project in which your own creative interests, beyond the thematic scope of the class, may find form.

Intermedia has partnered with the University of Iowa Museum of Art to create content for the UIMA's "video classrooms." These are monitors in various locations around campus, including the café area in Studio Arts, screening curated, rotating programs of video art. All student projects from our first assignment, "After ____" will be considered for inclusion in the March 2013 Video Classroom program. Selected works will earn 25 points of extra credit.

Finally, the School of Art and Art History's ArtsFest will be held on May 3, 2013. Intermedia will host a video lounge featuring the best student works of the Spring 2013 semester. Submission to the video lounge is required; selected video projects will earn 25 points of extra credit.

Readings and Texts

Our primary course text is the required book, *Video Art: a guided tour* by Catherine Elwes. This book supplies a thematic introduction to the historical development of the form from the highly opinionated perspective of politically-engaged, British video artist. While far from perfect or comprehensive, the text embodies the passion with which many artists approach their work, and for that reason I consider it preferable to more dry recitations of the history. At the least, it will provoke much debate. The text is available through Prairie Lights.

Three additional essays are also required and are available on the course ICON site. These are: Roland Barthes, "The Grain of the Voice," in *Image-Music-Text*, (New York: Hill and Wang, 1977), 179-189.

Liz Kotz, "Video Projection: the Space between Screens," in *Art and the Moving Image*, ed. Tanya Leighton (London: Tate Publishing, 2008), 371-385.

Rosalind Krauss, "Video: The Aesthetics of Narcissism," *October* 1 (Spring 1976): 50-64.

Finally, technical tutorials will be assigned or recommended as homework. These are available freely online or through <http://lynda.uiowa.edu>.

Materials and Safety

Although not required, the **purchase of an external storage device**, such as a Passbook external harddrive of 500GB or more, is highly recommended for archiving your work beyond the semester. You are responsible for procuring any additional supplies your work requires.

All students are expected to **abide by safety policies** established of the School of Art and Art History and Intermedia. The policies will be reviewed on the first day of the semester. Questions concerning these policies should be addressed to Ben Anzelc (benjamin-anzelc@uiowa.edu) or Steve Strait (steven-strait@uiowa.edu).

Evaluation

Your grade will be based on the total number of points you receive out of 1000 possible over the course of the semester.

In Class Participation: 300 points

Participation in discussion and critique is crucial to the climate of the course as well as your personal development. We learn how to make better work through talking about our own work and the work of our peers. We may view sexually explicit, political, and otherwise challenging material in this course, and students may explore difficult subject matters in their own work. These subjects are not intended for shock value but are legitimate investigations of controversial subject deserving of intellectual and emotional engagement. Our class is a safe space where all students can express their beliefs and opinions. We should share our thoughts respectfully and generously, keeping in mind the importance of making space for all voices in the class.

You will receive points for participation each class meeting, with five points for merely showing up and up to five additional points for the frequency and quality of your participation.

Assigned Projects: 350 points

You will complete three assigned projects in this course, each with graded development components and a required project statement. These projects will be graded as follows:

- Project 1: "After ____": 125 points
 - Research presentation on single-channel video performance work: 25 points
 - Written project idea and storyboards: 10 points
 - Raw footage review: 5 points
 - Project statement: 10 points
 - Finished project: 75 points
- Project 2: "Unreliable Narrator": 125 points
 - Written project ideas: 10 points
 - Raw footage review: 5 points
 - Interview transcription: 25 points
 - Project statement: 10 points
 - Finished project: 75 points
- Project 3 (group): "Found and Surround": 100 points
 - Written project ideas: 10 points
 - Raw footage review: 5 points
 - Project statement: 10 points
 - Finished Project: 75 points

Final Project: 300 points

You will develop and complete a final project that integrates your ongoing interests with the forms and concepts presented in class. This project will be developed in the last six weeks of the semester and graded as follows:

- Written project ideas: 25 points
- Storyboard and production timeline: 25 points
- Raw footage review: 25 points
- Rough cut: 75 points
- Finished project: 150 points

Final Portfolio: 50 points

A portfolio of all projects completed in class is required and will be graded based on its completeness and adherence to formatting expectations as outlined in class. A statement on your final project is expected with your final portfolio. Failure to complete the portfolio may result in failure for the course.

Extra Credit: 50 points

Extra Credit will be available for students whose work is selected to screen in the UIMA's Video Classroom (+25 points) and Intermedia's Video Lounge in the 2013 SAAH Artsfest (+25 points)

Grading System

Grades will be awarded on an A to F scale, including plus and minus. Each project will receive a letter grade in addition to verbal critique in class. All students must meet with the instructor around midterm to discuss progress in the course to date and to receive a midterm grade. Students are also welcome and encouraged to contact the instructor at any time to learn how they are doing in the course. In this course, letter grades mean the following:

A+ / A / A-	Superior accomplishment
B+ / B / B-	Above average achievement
C+ / C / C-	Average work
D+ / D / D-	Below average performance
F	Failure to meet basic course requirements

Policies

Attendance is required. Students may be absent for any reason or no reason **twice** during the semester. Any absences beyond the second will result in a grade reduction, excepting extreme and documented circumstances to be evaluated on a case-by-case basis. **Eight or more absences will result in an automatic "F" in the course.** The instructor reserves the right to administratively drop any student who fails to attend the second meeting of the semester in order to permit students on the wait list to register. If you must miss the second meeting of the semester but do not intend to drop the class, please contact me. ****Some outside of class events, such as SAAH Artsfest, are required, as detailed on the syllabus, and attendance or participation in these events will affect your grade.**

An unexplained habit of late arrival or early departure will also result in a grade reduction. In general, **late arrivals and early departures will count as 1/3 of an absence.** Given the limitations of the Studio Arts Shuttle schedule, please contact me to establish suitable make-up work for transit-related late absences.

When you are in the classroom, you are expected to be fully present and attentive. You are required to bring a notebook with a dedicated section for this class and to take notes each day, especially during reading discussions, presentations, and critiques. The use of cell phones, iPods, handheld games, and smartphones are strictly prohibited in the classroom. Using them will result in an absence for the day. **Failure to silence your devices before entering the classroom will result in a loss of participation points.**

Late creative projects and written work will not be accepted under any circumstances. Student work completed in this course will be archived by the Intermedia program and the instructor and may be used for documentation, demonstration, and promotional purposes.

Concerns or complaints

This course is designed with you in mind. Please let me know if there is anything that might make the course more useful for you and your classmates. I will work with you on any concerns or complaints. If we are unable to work out a solution, you may contact Ab Gratama (ab-gratama@uiowa.edu), MSPD head. You may also see the Undergraduate Academic Advisor, Lynne Lanning (lynne-lanning@uiowa.edu).

Course Schedule

Week	Topic	Activities
One: January 21-25	Introduction	<p>Tuesday: Introductions, Syllabus Review, Intermedia lab orientation, ICON safety training, discussion: what is video art today?</p> <p><i>Homework: Read Elwes, "Introduction" for next class</i></p> <p>Thursday: Reading discussion and background viewing: Vito Acconci, Bruce Nauman, Dan Graham, Joan Jonas, Marina Abramovic and Ulay</p> <p><i>Homework: Read Rosalind Krauss, "Video: The Aesthetics of Narcissism" for next class</i></p>
Two: January 28-February 1	(Re)Performance	<p>Tuesday: Reading discussion and screening: Bruce Nauman/Dara Greenwald, Yoko Ono/Ming-Yuen S. Ma, Paul McCarthy/Cheryl Donegan, Marina Abramovic</p> <p>Re(Performance) project, "After _____", assigned</p> <p><i>Homework: Present the single-channel performance-based video work you plan to restage to class February 5. Be prepared to discuss its critical reception, place in the artist's practice, and your own response. In particular, to what degree do you think the work evidences 'narcissism' in the sense meant by Rosalind Krauss?</i></p> <p>Thursday: demo of Canon XA-10, tripod, microphone</p> <p><i>Homework: Practice shooting with the XA-10. Typed project idea with supporting images/storyboard. Both due next class.</i></p>
Three: February 4-8	(Re)Performance	<p>Tuesday: Student presentations on single-channel performances, project idea, and storyboards.</p> <p><i>Homework: Begin shooting "After _____". Watch introductory tutorials on Lynda.com</i></p> <p>Thursday: Intro to Premiere Pro</p>

		<p><i>Homework: Complete shooting "After _____" and capture to Premiere. Must show at least 3 minutes of raw footage to instructor.</i></p>
Four: February 11-15	(Re)Performance	<p>Tuesday: Workday/work-in-progress meetings</p> <p><i>Homework: Complete editing "After _____." Write project statement to turn in at critique next class.</i></p> <p>Thursday: "After _____" Critique</p> <p><i>Homework: Turn in "After _____" for consideration for Video Classroom screening. Read Elwes, "Disrupting the Content" for next class</i></p>
Five: February 18-22	Interview/Storytelling	<p>Tuesday: Reading discussion and screening: Martha Rosler, Pipilloti Rist, Sadie Benning, Mona Hatoum, Shirin Neshat, Regina José Galindo</p> <p><i>Homework: Read "Masculinities" for next class</i></p> <p>Thursday: Reading discussion and screening: Vito Acconci, Marlon Riggs, Isaac Julien, Bill Viola, Matthew Barney</p> <p><i>Homework: Read Barthes, "The Grain of the Voice" for next class</i></p>
Six: February 25-March 1	Interview/Storytelling	<p>Tuesday: Screening/discussion of interview-based work: Candice Brietz, Gillian Wearing, Jacqueline Goss, Omer Fast, Silvia Kolbowski. Sam Taylor-Wood. Interview/Storytelling project, "Unreliable Narrator," assigned.</p> <p>Thursday: Interview lighting and dual system sound</p> <p><i>Homework: Read interview handout and prepare three typed project ideas, due March 5</i></p>
Seven: March 4-8	Interview/Storytelling	<p>Tuesday: Reading discussion, workshop project ideas, create production crews.</p> <p><i>Homework: Conduct and transcribe interview. Be</i></p>

		<p>ready to turn in transcription and show excerpts totaling 3-minutes from synched interview in class March 14. Watch assigned Premiere tutorials on Lynda.com</p> <p>Thursday: Premiere Pro II</p> <p>Homework: Watch assigned Premiere tutorials on Lynda.com</p>
Eight: March 11-15	Interview/Storytelling	<p>Tuesday: Premiere Pro III</p> <p>Homework: Write description with images/storyboard for proposed unreliable edit.</p> <p>Thursday: Critique of interview excerpts and proposed unreliable edits. Turn in transcript.</p> <p>Homework: Edit Interview/Storytelling project. Due for critique immediately after Spring Break.</p>
Nine: March 18-22	Spring Break	<p>Homework: Schedule project critiques and individual meetings for next week. Prepare project statement to turn in during critique.</p>
Ten: March 25-29	Interview/Storytelling	<p>Tuesday: "Unreliable Narrator" critiques</p> <p>Homework: Individual meetings to discuss final project and midterm grades this week.</p> <p>Thursday: "Unreliable Narrator" critiques</p> <p>Homework: Read Elwes, "The Modernist Inheritance" and "Television Spoofs and Scratch" for next class. Work on final project.</p>
Eleven: April 1-5	Ubiquitous Images	<p>Tuesday: Screening and reading discussion: Nam June Paik, Mary Lucier, Jason Salavon and William Wegman, Ant Farm, Dara Birnbaum, Ann Magnusen, Martin Arnold, Bryan Boyce, Douglas Gordon, Christian Marclay</p> <p>Homework: Three final project ideas, typed.</p> <p>Thursday: Using/converting found footage; workshop</p>

		<p>final project ideas.</p> <p>Thursday evening: lecture by Intermedia/MSPD visiting artist Steve Rowell - attendance encouraged</p> <p><i>Homework: Read Elwes, "Video Sculpture" and Kotz, "Video Projection: The Space Between Screens". Create storyboard and production timeline for final project.</i></p>
Twelve: April 8-12	Ubiquitous Images	<p>Tuesday: Screening and reading discussion: Paul Sharits, Michael Snow, Tony Oursler, Diana Thater, Douglas Aitken, Ryan Trecartin, Jennifer and Kevin McCoy. Ubiquitous Images project, "Found and Surround," assigned</p> <p>Thursday: Workday. Individual meetings to review final project storyboard and production timeline.</p> <p><i>Homework: Three project ideas, typed, due for discussion next class. Work on final project.</i></p>
Thirteen: April 15-19	Ubiquitous Images	<p>Tuesday: Workshop "Found and Surround" project ideas. Inventory equipment needs.</p> <p><i>Homework: Collect and convert found footage to share with instructor next class.</i></p> <p>Thursday: "Found and Surround" raw footage review. Workday/individual meetings.</p> <p><i>Homework: Work on "Found and Surround" project and final project</i></p>
Fourteen: April 22-26	Ubiquitous Images	<p>Tuesday: Final project raw footage review. Workday/Individual Meetings.</p> <p><i>Homework: Complete project and write project statement for critique</i></p> <p>Thursday: "Found and Surround" Critique</p> <p><i>Homework: Turn in projects for consideration for ArtsFest Video Lounge (due April 26). Complete rough cut of</i></p>

		<i>final project</i>
Fifteen: April 29-May 3	Final Project	Tuesday: Workshop rough cut Thursday: Workday/individual meetings <i>Homework: Prepare work for critique. Revise project statements to turn in on your critique day.</i> Friday, May 3, SAAH ArtsFest 2013 – Attendance Required
Sixteen: May 6-10	Final Project	Day 1: Critiques Day 2: Critiques
Finals: May 13-17		Final Portfolio Due: May 15, 5 PM

SPRING 2013
School of Art and Art History Syllabus Information - STUDIO
The University of Iowa
Course policies are governed by the College of Liberal Arts & Sciences

Electronic Communication

University policy specifies that students are responsible for all official correspondences sent to their University of Iowa e-mail address (@uiowa.edu). Faculty and students should use this account for correspondences.

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.

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).

Academic Fraud

Plagiarism and any other activities when students present work that is not their own are academic fraud. Academic fraud is a serious matter and is reported to the departmental DEO and to the Associate Dean for Undergraduate Programs and Curriculum. Instructors and DEOs decide on appropriate consequences at the departmental level while the Associate Dean enforces additional consequences at the collegiate level. See the CLAS Academic Fraud section of the [Student Academic Handbook](http://www.clas.uiowa.edu/students/handbook/x/#2). www.clas.uiowa.edu/students/handbook/x/#2

Making a Suggestion or a Complaint

Students with a suggestion or complaint should first visit the instructor, then the course supervisor, and then the departmental DEO. Complaints must be made within six months of the incident. See the CLAS [Student Academic Handbook](#).

Accommodations for Disabilities

A student seeking academic accommodations should first register with Student Disability Services and then meet privately with the course instructor to make particular arrangements. For more information see [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. All members of the UI community have a responsibility to uphold this mission and to contribute to a safe environment that enhances learning. Incidents of sexual harassment should be reported immediately. See the UI [Comprehensive Guide on Sexual Harassment](#) for assistance, definitions, and the full University policy at <http://www.uiowa.edu/~eod/policies/sexual-harassment-guide/index.html>.

Reacting Safely to Severe Weather

In severe weather, class members should seek appropriate shelter immediately, leaving the classroom if necessary. The class will continue if possible when the event is over. For more information on Hawk Alert and the siren warning system, visit the Public Safety [web site](#).

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

CLAS Final Examination Policies

Final exams may be offered only during finals week. No exams of any kind are allowed during the last week of classes. Students should not ask their instructor to reschedule a final exam since the College does not permit rescheduling of a final exam once the semester has begun. Questions should be addressed to the Associate Dean for Undergraduate Programs and Curriculum.

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.

Woodshop Use and Fees

The School of Art and Art History Woodshop is a common use facility for any student enrolled in a studio art class. The woodshop has a \$25 per student per semester buy-back fee. All students who use the woodshop must pay this fee, which goes towards the replacement of consumables as well as equipment repairs, replacements and other shop related expenses. Students can opt to pay a one-time use fee of \$5 to work for one day only. However if they come back in for further use they must pay the \$25 lab fee at that time. This will mean that in total they will be charged \$30. The students will be U-Billed by the lab coordinator before they begin working. Students must also complete safety training and fill out a woodshop safety release form every semester to work in the shop. To do this they must see the Woodshop Lab Specialist, Adam Krueger. Woodshop open hours and schedules are posted on the door of the woodshop.

Students enrolled in classes that require the use of woodshop as part of their class instruction will be U-billed at the time of use.

Studio Model Policy and Guidelines

Drawing from the live nude model will be part of some drawing courses and may include models of any gender identity. Instructors and students should demonstrate consideration for the model and behave professionally and with respect. This will include an instructor discussing the purpose of particular poses with the model, and the right of the model to choose to accept or reject a given assignment. It is not appropriate to touch the model or ask that models touch one another in a pose. All sheets used in any modeling session are to be put in the laundry box located in 1820 SA. Only the faculty member and the students enrolled in the class are allowed in the studio classroom when the model is posing. The doors to classrooms using studio models should be kept closed, and signs posted on the door for privacy.

FILM/VIDEO PRODUCTION CHECK OUT POLICIES SPRING 2013

YOU MUST HAVE A VALID U OF I STUDENT I.D. CARD TO CHECKOUT EQUIPMENT.

You can ONLY reserve equipment for pickup on a Monday, Wednesday or Friday.
Reserve equipment at <http://research3.its.uiowa.edu/film/> up to two weeks in advance.
Make reservations anytime prior to 8:00am on day of pick up.

Pick up reservations 2:00pm – 4:00pm Monday, Wednesday, or Friday ONLY.
Students without a reservation may checkout available equipment from
4:00pm – 4:30pm on Monday, Wednesday, or Friday ONLY.

Equipment checked out on Monday is due back before 12:00pm Wednesday.
Equipment checked out on Wednesday is due back before 12:00pm Friday.
Equipment checked out on Friday is due back before 12:00pm Monday.

Equipment returned late will be charged a daily fee until returned, Cinema students at \$10 per day, Journalism students at \$15 per day. Three occurrences of late returns may result in loss of check out privileges. Prevent late fees by contacting checkout staff BEFORE equipment is due.

It is YOUR responsibility to make sure that everything listed on the contract is included and in working order before signing the contract. Anything found missing or damaged upon return will be charged to your U-Bill.

Any reserved equipment not picked up by 4:00pm may be checked out to other users.

Someone else may pick up the equipment for you as long as you have made prior arrangement with checkout staff. Valid university ID must be presented.

Modes Students and Intro to Multimedia students: Please reserve the same equipment number for everything you need. Camera #1, Tripod #1, H2 #1, etc.

Please reserve only the equipment that you plan to actually use. If you decide in advance that you do not need a piece of equipment, delete it from your online reservation. Only one camera per student without written consent from instructor.

Any use of University of Iowa equipment for purposes other than those relating directly to coursework is strictly prohibited. Students in violation of this policy will permanently lose access to Production Unit equipment. Any abuse of the equipment and/or system will be dealt with on a case-by-case basis.

With questions or problems, contact:

Tim Looney at cla-film-broadcasting@uiowa.edu or 319-335-0587

Robert H Burns at robert-h-burns@uiowa.edu

Angela Looney at angela-looney@uiowa.edu

INTERMEDIA CHECK-OUT POLICIES SPRING 2013

YOU MUST BE ENROLLED IN AN INTERMEDIA COURSE AND HAVE A VALID U OF I STUDENT I.D. CARD TO CHECK OUT EQUIPMENT.

Intermedia provides exceptional facilities and equipment for digital production and presentation. Your enrollment in this course includes an account on the XSAN storage system, access to the computer lab, audio suite, and checkout pool. We expect all students to exercise care and responsibility when using our facilities and equipment. Our computer lab and sound suite are open whenever the building is. Intermedia Lab Specialist Steve Strait (steven-strait@uiowa.edu) is available during business hours to help with extraordinary technical needs.

Checkout hours are as follows:

Monday/Wednesday 7:00-8:00 PM

Tuesday/Thursday 4:00-5:00 PM

Friday 12:30-1:30 PM

Production equipment is available for two-day checkout and must be returned on time. Lockers are provided for after-hours equipment return; items are due by the end of office hours two days after checkout begins (e.g items checked out Monday are due before 8 PM on Wednesday). Items checked out Thursday or Friday are due on Monday. Email the equipment pool manager, Angela Barr (angela-barr@uiowa.edu), to make reservations, renew checked-out items, or report equipment malfunction or damage. Equipment loans are subject to late fees of one dollar per hour, and up to five dollars daily. Habitual late returns will result in loss of checkout privileges. As per the policy of the checkout contract, you will be charged the cost of repairs, or replacement of equipment if damaged or lost.

Students are required to undergo training before checking out select specialized equipment, such as light kits. **You must erase materials on your camera prior to check in** or risk a fine due to excessive duplicate material on the XSAN.