

SYLLABUS

**ART316V TRANSMEDIA:
VIDEO ART I (20775)
FALL 2012
T/TH 8:00AM – 12:00PM
Room 3.202**

FACULTY: JEFFREY STANLEY
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Office hours by appointment

TA: Janaye Brown (see lab hours)
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CATALOGUE DESCRIPTION

Restricted to art and art history majors. Introduction to the basics of video art production, narrative, and nonnarrative video structural forms, including history, theory, camera techniques, montage, and digital editing. Two lecture hours and six laboratory hours a week for one semester. May be taken for credit only once. Studio Art 316T and 316V may not both be counted.

Prerequisite: Studio Art 303K, 303L, 304K, and 304L with a grade of at least C in each.

(Note: The course description is in flux. This Video I class will introduce video as a contemporary practice. The above description is outdated. We will cover this in class as it evolves.)

COURSE OBJECTIVE

Video and new emerging media are integrated with our lives. What shall an artist do with this media...? This course focuses on video as a studio discipline with emphasis on new (and older) technologies. Students will examine uses of these technologies through theory and practice. Throughout the course, a method of lecture and practice will investigate aesthetics and concepts with contemporary and art historical examples.

Students are encouraged to develop their individual “voice” through experimentation, practice and experience investigating ever-expanding video media. Attendance, participation and discipline are essential to succeed in this course. It is required that each student manage her, or his, own video, image, sound, etc files for workflow efficiently.

GRADING & PROJECTS

Projects must be completed and submitted by the due date (see schedule).
Requirements and course materials considered in evaluating final grades:

Three (3) Major Projects (will make up the majority of your grade)
Several minor, or practice projects
Various demos and tutorials
Journal (take your own notes / sketch storyboard(s))
Participation on class forum
Course related readings

The University and Studio Division Attendance Policies are used in this class (three [3] grace absences are given to every student, missing more days of class will result in the lowering of your grade). **Missing a critique day is extremely discouraged.** Arrive early and be prepared for crit. Grading is based on a subjective decision (overall quality of projects, technical and conceptual development, group and individual critiques, preparedness, and attendance). Major projects (first and second only) may be revised and resubmitted for reevaluation.

Grading Policy (as of Fall 2009)

A	= 4.00	Excellent
A-	= 3.67	
B+	= 3.33	
B	= 3.00	Above Average
B-	= 2.67	
C+	= 2.33	
C	= 2.00	Average
C-	= 1.67	
D+	= 1.33	
D	= 1.00	Below Average
D-	= 0.67	
F	= 0.00	Fail

ATTENDANCE POLICIES

In addition to the eight (8) hours of class each week, students will spend an estimated six (6) hours outside of class each week, working on your project during open lab hours, reading assignments and visiting exhibitions.

- Class attendance is a requirement in a studio course and use of the full class period is expected. Janaye, or I, will take attendance at the beginning of each class. You will be allowed three (3) sick, personal, physical or mental health days without grading consequences. It is up to your discretion how you use these three days. Each additional absence will result in the lowering of your grade by one letter (IE: A would become an B, etc). Absences, tardiness and/or early departures beyond this could result in course failure. If a serious medical or personal situation occurs affecting attendance, please discuss it with me.

- There are no "excused" or "unexcused" absences. There is only presence or absence. The evaluation of your performance is based on your learning and participation only, not life circumstances. It is advised that you use this limited resource wisely. It is possible you will have a legitimate illness or emergency during the term, but if the three (3) allowed absences are used up, they are used up.

- For every three (3) times you are late (more than ten [10] minutes after the start of class) it will count as an absence. Leaving class early will likewise affect your grade. Coming to class without required working materials will result in a late grade for that class period. If you are late and without your required materials, you will receive an absence that day.

- You must contact me and Janaye as soon as possible if you will be absent from class. Students are responsible for contacting me immediately when they are aware there is a scheduling conflict and are required to make up all work missed on schedule.

- Religious Holy Days: University Attendance Policy: A student who misses classes or other required activities, including examinations, for the observance of a religious holy day should inform the instructor, in writing, as far in advance of the absence as possible so that arrangements can be made to complete an assignment within a reasonable time after the absence.

COMMUNICATION

The official mode of correspondence at this University is through e-mail. We will use e-mail frequently to deliver important information and class content to the students. Please check regularly. If you need help, or need to inform us about anything outside of class, please e-mail me and Janaye. *Blackboard will be essential in communicating and sharing information in this class. *A forum has been created for extended class discussion and class assignments.

OFFICIAL VIDEO_ART_I FALL_2012 FORUM:

UNIVERSITY OF TEXAS HONOR CODE

The core values of The University of Texas at Austin are learning, discovery, freedom, leadership, individual opportunity, and responsibility. Each member of the university is expected to uphold these values through integrity, honesty, trust, fairness, and respect toward peers and community.

UNIVERSITY ACADEMIC INTEGRITY & SCHOLASTIC HONESTY

The value of a university degree depends on the absolute integrity of the work done by each student for that degree, a student should maintain a high standard of individual honor in his or her scholastic work. Students who violate University rules on scholastic dishonesty are subject to disciplinary penalties, including the possibility of failure in the course and/or dismissal from the University. Since such dishonesty harms the individual, all students, and the integrity of the University, policies on scholastic dishonesty will be strictly enforced.

UT TRANSMEDIA HANDBOOK & LAB RULES

http://art20.art.utexas.edu/downloads/Transmedia_Student_Handbook.pdf

It is required that you read the University of Texas Austin Transmedia Handbook thoroughly and that you understand it and any possible consequences. You will sign and date all forms associated with this course. You will have access to this via our website. General Transmedia guidelines and lab rules will be posted in the lab and discussed the first day.

*Discreet use of headphones allowed only during work hours.

*No cellular phone use, texting, video game playing allowed in class. Turn your phones off or on silent mode prior to the beginning of class.

*Do not abuse lab resources such as the internet, etc.

*****It is mandatory to be present on critique day. I cannot stress this enough. Be there!**

mini SCHEDULE (tentative)

Crit Note – Projects must be submitted before 8am of crit day

Project 1: Review Date – September 13th, 2012
 Critique Date – October 2nd, 2012

Project 2: Review Date – October 23rd, 2012
 Critique Date – November 4th, 2012

Project 3: Critique Date – December 4th and December 6th, 2012

Important Dates: <http://registrar.utexas.edu/calendars/12-13>

*****MISC. COURSE REQUIREMENTS*****

– *JOURNAL (HAVE BY NEXT CLASS)*****

– *FLASH DRIVE (8GB minimum) to store Finished Projects*

OR it is recommended that you purchase your own External Hard Drive (160GB) to save working files, final project files, etc.

REQUIRED COURSE READING (TENTATIVE)

(PDF will be provided via blackboard – you are responsible for printing)

- Benjamin, Walter – *Das Kunstwerk im Zeitalter seiner technischen Reproduzierbarkeit* (The Work of Art in the Age of Mechanical Reproduction, 1936)
- Barthes, Roland – *The Death of the Author* (1967)
- Hansen, Miriam – *Why Media Aesthetics?* (2004)
- Sholette, Gregory – *Swampwalls Dark Matter and the Lumpen Army of Art* (2008)

COURSE REFERENCES

- Video Data Bank – The School of the Art Institute, Chicago, IL – <http://www.vdb.org>
- Electronic Arts Intermix – New York, NY – <http://www.eai.org>
- UBUWEB – <http://www.ubu.com>
- Flash Art
- Art Review
- October
- ArtForum

FURTHER READING REFERENCES

- Eisenstein, Sergei, *Towards a Theory of Montage* (1994, British Film Institute)
- Eisenstein, Sergei, *Film Form: Essays in Film Theory* (1949), New York: Hartcourt
- Irwin, Robert, *Seeing Is Forgetting the Name of the Thing One Sees: A Life of Contemporary Artist Robert Irwin* (1982, University of California Press)
- Barthes, Roland – *S/Z* (1970)
- Kosuth, Joseph – *Art After Philosophy and After 1966-1990* (1991)
- Kroker, Arthur and Marilouise, *Digital Delirium* (1997)
- McLuhan, Marshall, *The Medium is the Massage* (1967)
Understanding Media: The Extensions of Man (1967)
- Manovich, Lev, *The Language of New Media* (2001)
- Jenkins, Henry, *Convergence Culture* (2006)
- Youngblood, Gene, *Expanded Cinema* (1970)
- Debord, Guy, *The Society of the Spectacle* (1967)
- Danto, Arthur, *The Madonna of the Future: Essays In a Pluralistic Art World* (2001)
- Edgar, Andrew and Peter Sedwick, *Cultural Theory: The Key Concepts* (2007)
- Bakhtin, Mikhail, *The Dialogic Imagination: Four Essays* (1982, University of Texas Press)
- Smith, Jackie, *Social Movements for Global Democracy* (2007)
- Cultural Politics: Resources for Critical Analysis
http://culturalpolitics.net/social_movements/art
- Rush, Michael, *Video Art* (Revised Edition, 2007)
Not great writing, but comprehensive history of video as an artistic medium