

## Term Information

Effective Term Autumn 2021  
*Previous Value* Summer 2012

## Course Change Information

**What change is being proposed? (If more than one, what changes are being proposed?)**

To be able to offer a 100% Distance Learning Version of the course in addition to the in person version.

**What is the rationale for the proposed change(s)?**

To increase flexibility of modes of instruction for undergraduate courses

**What are the programmatic implications of the proposed change(s)?**

(e.g. program requirements to be added or removed, changes to be made in available resources, effect on other programs that use the course)?

n/a

**Is approval of the request contingent upon the approval of other course or curricular program request? No**

**Is this a request to withdraw the course? No**

## General Information

Course Bulletin Listing/Subject Area	History of Art
Fiscal Unit/Academic Org	History of Art - D0235
College/Academic Group	Arts and Sciences
Level/Career	Graduate, Undergraduate
Course Number/Catalog	5645
Course Title	Video Art
Transcript Abbreviation	Video Art
Course Description	Introduces students to video as an artistic medium by studying its contentious past, multiple forms, and the trajectories of this expanding field.
Semester Credit Hours/Units	Fixed: 3

## Offering Information

Length Of Course	14 Week, 12 Week
Flexibly Scheduled Course	Never
Does any section of this course have a distance education component?	Yes
Is any section of the course offered	100% at a distance
<i>Previous Value</i>	<i>No</i>
Grading Basis	Letter Grade
Repeatable	No
Course Components	Lecture
Grade Roster Component	Lecture
Credit Available by Exam	No
Admission Condition Course	No
Off Campus	Never
Campus of Offering	Columbus

## Prerequisites and Exclusions

### Prerequisites/Corequisites

### Exclusions

#### [Previous Value](#)

Not open to students with credit for 640.

### Electronically Enforced

No

## Cross-Listings

### Cross-Listings

## Subject/CIP Code

### Subject/CIP Code

50.0703

### Subsidy Level

Doctoral Course

### Intended Rank

Junior, Senior, Masters, Doctoral

## Requirement/Elective Designation

The course is an elective (for this or other units) or is a service course for other units

## Course Details

### Course goals or learning objectives/outcomes

- See syllabus

#### [Previous Value](#)

### Content Topic List

- Theories of Television: Williams, Doane, Cavell, McLuhan, Youngblood
- Narcissism
- Video Grammar
- Artists' Television
- Feedback and Real Time
- Feminist Video
- Activist and Identity Video
- Post Production & Appropriation
- Reenactments
- New Narrative
- New Technologies
- Digital Revolution

### Sought Concurrence

No

**COURSE CHANGE REQUEST**  
5645 - Status: PENDING

Last Updated: Vankeerbergen, Bernadette  
Chantal  
02/11/2021

**Attachments**

- HA5645-VIDEO ART EDIT for DL.docx: ONLINE Syllabus  
*(Syllabus. Owner: Stephens, Gabrielle Marie)*
- DL REVIEWHistArt 5645.docx[28].docx: ASC Tech Review  
*(Other Supporting Documentation. Owner: Stephens, Gabrielle Marie)*
- Video Art - 5640 Syllabus SP2017.pdf: In Person Syllabus  
*(Syllabus. Owner: Stephens, Gabrielle Marie)*

**Comments**

**Workflow Information**

Status	User(s)	Date/Time	Step
Submitted	Stephens, Gabrielle Marie	02/11/2021 08:25 AM	Submitted for Approval
Approved	Florman, Lisa Carol	02/11/2021 10:00 AM	Unit Approval
Approved	Vankeerbergen, Bernadette Chantal	02/11/2021 10:23 AM	College Approval
Pending Approval	Jenkins, Mary Ellen Bigler Hanlin, Deborah Kay Oldroyd, Shelby Quinn Hilty, Michael Vankeerbergen, Bernadette Chantal	02/11/2021 10:23 AM	ASCCAO Approval

# Video Art Syllabus

History of Art 5645 – Autumn 2020

## Course Information

- **Course times:** Tuesdays and Thursdays from 2:20-3:45pm
- **Credit hours:** 3
- **Mode of delivery:** Distance Learning

## Instructor

- **Name:** Dr. Kris Paulsen
- **Email:** Paulsen.20@osu.edu
- **Office location:** 210 Pomerene Hall
- **Office hours:** By appointment over Zoom
- **Preferred means of communication:**
  - My preferred method of communication for questions is **email**. Please send all communication directly to my email address – do not leave messages that need replies in comments on assignments.
  - My class-wide communications will be sent through the Announcements tool in CarmenCanvas. Please check your [notification preferences](https://go.osu.edu/canvas-notifications) (go.osu.edu/canvas-notifications) to be sure you receive these messages.

## Teaching Assistant

- **Name:**
- **Email:**

## Support Services

- Advising and academic support services available for the main OSU main campus:  
<http://advising.osu.edu>
- Overview and contact information for student services on the OSU Main Campus:  
<https://contactbuckeyelink.osu.edu/>



- The Office of Student life has information to help students who are experiencing personal and financial crises, health or mental health emergencies, and other issues:  
<https://advocacy.osu.edu/health-personal-crisis/>
- Student Life Disability Services collaborates with and empowers students who have disabilities in order to coordinate support services and programs that enable equal access to an education and university life. Please also see the longer statement about SLDS and disability accommodation at the end of the syllabus. <https://slds.osu.edu/>

## Course Description

This course will survey the history of Video Art from 1965 to the present, paying special attention to the cultural and political forces that shaped its form and content. Focusing initially on work done in the United States, we will trace Video Art's roots back to Pop, Minimalism and Conceptual Art, and examine its early identity as a type of "sculpture" or "performance document." We will pay special attention to Video's relationship to its "parent" media – television, and study how artists used television broadcasts to distribute their work and to subvert the power of the mass media. Students will learn to analyze video art by engaging with its specific formal and temporal structures, its relationship to social history and politics, as well as its "cinematic" properties, such as narrative, shot and editing. We will spend the first half of the semester looking at work from video's early period in the US, then we will shift to looking at case studies of contemporary artists working today in the global art market.

## Learning Outcomes

By the end of this course, students will:

- Formally analyze and interpret works of video art.
- Gain a deep understanding of video as a technology, an artistic medium, and cultural object.
- Situate video art and its history into the larger context of 20<sup>th</sup> and 21<sup>st</sup> century world events and politics, as well as in relationship to the larger history of art.
- Understand the major artists, forms, movements, issues and ideas of the history of video art.
- Understand video's relationship to television and film, as technologies, artistic media, and mass cultural tools.
- Understand how works of art are shaped by formal and conceptual choices and be able to explain the effects of those choices on meaning.
- Demonstrate critical methods of evaluating individual works of art from diverse origins and in relationship to their political and social contexts.



# How This Online Course Works

**Mode of delivery:** This course is 100% online.

Each week, students will:

- View **asynchronous**, recorded video-lecture by the professor, about the equivalent of one and a half in class meetings (approximately 2 hours)
- Participate in a 40-minute **synchronous** Zoom discussion section with the professor during the class time week. Students will be divided into 4 smaller groups of about 15 students (each with an assigned meeting time within our course period) so that the size of the discussion group will be as intimate and manageable as possible. Attendance will be taken. Students will be assigned a group the first week of classes. Live meetings will begin in the second week.
  - Group A (Tuesdays, 2:20 – 3:00 pm)
  - Group B (Tuesdays, 3:05 – 3:45 pm)
  - Group C (Thursdays, 2:20 – 3:00 pm)
  - Group D (Thursdays, 3:05 – 3:45 pm)
- Write short [1pg/250 word] response essays to assigned screenings 10 times a semester.
- Complete homework for the week including screening examples of video art and completing readings before the live class meeting. While most of the video works we will watch in class will be short (<20 min) a few will be nearer to 1 hour, and one will be a feature length film. Please see all of the runtimes on Carmen and plan your week's work accordingly.
- The professor will also offer an optional 1 hour discussion period each week and optional office meetings for students who wish for more contact and discussion about the week's topic.

**Pace of online activities:** This course is divided into **weekly modules** that are released by the beginning of the week. Discussions on the topics covered will occur the following week. Students are expected to keep pace with weekly deadlines and synchronous meetings but may schedule their efforts freely within that time frame.

**Credit hours and work expectations:** This is a [3] credit-hour course. According to [Ohio State bylaws on instruction](https://www.ohio.edu/credit-hours) (go.osu.edu/credit hours), students should expect around [3] hours per week of time spent on direct instruction (instructor content and Carmen activities, for example) in addition to [6] hours of homework (reading and assignment preparation, for example) to receive a grade of [C] average.



**Attendance and participation requirements:** Because this is an online course, your attendance is based on your online activity and participation. The following is a summary of students' expected participation:

- **Participating in online activities for attendance: at least once per week**  
You are expected to log in to the course in Carmen every week. During most weeks you will probably log in many times. Attendance will be taken during the synchronous, live discussion groups. If you have a situation that might cause you to miss an entire week of class, discuss it with me *as soon as possible and accommodations will be made.*
- **Participating in Zoom discussion sections: once per week**  
As part of your participation, each week you must be present in your assigned Zoom discussion section. You will be assigned to a group (A, B, C or D) with a specific meeting time during our dedicated class hours. Participation in this discussion section constitutes your attendance and participation grade. See participation rubric below and on Carmen.
- **Office hours and additional live sessions: optional**  
In addition to the required elements of the course, including the synchronous live discussions and the asynchronous lecture viewing and screenings, students may participate, if they wish, in additional discussions and/or office hours.



# Course Materials, Fees and Technologies

## Required Equipment

- **Computer:** current Mac (MacOS) or PC (Windows 10) with high-speed internet connection
- **Webcam:** built-in or external webcam, fully installed and tested
- **Microphone:** built-in laptop or tablet mic or external microphone
- **Other:** a mobile device (smartphone or tablet) to use for BuckeyePass authentication

## Required Software

**Microsoft Office 365:** All Ohio State students are now eligible for free Microsoft Office 365. Visit the [installing Office 365](https://go.osu.edu/office365help) (go.osu.edu/office365help) help article for full instructions.

Zoom: <https://osu.zoom.us/>

## Carmen Canvas Access

You will need to use [BuckeyePass](https://buckeyepass.osu.edu) (buckeyepass.osu.edu) multi-factor authentication to access your courses in Carmen. To ensure that you are able to connect to Carmen at all times, it is recommended that you do each of the following:

- Register multiple devices in case something happens to your primary device. Visit the [BuckeyePass - Adding a Device](https://go.osu.edu/add-device) (go.osu.edu/add-device) help article for step-by-step instructions.
- Request passcodes to keep as a backup authentication option. When you see the Duo login screen on your computer, click **Enter a Passcode** and then click the **Text me new codes** button that appears. This will text you ten passcodes good for 365 days that can each be used once.
- [Install the Duo Mobile application](https://go.osu.edu/install-duo) (go.osu.edu/install-duo) on all of your registered devices for the ability to generate one-time codes in the event that you lose cell, data, or Wi-Fi service.

If none of these options will meet the needs of your situation, you can contact the IT Service Desk at [614-688-4357 \(HELP\)](tel:614-688-4357) and IT support staff will work out a solution with you.

## Technology Skills Needed for This Course

- Basic computer and web-browsing skills
- [Navigating CarmenCanvas](https://go.osu.edu/canvasstudent) (go.osu.edu/canvasstudent)
- [CarmenZoom virtual meetings](https://go.osu.edu/zoom-meetings) (go.osu.edu/zoom-meetings)
- Ability to navigate and use the OSU Secure Media Library: <https://drm.osu.edu/media/>



## Technology Support

For help with your password, university email, CarmenCanvas, or any other technology issues, questions or requests, contact the IT Service Desk, which offers 24-hour support, seven days a week.

- **Self Service and Chat:** [go.osu.edu/it](https://go.osu.edu/it)
- **Phone:** [614-688-4357 \(HELP\)](tel:614-688-4357)
- **Email:** [servicedesk@osu.edu](mailto:servicedesk@osu.edu)

## Digital Flagship

Digital Flagship is a student success initiative aimed at helping you build digital skills for both college and career. This includes offering an engaging collection of digital tools and supportive learning experiences, university-wide opportunities to learn to code, and a Design Lab to explore digital design and app development. Digital Flagship resources available to help Ohio State students include on-demand tutorials, The Digital Flagship Handbook (your guide for all things tech-related), workshops and events, one-on-one tech consultations with a peer or Digital Flagship staff member, and more. To learn more about how Digital Flagship can help you use technology in your courses and grow your digital skills, visit [go.osu.edu/dfresources](https://go.osu.edu/dfresources).



# Grading and Faculty Response

## How Your Grade is Calculated

Assignment Category	Percentage
Midterm Essays [2 @ 100pts each]	20%
Final Paper [2 @ 100pts each]	30%
Short Analysis [100pts]	10%
Response Essays [10 @ 2 pts each]	10%
Attendance & Participation [100pts]	20%

Each grade category/assignment has a grading rubric and instructions on Carmen. Please consult them at your earliest chance.

See [Course Schedule](#) for due dates.

## Descriptions of Major Course Assignments

### Responses Essays

**Description:** Each week, students will write a short [minimum 1 pg/250 word] reflective essay in response to an assigned video artwork or text. The goal of these short essays is to gather your thoughts about the main work we will discuss during the live Zoom sessions. The responses can be as long as the student wishes but should be at least 1 page and must attempt to analyze the video (formally, historically, politically, in relationship to the reading assignments, etc.) to some degree. Responses that merely narrate “what happened” or express unsupported opinion will not receive credit. For example: Do not simply say the video is “good, or “bad,” or “boring,” or “exciting,” etc. *Analyze what it does or what it makes you think.* Examine your reactions. If the video “bores” you, call out exactly how it does this (it is probably intentional!) Find how those reactions are grounded in specific details from the video. Occasionally, screening responses will include a specific prompt. Responses must be posted to Carmen **by Tuesday at 2:20pm** (see scheduled for due dates). Save the file as a PDF. To receive full credit, you must engage with the assigned videos in detail and depth. If you are prompted to relate the video to a reading or another work you must do so to receive full credit. Partial credit (1pt) will be awarded for answers that lack depth or detail. No credit (0 points) will assigned for empty answers just aiming to fill space or which indicate that the student did not actually watch the videos.

## Short Analysis

**Description:** Students will write a short [750 word] formal analysis of one of the videos we have discussed in class. Essays will draw upon the details of the work to make an argument about how the work engages with the larger conceptual and critical debates about the medium. The assignment is worth 10% of your final grade.

## Midterm Essays

**Description:** Students will write two critical essays in response to prompts posted on Carmen. There is no word limit for the answers, but they are each expected to be a minimum of 1000 words. Each essay will be graded out of 100 points (for a total of 200). The assignment is worth 20% of your final grade. Please see instructions and rubric attached to the assignment on Carmen.

## Final Paper

**Description:** Students will a final 8-10 page (2000-2500) research paper. will be graded out of 100 points. The assignment is worth 30% of your final grade. Please see the full assignment and grading rubric on Carmen. The assignment also contains sample topics and prompts, research guides from the Fine Arts Librarian, and writing guides.

## Attendance & Participation

**Description:** Attendance and participation make up 20% of your grade for this class. Because of the Covid-19 pandemic, all of our meetings will happen virtually over Zoom. They will occur synchronously during our regularly scheduled meeting time. Students are expected to be free during these times. Rather than meeting as a large group, the class will be broken into 4 smaller “seminar” groups of 15 students each. The professor will lead the discussion in all of the groups each week. All students are required to be respectful of the other members of the class. We may discuss sensitive cultural and political topics in this class and it is imperative that we maintain a respectful, civil, and supportive learning community in which we can share ideas. Always treat your peers with courtesy and respect and be aware that different people may hold radically different points of view. We may disagree with one another, but we will always aim to do so amicably and respectfully. Remember that tone (especially sarcasm or jokes) may not come across clearly or as intended. A grading rubric for attendance and participation is below.

Grade	Points	Behavior
A	90-100	Attends all class meetings. Regularly and actively participates in a meaningful, constructive way. Observes "Discussion and Communications Guidelines."
B	80-89	Attends all or nearly-all meetings, participates often in valuable and constructive ways. Observes "Discussion and Communications Guidelines."
C	70-79	Misses 2 or more class meetings but participates regularly and constructively; or attends all or most meetings but rarely or sporadically participates. Observes "Discussion and Communications Guidelines."
D	60-69	Multiple absences, rare participation. Observes "Discussion and Communications Guidelines."
F	0-59	Sporadic attendance, little or no participation. Disruptive or non-constructive behavior. Failure to observe "Discussion and Communications Guidelines."

**Academic integrity and collaboration:** Your written assignments, including response essays, should be your own original work. Do not collaborate with classmates on your work.

In formal assignments, you should follow Chicago style to cite the ideas and words of your research sources. Please see the writing and citation guide on Carmen. You are encouraged to ask a trusted person to proofread your assignments before you turn them in but no one else should revise or rewrite your work.

## Late Assignments

**Response Essays** must be completed on time. No credit will be given for late response essays. Please see the schedule (on the syllabus and introduction page on Carmen) for the due dates for each assignment.

**Midterm Essays, Final Paper, and Short Analysis** papers will drop by 1/3 of a letter grade for each day late.

The professor is happy to make deadline accommodations through SLDS. Please contact the professor as soon as possible to make arrangements.

Post-facto exceptions to these rules will only be made on a case-by-case basis for medical or personal emergencies. If you know you will need an extension, please contact Prof. Paulsen as soon as possible.

Online classes require students to be aware of their own schedules. Please pay attention to the schedule on the syllabus. The calendar function on Carmen is also very helpful.

## Instructor Feedback and Response Time

I am providing the following list to give you an idea of my intended availability throughout the course. Remember that you can call [614-688-4357 \(HELP\)](tel:614-688-4357) at any time if you have a technical problem.

- **Preferred contact method:** If you have a question, please contact me first through my Ohio State email address. I will reply to emails within **1 business day**. Do not send messages as comments on assignments. Email the professor directly.
- **Class announcements:** I will send all important class-wide messages through the Announcements tool in CarmenCanvas. Please check [your notification preferences](http://go.osu.edu/canvas-notifications) (go.osu.edu/canvas-notifications) to ensure you receive these messages.
- **Grading and feedback:** For weekly assignments, you can generally expect feedback within **seven days**. For exam essays and papers, you can expect feedback within **fourteen days**.

## Grading Scale

93–100: A  
90–92.9: A-  
87–89.9: B+  
83–86.9: B  
80–82.9: B-  
77–79.9: C+  
73–76.9: C  
70–72.9: C-  
67–69.9: D+  
60–66.9: D  
Below 60: E



# Other Course Policies

## Discussion and Communication Guidelines

The following are my expectations for how we should communicate as a class. Above all, please remember to be respectful and thoughtful.

- **Writing style:** While there is no need to participate in class discussions as if you were writing a research paper, you should remember to write using good grammar, spelling, and punctuation. A more conversational tone is fine for non-academic topics.
- **Tone and civility:** Let's maintain a supportive learning community where everyone feels safe and where people can disagree amicably. Remember that sarcasm doesn't always come across online.
- **Citing your sources:** When we have academic discussions, please cite your sources to back up what you say. For the textbook or other course materials, list at least the title and page numbers. For online sources, include a link.
- **Backing up your work:** Consider composing your academic posts in a word processor, where you can save your work, and then copying into the Carmen discussion.

A significant component of our interactions in this class will occur through Zoom videoconferencing. Because this mode of discussion has benefits and challenges that differ from in-person class sessions, I want to share my expectations for how we will meet and communicate:

- **Technical Issues:** If you encounter a technical issue with Zoom during a session, first make sure you are using the latest version of Zoom. Next, contact the IT Service Desk at [go.osu.edu/it](http://go.osu.edu/it) or 614-688-4357(HELP). If issues continue, contact me after the session to learn how to make up for the missed content either via a recording or other means. I will not be able to address technical issues during a live session.
- **Preparation:** Come to the session having completed any readings or pre-work and be ready to have open, civil, and supportive discussions in video and chat spaces. I ask that you update your Zoom profile with your preferred name and add a picture with your face.
- **Participation:** At the start of our sessions, I shall share specific expectations for how to use the chat, how to interact, and how to raise questions or concerns as we go. If you are unsure about expectations or are unsure about raising a question, please follow up with me afterward to make sure your questions are answered. Plan to be present during the entire class session as much as you are able. For some activities, I may ask you to share your faces on camera so that we can see each other and connect. Please feel encouraged to use a non-distracting [virtual background](#). Many students and instructors prefer not to



share their remote spaces for a variety of reasons. Mute your microphone when others are talking to minimize background noise in the meeting.

If you have any concerns about participating in class over Zoom in this way, please let me know. My goal is to create a safe environment where we can benefit from seeing each other and connecting, but I want to prioritize your safety and well-being.

## Academic Integrity Policy

See [Descriptions of Major Course Assignments](#) for specific guidelines about collaboration and academic integrity in the context of this online class.

### Ohio State’s Academic Integrity Policy

Academic integrity is essential to maintaining an environment that fosters excellence in teaching, research, and other educational and scholarly activities. Thus, The Ohio State University and the Committee on Academic Misconduct (COAM) expect that all students have read and understand the university’s [Code of Student Conduct](#) ([studentconduct.osu.edu](http://studentconduct.osu.edu)), and that all students will complete all academic and scholarly assignments with fairness and honesty. Students must recognize that failure to follow the rules and guidelines established in the university’s *Code of Student Conduct* and this syllabus may constitute “Academic Misconduct.”

The Ohio State University’s *Code of Student Conduct* (Section 3335-23-04) defines academic misconduct as: “Any activity that tends to compromise the academic integrity of the university or subvert the educational process.” Examples of academic misconduct include (but are not limited to) plagiarism, collusion (unauthorized collaboration), copying the work of another student, and possession of unauthorized materials during an examination. Ignorance of the university’s *Code of Student Conduct* is never considered an excuse for academic misconduct, so I recommend that you review the *Code of Student Conduct* and, specifically, the sections dealing with academic misconduct.

**If I suspect that a student has committed academic misconduct in this course, I am obligated by university rules to report my suspicions to the Committee on Academic Misconduct.** If COAM determines that you have violated the university’s Code of Student Conduct (i.e., committed academic misconduct), the sanctions for the misconduct could include a failing grade in this course and suspension or dismissal from the university.

If you have any questions about the above policy or what constitutes academic misconduct in this course, please contact me.

Other sources of information on academic misconduct (integrity) to which you can refer include:

- [Committee on Academic Misconduct](http://go.osu.edu/coam) ([go.osu.edu/coam](http://go.osu.edu/coam))
- [Ten Suggestions for Preserving Academic Integrity](http://go.osu.edu/ten-suggestions) ([go.osu.edu/ten-suggestions](http://go.osu.edu/ten-suggestions))

- [Eight Cardinal Rules of Academic Integrity](https://go.osu.edu/cardinal-rules) (go.osu.edu/cardinal-rules)

## Copyright for Instructional Materials

The materials used in connection with this course may be subject to copyright protection and are only for the use of students officially enrolled in the course for the educational purposes associated with the course. Copyright law must be considered before copying, retaining, or disseminating materials outside of the course.

## Statement on Title IX

All students and employees at Ohio State have the right to work and learn in an environment free from harassment and discrimination based on sex or gender, and the university can arrange interim measures, provide support resources, and explain investigation options, including referral to confidential resources.

If you or someone you know has been harassed or discriminated against based on your sex or gender, including sexual harassment, sexual assault, relationship violence, stalking, or sexual exploitation, you may find information about your rights and options on [Ohio State's Title IX website](https://titleix.osu.edu) (titleix.osu.edu) or by contacting the Ohio State Title IX Coordinator at [titleix@osu.edu](mailto:titleix@osu.edu). Title IX is part of the Office of Institutional Equity (OIE) at Ohio State, which responds to all bias-motivated incidents of harassment and discrimination, such as race, religion, national origin and disability. For more information, visit the [OIE website](https://equity.osu.edu) (equity.osu.edu) or email [equity@osu.edu](mailto:equity@osu.edu).

## Commitment to a Diverse and Inclusive Learning Environment

The Ohio State University affirms the importance and value of diversity in the student body. Our programs and curricula reflect our multicultural society and global economy and seek to provide opportunities for students to learn more about persons who are different from them. We are committed to maintaining a community that recognizes and values the inherent worth and dignity of every person; fosters sensitivity, understanding, and mutual respect among each member of our community; and encourages each individual to strive to reach his or her own potential. Discrimination against any individual based upon protected status, which is defined as age, color, disability, gender identity or expression, national origin, race, religion, sex, sexual orientation, or veteran status, is prohibited.

It is my intent that students from all diverse backgrounds and perspectives be well-served by this course, that students' learning needs be addressed both in and out of class, and that the diversity that the students bring to this class be viewed as a resource, strength and benefit. It is my intent to present materials and activities that are respectful of diversity: gender identity, sexuality, disability, age, socioeconomic status, ethnicity, race, nationality, religion, and culture. Your suggestions are encouraged and appreciated. Please let me know ways to improve the effectiveness of the course for you personally, or for other students or student groups.

Important note: Given the sensitive and challenging nature of the material discussed in class, it is imperative that there be an atmosphere of trust and safety in the classroom. I will attempt to foster an environment in which each class member is able to hear and respect each other. It is critical that each class member show respect for all worldviews expressed in class. It is expected that some of the material in this course may evoke strong emotions, please be respectful of others' emotions and be mindful of your own. Please let me know if something said or done in the classroom, by either myself or other students, is particularly troubling or causes discomfort or offense. While our intention may not be to cause discomfort or offense, the impact of what happens throughout the course is not to be ignored and is something that I consider to be very important and deserving of attention. If and when this occurs, there are several ways to alleviate some of the discomfort or hurt you may experience:

- Discuss the situation privately with me. I am always open to listening to students' experiences, and want to work with students to find acceptable ways to process and address the issue.

- Discuss the situation with the class. Chances are there is at least one other student in the class who had a similar response to the material. Discussion enhances the ability for all class participants to have a fuller understanding of context and impact of course material and class discussions.

- Notify me of the issue through another source such as your academic advisor, a trusted faculty member, or a peer. If for any reason you do not feel comfortable discussing the issue directly with me, I encourage you to seek out another, more comfortable avenue to address the issue.

## Your Mental Health

As a student you may experience a range of issues that can cause barriers to learning, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance or reduce a student's ability to participate in daily activities. No matter where you are engaged in distance learning, The Ohio State University's Student Life Counseling and Consultation Service (CCS) is here to support you. If you find yourself feeling isolated, anxious or overwhelmed, [on-demand mental health resources](https://go.osu.edu/ccsondemand) (go.osu.edu/ccsondemand) are available. You can reach an on-call counselor when CCS is closed at [614- 292-5766](tel:614-292-5766). **24-hour emergency help** is available through the [National Suicide Prevention Lifeline website](https://suicidepreventionlifeline.org) (suicidepreventionlifeline.org) or by calling [1-800-273-8255\(TALK\)](tel:1-800-273-8255). [The Ohio State Wellness app](https://go.osu.edu/wellnessapp) (go.osu.edu/wellnessapp) is also a great resource.



# Accessibility Accommodations for Students with Disabilities

## Requesting Accommodations

The university strives to make all learning experiences as accessible as possible. If you anticipate or experience academic barriers based on your disability including mental health, chronic or temporary medical conditions, please let me know immediately so that we can privately discuss options. To establish reasonable accommodations, I may request that you register with Student Life Disability Services. After registration, make arrangements with me as soon as possible to discuss your accommodations so that they may be implemented in a timely fashion. **SLDS contact information:** [slds@osu.edu](mailto:slds@osu.edu); 614-292-3307; 098 Baker Hall, 113 W. 12<sup>th</sup> Avenue.

## Disability Services Contact Information

- Phone: [614-292-3307](tel:614-292-3307)
- Website: [slds.osu.edu](http://slds.osu.edu)
- Email: [slds@osu.edu](mailto:slds@osu.edu)
- In person: [Baker Hall 098, 113 W. 12<sup>th</sup> Avenue](#)

## Accessibility of Course Technology

This online course requires use of CarmenCanvas (Ohio State's learning management system) and other online communication and multimedia tools. If you need additional services to use these technologies, please request accommodations with your instructor.

- [CarmenCanvas accessibility](http://go.osu.edu/canvas-accessibility) (go.osu.edu/canvas-accessibility)
- Streaming audio and video
- [CarmenZoom accessibility](http://go.osu.edu/zoom-accessibility) (go.osu.edu/zoom-accessibility)
- Collaborative course tools



# Course Schedule

Refer to the CarmenCanvas course for up-to-date due dates.

Please pay attention to Carmen announcements and changes on the Carmen schedule. It may be necessary to cut readings or links may be added as our conversations develop this semester. Carmen module as the authoritative and most up-to-date version of this syllabus.

<b>Week 1</b>	<b>August 25 / August 27: Introduction</b>
Watch	Module 1: Introductory Video
Zoom	<p>Huge All-Class Zoom – August 27<sup>th</sup>, 2:30pm</p> <p>We won't do this regularly – it's just to get a sense of the size and scale of our virtual group, and to have an opportunity to understand and ask questions about the format of the class this semester. Future meetings will be in small, 15-person groups.</p>
<b>Week 2</b>	<b>September 1 / September 3: Video's Relationship to Contemporary Art and Mainstream TV, c. 1965</b>
Homework	<p>Read:</p> <ul style="list-style-type: none"> <li>• David Antin, "Television: Video's Frightful Parent"</li> <li>• Martha Rosler, "Video: Shedding the Utopian Moment."</li> </ul> <p>Screen:</p> <ul style="list-style-type: none"> <li>• John Baldessari, <i>I Will Not Make Any More Boring Art</i> (1971)</li> <li>• William Wegman, <i>Selected Works</i> (1972)</li> <li>• Terry Fox, <i>The Children's Tapes</i> (1974)</li> <li>• Martha Rosler, <i>Semiotics of the Kitchen</i> (1975)</li> <li>• Ulysses Jenkins, <i>Mass of Images</i> (1978)</li> </ul> <p>Response Essay 1 (Due by Tuesday, September 8 @ 2:20pm)</p>
Watch	Module 2 Lectures
Zoom	Discussion groups will be assigned by now. Look for a posting on Carmen assigning you to a discussion group. This week we will spend time in our groups discussing how we want to structure our conversations and try to come up with practices that might make virtual discussions more fun, comfortable, and productive.
<b>Week 3</b>	<b>September 8 / September 10: Video and Narcissism</b>
Homework	<p>Read:</p> <ul style="list-style-type: none"> <li>• Vito Acconci, "10 Point Plan for Video"</li> <li>• Rosalind Krauss, "Video: The Aesthetics of Narcissism"</li> <li>• Anne Wagner, "Performance, Video, and the Rhetoric of</li> </ul>



	<p>Presence”</p> <p>Screen:</p> <ul style="list-style-type: none"> <li>• Vito Acconci, <i>Centers</i> (1971)</li> <li>• Vito Acconci, <i>Theme Song</i> (1973)</li> <li>• Richard Serra &amp; Nancy Holt, <i>Boomerang</i> (1974)</li> <li>• Joan Jonas, <i>Left Side Right Side</i> (1972)</li> </ul> <p>Response Essay 2 (Due by Tuesday, September 15 @ 2:20pm)</p>
Watch	Module 3 Lectures
Zoom	<p>We begin discussion groups this week. (See announcement on Carmen for your group assignment). The topic of discussion will be the materials from last week (Week 2 – Antin, Baldessari, Wegman, etc.)</p> <ul style="list-style-type: none"> <li>• Group A (Tuesdays, 2:20 – 3:00 pm)</li> <li>• Group B (Tuesdays, 3:05 – 3:45 pm)</li> <li>• Group C (Thursdays, 2:20 – 3:00 pm)</li> <li>• Group D (Thursdays, 3:05 – 3:45 pm)</li> </ul>
<b>Week 4</b>	<b>September 15 / September 17: Synthetic Video &amp; Artists’ Television</b>
Homework	<p>Read:</p> <ul style="list-style-type: none"> <li>• Lucinda Furlong, “Notes Toward a History of Image Processed Video.”</li> <li>• Selections from <i>The New Television</i> by Beck, Pincus Witten, Frampton.</li> <li>• Kathy Rae Huffman, “Video Art: What’s TV Got to Do with It?”</li> <li>•</li> </ul> <p>Screen:</p> <ul style="list-style-type: none"> <li>• Stephen Beck, <i>Illuminated Music 2 &amp; 3</i> (1973)</li> <li>• Steina Vasulka, <i>Switch! Monitor! Drift!</i> (1976)</li> <li>• Dan Sandin, <i>Five Minute Romp through the IP</i> (1973)</li> <li>• Dan Sandin, <i>Triangle in Front of Square in Front of Circle in Front of Triangle</i> (1973)</li> <li>• Peter Campus, <i>Three Transitions</i> (1973)</li> <li>• WGBH, <i>The Medium is the Medium</i> (1968)</li> </ul> <p>Response Essay 3 (Due Tuesday, September 22 @ 2:20pm)</p>
Watch	Module 4 Lectures
Zoom	Discussion of materials from week 3 (Krauss, Wagner, Acconci, Jonas) at regular group meeting times.
<b>DUE</b>	<b>Short Analysis – Due by Saturday, September 19 by 11:59pm</b>
<b>Week 5</b>	<b>September 22 / September 24: Network Presence &amp; Satellite Art</b>
Homework	<p>Read: Read:</p> <ul style="list-style-type: none"> <li>• Stanley Cavell, “The Fact of Television”</li> </ul>

	<ul style="list-style-type: none"> <li>• Mary Ann Doane, “Information, Crisis, Catastrophe”</li> <li>• Nam June Paik, “Art &amp; Satellite”</li> <li>• Lucinda Furlong, “Satellite Art at MoMA”</li> </ul> <p>Screen:</p> <ul style="list-style-type: none"> <li>• Sidney Lumet, <i>Network</i> (1976)</li> <li>• QUBE Columbus programming</li> <li>• Nam June Paik, <i>Good Morning, Mr. Orwell</i> (1984)</li> <li>• Paik, Beuys, Davis, <i>Documenta 7 Telecast</i> (1977)</li> <li>• Kit Galloway &amp; Sherrie Rabinowitz (Mobile Image), <i>Satellite Arts 1977</i> (1977)</li> <li>• Kit Galloway &amp; Sherrie Rabinowitz (Mobile Image), <i>Hole in Space</i> (1980)</li> </ul> <p>Response Essay 4 (Due by Tuesday, September 29 @ 2:20pm)</p>
Watch	Module 5 Lectures
Zoom	Discussion of materials from week 4 (Furlong, Beck, Vasulka, Sandin, WGBH, etc.) at regular group meeting times.
<b>Week 6</b>	<b>September 29 / October 1: Guerrilla Television</b>
Homework	<p>Read:</p> <ul style="list-style-type: none"> <li>• Michael Shamberg, <i>Guerrilla Television</i> (excerpt)</li> <li>• Deidre Boyle, “A Brief History of American Documentary Video”</li> <li>• Alan Kaprow, “Old Wine, New Bottle”</li> </ul> <p>Screen:</p> <ul style="list-style-type: none"> <li>• Paul Ryan &amp; Raindance, <i>Proto Media Primer</i> (1970)</li> <li>• Raindance, <i>The Rays</i> (1970)</li> <li>• TVTV, <i>Four More Years</i> (1972)</li> <li>• Videofreex, <i>Lanesville TV</i> (1973) (PBS story edit)</li> </ul> <p>Response Essay 5 (Due by Tuesday, October 6 @ 2:20pm)</p>
Watch	Module 6 Lecture
Zoom	Discussion of materials from week 5 ( <i>Network</i> , Doane, Cavell, Galloway & Rabinowitz, etc.) at regular group meeting times.
<b>Week 7</b>	<b>October 6 / October 8: Interventions</b>
Homework	<p>Read:</p> <ul style="list-style-type: none"> <li>• Andrew Goldstein, “Why TV Executives Should Make Kahlil Joseph’s BLKNWS Network into A Reality”</li> <li>• Tobi Haslett, “On Arthur Jafa’s Love Is the Message, the Message is Death”</li> <li>• TBA</li> </ul> <p>Screen:</p> <ul style="list-style-type: none"> <li>• Ant Farm, <i>Media Burn</i> (1976)</li> <li>• Chris Burden, <i>4 TV Commercials</i> (1973-1977)</li> </ul>



	<ul style="list-style-type: none"> <li>• Richard Serra, <i>Television Delivers People</i> (1973)</li> <li>• Arthur Jafa, <i>Love is the Message, The Message Is Death</i> (2016)</li> <li>• Kahlil Joseph, <i>BLKNWS</i>, (2018-)</li> </ul> <p>Response Essay 6 (Due by Tuesday, October 13 @ 2:20pm)</p>
Watch	Module 7 Lectures
Zoom	Discussion of materials from week 6 (Shamberg, Guerrilla Television) at regular group meeting times.
<b>Week 8</b>	<b>October 13 / October 15:</b>
Homework	No New Readings/Screenings
<b>DUE</b>	<b>ESSAY EXAM 1 – Saturday, October 17 by 11:59pm</b>
Zoom	Discussion of materials from week 7 (Burden, Ant Farm, Jaffa, Joseph, etc.) at regular group meeting times.
<b>Week 9</b>	<b>October 20 / October 22: Wexner Week [NB*or other special topic week]</b>
Homework	<p>Visit: Wexner Center for the Arts (in person or virtually – instructions Carmen). More details to follow. See works by Gretchen Bender, Antoni Muntadas, and/or the <i>Cinetracts</i> artists. While this week is dedicated for you to see the works up and online at the Wex, you can visit any time this semester before the due date for the screening report.</p> <p>Screen:</p> <ul style="list-style-type: none"> <li>• TBD – additional works by the artists on view at the Wexner Center for the Arts</li> </ul>
Watch	Module 9 Lectures
Zoom	No Zoom
<b>Week 10</b>	<b>October 27 /October 29: Focus: Cut-Up Methods: Omer Fast, Candice Breitz, Natalie Bookchin</b>
Homework	<p>Read:</p> <ul style="list-style-type: none"> <li>• Liz Kotz, “Bringing the War Home”</li> <li>• Jaimie Barron, “Subverted Intentions and Found Potential in Natalie Bookchin’s <i>Mass Ornament</i>”</li> <li>• Lawrence Lessig, “The Failures of Fair Use and The Future of Free Culture”</li> </ul> <p>Screen:</p> <ul style="list-style-type: none"> <li>• Candice Breitz, <i>Mother</i> (2005)</li> <li>• Candice Breitz, <i>Father</i> (2005)</li> <li>• Candice Breitz, <i>King</i> (2005)</li> <li>• Natalie Bookchin, <i>Mass Ornament</i> (2009)</li> <li>• Omer Fast, <i>CNN Concatenated</i> (2002)</li> <li>• Omer Fast, <i>The Casting</i> (2007)</li> <li>• Omer Fast, <i>5000 Feet is the Best</i> (2011)</li> </ul>

	Response Essay 7 (Due by Tuesday, November 3 @2:20pm)
Watch	Module 10 Lectures
Zoom	Discussion of materials Wexner works at regular group meeting times.
<b>Week 11</b>	<b>November 3 / November 5: Focus: Parallel Worlds: Mika Rottenberg / Ryan Trecartin</b>
Homework	<p>Read:</p> <ul style="list-style-type: none"> <li>• Margot Norton, “Not-So-Easy-Pieces”</li> <li>• “Mika Rottenberg and Julia Bryan Wilson in Conversation”</li> <li>• Wayne Kostenbaum, “Situation Hacker”</li> <li>• Calvin Tomkins, “Experimental People”</li> <li>• Lisa Akervall, “Networked Selves”</li> </ul> <p>Screen:</p> <ul style="list-style-type: none"> <li>• Mika Rottenberg, <i>No Nose Knows</i> (2015)</li> <li>• Mika Rottenberg, <i>Cosmic Generator</i> (2017)</li> <li>• Mika Rottenberg, <i>Spaghetti Blockchain</i> (2019)</li> <li>• Ryan Trecartin &amp; Lizzie Fitch, <i>P.opular S.ky</i> (section ish) (2009)</li> </ul> <p>Response Essay 8 (Due by November 10 @ 2:20pm)</p>
Watch	Module 11 Lectures
Zoom	Discussion of Week 10 materials (Fast, Breitz, Bookchin, etc.)
<b>Week 12</b>	<b>November 10 / November 12: Focus: Technological Universes: Sondra Perry / Hito Steyerl /Cao Fei</b>
	<p>Read:</p> <ul style="list-style-type: none"> <li>• Soyoung Yoon, “Figure Versus Ground”</li> <li>• Aria Dean, “Poor Meme, Rich Meme.”</li> <li>• Hito Steyerl, “Is the Internet Dead?”</li> <li>• Cao Fei writings TBD</li> </ul> <p>Screen:</p> <ul style="list-style-type: none"> <li>• Sondra Perry, <i>Graft and Ash for a Two Monitor Workstation</i> (2016)</li> <li>• Sondra Perry, <i>Double Quadruple Etcetera Etcetera I &amp; II</i> (2013)</li> <li>• Hito Steyerl, <i>How Not to Be Seen A Fucking Didactic .mov File</i> (2013)</li> <li>• Hito Steyerl, <i>Liquidity Inc.</i> (2014)</li> <li>• Cao Fei,</li> </ul> <p>Response Essay 9 (Due by Tuesday, November 17 @ 2:20pm)</p>
Watch	Module 12 Lectures
Zoom	Discussion of Week 11 materials (Rottenberg, Trecartin & Fitch, etc.)
<b>Week 13</b>	<b>November 17 / November 19: Focus: Pandemic Theme!!! Neil Beloufa &amp; Meriam Bennani</b>



	<p>Read:</p> <ul style="list-style-type: none"> <li>• Neil Beloufa, “1000 Words”</li> <li>• Neil Beloufa, “The Artist Talks about His Pandemic Miseries and the Liberating Potential of the Internet”</li> <li>• Carlos Kong, “Post-Catastrophic Romance: On Neil Beloufa’s <a href="http://www.screentalk.com">www.screentalk.com</a>”</li> <li>• Jon Caramanica, “The ‘2 Lizards’ of Instagram are Coronavirus Art Stars”</li> <li>• Simon Wu, “Miasmatic Dread and Inexplicable Lightness”</li> </ul> <p>Screen:</p> <ul style="list-style-type: none"> <li>• Neil Beloufa, <i>Screentalk.com</i> (2014)</li> <li>• Neil Beloufa, TBA</li> <li>• Meriam Bennani &amp; Orian Barki, <i>2 Lizards of Instagram Series</i> (2020)</li> </ul> <p>Response Essay 10 (Due Tuesday, December 1 by 2:20pm)</p>
Watch	Module 13 Lectures
<b>Week 14</b>	<b>November 24 / November 26 *THANKSGIVING*</b>
Homework	No new assignments or class meetings – work on your final essays!
<b>Week 15</b>	<b>December 1 / December 3 –</b>
Homework	No new readings or Screenings
Zoom	Discussion of materials from Module 13 (Beloufa, Bennani, etc.) at regularly scheduled time
<b>DUE</b>	<b>Final Paper – DUE by Monday, December 7<sup>th</sup> at 11:59pm</b>

## HISTORY OF ART 5645: VIDEO ART

Prof. Kris Paulsen  
Autumn 2017  
T/Th 12:45-2:05  
Arps 388

Office Hours:  
Thursdays 9:30-10:30  
& by Appointment  
5054 Smith Lab  
paulsen.20@osu.edu

### Course Description:

This course will survey the history of Video Art from 1965 to the present, paying special attention to the cultural and political forces that shaped its form and content. Focusing largely on work done in the United States, we will trace Video Art's roots back to Pop, Minimalism and Conceptual Art, and examine its early identity as a type of "sculpture" or "performance document." We will pay special attention to Video's relationship to its "parent" media – television, and study how artists used television broadcasts to distribute their work and to subvert the power of the mass media. Students will learn to analyze video art by engaging with its specific formal and temporal structures, its relationship to social history and politics, as well as its "cinematic" properties, such as narrative, shot and editing.

### Prerequisites:

Students are expected to have some knowledge of 20<sup>th</sup> century art and/or film history, preferably having taken History of Art 2002 (202) or 2901 (260) or 4640 (541). History of Art Graduate Students, MFA Students, and Film Studies Majors are encouraged to enroll. Please talk to the instructor if you have any questions about your eligibility.

### Required Texts:

- Course reader on Carmen

### Coursework:

Reading: Students are responsible for all assigned reading and will be expected to have completed the reading before coming to class. Readings may be added or removed from the syllabus. Changes will be announced in class and on Carmen.

### Papers & Assignments:

All papers must be turned in to pass the class. Late papers will lose 1/3 of a letter grade each day. Late response essays will not be accepted. Extra credit assignments will be offered throughout the semester.

### Videos:

Students are required to watch some videos on their own time. Look at the course syllabus. Each day has a section called "Watch." Watch these videos before class. Be prepared to discuss the videos during the class meeting. Most of these videos will be available online at sites such as UBU.com. Each link will be posted on Carmen. Assignments under the heading "Screen" will be watched during class time.

### Viewing Responses:

Students will write a brief viewing response to one or more of the videos for each "Watch" assignment marked with an asterisk (\*). On days which more than one video is assigned, the student may choose to write about any (or all) of the videos. The responses can be as long as the student wishes, but should be at least a half-page and must attempt to analyze the video (in formally, historically, politically, in relationship to the reading assignments, etc.) to some degree. Responses that merely narrate "what happened" or express unsupported opinion will not be accepted. [Do not simply say the video is "good, or "bad," or "boring," or "exciting," etc. *Analyze what it does or what it makes you think*. Examine your reactions. Find how those reactions are grounded in specific details from the video]. Occasionally there will be a specific prompt. Responses must be posted to Carmen before class. There are drop boxes for each day a response is due. Save the file as a PDF (preferred) or DOC file.

### Attendance:

Attendance is mandatory. If you are going to miss classes or examinations because of religious holidays or extra-curricular scheduling (i.e. you are on a sport team or in the band, etc.) you must notify the instructor by the second week of class of all conflicting dates and to recommend a solution, with the understanding that an earlier deadline or date for a paper/exam may be the most practical solution. The student is responsible for informing him or herself of all missed work and assignments.

### Academic Integrity

The Ohio State University's *Code of Student Conduct* (Section 3335-23-04) defines academic misconduct as: "Any activity that tends to compromise the academic integrity of the University, or subvert the educational process." Examples of academic misconduct include (but are not limited to) plagiarism, collusion (unauthorized collaboration), copying the work of another student, and possession of unauthorized materials during an examination. Ignorance of the University's *Code of Student Conduct* is never considered an "excuse" for academic misconduct, so I recommend that you review the *Code of Student Conduct* and, specifically, the sections dealing with academic misconduct. **If I suspect that a student has committed academic misconduct in this course, I am obligated by University Rules to report my suspicions to the Committee on Academic Misconduct.** If COAM determines that you have violated the University's *Code of Student Conduct* (i.e., committed academic misconduct), the sanctions for the misconduct could include a failing grade in this course and suspension or dismissal from the University. If you have any questions about the above policy or what constitutes academic misconduct in this course, please contact me. Other sources of information on academic

misconduct (integrity) to which you can refer include:

The Committee on Academic Misconduct web pages: <https://oaa.osu.edu/coamresources.html>

*Ten Suggestions for Preserving Academic Integrity:*

<https://oaa.osu.edu/coamtensuggestions.html>

*Eight Cardinal Rules of Academic Integrity:* [www.northwestern.edu/uacc/8cards.htm](http://www.northwestern.edu/uacc/8cards.htm)

Plagiarism:

The most common form of misconduct is plagiarism. Remember that any time you use the ideas or statements of someone else, you must acknowledge that source in a citation. This includes material that you found on the web. See the University provides guidelines for research on the web at <http://gateway.lib.ohio-state.edu/tutor>. Plagiarism is the use of intellectual material produced by another person without acknowledging its source, for example:

- Wholesale copying of passages from works of others into your response essays, term paper, or other assignments without acknowledgment.
- Use of the views, opinions, or insights of another without acknowledgment.
- Paraphrasing of another person's characteristic or original phraseology, metaphor, or other literary device without acknowledgment.

### **Accommodations for Accessibility**

The University strives to make all learning experiences as accessible as possible. If you anticipate or experience academic barriers based on your disability (including mental health, chronic or temporary medical conditions), please let me know via email immediately so that we can privately discuss options. You are also welcome to register with Student Life Disability Services to establish reasonable accommodations. After registration, make arrangements with me as soon as possible to discuss your accommodations so that they may be implemented in a timely fashion. SLDS contact information: [slds@osu.edu](mailto:slds@osu.edu); 614-292-3307; [slds.osu.edu](http://slds.osu.edu); 098 Baker Hall, 113 W. 12<sup>th</sup> Avenue.

Requesting Accommodations:

If you would like to request academic accommodations based on the impact of a disability qualified under the Americans with Disabilities Act and Section 504 of the Rehabilitation Act of 1973, contact your instructor privately as soon as possible to discuss your specific needs. Discussions are confidential.

In addition to contacting the instructor, please contact the Office for Disability Services at 614-292-3307 or [ods@osu.edu](mailto:ods@osu.edu) to register for services and/or to coordinate any accommodations you might need in your courses at The Ohio State University.

Go to <http://ods.osu.edu> for more information.

### **Accessibility of course technology**

This online course requires use of Carmen (Ohio State's learning management system) and other online communication and multimedia tools. If you need additional services to use these technologies, please request accommodations with your instructor. More information here:

<https://resourcecenter.odee.osu.edu/accessibility>

### **Grading:**

Viewing Responses: (20 @ 1pt each) 20%

Short Analysis (2-3 pgs): 10%

Midterm Essays (2 @ approx. 3 pgs. each): 30%

Final essays (2 @ approx. 4pgs each): 30%

Participation: 10%

This course uses the OSU Standard Grading Scheme: 93 - 100 (A), 90 - 92.9 (A-), 87 - 89.9 (B+), 83 - 86.9 (B), 80 - 82.9 (B-), 77 - 79.9 (C+), 73 - 76.9 (C), 70 - 72.9 (C-), 67 - 69.9 (D+), 60 - 66.9 (D), Below 60 (E).

### **DATES & ASSIGNMENTS:**

\* REMEMBER A VIEWING RESPONSE ESSAY IS DUE FOR EACH "WATCH" ASSIGNMENT WITH AN ASTERISK! \*

#### **Week 1      Introduction: Video in the Context of Contemporary Art, c. 1968**

8.22      The Beginning: Nam June Paik & Andy Warhol

8.24      Read:            David Antin, "Television: Video's Frightful Parent"

            \*Watch:        John Baldessari, *I Will Not Make Any More Boring Art* (1971)

            Screen:        Bruce Nauman, *Wall/Floor Positions* (1968)  
                         William Wegman, *Selected Works* (1972)  
                         Terry Fox, *The Children's Tapes* (1974)

#### **Week 2:      Narcissism / Grammar**

8.29      Read:            Rosalind Krauss, "Video: The Aesthetics of Narcissism"

\*Watch: Vito Acconci, *Centers* (1971)  
Screen: Richard Serra & Nancy Holt, *Boomerang* (1974)  
Joan Jonas, *Vertical Roll* (1972)

8.31 Read: Anne Wagner, "Performance, Video, and the Rhetoric of Presence"  
Vito Acconci, "10 Point Plan for Video"

\*Watch: Vito Acconci, *Theme Song* (1973)

Screen: Joan Jonas, *Left Side Right Side* (1972)

**Week 3: Synthetic Video / Artists' Television**

9.5 Read: Lucinda Furlong, "Notes Toward a History of Image Processed Video."

\*Watch: Stephen Beck, *Illuminated Music 2 & 3* (1973)

Screen: Woody & Steina Vasulka, *Switch! Monitor! Drift!* (1976)  
Dan Sandin, *Five Minute Romp through the IP* (1973)  
Dan Sandin, *Triangle in Front of Square in Front of Circle in Front of Triangle* (1973)

Rec: Yvonne Spielman, "Video and Computer"  
Kris Paulsen, "In the Beginning, There Was the Electron"

9.7 Read: Kathy Rae Huffman, "Video Art: What's TV Got to Do with It?"

\*Watch: Peter Campus, *Three Transitions* (1973)

Screen: WGBH, *The Medium is the Medium* (1968)

Rec: WGBH, *Video: The New Wave* (1973)

**Week 4 Paper 1 Due**

9.12 Screen: Sidney Lumet, *Network* (1976)

9.14 \*Screen: Sidney Lumet, *Network* (1976) cont.  
Stanley Cavell, "The Fact of Television"

Go to the Wex to see Barbara Kruger, *Public Service Announcements* (1996)  
There are weekly essays for both *Network* and Kruger.

### **Week 5 Television Theory/ Commercial Interventions**

9.19 Read: Mary Ann Doane, "Information, Crisis, Catastrophe"

9.21 Read: Matthias Michalka, "Changing Channels: Between the Museum and the Mass Media"

\*Watch: Ant Farm, *Media Burn* (1976)  
Barbara Kruger, *Public Service Announcements* (1996) AT THE WEX

Screen: Chris Burden, *4 TV Commercials* (1973-1977)  
Richard Serra, *Television Delivers People* (1973)  
Uylsses Jenkins, *Mass of Images* (1978)

### **Week 6: Guerrilla Television**

9.26 Read: Michael Shamberg, *Guerrilla Television* (pgs. 1-19)  
Flip through *Radical Software*, Issue 1 (on Carmen. Find all issues  
here:  
<http://www.radicalsoftware.org/e/index.html>)

Screen: Paul Ryan & Raindance, *Proto Media Primer* (1970)  
Raindance, *The Rays* (1970)

\*Watch: TVTV, *Four More Years* (1972)

9.28 Read: Deidre Boyle, "A Brief History of American Documentary Video"  
Alan Kaprow, "Old Wine, New Bottle"

\*Watch: Videofreex, *Lanesville TV* (1973) (PBS story edit)

Rec: Videofreex, *The Lily and Cleaver Tapes* (1971)  
Videofreex, *Process Video Revolution* (1971)

Videofreex, *Greetings from Lanesville* (1974)

**Week 7: Reality Television (the first wave)**

- 10.3 \*Screen: Video Free America, *The Continuing Story of Caryl and Ferd* (1970-1975).  
*An American Family* [pilot episode] (1971)
- 10.5 of Read: Susan Murray, "I think we need a new name for it": The Meeting  
of Documentary and Reality TV.

**Week 8: Feminist Video/ Satellite Art**

- 10.10 Read: Martha Rosler, "Video: Shedding the Utopian Moment."  
Martha Gevers, "The Feminism Factor: Video and Its Relation to  
Feminism"
- \*Watch: *Optic Nerve*, *Fifty Wonderful Years* (1973)
- Screen: Martha Rosler, *Semiotics of the Kitchen* (1975)  
Dara Birnbaum, *Technology Transformation: Wonder Woman*  
(1978-79)
- 10.12 Read: Nam June Paik, "Art & Satellite"  
Lucinda Furlong, "Satellite Art at MoMA"
- \*Watch: Nam June Paik, "Good Morning, Mr. Orwell" (1984)
- Screen: Kit Galloway & Sherrie Rabinowitz, "Satellite Arts 1977" (1977)  
Kit Galloway & Sherrie Rabinowitz, "Hole in Space" (1980)
- Rec: Kris Paulsen, "Inhabiting the Interface: The Mixed Reality of  
Satellite Telecommunication"

**Week 9: Cable Access**

- 10.17 Read: Christian Holler, "Pop Art Television: MTV as a Creative Artistic Framework in the 1980s."  
Glenn O'Brian, "Glenn O'Brian's TV Party"
- \*Watch: Early MTV Videos

10.19 Cable Continued

**Week 10: No Class (Kris at Conference)**

10.24 \*Watch: Brian De Palma, *Hi, Mom!* (1970)

10.27 **Take Home Midterm Essays Due**

**Week 11: Hi, Mom! / Reenactments**

10.31 Discuss Hi, Mom!

11.2 \*Screen: Sidney Lumet, *Dog Day Afternoon* (1975)

**Week 12: Reenactments**

11.7 Discuss *Dog Day Afternoon*

11.9 Read: Robert Blackson, "Once More with Feeling: Reenactment in Contemporary Culture"

\*Watch: Ant Farm, *The Eternal Frame* (1976)

Screen: Pierre Huyghe, *The Third Memory* (2000)  
Mike Kelly & Paul McCarthy, *Fresh Acconci* (1995)

**Week 13: Reenactments and Appropriation**

11.14 Read: TBD

\*Watch: Jeremy Deller & Mike Figgis, *The Battle of Orgreave* (2001)

Screen: Pierre Huyghe, *The Third Memory* (2000)

11.16 Read: Lawrence Lessig "The Failures of Fair Use and the Future of Free Culture"

\*Watch: Omer Fast, *CNN Concatenated* (2002)

Screen: Candice Breitz, *Mother/Father* (2005)  
Candice Breitz, *King/Queen* (2005)  
Jennifer & Kevin McCoy, *Every Anvil* (2002)  
Christian Marclay, *The Clock* (2011)

**Week 14: FOCUS: OMER FAST**

11.21 Read: Liz Kotz, "Bringing the War Home"

\*Watch: Omer Fast, *The Casting* (2005)

Screen: Omer Fast, *5000 Feet is the Best* (2011)  
Omer Fast, *Nostalgia* (2009)

Rec: Omer Fast & Kris Paulsen, "A Conversation"

11.23 **NO CLASS- THANKSGIVING**

**Week 15: FOCUS: Hito Steyerl**

11.28 Omer Fast Conversation Continued.  
Begin Steyerl Conversation and Screenings

\*Watch: Hito Steyerl, *HOW NOT TO BE SEEN: A F\*\*\*king Didactic Educational .MOV File* (2013)

Screening: Hito Steyerl videos in Class  
\*\*\*Looking ahead to Spring – Hito Steyerl at the Wex, Jan. 26, 2018 – Talk and Screening.

11.30 Steyerl Conversation Continued

**Week 16:**

12.5            Last Day – Wrapping Up

**FINAL PAPER DUE: Tuesday, December 12, 12:00pm**  
**To Dropbox on Carmen**

## Arts and Sciences Distance Learning Course Component Technical Review Checklist

**Course:** HistArt 5645  
**Instructor:** Dr. Kris Paulsen  
**Summary:** Video Art

Standard - Course Technology	Yes	Yes with Revisions	No	Feedback/ Recomm.
6.1 The tools used in the course support the learning objectives and competencies.	X			<ul style="list-style-type: none"> <li>Office 365</li> <li>Carmen</li> <li>Secure Media Library</li> </ul>
6.2 Course tools promote learner engagement and active learning.	X			<ul style="list-style-type: none"> <li>Zoom</li> <li>Asynchronous lectures.</li> <li>Synchronous discussions</li> </ul>
6.3 Technologies required in the course are readily obtainable.	X			All tech is available for free via OSU site license.
6.4 The course technologies are current.	X			The majority of the tech is web based and updated regularly.
6.5 Links are provided to privacy policies for all external tools required in the course.	X			No external tools are used.
Standard - Learner Support				
7.1 The course instructions articulate or link to a clear description of the technical support offered and how to access it.	X			Links to 8HELP are provided.
7.2 Course instructions articulate or link to the institution's accessibility policies and services.	X			a
7.3 Course instructions articulate or link to an explanation of how the institution's academic support services and resources can help learners succeed in the course and how learners can obtain them.		X		Add statement b
7.4 Course instructions articulate or link to an explanation of how the institution's student services and resources can help learners succeed and how learners can obtain them.		X		Add statement c
Standard – Accessibility and Usability				
8.1 Course navigation facilitates ease of use.	X			Recommend using the Carmen Distance Learning "Master Course" template developed by ASC and available in the Canvas Commons to provide student-users with a consistent user experience in terms of navigation and access to course content.
8.2 Information is provided about the accessibility of all technologies required in the course.	X			No 3 <sup>rd</sup> party tools are used.
8.3 The course provides alternative means of access to course materials in formats that meet the needs of diverse learners.	X			Recommend that resources be developed to address any requests for alternative means of access to course materials.
8.4 The course design facilitates readability	X			Recommend using the Carmen Distance Learning "Master Course" template developed by ASC and available in the Canvas Commons to provide student-users with a consistent user experience in terms of navigation and access to course content.

8.5 Course multimedia facilitate ease of use.	X		All assignments and activities that use the Carmen LMS with embedded multimedia facilitates ease of use. All other multimedia resources facilitate ease of use by being available through a standard web browser.

**Reviewer Information**

- Date reviewed: 1/26/21
- Reviewed by: Ian Anderson

**Notes: Just add the few missing statements and this is all set!**

<sup>a</sup>The following statement about disability services (recommended 16 point font):  
 The university strives to make all learning experiences as accessible as possible. If you anticipate or experience academic barriers based on your disability including mental health, chronic or temporary medical conditions, please let me know immediately so that we can privately discuss options. To establish reasonable accommodations, I may request that you register with Student Life Disability Services. After registration, make arrangements with me as soon as possible to discuss your accommodations so that they may be implemented in a timely fashion. **SLDS contact information:** [slds@osu.edu](mailto:slds@osu.edu); 614-292-3307; 098 Baker Hall, 113 W. 12<sup>th</sup> Avenue.

<sup>b</sup>Add to the syllabus this link with an overview and contact information for the student academic services offered on the OSU main campus. <http://advising.osu.edu>

<sup>c</sup>Add to the syllabus this link with an overview and contact information for student services offered on the OSU main campus. <https://contactbuckeyelink.osu.edu/>