

ART 298 Digital Video 1 (beginning level)

SPRING 2006, Tues and Thursday – 9:00 am – 11:30am

Instructor: Krista Steinke-Finch

Office: Art Office/ studio room 103

Office Hours: T, TH: 11:30-12:30, 3:15-4:00 M, W, F: by appointment

Phone: 861-1675 (art office)

Email: ksteinke@moravian.edu

***Please note that email is the best way to communicate with me

COURSE DESCRIPTION:

This course is designed as an introduction to video and electronic media and its use as a technical tool for artistic expression and social inquiry. Starting with problem solving and how to generate ideas, students will move into the traditional language of film, and the theories, disciplines, and procedures used to plan and produce works in video. Through a combination of classroom lectures, demonstrations, discussion, and hands on experience, students will learn the basic technical and operational skills involved in video making as well as creative strategies for producing their own individual works.

Classes will be structured around group and individual critiques screenings of works by prominent video makers, readings about the history and technology of video and electronic media, and presentations from students. Projects will consist of short, video sketches that highlight particular workshop skills and longer projects that will explore a specific genre in electronic media. . (I.e. documentary, narrative, experimental, animation, interactive, installation) Outside weekly reading is an essential component to this course which gives students a critical, theoretical, and artistic context in which to develop their own work as well as provide a platform for class discussion on issues pertaining to art and media culture.

The semester will culminate with the Moravian Student Video Festival in late April. Every video student will be required to submit at least one work to the festival as well as participate in organizing and facilitating the event.

GOALS: Students will:

- become familiar with the basic rhythms of the creative process in order to apply concepts of problem solving to generate ideas as it applies to this medium.
- master organizational skills required in planning and making a video production.
- become familiar with the fundamental theories and concepts behind the language of moving imagery and sound.
- understand the history of film, video, and electronic art and be able to critically address media related arts in relationship to the progress of society.
- learn the basic technical skills required in video and electronic media production and be able to creatively apply them in their work.
- Begin to build a portfolio to prepare for future endeavors.

HOME WORK:

Homework will average 6-8 hours a week and will vary from reading material, writing assignments, storyboards, etc. The workload in this class comes in waves. Some weeks there will be no homework with a warning that production week is coming where students will have to spend a good deal of time after class due to editing or production demands. It is a good idea to always be aware of deadlines in order to budget your time accordingly.

READING ASSIGNMENTS

I believe that reading is a valuable part of the creative process. You will be assigned short reading assignments and should be prepared to discuss in class or write a brief analytical response in your sketchbook.

FILM/VIDEO SCREENINGS:

One of the best ways to learn about video and filmmaking is to see as many films and exhibitions as you can. We will try to have at least one screening a week as time permits. It will be helpful if you have a membership to a video rental place. At times, I will assign films to review for homework. Outside of weekly in-class screenings, we will also try to attend at least one film/exhibition together as a class.

MIDTERM QUIZ: There may be one quiz given on technical information. It is important that you take notes during class lectures, discussions, and slide presentations. Attendance on Quiz Day is mandatory.

PAPER AND PRESENTATION:

Students will be expected to write a short paper on an issue pertaining to video, film, or digital media. Students will give a short in class presentation with visuals on the topic.

SKETCHBOOK:

Students are strongly encouraged to keep a sketchbook/journal. You should strive to make at least 2 contributions a week – technical notes, vocabulary terms, ideas, collages, vocabulary, drawings, useful websites, anything that will enhance your performance and work in the class. As a student of art (in any medium), you should get into the habit of carrying a sketchbook with you at all times.

PARTICIPATION:

Students will be graded on participation in class critiques, discussions, etc. (attendance is mandatory at all critiques and reviews). I believe in setting up a classroom community that encourages a healthy, open exchange of ideas. Learning is a collaborative process and every student's input is a valuable contribution.

FINAL PORTFOLIO/VIDEO REEL: A final DVD portfolio of your work will be due at the end of the semester. *(I will go into this in more detail later in the semester)* Be sure to **SAVE** and **DOCUMENT** all your assignments.

TEXTS:

You should have at least one technical text on Final Cut Pro for your personal reference. There are several books to choose from (cheapest place to purchase is Amazon.com – but most larger bookstores should carry these) – here are my suggestions.....

Diana Weynand, Final Cut Pro 4, Editing Professional Video

Apple Computer, Inc. Final Cut Pro User's Manual.

Lisa Brennells: Final Cut Pro Visual Quickstart

Richard Harrington and Abba Shapiro, Final Cut Pro: On the Spot

OTHER TECHNICAL REFERENCES:

(most of these you can borrow from me – I have them in my office)

Dancyger, Ken. The Technique of Film and Video Editing, Theory and Practice.

Des Lyver & Graham Swainson, Basics of Video Production

Graham, Lisa, The Principles of Interactive Design

Hillman, David, Multimedia, Technology and Applications.

Robert B. Musburger, Single Camera Video Production

Roth, Cliff. The Low Budget Video Bible.

OTHER SUGGESTED TEXTS:

*readings for the class will be taken from the following sources:

Christiane Paul, Thames and Hudson: World of Art, Digital Art

Gitlin, Todd, Inside Primetime.

Hall, Doug and Fifer, Sally Jo. eds. Illuminating Video: An Essential Guide to Video Art.

Hanhardt, John, Video Culture

Heiferman, Marvin and Philips, Lisa, Image World: Art and Media Culture

Kaplan, Ann, Rocking Around the Clock.

Lisa Phillips and Marvin Heiferman, Image World: Art and Media Culture.by

Mamet, David. On Directing Film.

Nicholas Negroponte, Being Digital

Postam, Neil, Amusing Ourselves to Death

Schneider, Cynthia and Brian Wallis, Global TV

Sheehan and Sosna, The Boundaries of Humanity: Humans, Animals, Machines

Lev Manovich, The Language of New Media

Patrice Petro, Fugitive Images: From Photography to Video (Theories of contemporary Culture)

Mark B.N. Hanson, New Philosophy for New Media

Jay David Bolter, Remediation: Understanding New Media

Sherry Turkle, The Second Self; Computers and the Human Spirit

A.L. Rees, A History of Experimental Film and Video

Michael Rush, New Media in Late 20th Century Art (World of Art)

Micahael Rush, Video Art

Micahel Renov, Resolutions: Contemporary Video Practises

James Monaco, How to Read a Film: The World of Movies, Media, Multimedia, Language, History, Theory

Timothy Druckery, Electronic Culture: Technology and Visual Representation

Peter Lunenfeld, Snap To Grid: A User's the Digital Arts, Media, and Cultures

Rachel Greene, Internet Art (World of Art)

Catherine Elwes by Video Art: A Guided Tour

MATERIALS:

The school has sixo digital video cameras available for checkout.

- A notebook (can be your sketchbook) specifically for this class in which to take notes and write down assignments
- A folder specifically to hold reading handouts and technical information sheets
- Mini DV tapes – 3-5 60 minute Standard Play for digital camera
- Rewritable CDs/DVDs for storage and Portfolio
- Headphones – long enough cord to plug into computer jack

OPTIONAL

Tripod, lighting, dolly, and other “shooting” equipment (also available to checkout)

Microphones and boom poles (available for checkout)

Flash Drive or External Hardrive

ATTENDENCE:

You are expected to attend every class. If you are more than 15 minutes late, you will be marked absent. Missing 3 classes (unexcused) automatically drops your grade one letter. Your grade will continue to drop a half a letter with every absence after three. More than 6 absences constitutes a failing grade or may result in an instructor withdrawal. If you anticipate being absent or late due to illness or other legitimate reasons, please call, email, or talk to me in person. **IF YOU ARE LATE OR ABSENT, IT IS YOUR RESPONSIBILITY TO FIND OUT WHAT YOU MISSED.** Incompletes will only be allowed in the case of severe illness or emergency.

GRADING:

This class is based on the concept of mastery. Students will be assessed through frequent critiques, classroom projects, homework assignments, and a quiz on technical material. Again, it is important to note that students will be graded on class participation, especially during critiques. Students will be made aware of the expectations for each assignment in terms of grading.

Both the **form** and the **content** of work will be evaluated on each project, as well as *effort, originality, personal progress, and timely completion of assignment*. While competency in basic skills can be objectively determined, creativity and aesthetics is more subjective. The instructor reserves the right to apply qualitative judgments in determining grades.

GRADING CRITERIA IN DIGITAL PHOTOGRAPHY:

-MASTERY OF TECHNICAL SKILLS AND CRAFTSMANSHIP

-COMPOSITION AND DESIGN

-CONTENT/ SUBJECT MATTER/ CONCEPT/ IDEA/ CREATIVITY

-FULLFILLMENT AND UNDERSTANDING OF ASSIGNMENT CONCEPTS AND REQUIREMENTS

-EFFORT AND ENGAGEMENT

- "A": Excellent, outstanding achievement and mastery of skills
- "B": Good- average attainment – may need some minor improvements in certain areas
- "C": Adequate understanding of essentials – fulfills assignment but lacking in content, effort, and/or skill.

- "D": does not fulfill assignment and exhibits little skill, effort, and thought.
- "F": Failure, no credit
- "I" Incomplete

Final Portfolio	30%
Individual Assignments	40%
Quiz	10%
Paper/Presentation	10%
Class Participation	10%
TOTAL POINTS	100

LATE ASSIGNMENTS:

I will mark down all late projects one letter grade for each class period they are late unless you give me a satisfactory reason (in my estimation) for their lateness. Projects may be reworked for the final portfolio review.

DIABILITY STATEMENT:

If you believe that you need accommodations in this class, you are encouraged to contact the Learning Services Office as soon as possible to enhance the likelihood that such accommodations are implemented in a timely fashion.

ACADMEMIC HONESTY POLICY:

Please refer to the Moravian College policy in the Student Handbook.

CLASSROOM RULES AND EQUIPMENT:

We will discuss lab rules and equipment checkout rules in class.

OTHER RESOURCES:

MAGAZINES/NEW PAPER/ TV- The Art Department also has a selection of periodicals that you may browse through. Many of these feature articles on video art and film.

***I especially recommend looking at WIRED, RES, and FLASHART

Exhibits- In addition to the Bethlehem/Easton area, there are countless galleries and museums in New York and Philadelphia that are well worth visiting. At least one field trip to an art space will be scheduled for the class.

Internet- The web is the newest venue for independent filmmakers and video artists. Go to Google or another search engine and search for various topics pertaining to video. Bring your finds to class!!!!

Be observant and critical of what you see in the media. Bring to class any interesting finds!

