

# **ART 293 Special Topic: Time-Based Video and Flash**

## **SPRING 2009, Tuesday and Thursday, 1:00-3:30pm**

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**Instructor:** Krista (Steinke) Finch

**Office:** Art Office/ studio room 103

**Office Hours:** Tuesday 3:30-4:30 and Wednesday 12:30-3:30 or by appointment

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

### **COURSE DESCRIPTION:**

This new course is designed as an introduction to the basic principles of the time-base medium 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 language of moving images, and the theories, disciplines, and procedures used to plan and produce works in video and flash animation. Through a combination of classroom lectures, demonstrations, discussion, and hands-on experience, students will learn basic technical and operational skills as well as creative strategies for producing their own individual works. The course will cover approximately 8 weeks of video production and 8 weeks of the Flash Software. Projects in Flash will build upon what was learned in the first half of the course and be integrated back into a video project at the end semester.

Classes will be structured around group and individual critiques, screenings of works by prominent artists working in time-based mediums, 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.

**Prerequisites:** ART 131 or signature of instructor. Students must have Macintosh computer experience or attend a mandatory Macintosh workshop at the beginning of semester.

**TENTATIVE:** In the past, this course culminated with the Moravian Student Video Festival in late April. If time permits, we will try to host the event again this year.

### **GOALS: Students will:**

- understand the formal elements and principals of deign in the time-based medium and be able to apply these to individual work.
- learn the basic technical skills required in electronic media production and be able to creatively apply them in their work.
- learn to visually articulate or express their own ideas through the time-based medium.
- become familiar with the fundamental theories and concepts behind the language of moving imagery and sound and be able to formally and conceptually critique and analyze a time-based work of art.
- become familiar with the history of film, video, and electronic art and be able to critically address media related arts in relationship to the progress of society.

## **REQUIREMENTS:**

- keep a sketchbook/journal
- complete all class readings
- complete 4 main projects and several shorter tutorials and exercises
- attend required lectures, film screenings, or art exhibits outside of class that pertain to course topics
- actively participate and contribute to class discussion and critique
- take a Mid-term Quiz on technical information
- Write and present a paper

## **There will be approx. 4 main projects (not including in-class exercises and sketchbook):**

- A Simple Task: Point of View and Creative Camera Handling
- Metaphor and Satire
- Flash Animation Project
- Poem Project with Flash and Video

## **HOME WORK:**

This class will be very time-consuming. Homework will average 8-12 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 the time-based medium is to view as much work as you can. The Internet is of course, the new frontier for seeing works in video and flash. We will try to have at least one screening a week as time permits. 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 required to keep a sketchbook/journal. Sketchbook assignments will be given throughout the semester. You should also strive to make at least 2 contributions a week on your own— 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:**

**I recommend having at least one technical text on Final Cut Pro and one on Flash 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...**

**Final Cut Pro**

Diana Weynand, Final Cut Pro, Editing Professional Video

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

Lisa Brennels: Final Cut Pro Visual Quickstart

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

**FLASH**

Flash CS3 Professional for Windows and Macintosh (Visual QuickStart Guide) by Katherine Ulrich

How to Cheat in Flash CS3: The art of design and animation in Adobe Flash CS3 by Chris Georgenes

Adobe Flash CS3 Professional Hands-On Training by Todd Perkins

Adobe Flash CS3 Professional Classroom in a Book by Adobe Creative Team

Sams Teach Yourself Adobe Flash CS3 Professional in 24 Hours by Phillip Kerman

**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 some of 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

Nicholas Negroponte, Being Digital

Postam, Neil, Amusing Ourselves to Death

Schneider, Cynthia and Brian Wallis, Global TV

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

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

Michael Rush, New Media in Late 20<sup>th</sup> Century Art (World of Art)  
Michael Rush, Video Art  
Micahel Renov, Resolutions: Contemporary Video Practices  
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 five digital video cameras available for checkout.***

**All students enrolled in this course MUST have an external hard drive for storage of work and headphones that can plug into the computer.**

- 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 – Three 60 minute Standard Play for digital camera
- Rewritable DVDs for storage and Portfolio

#### **OPTIONAL**

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

#### **ATTENDANCE:**

The Art Department established this department-wide attendance policy to apply to students in all art classes.

After the second **unexcused absence**, final grade will be dropped by one full letter.  
After the fourth **unexcused absence**, student will receive a failing final grade.

An excused absence is one confirmed by a note from the Dean's Office, Student Services, the Learning Center, or verified with a doctor's note (within 24 hours of illness). Death in family should be confirmed with Student Services.

Documentation is required for sports. Coach should email a note to instructor confirming matches, meets, departure time for away games, or anything that would require absence from class. Practice is not an excused absence.

Job interviews or doctor's/dentist's appointments are not to be scheduled during class and are not excused.

#### **Missing Portions of Class: The following count as unexcused absences**

- More than 15 minutes late for class
- Failure to bring supplies to class
- Failure to return from break
- Leaving class half an hour or more early without permission
- Being tardy more than 3 times. Tardiness: being 5 to 15 minutes late for class

*If you are late or absent, it is your responsibility (not the professor's) to find out what you missed and to catch up in a timely manner.*

**IMPORTANT NOTE: This class is packed with software tutorials.** You will be learning Final Cut Pro and Basic Flash. This is a lot of material to cover. If you miss class on a TUTORIAL DAY – I am happy to go over the information with you outside of class during my office hours or by apt. HOWEVER, if your absence is unexcused, you are on your own to learn the software.

**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

DVD Portfolio	10%
Individual Assignments	50%
Quiz	10%
Paper/Presentation	10%
Class Participation	20%
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.

**DISABILITY STATEMENT:**

Students who wish to request accommodations in this class for a disability should contact Mr. Joe Kempfer, Assistant Director of Learning Services for Disability Support, 1307 Main Street (extension 1510). Accommodations cannot be provided until authorization is received from the office of Learning Services.

**ACADMEMIC HONESTY POLICY:**

Cheating on exams or quizzes will not be tolerated and will result in a 0 or F. Written assignments are designed to engage students with material covered in class through visual participation and personal reaction. Papers must be your own thoughts, impressions and reactions. The Internet can provide valuable source material, but you must participate by visiting the artwork yourself, in person, and offering your own viewpoint. Plagiarism in any form will not be tolerated. Be aware that I read student papers on the same subjects every semester and I am very familiar with a variety of information published on the web.

For further information, 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.

## Course Schedule: INTRO TO TIME-BASE MEDIA SP09

*Schedule is subject to change during course of semester*  
January 20, 2009

<i>Spring 2009</i>	<i>In Class Work</i>	<i>Homework</i>
<b>WEEK 1</b> <b>Tuesday</b> January 20  <b>Thursday</b> January 22	Intro to course Syllabus Presentation  LECTURE: Intro to Video Camera Operation, Camera Shots, Vocabulary ACTIVITY: In Class Camera Exercise/Meet in Groups PRESENT ASSIGNMENT #1: Point of View: A Simple Task	SKETCHBOOK: Brainstorm for Assignment #1
<b>WEEK 2</b> <b>Tuesday</b> January 27  <b>Thursday</b> January 29	ACTIVITY: shoot in-class exercise  TUTORIAL: Intro to Final Cut Pro and Importing Footage OPEN LAB: Import Footage  <b>PAYNE GALLERY OPENING,            6:30-8:00, attendance required</b>	SHOOT: Assignment #1 READING: TBA  Work on Assignment #1  SKETCHBOOK: Reflections on Payne Gallery Exhibition
<b>WEEK 3</b> <b>Tuesday</b> February 3  <b>Thursday</b> February 5	TUTORIAL: Final Cut Pro and Basic Editing OPEN LAB  TUTORIAL: Final Cut Pro and Basic Editing OPEN LAB	DUE Next class: Assignment #1 READING:

<p><b>WEEK 4</b>  <b>Tuesday</b>  February 10</p> <p><b>Thursday</b>  February 12</p>	<p><b>CRITIQUE: Assignment #1</b>  PRESENT ASSIGNMENT #2: Video as Metaphor or Satire</p> <p>DISCUSS: Ideas for Assignment #2  TUTORIAL: Final Cut Pro/ Sound and Special Effects</p>	<p>SKETCHBOOK: Brainstorm for Assignment #2</p> <p>SHOOT: Assignment #2</p>
<p><b>WEEK 5</b>  <b>Tuesday</b>  February 17</p> <p><b>Thursday</b>  February 19</p>	<p>TUTORIAL: Final Cut Pro  OPEN LAB</p> <p>QUIZ REVIEW/VOCABULARY  OPEN LAB  PRESENT: Paper topics</p>	<p>Work on Assignment #2</p> <p>Study for Quiz</p>
<p><b>WEEK 6</b>  <b>Tuesday</b>  February 24</p> <p><b>Thursday</b>  February 26</p> <p><b>February 27</b></p>	<p>QUIZ  OPEN LAB</p> <p><b>CRITIQUE: Assignment #2</b>  Sign up for paper/presentation topics</p> <p><b>MIDTERM</b></p>	<p>DUE next Class: Assignment #2</p> <p>RESEARCH: Paper and presentation</p>
<p><b>WEEK 7</b>  <b>March 2-6</b></p>	<p><b>SPRING BREAK ENJOY !!!!!!!</b></p>	<p>SEE ABOVE</p>
<p><b>WEEK 8</b>  <b>Tuesday</b>  March 10</p> <p><b>Thursday</b>  March 12</p>	<p><b>GUEST LECTURE: TBA</b></p> <p>TUTORIAL: INTRO TO FLASH/  Frame by Frame Animating  ACTIVITY: Flash Exercise: Frame by Frame animating  9 principals of animation  <b>Payne Gallery Opening</b>  <b>6:30-8pm</b></p>	
<p><b>WEEK 9</b>  <b>Tuesday</b>  March 17</p> <p><b>Thursday</b>  March 19</p>	<p>**TUTORIAL: FLASH, Shape Tweening  PRESENTATIONS #1</p> <p>ACTIVITY: Flash Exercise: Shape Tweens  PRESENTATIONS #2</p>	
<p><b>WEEK10</b>  <b>Tuesday</b>  March 24</p> <p><b>Thursday</b>  March 26</p>	<p>**TUTORIAL: FLASH: Object Tweens and Symbols  PRESENTATIONS #3</p> <p>ACTIVITY: Flash Exercise: Object Tweens and Symbols  PRESENT ASSIGNMENT #4:  Flash Project:</p>	<p>SKETCHBOOOK: Write a Treatment for Flash Project</p>
<p><b>WEEK 11</b>  <b>Tuesday</b>  March 31</p>	<p>**TUTORIAL: FLASH: Motion and Type – bringing flash into video</p>	

<b>Thursday</b> April 2 <b>FRIDAY APRIL 3</b>	ACTIVITY: Flash Exercise <b>FIELD TRIP</b>	SKETCHBOOK: Reflections on NY trip
<b>WEEK 12</b> <b>Tuesday</b> April 7  <b>Thursday</b> April 9	OPEN LAB  OPEN LAB	
<b>WEEK 13</b> <b>Tuesday</b> April 14  <b>Thursday</b> April 16	OPEN LAB  <b>CRITIQUE: FLASH PROJECT TUTORIAL: Bringing Flash into Video</b>	
<b>WEEK 14</b> <b>Tuesday</b> April 21  <b>Thursday</b> April 23  Sunday April 26	OPEN LAB  <b>FINAL CRIT</b>  <b>Payne Gallery: Senior Show 2:00</b>	
<b>WEEK 15</b> <b>Tuesday</b> April 28  <b>Thursday</b> April 30	<b>CRITIQUE: FLASH/VIDEO Project</b>  <b>TENTATIVE: VIDEO PREMIERE</b>	
<b>WEEK 16</b> <b>May 4-9</b>	<b>FINALS WEEK</b> <b>Turn in CD Portfolio for Final Grade</b>	