

ART 254 Digital Video, SPRING 2010

Tuesday and Thursday: 1:15-3:30pm, New Media Lab 104

Instructor: Krista (Steinke) Finch

Office: Art Office/ studio room 103

Office Hours: Tuesday 3:45-4:45 and Wednesday 12:30-2:30 or by appointment

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

COURSE DESCRIPTION:

This course is designed as an introduction to time-base medium: video art, digital filmmaking, and electronic media. Students will be using moving imagery as a tool for artistic expression, creative narratives, 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 digital 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 image-makers, readings about the history and technology of moving imagery, 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 tentatively scheduled on **Wednesday, April 28th**. Every video student will be required to submit at least one work to the festival as well as participate in organizing 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.
- create time-base work that incorporates the formal elements and principals of design.
- learn the basic technical skills required in video and electronic media production and be able to creatively apply them in their work.
- understand the fundamental language of digital imagery and be able to formally and conceptually critique and analyze time base 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 shooting 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 a paper and present on a class topic
- Make Final Portfolio DVD

There will be approx. 5 main projects:

- Daily Task: Creative Camera Handling and Point of View
- Video Poem or Video Self Portrait
- Mini Moravian Documentary
- Video Metaphor: After Effects
- Group Project: Film Premiere Trailer and Intro

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 attend at least one film/exhibition together as a class.

MIDTERM QUIZ:

There will be at least one quiz given on technical information. It is important that you take notes during class lectures, discussions, and slide presentations.

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 may be given during 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.

FIELDTRIP/ ART DEPT. EVENTS:

- Students are required to attend the department fieldtrip to New York City in the spring: Friday March 26th (tentative date)
- All art students are also required to attend the Rudy Ackerman Visiting Artist Lecture this semester, TBA.
- Art students are required to attend the Thursday night openings in the Payne Gallery. (January 28th and March 18th)

FINAL PORTFOLIO/VIDEO REEL:

A final portfolio of your work submitted to me on DVD 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.

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.

TEXTS:

You may want to have a 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 Weyand, Final Cut Pro Express, 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

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

Postam, Neil, Amusing Ourselves to Death

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 20th Century Art (World of Art)

Micahael 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

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:

Camera: Students may want to have their own video camera, however, there are six video cameras available for checkout.

***** All students enrolled in digital media courses are now required to have an external hard drive for storage of work.******

- A folder specifically to hold reading handouts and technical information sheets
- Mini DV tapes – 3-5 60 minute Standard Play for digital camera
- Rewritable 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)

ATTENDANCE:

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

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

NOTE: 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.

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 are 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 (including completing project on time)

-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

Individual Assignments	50%
Quiz	10%
Paper/Presentation	10%
Class Participation	20%
Final DVD Portfolio	10%
TOTAL POINTS	100

GRADE SCALE:

A	94-100
A-	90-93
B+	88-89
B	84-87
B-	80-83
C+	78-79
C	74-77
C-	70-73
D	69-61
F	60 and below

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.

CELL PHONES AND EMAIL:

All phones must be turned to the Silent position. No texting while in class. If working in a computer lab, absolutely no emailing during class lectures, critiques, or demonstrations. Students that abuse this rule will be marked down on "participation" grade.

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.

ACADEMIC HONESTY POLICY:

Plagiarism in any form will not be tolerated and will result in a failing grade. Cheating on exams or quizzes is not tolerated and will result in a failing grade. Written assignments are designed to engage students with material covered in class through personal reaction. Papers must be your own thoughts, ideas, impressions, or reflections. The Internet can provide valuable source material, but remember that not all published sites are legitimate. Be aware that I read student papers on this subject every semester and I am very familiar with a variety of information published on the web.

Students who violate the standards of academic honesty face serious disciplinary consequences, including referral before the honor council and/or immediate course failure. For further information, please refer to the Moravian College policy in the Student Handbook.

CLEANLINESS AND LAB RULES:

It is the job of every student to leave the classroom better than the way they found it. Disrespecting your environment and those around you implies poor participation and may affect your grade. We will discuss lab rules in class. Please no food or open drink containers in the lab at any time.

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!

Course Schedule: DIGITAL Video Spring 2010

January 19, 2010

*An updated schedule of due dates, deadlines, critiques will be handed out periodically.

WEEK 1: Jan 19 and 21

TUES. -Introduction to course
-Review of materials and equipment
-Vocabulary 1

THUR. -Intro to Video Camera and Camera Shots
-In-class exercise: In Camera Edit/ Moravian Mile

WEEK 2: Jan. 26 and 28

TUES. -Review Class Exercise: In-Camera Edit
-Tutorial: Capturing Footage in FCP
-Project 1: Simple Task: Creative Camera Handling/Point of View

THUR. -Discuss ideas for Project 1
-Tutorial: FCP

WEEK 3: Feb 2 and 4

TUES. -Discuss ideas for Project 1
-Tutorial: FCP
-Work on Project 1

THUR. -Tutorial: FCP
-Work on Project 1

WEEK 4: Feb 9 and 11

TUES. -Tutorial: FCP
-Work on Project 1

THUR. -CRITIQUE: Project 1
-Project 2: Video Poem or Video Self Portrait

WEEK 5: Feb16 and 18

TUES. -Discuss ideas for Project 2
-Vocabulary terms and Quiz review

THUR. - Work on Project 2

WEEK 6:Feb 23 and 25

TUES. -QUIZ
- Work on Project 2

THUR. - Work on Project 2
-Paper and presentation

WEEK 7:March 2 and 4 (note: I will be at a conference on the 4th)

TUES. - working critique Project 2
-Sign up for paper and presentation topics and dates
- Project 3: Mini Moravian Documentary

THUR. -OPEN LAB

WEEK 8: March 6-15 – Spring Break

-work on research papers/presentations
-work on Project 2 and Project 3

WEEK 9: March 16 and 18

TUES. -CRITIQUE: Project 2
-Discuss ideas for Project 3

THUR. PRESENTATIONS 1

WEEK 10: March 23 and 25

TUES. -PRESENTATIONS 2
-Work on Project 3

THUR. -Work on Project 3

FRI. Fieldtrip to NYC
Scavenger Hunt Assignment

WEEK 11: March 30 and April 1

TUES. -Work on Project 3
-Project 4: Video Metaphor

THUR. -CRITIQUE Project 3
-Discuss ideas for Project 4

WEEK 12: April 6 and 8

TUES. -Start brainstorming for Video Premiere Intro
-Sign up for Video Premiere Responsibilities
-Work on Project 4

THUR. - Work on Project 4/ Video Premiere

WEEK 13: April 13 and 15

TUES. - Work on Project 4/ Video Premiere

THUR. -Work on Project 4/ Video Premiere

WEEK 14: April 20 and 22

TUES. - Work on Project 4/ Video Premiere

THUR. - CRITIQUE: Project 4

WEEK 15: April 27 and 29

FILM PREMIERE – Wednesday at 7pm

Work on Final DVD

WEEK 16, FINALS WEEK: May 3 - 8

-TURN IN CD PORTFOLIO OF ALL WORK FROM CLASS