

Digital Video I

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Digital Video 1
ART 254PM
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MW 6:30-9:30
Art Center SH104
Office hours 6-6:30 MW and by appointment
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“However vast the darkness, we must supply our own light.” - Stanley Kubrick

This course will focus on the study of moving imagery and its use as an artistic tool for creative expression and social inquiry. Starting with problem solving and idea generation, students move into the traditional language of film, and the theories, disciplines, and procedures used to plan and produce works in video. Through classroom lectures, demonstrations, discussion, and hands-on experience, students learn the basic technical and operational skills involved in video making as well as creative strategies for producing their own individual works.

Texts + Software + Materials + Resources

Text

There is no required text for this course. However, you may find the Adobe Classroom in a Book series helpful.

Other texts that you may find useful:

Digital Art, Second Edition (World of Art) Thames & Hudson.
Lessig, Lawrence. Remix: Making Art and Commerce Thrive in the Hybrid Economy
Sayedoff, Barbara. Transforming Images: How Photography Complicates the Picture
Patry, William. Moral Panics and the Copyright Wars
Richter, Gerhard. The Daily Practice of Painting
Elkins, James. Visual Literacy
Sontag, Susan. Regarding the Pain of Others
Strauss, David Levi. Between The Eyes: Essays On Photography And Politics
Wells, Liz. The Photography Reader

The list of blogs below range from art specific, medium specific, to copyright and primary sources. Blogs should be read frequently as they will afford you insight as to the current ideas, discussions and situations in the art world. They will be discussed with regularity during class meetings. This is in no way an exhaustive list, and if you read any that may be insightful or useful to the class please bring them to our attention:

Modern Art Notes
Every Frame a Painting
Hyperallergic
Art F City
Ed Winkleman
The Stranger
American Suburb X
Wonders in the Dark
The Art Law Blog
Freedom to Tinker
National Archives Blogs

Software

We will be working in Adobe Premiere Pro, Adobe After Effects, Adobe Audition, Adobe Media Encoder, and Adobe Encore. We will also explore third-party and niche software on an as-needed basis. Additionally, if you are already familiar with software such as: Maya, Terragen, Processing, Max MSP / Jitter, their use may be appropriate and acceptable for ideas being explored.

Materials

Capture Device. We will cover in class how students can have access to Art Department cameras. Some students may find that the camera on their smartphone is appropriate, others may be using a digital slr, point-and-shoot, or video specific camera. Additionally, you may use VHS and / or film if you wish; the capture and digitization process can be cumbersome, but image quality, grain, and interlacing could be utilized as aesthetic aspects of your work.

Portable storage device. You will need to have this with you at all times. It is recommended that this be in the form of a flash drive, or portable hard drive (not desktop), and should not be less than 256 GB. While we will primarily edit using the internal drives on lab machines, you'll need storage to save your raw and working files as well as something to save your renders to. For the amount of data we will be pushing around, cloud services are not a viable solution.

Headphones for editing sound. For your work that has an audio component you'll need a set of headphones to use while editing, especially in the lab as it can be a noisy environment. They should be noise isolating so as to block out external environment and lab sound.

Cameras, Hard Drives and Headphones can be purchased at B+H Photo, Amazon, and New Egg.

Goals + Evaluation + Sketchbook + Assignments

Goals

During the semester students will:

- learn about and be able to speak about the history of the moving image and address its role in society.
- develop competencies with video and audio software and be able to use it to achieve a desired outcome.
- learn to analyze time based works and offer critique based on conceptual concerns, formal qualities and production decisions.

Evaluation

Your assignments will be evaluated, and grades assigned, based upon the following:

Curiosity / Exploration - 20%

Content / Concept - 20%

Craft / Completeness - 20%

Sketchbook / Readings - 20%

Discussion / Critique - 20%

All work must be submitted to the specifications put forth during class, on the date due, at the beginning of class, and without exceptions. If you are going to be absent from class on the date the work is due, it is expected that I be notified and the assignment submitted via web link or other means by the beginning of our scheduled class time. No late work will be accepted. Students are expected to be present and offer useful participation during all critiques. Even if your work is not finished, you are expected to attend critique and put forth your best effort.

Sketchbook

You will be keeping a two part sketchbook during the semester and it will serve as the beginning point for all projects. The first part is a notebook with thoughts, ideas and drawings. The second part will be a recorded collection of potential ideas, process, and content. You should be contributing to each part at least twice a week. We use devices to record imagery every day, therefore you should be integrating this process into your practice and mining your life for inspiration.

We will use Vine or Vimeo to hold these short, quick recordings of ideas, process, and content. These are not meant to be final works, but a starting point for the evolution of a final work.

Both parts of your sketchbook should be used for each project. When presenting your completed assignments for critique you will also be using your sketchbook to demonstrate and speak about your idea and process.

Assignments

For each of the 4 assignments during the semester a written proposal and storyboard is required. This proposal must include a description of the work, imagery, and method of execution. Each storyboard should be quick drawings or video renderings of how the images / narrative unfold and identify issues you may need to overcome while in production. At the end of each assignment 1-2 class sessions will be devoted to critique so each student can receive feedback and discuss their work with their peers in an organized fashion. Additionally, there may be informal in-progress critiques of work during the semester.

Each assignment is 16.25% of your overall grade and the Final project is 25%. You must submit a final project and attend the courses final critique.

Stop Motion: Communicate your idea using a silent work created using a series of still images that play in succession. Motion will be created by staging and moving elements in individual frames.

Read:

Iles, Chrissie. "Film and Video Space"

Krauss, Rosalind. "A Note on Photography and the Simulacral"

View:

The Zoetrope

Romeo Bossetti

Alison Schulnik

The White Stripes

King Kong

Single Shot / 1800 Frames: Communicate your idea using a single static shot or an uncut continuous shot. Consider the role of time, narrative, endurance, performance, physicality, point of view, and literal translation of time. Within this technical limitation of 1800 frames, consider the possibilities in manipulating frame playback speed, quick cuts, looping, and how these affect the viewer.

Read:

Hawking, Tom. "Nicki Minaj and the Aesthetics of Fascism: A Clueless Appropriation of Potent Imagery"

Rosler, Martha. "Video: Shedding the Utopian Moment"

View:

Chris Burden

Anne V. Coates

Thelma Schoonmaker

Jem Cohen

Maya Deren

Martha Rosler

Paul Pfeiffer

Christian Jankowski

Multi Channel: A work that utilizes 2 or more video channels, and potentially 2 or more audio channels. Ask yourself what this work is doing that can not be achieved in a single channel work. Consider the interplay not only of the imagery, but of the audio. Investigate how these interactions and the location of audio could control or isolate the viewer.

Read:

Cotton, Charlotte. "Something and Nothing"

Zalewski, Daniel. "The Hours"

View:

Jesper Just

Janet Biggs

Candice Breitz

Doug Aitken

Shirin Neshat

Site Specific Installation: A work that addresses a specific space, possibly utilizing a combination of multiple monitors, projections, and sound. Limits of the physical space, image quality, light pollution and ambient sound will need to be considered within the context of your content. Time should be scheduled for a test installation before the class critique for troubleshooting and problem solving.

Read:

Saltz, Jerry. "The New Uncanny"

Sontag, Susan. "The Photographs are Us"

View:

Katarzyna Kozyra

Nam June Paik

Stephen Hendee

Jenny Holzer

Barbara Kruger

James Turrell

Final Project: A work that is entirely of your own conception and execution. Your proposal will need to detail at length your intended imagery, your path to completion and how you will solve the problems you may encounter. We will discuss your proposals individually and as a group in an effort to help you refine your idea or illuminate any potential issues.

Readings: You will be doing two readings that relate to each project. These readings will provide insight, ideas, and add to our class conversation. If you read something that may be of interest to the class, please bring it in. All readings will be distributed via pdf.

Museum Visit Paper: Students are required to attend the department field trip to New York City on April 8th. During a museum visit you will need to spend some time with a video work taking notes and writing thoughts (good sketchbook entry). Upon your return write a conceptual, formal, and production analysis of the work. This should be in standard essay form, use citations, and be no less than 2 to 3 single spaced, 11pt helvetica pages. You will submit the final paper as a Microsoft Word document. This is 10% of your final grade.

Grade Definitions:

"A": Excellent, outstanding achievement and mastery of skills and conceptual development (see "A" criteria below)

"B": Good- average attainment – demonstrates an understanding of material but 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

Individual Assignments 65% Final Project 25% Paper 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

NOTE: Criteria for an "A":

Consistently going beyond the basic requirements of the course and assignments. Innovative and meaningful solutions for all assignments, both conceptually and formally.

Demonstrates technical expertise and evidence of competency in techniques learned or discussed in class.

Productive use of class time.

Homework assignments that show a strong degree of effort and engagement.

Well written and insightful paper.

Consistent, on time attendance and active engagement while in class.

All work completed and submitted on time.

Attendance + Email + Electronics + Misc

Attendance

The Art Department attendance policy is in effect. You are allowed 2 unexcused absences. After your 3rd unexcused absence your final letter grade will be reduced one full letter. After your 4th unexcused absence you will fail the course.

Class will begin promptly at 6:30. Attendance will be taken at each class meeting. If you are more than 15 minutes late, fail to return from a break, or leave class more than 30 minutes early it will be marked as an unexcused absence. If you are tardy to class more than 3 times (5-15 minutes late) this will also count as an unexcused absence.

Most, if not all, demonstrations will take place at the beginning of class. If you miss a demo, you should get notes from your peers, as I will not re-demonstrate a process or piece of software.

This course requires significant discipline and dedication. The work comes in waves. Please plan accordingly and budget your time carefully.

Outside of class time estimate:

Readings: 2 hours x 4 = 8 hours

Sketchbook: 1 hour x 14 = 14 hours

Project 1 research, production and rendering: 13-15 hours

Project 2 research, production and rendering: 13-15 hours

Project 3 research, production and rendering: 15-18 hours

Project 4 research, production and rendering: 18-22 hours

Final Project research, production and rendering: 22+ hours

Field Trip: 12 hours

Paper: 6-8 hours

Email Policy

If you need to contact me via email, please feel free to do so using the address found on the first page of the syllabus. I will respond to your emails Monday through Friday, from 9 a.m. until 8 p.m, when I am not in class or engaged in another scholarly activity, i.e. attending an exhibition, performance, or working in the studio.

Additionally, your emails should contain a proper greeting, use correct sentence structure, and appropriate punctuation.

Electronics Policy

If you are seen text messaging, emailing, etc., during a project introduction, demonstration, lecture, discussion, or any time other than a specified work session, the entire class will be required to take a pop quiz. The pop quizzes may cover material(s) we are currently talking about or material we have talked about previously. Any quiz will be worth 7% of your grade.

If you are seen text messaging, emailing, etc., during critique, you will automatically fail the assignment that is due.

Academic Honesty Policy

Cheating projects, finals, and sketchbook will not be tolerated and will result in a 0 or F. This includes students submitting similar or identical work because they chose to work together. There is not group in this course. Further, 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. Additionally, if you are going to include or use the ideas of others, their work must be properly cited at the end of yours. Plagiarism in any form will not be tolerated. Be aware that I am very active in the video art community and am regularly visiting galleries when you create your work and write your papers.

Disability Statement

Students who wish to request accommodations in this class for a disability should contact the Academic Support Center, located in the lower level of Monocacy Hall, or by calling 610-861-1401. Accommodations cannot be provided until authorization is received from the Academic Support Center.

Tentative Schedule

1-18 Course introduction and overview.

Syllabus, Lab, Equipment.

Moving Image History.

1-20 Moving Image History contd.

Storyboards

Screenings.

Project 1 intro.

1-21 Payne Gallery Reception 6:30

1-25 Premiere

12 Principles of Animation

Project 1 Proposal due

Azzarella

Introduction to Video Art

1-27	Premiere
2-1	Premiere Project 2 Introduction Screenings
2-3	Independent Work Session - Josh will be at CAA.
2-8	Crit Project 1 Project 2 Proposal due HUB Gallery Closing Reception 4:30
2-10	Audition HUB Gallery Reception 4:30 Kurt Kauper lecture
2-15	Color Space and Bit Depth Audition
2-17	File Types and Codecs Audition
2-22	Types of Edits Combining Video and Audio
2-24	Project 3 Introduction Screenings Project 2 Work Session
2-29	Crit Project 2 Project 3 Proposal due
3-2	After Effects Controlling Multiple Video Channels
3-7	Spring Break - No Class
3-9	Spring Break - No Class
3-14	After Effects Controlling Multiple Audio Channels
3-16	After Effects Motion Tracking
3-17	Payne Gallery Reception 6:30
3-21	Project 4 Introduction Screenings Project 3 Work Session
3-23	Crit Project 3 Project 4 Proposal due
3-28	After Effects Masking
3-30	After Effects Keying
4-4	Adobe Media Encoder Deliverables and Options
4-6	Final Project Introduction Screenings
4-8	Department trip to NYC
4-11	Project 4 Work Session
4-13	Crit Project 4. Museum Visit Paper due
4-18	Final Project Work Session
4-20	Final Project Work Session
4-25	Final Project Group Crit
4-27	Final Project Group Crit
5-2	Individual Crits and discussions
5-4	Individual Crits and discussions