

Art 385 Video Art

Tu Tr 12:30 – 3:25 pm

Rooms: TAYLOR 022 & REC 203

Instructor: Amy Hicks

Contact: amyhicks@udel.edu

Office Hours: Thursdays 3:30-5:00 pm or by appointment

COURSE DESCRIPTION

Science and technology multiply around us. To an increasing extent they dictate the languages in which we speak and think. Either we use those languages, or we remain mute.

—J. G. Ballard, quoted in Mark Dery, "Escape Velocity," 1996

This is a studio production class with an emphasis on contextualizing digital video within a tradition of fine art. An introduction to time-based media is provided through assignments, readings, class discussions, screenings, critiques, and technical demos. This course surveys video art movements and may include topics such as performance, conceptual video art, appropriation and found footage films, formal and abstract works, and narrative and documentary methodologies. While conceptual development is emphasized, technical instruction on the digital video camera, non-linear editing, and sound development is provided.

Production focuses on the conception, preproduction, and production processes involved in producing moving image work. Intensive technical instruction is provided alongside a dynamic exploration of historical and contemporary techniques, aesthetics, and conceptual issues, within a supportive critical environment focused on the development of the student's own work. Please feel free to take an experimental approach to the projects, as our goal is to expand on the potential for art in relation to digital media.

One or two field trips may be included to explore the wealth of contemporary media art on view in the area. Students will also be encouraged (and required) to attend one or more guest lectures, screenings and/or exhibitions taking place during the semester at University of Delaware and/or other venues.

STUDENT LEARNING OUTCOMES

Students will learn to:

- Individually and collaboratively create lens and time-based work that demonstrates social/cultural/aesthetic awareness.
- Use storyboards and image sequencing to plan the structure of time-based projects.
- Effectively compose using camera angle, exposure, lighting, rhythm, color, and sound.
- Prepare oral and/or written analyses of video art history and its relationship to student work, technology, community, and contemporary art practices.
- Conduct research to develop original ideas for video projects.
- Critically shoot and edit video independently using digital cameras and non-linear editing software.
- Interpret key concepts, techniques, and vocabulary at an advanced level to discuss readings and critique student work orally and/or in writing.
- Experiment and take risks with digital and/or analog media to investigate the relationship between maker and media culture.

PROJECTS

There are two exercises and four projects. Assignments are due at the start of class. For critiques, upload projects to Vimeo and post reflections on-line. For the final, you are required to turn in all of your completed work on a data DVD. Projects will be peer-critiqued in class. Be prepared to discuss your work and ideas.

Equipment demonstrations and technical practice will take place in the computer lab (Recitation 203) and project space (Taylor 022). We may also visit and use equipment and facilities at the SMDC (basement of Morris Library). Although technical demos will be taught in class, self-guided Final Cut Pro and Adobe Premiere tutorials are available for further study. Software available in the Lab includes: Final Cut Studio (FCP 7.0, Soundtrack Pro, Color, Motion, DVD Studio Pro) and Adobe CS4 (Photoshop, Illustrator, Premiere, After Effects, Flash, Dreamweaver) among others.

GRADING *

Grades are based on student's full participation in critiques, discussions of readings, attendance, and class exercises as well as his/her individual progress and commitment to projects. Projects are evaluated with consideration of concept and development, technical execution, and presentation of work. Experimentation is encouraged. *Students will be provided with a mid-term evaluation of their performance and a letter grade at the end of the semester.*

Projects	Percent of Grade
Exercises 1 (Quiz)	5%
Exercise 2 (Collaborative Shoot)	10%
Projects 1, 2, & 3	30%
Final Project, Rough-Cut Screening, Proposal, Installation	25%
Reading Response / Writing / Participation	30%

The following descriptions detail the criteria for earning grades. **To receive a grade of C- or better on any assignment, it must be turned in on time unless a PRIOR arrangement has been made or there is an emergency situation.**

A Outstanding Achievement Significantly Exceeds Standards Innovative & Creative Thinking	C Acceptable Achievement Meets Standards	D Marginal Achievement Below Standards
B Commendable Achievement Exceeds Standards	C- Substandard You still receive elective credit.	F Failing No credit received.

LATE-WORK POLICY

In general I do not accept late assignments. I will only accept assignments late if you have an excused absence from class or in an emergency situation, which you have spoken with me directly. If an assignment is turned in late, it will be given only partial credit.

STUDENT RESPONSIBILITIES & ATTENDANCE

The whole point of this class is to learn from DOING, watching, listening, and discussing. You will learn from each other perhaps as much as you will learn from the artists' work presented, readings, discussions, lectures, and demos. All of these require PRESENCE in the classroom. Therefore, attendance is mandatory. One unexcused absence for the course will be permitted without impacting your grade, unless it is a day when projects are due. For every other absence, your grade will be impacted by one half point. Being more than 10 minutes late for class three times will equal one unexcused absence.

HOMEWORK EXPECTATIONS

While it is often difficult to quantify the time needed to successfully complete an artistic project, you are expected to work on studio assignments outside of class at least the same number of hours the class meets per week in addition to readings. For this course, you are expected to work at least an additional six or more hours outside of class.

COURSE FEES

None.

LAB AND EQUIPMENT USE POLICIES

Lab hours for REC 203 and Taylor 22 are posted on the doors. In order to use either lab and/or any production equipment (cameras, mics, tripods, lights, etc.) you will have to abide by the Art Department's policies and regulations. You are fully responsible for loss or intentional damage of equipment. Equipment will be available for use for three days at a time from the equipment cage in the basement of Taylor Hall. The SMDC (basement of

Morris Library) also provides cameras, tripods, lights, editing suites, etc. However, equipment is available on a first come, first serve basis! Plan your time accordingly. To review these policies, go to:

<http://www.udel.edu/smdc/policies.html>

TUTORIALS

Tutorials are optional (but highly recommended!), based on need to further your technical proficiency with specific software. For more information on accessing the tutorials go to:

Adobe Video Training: http://www.adobe.com/designcenter/video_workshop/about.html

REQUIRED STORAGE MEDIA

Back-up your work continuously. Lab computers are not a safe place to leave your work, as they may be periodically cleaned out or accidentally deleted/modified by other computer lab users. Therefore, it is required that projects are stored on removable firewire hard-drives, CDs, DVDs, or your personal computer. Losing your files because you have not backed them up is not an acceptable excuse for tardy assignments.

You are required to purchase your own external firewire hard drive for use in storing and editing your footage, which, depending on how much storage space you want, will cost you a minimum of \$110. I suggest you purchase a LaCie Firewire drive, as they are sturdy, reliable drives.

Be sure your external drive meets these specs: **7200 rpm with triple interface (400 and 800 firewire) with a minimum of 150GB of space and is compatible with your computer AND the Mac computers in the Mac Lab.**

Recommended External Drives:

- a. LaCie Rugged All Terrain 250 GB Triple Interface
<http://www.lacie.com/us/products/product.htm?pid=10949>
<http://www.newegg.com/Product/Product.aspx?Item=N82E16822154352>
- b. Verbatim 500GB USB 2.0 / IEEE 1394 External Hard Drive 96638
<http://www.newegg.com/Product/Product.aspx?Item=N82E16822215012>
- c. acomdata pureDrive 1TB USB 2.0 / IEEE 1394a /
<http://www.newegg.com/Product/Product.aspx?Item=N82E16822216055>
- d. LaCie d2 Quadra Hard Disk 500 GB (eSATA 3Gbits | USB | FireWire 400 & 800)
<http://www.lacie.com/us/products/product.htm?pid=11156>

REQUIRED TEXTS AND READINGS

***Film Directing Shot by Shot: Visualizing from Concept to Screen*, by Steven d. Katz (366 pgs); Publisher: Michael Wiese (August 14, 1991); ISBN-10: 0941188108; List Price (approximate): \$27.95**

SUGGESTED TEXTS AND READINGS

New Media in Art (World of Art), by Michael Rush (Thames & Hudson; June 2005);

The Language of New Media by Lev Manovich

The New Media Reader, edited by Noah Wardrip-Fruin and Nick Montfort

Understanding COMICS: The Invisible Art, Scott McCloud (Harper Paperbacks April 1994)

Video Art (Basic Art) by Sylvia Martin (Taschen; June 2006)

Illuminating Video: An Essential Guide to Video Art by Doug Hall and Sally Jo Fifer (Editors), Aperture/BAVC

Video Culture: A Critical Investigation, ed. John G. Hanhardt, (Rochester, NY: Visual Studies Workshop; 1986)

Video in the United States: Notes on the Evolution of an Art Form, Marita Sturken, (1986)

In the Blink of an Eye, Walter Murch, (Los Angeles, CA: Silman-James Press; 1995)

Digital McLuhan: A Guide to the Information Millennium by Paul Levinson (Routledge; April 2001)

Video Culture: A Critical Investigation, edited by John Hanhardt (Gibbs Smith; June 1987)

Single-Camera Video Production, Fifth Edition by Robert B. Musburger PhD (Focal Press; Feb 2010)

The Book of Movie Photography, David Cheshire; 1984

Bare Bones Camera Course for Film and Video by Tom Schroepel (January 2003)

Final Cut Pro 6.0 for Mac OS X, by Lisa Brenneis (Peach Pit Press)

*** GRADING POLICY CONTINUED:**

A note on F – F Represents **failure** and signifies that the work was either (1) completed but at a level of achievement that is **not worthy of credit** or (2) was **not completed** and there was **no agreement** between the instructor and the student that the student would be awarded an “I”. Keep in mind that a student can turn in work, attend class and still fail the course if the work is **not worthy of credit** according to the clearly stated criteria for passing work. “F” is for **“failed to get help.”** Anyone willing to make a sincere effort can pass this class. There are many resources available for assistance. The first step is to let me know that you need help. The second is to follow through on doing the work.

The F carries 0 (ZERO) grade points and the credits for the course do not count toward any academic degree program. The credit hours for the course shall count in the grade point average.

Incomplete (I) - Assigned **at the discretion of the instructor** when, due to extraordinary circumstances, e.g., hospitalization, the student was prevented from completing the work of the course on time. Student must have been passing the course before the emergency incident. Requires a written agreement between the instructor and student specifying the time and manner in which the student will complete the course requirements. In no event may any such written agreement allow a period of longer than 6 months to complete the course requirements.

Note: The requirements and objectives are clearly stated on assignment sheets. This is the criteria you will be graded on. If you are not clear about the criteria or what you will be graded on, please ask. I encourage you to discuss your grades with me at any time.

COURSE SCHEDULE

Week 1**8/27, Tues**

Introductions. Outline course and syllabus. Overview of time-based works: early cinema, abstraction, cinematic work, installation and conceptual art.

8/29, Thur

Overview of facility and equipment procedures. Camera as a Selective Framing Device. Introduce basic tools of video: light, time, motion, camera angle. Narrative Continuity Conventions. Introduce Exercise: *Spatial Study: Accidents*.

**Exercise 1:
Homework:**

Quiz Yourself—Print pdf from Sakai
Read *Bare Bones Camera Course*, Tom Schroepel and selections from *Shot by Shot*, Steve Katz (pp. 121-144) both posted on Sakai.

Attend Lighting Studio Demo on a Friday (9/6, 9/13, or 9/20).
Open a Vimeo account.

Week 2**9/3, Tues**

Review Digital Video Camera: Manual adjustments, Aspect Ratio, Time Code, and tape-based vs. card-based. SD vs. HD. Review Quiz. Plan for Thursday shoot.

9/5, Thur

In-class Shoot. *Spatial Study: Accidents*. Collaborative.
DUE Thursday, 9/12 posted on Vimeo.

Homework:

Buy and bring miniDV tape AND external hard drive. FCP tutorials. Log & Capture footage from in-class shoot.

Week 3**9/10, Tues**

LAB: Review FCP workflow. Browser, Timeline, Viewer, Canvas. Basic file management. Log & Capture. CODECS and Container files. Export for web.

Visiting Artist Talk: Lanny Sommese, Smith Hall 140, 5pm

NOTE Last Day to Register for Classes.

9/12, Thur

Critique Exercise: *Spatial Study*.
Introduce Project 1: *Temporal Disruptions*

Homework:

READ selections from Rebecca Solnit's *River of Shadows: Eadweard Muybridge and the Technological Wild West*

Week 4**9/17, Tues**

LIGHTING STUDIO

9/19, Thur

LAB: Edit project 1. Troubleshoot. Introduce archive.org and MPEG Streamclip.

Week 5**9/24, Tues**Critique Project 1: Temporal Disruptions**Visiting Artist Talk: Brent Green, Smith Hall 140, 5pm****9/26, Thur****NYC Field Trip – BUS at Old College @ 6:30 AM****Homework:**Write one page reflection on EITHER Brent Green’s talk OR a show you saw on the NYC filed trip. DUE 10/3.**Week 6****10/1, Tues****Zach Phillips: Field Trip to The Kitchen, Wilmington DE****10/3, Thur**Introduce Project 2: Temporal Disruption version 2: the long shot (Video Processing)
One page written reflection due.**Homework:**READ selections from *Time Zones*, edited by Jessica Morgan and Gregor Muir (TATE)**Week 7****10/8, Tues**Audio workshop—recording ambience and sound effects with digital audio recorders.
Recording synch versus non-synch.**10/10, Thur**

LAB: Effects with Final Cut Pro. Filters, multi-screen, motion tab, and more.

Week 8**10/15, Tues**

LAB: More FCP. Edit.

10/17, ThurCritique Project 2: Temporal Disruption version 2: the long shot**Homework:**Write proposal for your Final Project. Due Friday, 10/25.**Week 9****10/22, Tues**Introduce Project 3: *Resisting Time (Installation and Levitation)*. Demonstrate video projectors, monitors, etc.

NOTE Last Day to Withdraw from Classes

Visiting Artist Talk: Doug Kahn, Smith Hall 140, 5pm**10/24, Thur**

LAB: Edit project 3.

Hand-in Final Project Proposals.**Week 10****10/29, Tues**

LAB: Open Lab. INDIVIDUAL MEETINGS.

Visiting Artist Talk: Matt Bua, Smith Hall 140, 5pm**10/31, Thur**

LAB: Open Lab. INDIVIDUAL MEETINGS.

Week 11

11/5, Tues Critique Project 3: Resisting Time.
Title and Copy for ART LOOP magazine.

11/7, Thur LAB: Final Project Trouble Shoot.

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Week 12

11/12, Tues LAB: Final Project Trouble Shoot.
Visiting Artist Talk: Hansen & Dunn, Smith Hall 140, 5pm

11/14, Thur SEMINAR/LAB: Group 1 Rough-Cuts. / Lab Time for group 2.

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Week 13

11/19, Tues SEMINAR/LAB: Group 2 Rough-Cuts. / Lab Time for group 1.

11/21, Thur LAB: Open Lab. Trouble-shoot.

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Week 14

11/26, Tues Critique: Project 4 Final Project.

11/28, Thur THANKSGIVING BREAK – CLASSES SUSPENDED

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Week 15

12/3, Tues Install at The Kitchen, Wilmington, DE. Final Class—All projects DUE on data DVD, posted on Vimeo, and reflection on blog.

12/6, Friday EXHIBITION & SCREENING: First Friday Art Loop in Wilmington at the Kitchen.