MDA WKSP: VIDEO ART SYLLABUS

ART 4925C, Spring 2013, 10796 Sect. 07

Friday Room 320A, 9:05 – 11:35 AM, 12:50 – 3:20 PM

Dr. Robert Daniel Flowers

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Course Description:

This class will emphasize video as a fine art medium, rather than merely a vehicle for narrative storytelling. Instead of characters simply acting out a script geared toward conflict and resolution, we will focus on creating works primarily concerned with the formal aspects of digital video. They include such things as the camera and lens, the edit, and the use of light. At the more basic level, these aspects are comprised of such things as the pixel, compression, and frame rate. Students will implement techniques and concepts learned through lectures, screenings, and readings to produce moving works of art. These completed videos may include animation, live-action, graphics, and found footage.

This class is composed of 3 parts: Lecture, Screenings, and Lab

Learning Outcomes:

Upon successful completion of this course students will achieve:

1. *Understanding*. Through lectures, screenings, and readings students will be able to comprehend and implement the basic fundamental principles of digital video.

2. *Technical Competencies*. Students will have the ability to: Apply appropriate compression schemes for various output. Integrate still graphics and animation into a production. Apply basic principles of digital video. Identify the components of a digital video editing system. Ability to integrate sound with image.

3. *Critical Thinking*. Students will be able to grasp the following questions: How did someone arrive at their particular aesthetic? Why should you come to this conclusion instead of this one or that one?

4. *Art-making*. Students will be able to produce a video that reflects their artistic concerns using the toolsets available to them.

Required Textbook: None

Additional Readings: Various articles located on: blog.robertdanielflowers.com (will specify)

Recommended Readings:

The Digital Filmmaking Handbook 4th Edition. ISBN-13 978-1-4354-5911-3

Illuminating Video: An Essential Guide to Video Art. ISBN 0-89381-390-7

Expanded Cinema. SBN 0-525-47263-0

Visionary Film: The American Avant-Garde, 1943 - 2000 3rd Edition. ISBN 0-19-514886-X

Grammar of the Shot 2nd Edition. ISBN 978-0-240-52121-3

Grammar of the Edit 2nd Edition. ISBN 978-0-240-52120-6

Basic Supplies: Should have hard drive or USB stick for file backup.

First Day Attendance: University-wide policy requires all students to attend the first class meeting of all classes for which they are registered. Students who do not attend the first class meeting of a course for which they are registered will be dropped from the course.

Classroom Policies:

- **TAKE NOTES!**
- **ALL Laptops, tablets, phones should be turned off during LECTURES and SCREENINGS**
- **Do not surf the internet, or play games on the computer during class!**
- **THIS MEANS NO FACEBOOK, TWITTER, MYSPACE etcetera!!!!**
- **TURN OFF CELL PHONES!**
- **BE PREPARED TO WORK IN CLASS EVERYDAY!**
- **After eating, wash your hands before using the computer!**
- **Turn off your computer before leaving class!**

MY Attendance Policy:

–You can easily fail this course by not attending.–

I will excuse 1 absence ONLY. Each additional absence causes your grade to drop one letter e.g. from an A to B.

Excused Absences:

FSU accommodates specific excused absences: http://www.fsu.edu/~fasenate/attendance.html. They include documented illness, deaths in the family and other documented crises, call to active military duty or jury duty, religious holy days, and official University activities. <u>As mandated by University policy, assignments missed due to absences must be made up.</u> (Contact me regarding make-up

Timely arrival:

Arriving 15 minutes late or leaving 15 minutes early equals a 1/2 absence. (This is also attributed to the "Lunch Break" 11:35 AM - 12:50 PM)

Incompletes: A grade of Incomplete can only be assigned to a student with an otherwise passing grade who is unable to complete the course due to some serious illness or personal tragedy, such as a death in the immediate family.

ACADEMIC HONOR POLICY: The Florida State University Academic Honor Policy outlines the University's expectations for the integrity of students' academic work, the procedures for resolving alleged violations of those expectations, and the rights and responsibilities of students and faculty members throughout the process. Students are responsible for reading the Academic Honor Policy and for living up to their pledge to "... be honest and truthful and . . . [to] strive for personal and institutional integrity at Florida State University." (Florida State University Academic Honor Policy, found at http://dof.fsu.edu/honorpolicy.htm.)

AMERICANS WITH DISABILITIES ACT: Students with disabilities needing academic accommodation should: (1) register with and provide documentation to the Student Disability Resource Center; and (2) bring a letter to the instructor indicating the need for accommodation and what type. This should be done during the first week of class. This syllabus and other class materials are available in alternative format upon request. For more information about services available to FSU students with disabilities, contact the: Student Disability Resource Center 874 Traditions Way, 108 Student Services Building, Florida State University, Tallahassee, FL 32306-

4167 (850) 644-9566, (voice)(850) 644-8504 (TDD)

sdrc@admin.fsu.edu http://www.disabilitycenter.fsu.edu/

Syllabus Change Policy

Except for changes that substantially affect implementation of the evaluation (grading) statement, this syllabus is a guide for the course and is subject to change with advance notice.

Video Projects:

In-Camera	Tentative Due Date Feb 1st	205 Points
Found Footage	Tentative Due Date March 1st	210 Points
Ambient	Tentative Due Date April 5th	210 Points
Self-Portrait	Tentative Due Date May 3rd	215 Points

(Details of each project is available on blog.robertdanielflowers.com under Video Art @ FSU)

<u>I have just a few elements that MAY NOT be included in your video pieces</u>:

- **No drugs**
- **No guns**
- **No waking up from a dream**
- **No Performances***
- **No Music videos***

* (May be persuaded otherwise with reasonable idea)

At least one video from each student will be chosen by the instructor to show on the LCD in the Art Office and/or other locations on campus during or after the semester. (Incentive to make them good ☺). We will be using Adobe Premiere Pro and possibly After Effects and Photoshop. Delivery formats are yet to be determined. Although, we will be going over software very intensely in class, ALL students are expected to do the online tutorials from Linda.com and/or those from adobe which are linked on the blog.

Papers: 8 **-** 1 page critiques. Approximately 250 words per page.

Description: of one or two screened videos per week in typed MLA format.

20 points each, Total 160

(Details of the written critiques are available on blog.robertdanielflowers.com under Video Art @ FSU)

1000 Total Points Possible

1000 – 900   A

899 – 800   B

799 – 700   C

699 – 600   D

599 – Below   F

LECTURE/LAB MODULE 1
Introduction, Meet with Course Instructor
Overview of Course: syllabus: Projects, Grades, Absences, and what is expected…..

LECTURE/LAB MODULE 2
Basics of Editing and Shot Composition. Discussion of "In-Camera" Project.

LECTURE/LAB MODULE 3
Basics of Digital Video: How to buy a camera, camera basics, frames per second, shutter, zoom, aperture, aspect ratio, and etcetera.

LECTURE/LAB MODULE 4
Premiere Pro Basics = Preparation, Program setup, Interface, Importing files, Basic Editing, fades.

LECTURE/LAB MODULE 5
Basics of Digital Video: HD vs. SD, compression, file types

LECTURE/LAB MODULE 6
Advanced features of Premiere Pro = Audio editing, Trim Window, slideshow, alternative editing methods, keying, filters, dissolves, output

LECTURE/LAB MODULE 7
Basics of Adobe After Effects = Preparation, Program setup, Interface, Importing files, layers, basic animation features, filters, output

SCREENING MODULE 1
View / analyze introductory videos to provide students a standard for the semester.

SCREENING MODULE 2
View / analyze Hollywood films. Possible screenings include films such as Bullitt (1968), Once Upon a Time in the West (1969) The French Connection (1971), Marathon Man (1976), Mad Max (1979) Dead Man (1996).

SCREENING MODULE 3
View / analyze early Avant-Garde films. Possible screenings include films by: Walther Ruttman, Hans Richter, Viking Eggling, Fernand Léger and Dudley Murphy, Oskar Fischinger, Jean Vigo, Dziga Vertov, Duchamp, Luis Buñuel, Salvador Dalí, and Sergei M. Eisenstein.

SCREENING MODULE 4
View / analyze Early American Experimental Films. Possible screenings include films by:
Stan Brakhage, Maya Deren, Harry Smith, Kenneth Anger, Paul Strand, Andy Warhol

SCREENING MODULE 5
View / analyze Early Video Art works. Possible screenings include videos by: William Wegman, Bill Viola, Joan Jonas, Vito Acconci

SCREENING MODULE 6
View / analyze Early Computer Films/Videos. Possible screenings include film/videos by: John and James Whitney.

SCREENING MODULE 7
View / analyze Modern Found Footage film/videos. Possible screenings include work by: Bruce Conner, Craig Baldwin, Joseph Cornell, Gregg Biermann**,** Peter Tscherkassky, Siegfried A. Fruhauf, Martin Arnold, Bill Morrison, and Robert Flowers

SCREENING MODULE 8
View / analyze Modern Experimental Film/Videos. Possible screenings include work by: Mark Street, Pat O'Neil, Mathew Barney, Kyle Canterbury, Gregg Biermann, Various Electric Eye Artists.

SCREENING MODULE 9
View / analyze Modern Experimental Film/Videos: Jon Jost, Leighton Pierce, Leslie Raymond Scott Stark, and Deborah Stratman.

SCREENING MODULE 10
View / analyze Modern Experimental Film/Videos: To be announced.