

NMAT-D 316 Digital Media II: Time Based Art

Instructor Erik Deerly, Associate Professor of New Media

Office KO-229

Office Hours Mon 5:15-6, Wed 1:15-2:15, or by appointment

E-mail edeerly@iu.edu or via Canvas

Textbook:

Required:

Various handouts and online resources are available on our Canvas website.

Recommended but not required:

The Digital Filmmaking Handbook 6th Edition. ISBN: 9780692782118

Abstract Video The Moving Image in Contemporary Art. ISBN: 9780520282483

Necessary Supplies:

- Students must have or have access to a DSLR camera or cell phone capable of manual HD photography and HD video.
- Students must have a portable external hard drive for files and projects.

Course Description:

This course emphasizes video as a fine art medium, focusing on creating works primarily concerned with the formal aspects of digital video. We will consider the camera, the lens, the point of view, the edit, and the use of light. We will cover the necessary technical issues involved in digital video, including the pixel, format, compression, and frame rate. Students will implement techniques and concepts learned through discussions, screenings, and readings to produce moving works of art. These completed videos may include animation, live-action, still-motion, graphics, and found footage.

Our class time is composed of 3 activities: Lecture/Demo, Lab, and Screenings. Due to the nature of this course, a significant amount of time outside of class will be required to complete the projects. This may be done using any of the IU Kokomo labs or in a personal studio.

Learning Outcomes:

Upon successful completion of the course, *you should be able to:*

1. Comprehend and implement the basic fundamental principles of digital video.
2. Assemble, edit, adjust, and export a digital video using a professional digital video editing system; Integrate still graphics and animation into a production; Apply basic principles of digital video; Ability to integrate sound with image.
3. Discuss aesthetic choices and creative intent.
4. Produce a video that reflects their artistic concerns using the toolsets available to them.

The above outcomes will be assessed through:

- Lectures, Readings, Assignments, Critiques

Attendance and Participation:

You are responsible for managing your time, signing the attendance sheet, and making it to class. The following is the attendance policy for this course:

- 1) There is very little distinction between excused and unexcused absences; class sessions will include lectures, critiques, and demonstrations that cannot be repeated.
- 2) Students are expected to be in class on time and ready to work.
- 3) You may have three (3) absences from class (no questions asked) without affecting your grade. These days are to be used for real emergencies, illnesses, car trouble, etc. No notes or emails are required for these missed days.
- 4) Upon your fourth and each subsequent absence, your final grade may be dropped may be dropped by 5%, at the instructor's discretion. Students with extenuating circumstances must clearly communicate those issues, along with plans to make up any missed or material late work.

Communication:

You are strongly encouraged to ask relevant questions during class time. Ask about anything relevant, including current events and trends. Students are treated with respect; every effort is made to answer questions in class, time permitting, or in an individual appointment outside of class. I reply to emails very quickly. If you have an issue that comes up or you need help, please let me know right away.

Recording Policy:

Please note that classroom proceedings for this course might be recorded for purposes including, but not limited to, disability accommodations, student illness, or course review and development. Note also that the use of recording devices of any kind (including smartphone apps) are prohibited in the classroom except with the instructor's permission.

Mac Lab Classroom Courtesy:

Phones must be silenced during class. Food and drinks should not be on the desks; please put them away. There is no texting, email or personal Internet browsing allowed during class. Doing so will adversely affect your ability to learn as well as your class grade.

Integrity:

Academic integrity is expected of all students. Work you submit that is identified as your own must be researched, developed, and written by you. Work borrowed from elsewhere, including images, must be identified as such on a page of credits for your project. A student who is guilty of plagiarism will receive an F-grade for the project, and the incident will be reported to the Dean of Students.

IU Kokomo Policies:

Accommodations for Students with Disabilities

Every attempt will be made to accommodate qualified students with disabilities (e.g. mental health, learning, chronic health, physical hearing, vision neurological, etc.). You must have established your eligibility for support services through the appropriate office that services students with disabilities. Note that services are confidential, may take time to put into place and are not retroactive; captions and alternate media for print materials may take three or more weeks to get produced. Please contact your campus office as soon as possible if accommodations are needed. Find your office at: <http://ada.iu.edu/students/index.shtml>

Sexual Misconduct Statement

As your instructor, one of my responsibilities is to create a positive learning environment for all students. Title IX and IU's Sexual Misconduct Policy prohibit sexual misconduct in any form, including sexual harassment, sexual assault, stalking, and dating and domestic violence. If you have experienced sexual misconduct, or know someone who has, the University can help.

If you are seeking help and would like to speak to someone confidentially, you can make an appointment with:

Counseling & Psychological Services (CAPS) 765-455-9364 (counseling services)

It is also important that you know that Title IX and University policy require me to share any information brought to my attention about potential sexual misconduct, with the campus Deputy Title IX Coordinator or IU's Title IX Coordinator. In that event, those individuals will work to ensure that appropriate measures are taken and resources are made available. Protecting student privacy is of utmost concern, and information will only be shared with those that need to know to ensure the University can respond and assist.

I encourage you to visit stopsexualviolence.iu.edu to learn more.

Civility Statement

Indiana University Kokomo encourages a climate of respect and inclusiveness that welcomes and embraces community members with diverse backgrounds and life experiences; deliberately seeks multiple perspectives; and supports the free and open exchange of ideas and civil discourse. Our community encompasses the life of the classroom including but not limited to an engagement in student life, service learning, travel abroad, and social media reflections. This community will thrive when we approach each interaction and conversation with an open mind and when each member respects the inherent dignity and worth of all people. Respect and civility should therefore be afforded to all individuals regardless of age, disability, educational background, family status, gender, gender identity and expression, nationality, race/ ethnicity, religion, position, sex, sexual orientation, socioeconomic level, or veteran status at Indiana University Kokomo.

Code of Student Rights, Responsibilities, & Conduct

<http://studentcode.iu.edu>

Schedule:

Week	Topic
Jan 14	Lecture/Lab 1: Introduction, Meet with Course Instructor Overview of Course: syllabus: Projects, Grades, Absences, and what is expected
Jan 16	Start project 1, Found Footage
Jan 21	Lecture/Lab 2 Basics of Editing and Shot Composition. Discussion of "Found Footage" Project. Screening Analysis 1 Due
Jan 23	Lecture/Lab 3 Basics of Digital Video: How to buy a camera, camera basics, frames per second, shutter, zoom, aperture, aspect ratio, and etcetera.
Jan 28	Lecture/Lab 4 Premiere Pro Basics = Preparation, Program setup, Interface, Importing files, Basic Editing, fades. Screening Analysis 2 Due
Jan 30	No Class
Feb 4	Lecture/Lab 5 Basics of Digital Video: HD vs. SD, compression, file types <u>Project 1 Critique 1 of 1</u> (Bring your project worksheet!)
Feb 6	Screening Analysis 3 Due
Feb 11	Project 1 due for screening and turn-in (Include your project worksheet!)
Feb 13	Start project 2, Ambient Screening Analysis 4 Due
Feb 18	Lecture/Lab 6 Advanced features of Premiere Pro = Audio editing, Trim Window, slideshow, alternative editing methods, keying, filters, dissolves, output
Feb 20	Screening Analysis 5 Due
Feb 25	Lecture/Lab 7 Basics of Adobe After Effects = Preparation, Program setup, Interface, Importing files, layers, basic animation features, filters, output
Feb 27	Screening Analysis 6 Due
Mar 3	<u>Project 2 Critique 1 of 2</u> (Bring your project worksheet!)
Mar 5	Screening Analysis 7 Due
Mar 10	<u>Project 2 Critique 2 of 2</u> (Bring your project worksheet!)
Mar 12	Screening Analysis 8 Due
Mar 24	Project 2 due for screening and turn-in (Include your project worksheet!)
Mar 26	Start project 3, Self Portrait
Mar 31	Screening Analysis 9 Due
Apr 2	
Apr 7	Screening Analysis 10 Due
Apr 9	<u>Project 3 Critique 1 of 3</u> (Bring your project worksheet!)
Apr 14	Screening Analysis 11 Due

Apr 16	<u>Project 3 Critique 2 of 3</u> (Bring your project worksheet!)
Apr 21	
Apr 23	<u>Project 3 Critique 3 of 3</u> (Bring your project worksheet!)
Apr 28	
Apr 30	Project 3 due for screening and turn-in (Include your project worksheet!)

Projects:

One: Found Footage: use preexisting film/video footage to construct a new work. You must include a title. You may add sound and text (motion graphics will be discussed later in the course). The new work may be a satire of or a comment on the material used, or it may be completely new piece. The footage may be attained from websites such as archive.org by other sources (YouTube, Vimeo, DVD, etc.) You may not, however, use your own preexisting material in this project. Please fill out the project worksheet and update it as you go. Upload this project to Canvas, as directed. (Length: 2-5 minutes)

Two: Ambient: as we will discuss, the intent of an ambient is typically different than other genres. An ambient work should be engaging enough to hold interest yet stagnant (not the same as boring) enough to allow the viewer the latitude to disengage and reengage the work as they desire. We will discuss how and why artists have achieved this balance. The finished work should be suitable for display as a background element of a particular environment. This video may rely on the use of long static shots, loops, and repetition. Consider using time as the basis of the piece. You are encouraged to use audio, however the success of the piece should not rely on sound cues. You must include a title. Upload this project to Canvas, as directed. (Length: 10-15 minutes)

Three: Self-portrait: this project should reflect one or more chosen aspects of you in a non-literal manner. Please fill out the project worksheet and update it as you go. You must include a title. The use of metaphor, symbol, and other indirect routes is encouraged. The use of a nonlinear timeline is highly encouraged. Do not simply interview yourself. All methods and styles previously discussed in class may be used. Sound is required, as is a title for this work. Motion graphics are encouraged. Please fill out the project worksheet and update it as you go. Upload this project to Canvas, as directed. (Length: 3-5 minutes)

Screening analysis papers:

The following films or videos are all available in Canvas and maybe be viewed and critiqued at any time before the due date (see schedule of activities). We will discuss each screening on the scheduled due date. Write about one or more screened video per week in typed MLA format. You are encouraged to contrast/compare two and to incorporate issues and terms we are discussing in class. Elements to include are: how is the content relevant, movement of on-screen elements, composition, editing, use of sound, use of color, rhythm, technique or craftsmanship, overall aesthetic quality, and relationship to other art forms. Of course, you may research the above topics as well as the artists we are discussing. (Approximately 300 words.)

1. EARLY AVANT-GARDE FILMS

Walter Ruttmann - Lichtspiel: Opus I (1921)
Marcel Duchamp - Anemic Cinema - (1926)

2. EARLY AMERICAN EXPERIMENTAL FILMS

Andy Warhol eating a hamburger (1982)
Paul Strand and Charles Sheeler — Manhatta
Maya Deren - A Study In Choreography For Camera (Original Music by Feona Lee Jones)

3. EARLY VIDEO ART WORKS

William Wegman - Dog Duet (1975)
Bill Viola, Fire Woman, 2005 Video/sound installation
William Wegman - Tails, (1974)
Bill Viola - The Deluge

4. EARLY COMPUTER FILMS/VIDEOS

Lapis - James Whitney (1966)
John Whitney-Matrix III (1972)

5. MODERN FOUND FOOTAGE FILM/VIDEOS

Peter Tscherkassky - Outer Space
Joseph Cornell, Nymphlight (1957)
Conner a-movie

6. MODERN EXPERIMENTAL FILM/VIDEOS

Matthew Barney — DRAWING RESTRAINT
Mark Street — Urban Geography
Kyle Canterbury — January

7. MODERN EXPERIMENTAL FILM/VIDEOS

Jon Jost — Many Friends Along This Way (Original)
Leighton Pierce — Sharp Edge Blunt (2010)

8. MODERN EXPERIMENTAL FILM/VIDEOS

Bill Morrison, Light Is Calling
Pat O'Neill — 7362

9. MODERN EXPERIMENTAL FILM/VIDEOS

Gregg Biermann, The Hills Are ALive (excerpt)
Emily Hopkins, Starting Points Film Collage

10. MODERN EXPERIMENTAL FILM/VIDEOS

Scott Stark, Traces
Scott Stark, N-Cased

11. MODERN EXPERIMENTAL FILM/VIDEOS

Deborah Stratman, Village, silenced
Deborah Stratman, Susurrati

Assessment:

- Projects and critiques 85%
- Screening analysis papers 15%

Grading Scale:

A 94% A- 90% B+ 87% B 84% B- 80% C+ 77% C 74% C- 70% D+ 67% D 64% D- 61% F <61%

Major assignments will be graded using criteria distributed with the assignment. Each will be graded on the standard letter-grade scale (A, B, C, D, F, with pluses and minuses). Major assignments are graded as follows:

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|---|--|
| A | assignment meets or exceeds the criteria, demonstrating excellent planning, near-flawless execution, and timely completion |
| B | assignment meets or exceeds the criteria, demonstrating good execution and timely completion |
| C | assignment meets the criteria |
| D | assignment does not fulfill the criteria in one or more ways |
| F | assignment is incomplete or inadequate for credit in a college-level course |

The instructor reserves the right to modify this syllabus as necessary.

Project worksheet

Please fill this out prior to any critique sessions. Include this form with your work submission for both the critique and the final project assignment, in Canvas.

Name

Date

Project Title

Project Description

Project Intent
