

Course Code – Section: DART 220-Section 1
Course Title (Credits): Beginning Video
Course Work: 3-credit course requires 6 hours of work outside of class
Term & Year: Spring 2016
CRN: 10211

Instructor: Daniel Kelly
Phone: 970-515-3559 (text, or mobile, 970-51-Kelly)
Email: dkelly@sierranevada.edu
Office Hours: DART Lab, Fridays 10am - 2pm
Class meeting Time: **TR 10:00 – 12:45, Holman Arts & Media Center**

Prerequisites: None
Co requisites: None

Course Description

This a studio course is an exploration of video as a tool for personal expression where students are introduced to aesthetic issues in video art, and investigate the experience and perception of the moving image. Students examine technical issues of camera operation, audio and digital video editing.

To introduce students to basic concepts and techniques of digital camera and audio work, shooting and lighting for video, and the essential steps of editing. Each student will participate in all aspects of video production, including proposing, planning, and shooting a video project. Students will strive to learn creative problem solving by viewing and critiquing their own footage and editing, as well as that of other students. Each student's goal will be to negotiate the most imaginative path toward the completion of a final video project.

Student Outcomes

Upon successful completion of this course, a student will be able to:

- Exhibit basic technical skills including capturing video, editing and sound editing
- Think critically about video art
- Identify techniques used in contemporary video art
- Work collaboratively
- Research and critically discuss video art
- Understand composition in a moving frame
- Plan and create short videos

Methods of Assessing Student Outcomes

Students will be required to complete assigned projects by their due date and participate in class discussions. Students will also be assessed for participation in critiques and lab operations such as capturing video, editing and sound editing. Students will work in small groups and on individual projects.

Instructional Strategies

This course will incorporate in-class activities, viewings, help with assigned projects and lab time to complete assignments. There will also be instructor demonstrations, digital materials, tutorials and other techniques as necessary.

Required Texts and Materials

There is no required text.

Recommended:

An Editor's Guide to Adobe Premiere Pro by Richard Harrington, etc.
In the Blink of an Eye by Walter Murch

- Readings will be provided in class covering techniques, art criticism and contemporary theory.
- **Portable media drive. - This is required, lost work due to technical issues, lab computer problems, or thawspace losses are not acceptable.**
 - Specifications- 750GB minimum, 7200rpm drive.
 - Recommended: Equal backup storage space, either cloud space or backup drive.(See me for questions)
- Headphones for shooting, editing during lab time
- Supplemental memory cards for cameras
- Folder for handouts

NOTE: The desktop of the school computers will be wiped every Sunday night. Save work to the folder "Thaw" and back it up on your personal hard drives.

Attendance

Attendance is mandatory, as this class is participatory. See grading policy below. Plan to stay the entire semester and attend the final screening.

Laptops, Cell Phones, and General Respect for your Peers

Please do not use cell phones or laptops in class except for art related research. Students that disrespect their peers or the integrity of the class by using their cell phone or laptops for non-art related reasons will be assigned an absence.

Grading Policy

You are allowed three absences without penalty. Any absence above that will cause your grade to drop one quarter letter grade for each additional absence. You may be excused beyond three absences with medical documentation or permission from the instructor. If you are more than 15 minutes late, you will be marked absent. You must stay and participate in class as well. If you leave early, you will also be marked absent. The best policy is to communicate with the instructor when you expect to be absent.

Assignments:

All projects are to be transferred to the instructor's workstation at the beginning of class on the due date for in-class viewing. Any project not ready for transfer at the beginning of class is considered late work.

Assignments - 25%**Assignment 1 - Editing for Meaning**

Editing shots together creates meaning in ways not otherwise possible. An editor can change the meaning of an entire scene by pairing it with cutaways, or changing the timing of a performance. An editor can connect disparate places coherently in the mind of the viewer, through motion, shape and form, or any number of ways. Only the moving image is capable of these constructions.

- Using Adobe Premiere Pro, you will edit found footage in a way that changes the contextual, temporal, or conceptual meaning of the original footage.
 - Through this project, you will become familiar with the Premiere workspace, as well as exercise several conceptual practices that involve video editing, such as
 - Timing
 - Montage and the Kuleshov Effect
 - Match Cuts
 - Temporal/Spatial orientation on the screen

Assignment 2 - Performance

Performance is an integral part of video practice. Understanding how one looks on camera and how performance appears on the screen is central to using a camera and actors to communicate.

- Using a video camera, and working in teams, you will shoot, edit and distribute a lip-sync performance for upload to the web.
 - Through this project, you will perform for the camera, either a song or a monologue that has been recorded. Through performance and editing, you will use the image to re-interpret and present the previous content in your own way.

Assignment 3 - Audio Soundscape

Audio is an often overlooked but integral component to moving image production. You will learn Adobe Audition to edit together an audio soundscape that communicates a space, a narrative or a performance set in an identifiable space.

- Using Adobe Audition, portable recording equipment, and found footage you will learn the Audition interface to edit and mix a multi-track project that creates a coherent meaningful soundscape.
 - Through this project, you will become familiar with the Audition workspace, as well as exercise several practical concepts related to audio, such as
 - Proper audio levels
 - Noise reduction
 - Audio clip editing
 - Spectral visualizations

Attendance & Participation - 30% (this includes critique, quizzes and In-Class exercises)**Final Project - 35%**

Your final project will be the result of conceiving, scripting, planning and producing a coherent video project

that incorporates editing, performance and complemented by a rich, well-made audio soundscape. A title and at least three sound tracks are required. ***This project can be no longer than 5 minutes. Final Projects must be included in Final Public Screening to get full credit.***

Grading Policy: Your final grade will be based on assignments, quizzes, final project, class participation & class attendance. As in most art courses, in order to earn an “A,” you must create interesting and **superior work** that is well thought out and executed. You must also be **an active participant** in the class and critiques. Not presenting your work at critique and participating in the presentation of your peers will result in a maximum grade of “D” for the project.

Your projects will be graded according to two systems of evaluation:

- First, the four P’s -
 - **Practice:** Did you apply yourself to the project at hand?
 - **Prompts:** Did you address the assignment prompt correctly diligently?
 - **Punctuality:** Were you at critique to stand with your work? Did you offer honest feedback to your peers **based on the current class section?**
 - **Progress:** Each project is part of a scaffold. Are you incorporating each project’s objectives in the work you make throughout the semester?
- Second, the SNC/FA rubric:
 - **Consistency** - Develop the ability to maintain a harmony in the elements of your work in this class. Work towards the presentation of a cohesive style that exhibits a personal style, rather than an eclectic collection of unrelated work.
 - **Craft** - Demonstrate a commitment to developing a degree of skill in the production of your work, and show that you understand the value of work well crafted.
 - **Form** - Work towards the understanding of the intersection of form with meaning and how form influences and communicates meaning in the work.
 - **Content** - Strive to demonstrate through the work you produce a fluid, clear expression of the subject matter present in the work.
 - **Context** - Work to understand how historical and contemporary theory and practice connects to the work your produce.
 - **Creativity** - Work towards expressions that require effort to achieve and are unique to your experience. You are the variable in your practice, and as an individual are unique - find your own approach within yourself.
 - **Quality** - In all the categories above, you should show that you are not satisfied with simply attending and completing your work in this class. There should be a commitment to a finished, high standard of practice. This is the key to all work, not just artwork.

Grade Breakdown:

- **Four (3) Assignments = 25% of final grade**

- **Attendance & Participation = 30% of grade** (this includes critique, quizzes and in-class exercises)
- **Final Project = 35% of final grade, which will consist of:**
 - **Your individual meeting questionnaire completion**
 - **A complete plan**
 - **Producing raw footage on time and according to your plan**
 - **Producing a rough cut, and fine cut on time**
 - **The exhibition of your final project and participation in the final critique**

Studio Usage

Only students registered in a digital class at SNC may use the studio.

End of the semester

At the end of the semester please gather all your things that are in the studio and remove them. All of your files must be transferred from school computers. All student files will be erased at the end of the semester.

Back up your files regularly.

Prim Library Resources

Using the library's resources effectively (not just Internet resources) contributes to developing each of SNC's core themes by exposing students to high quality academic resources, diverse opinions, new ideas, and a future that includes building on a liberal arts education. In this course, you will be expected to utilize the library's resources (either on-site or remotely) as you complete your assignments.

Link to the *Art and Art History Resources* page online at Prim Library: <http://libguides.sierranevada.edu/art>

Sanctions for Cheating and/or Plagiarism**The Honor Code**

The faculty of SNC believes students must be held to high standards of integrity in all aspects of college life in order to promote the educational mission of the College and to encourage respect for the rights of others. Each student brings to the SNC community unique skills, talents, values and experiences which, when expressed within the community, contribute to the quality of the educational environment and the growth and development of the individual. Students share with members of the faculty, administration and staff the responsibility for creating and maintaining an environment conducive to learning and personal development, where actions are guided by mutual respect, integrity, responsibility and trust. The faculty and students alike must make diligent efforts to ensure high standards are upheld by their colleagues and peers as well as themselves. Therefore faculty and students accept responsibility for maintaining these standards at Sierra Nevada College and are obligated to comply with its regulations and procedures, which they are expected to read and understand.

Consequences of Violating the Student Honor Code

SNC students and faculty share the responsibility for maintaining an environment of academic honesty. Thus, all are responsible for knowing and abiding by the SNC Faculty/Student Honor Code published in the

current SNC Catalog. Faculty are responsible for presenting the Honor Code and the consequences of violating it to students at the start of their classes AND for reporting all incidences of academic dishonesty to the Provost. Students are responsible for knowing what constitutes CHEATING, PLAGIARISM and FABRICATION and for refraining from these and other forms of academic dishonesty. Violations of the Honor Code become part of a student's academic record.

1st Offense: Student receives a zero for assignment/exam and counseling with faculty on the honor code, consequences for violating the honor code, and the value of academic honesty in learning.

2nd Offense: Student fails course and receives counseling with faculty on the honor code, consequences for violating the honor code, and the value of academic honesty in learning.

3rd Offense: Student is expelled.

ADA Accommodations

In accordance with the Americans with Disabilities Act and Section 504 of the Rehabilitation Act of 1973, students with a documented disability are eligible for support services and accommodations. If a student wishes to request an accommodation, please contact the Director of Academic Support Services, Henry Conover, at (775) 831-1314 x7534, hconover@sierranevada.edu, office in Prim Library: PL-304.

The SNC Email System

The SNC email system is the official communication vehicle among students, faculty members and administrative staff and is designed to protect the confidentiality of student information as required by the Family Educational Rights and Privacy Act of 1974 Act (FERPA). Students should check their college email accounts daily during the school year.

Students have a right to forward their SNC e-mail to another e-mail account (for example, @hotmail or @gmail). However, confidentiality of student information protected by FERPA cannot be guaranteed for SNC e-mail forwarded to an outside vendor. Having email redirected does not absolve a student from the responsibilities associated with official communication sent to his or her SNC email account.

The Sierra Nevada College Mission Statement:

Sierra Nevada College graduates will be educated to be scholars of and contributors to a sustainable world. Sierra Nevada College combines the liberal arts and professional preparedness through an interdisciplinary curriculum that emphasizes entrepreneurial thinking and environmental, social, economic and educational sustainability.

The Core Themes:

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|-----------------|---------------------------|
| Liberal Arts | Professional Preparedness |
| Entrepreneurial | Thinking Sustainability |

| Class Schedule - Subject to Change | |
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| Tuesday | Thursday |
| Jan 19 - Introduction to the course, Studio Cameras | Jan 21 - Studio Camera presentations |
| Jan 26 - Editing - Individual Exploration of Premeire Tools, Begin Assignment 1 - Editing for meaning | Jan 28 - Continue Editing Examples - Match Cuts |
| Feb 2 - Complete Assignment 1 - Begin Assignment 2, Performance | Feb 4 - Assignment 1 Screenings - Critique |
| Feb 9 - Audio Recording and Editing Part 1 - In-Class Soundtrack | Feb 11 - Audio Recording and editing part 2 - Levels |
| Feb 16 - Assignment 2 final edits and uploads - Begin Assignment 3 - Audio Soundscape - Multi-Track | Feb 18 - Assignment 2 Screenings |
| Feb 23 - Audition, Scripting and planning, Sign-up for individual meetings | Feb 25 - Noise Reduction, spectral view editing |
| Mar 1 - Final Project Meetings Assignment - Final Lab for | Mar 3 - Assignment 1 Due, critique. |
| Mar 8 - Individual Meetings | Mar 10 - Individual Meetings Screen and Critique Advanced Video Project |
| Mar 15 - Spring Break | Mar 17 - Spring Break |
| Mar 22 - Project Proposals and Schedules due - Scripting your videos - Tools - Working in the visual present | Mar 24 - Scheduling/Production |
| Mar 29 - Raw footage critiques | Mar 31 - Raw footage Critiques |

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| Apr 5 - Production progress presentations, Raw Footage Critiques | Apr 7 - Production Progress Presentations, Raw Footage Critiques |
| Apr 12 - Rough Cuts Due at the beginning of class - Editing Lab | Apr 14 - Editing Lab - Audio Check-in |
| Apr 19 - Screen Rough Cuts - Critique - Editing Lab | Apr 21 - Editing Lab |
| Apr 26 - Fine Cuts Due at the beginning of class | Apr 28 - Fine Cut Screening |
| Final Presentations on May 7, 8 am - Breakfast Movies! | |