

experimental_media:video
course syllabus > spring2007
TTh_periods 2-4:50pm
FR201

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office hours >
W 9am-11pm [or appointment]

DIGITAL IMAGING AND TIME/INTERACTION
COURSES IN EXPERIMENTAL MEDIA
AND GRAPHIC DESIGN
EXPLORE THE FUNDAMENTAL
ELEMENTS AND PRINCIPLES
OF 4D DESIGN AND VISUAL ORGANIZATION
FOR UNDERSTANDING
DIGITAL/ELECTRONIC MEDIA.

experimental_media: video

THE EXPLORATION OF IMAGE MAKING PROCESSES USING VIDEO CAMERAS AS
THE PRIMARY COLLECTION SOURCE. ADDITIONAL EQUIPMENT AND PROCESSES
WILL INCLUDE, SOUND RECORDINGS, AND OTHER MOTION CAPTURING DEVICES.

BOTH LINEAR AND NON-LINEAR FORMATTING WILL BE COVERED

course description

EXPERIMENTAL MEDIA □ VIDEO

As an introduction to the practices of time-based media,
this course focuses on video as a medium, a genre and a viable art practice.

Experimental Media:video involves investigations
of the aesthetic and conceptual transformations that happen to media
as they pass into, through, and out of the digital domain.

Through individual projects and class critiques students learn about
input and output devices, 2D image manipulation, sound, and the concept of time.

The objective is to learn and put into practice the basic technical skills required in the
execution of fine video making, to control the formal aspects of image making, and to edit,
critique and exhibit or install projects.

STUDENTS WILL PREPARE SEVERAL PERSONAL ASSIGNMENTS

3 credits

THE COMPLETION OF A SHORT VIDEO WILL BE EXPECTED AS A FINAL PROJECT

required materials >

- semester student subscription to <http://lynda.com> [program tutorial] •
- process sketchbook • mini-DV tapes, CD-ROM + DVD-R • access to 4 to 6 pin firewire
- external hard drive for digital storage of images, clips and files •
- [recommended minimum 80G]

recommended text: **Remediation: Understanding New Media.** by Jay David Bolter, Richard Grusin •
[check Amazon.com, abebooks.com]

project:due [time+date]

Students are responsible for meeting all deadlines and/or project completion dates.

Project assignments and due date will be announced in class, posted on website and be included in handouts.

The schedule is subject to alteration, and students should make note of any changes.

This is your responsibility [a methodology of linear time].

No excuses.

project:breakdown

[value of evaluation]

60% project completion: [re:criteria per project]

10% in-class projects/presentations

10% evaluative criteria: quizzes+tutorials

20% professional attitude

(attendance, participation in class discussions, reading responses, critiques, in-class assignments, teamwork, coming to class with all materials, general preparation, meeting deadlines, and proper classroom etiquette)

grading and evaluation

The purpose of grading is to clearly and accurately pinpoint the strengths and weaknesses of your progress. You will receive a grade on each assignment and a progress report at midterm.

This report will evaluate progress, note strengths and areas for improvement. Your overall grade will be based on your understanding of the information and ideas discussed, and your formal, technical, and conceptual progress as demonstrated in projects and exercises, and professionalism during the course.

Students will be evaluated through exercises, class participation, research, presentations, and technical proficiency with various project and media applications. Aesthetic applications, and problem solving are also points of evaluation.

attendance

Maximum 2 absences-- excused or unexcused

Each additional absence lowers your grade by a full letter

Six absences or more =F

Excused absences include religious holidays, a verifiable death in the immediate family or with a doctor's note. [University policy].

If there are special/specific circumstances for your absence, contact me as soon as possible.

Late arrival/early departure=tardy

Two tardies/late arrivals=1 absence

Unprepared for class [materials, project, criteria selection]= unexcused absence

Attendance factors into final grade

No makeup work for missed class session work unless prearranged with instructor.

[This means at least 24 hour notice.]

PRODUCTION TECHNIQUES

PROJECT PLANNING

LINEAR AND NON-LINEAR NARRATIVE

INTEGRATION OF VARIOUS MEDIA

EXPLORE THE POSSIBILITIES OF TIME-BASED EXPERIENCES

experimental media: video

spring2007



evaluation:point value

[grading]

A (100% - 90%) commendable achievement. shows understanding+thinking with originality in regard to methods for/of project application. communicates very effectively.

B+ (89% - 85%) commendable achievement. communicates effectively the concepts and content, including most of the thinking process

B (84% - 80%) adequate achievement. demonstrates an understanding of major content and concept. communicates on a limited basis

C (79% - 70%) meets criteria expectation level. Demonstrates little understanding of project application concept and content

D (69% - 60%) minimal evidence of achievement. demonstrates no real understanding of project application, is unable to communicate

F (59% - 0%) failure to meet criteria. no communication

The Art Labs are teaching spaces.

FA201-FA223

Open lab access times are limited. When the rooms are not scheduled, students may work in these labs.

There will be specific lab hours.

Students are responsible for the school equipment and storage of their files--[either on the server or on external storage devices].

Large files stored for more than a week on the desktop will be erased.

Lost or damaged equipment is the responsibility of the student.

Students using any media lab are responsible for leaving both the desktop and surrounding area clean.

This is not only good etiquette, but a course expectation.

When your work session is finished, remove your files from the desktop, collect and return materials, clean your area, and leave the room in order.

Students will work at individual stations and will be responsible for any required materials/research/images assigned or necessary for project completion.

It is expected that students will have designated time to research and work on projects during class,

A portion of the class time will include discussion and critique. Students should be prepared to participate.

Students are expected to work on each project assignment and complete assigned readings/homework.

This work reflects a portion of your grade in both the technical knowledge base [lynda.com tutorials] and through specific applications of research and media to the project.

Media lab policy:

no food. no drinks.

Bring to the space a good attitude, a willingness to work, desire to succeed..

WHAT WE DO □ SCHEDULE OF EVENTS

[structure of the course]

- Turn off cell phones or keep them silenced during class.
- Arrive on time, prepared for class. With the schedule/overview available on the website, you should be aware of the requirements and expectations per class session. You will also receive a hard copy of the schedule after the first week of class.
- Class will begin on time. We will use the time during class to cover technical/essential skills and problemsolving, and understanding project expectations.
- There will be time for individual student work during most class sessions. The idea is to familiarize students with the tools, concepts and applications of an interactive studio environment while expanding competency and comfort level with the programs and peripherals in order to make the most effective work.
- There are several components to this course. We will explore them as thoroughly as the time schedule allows. Students should be prepared to work outside of the designated class time. Because there may be a variance in student background and skill/proficiency level, some exercises are specifically designed to address the functions of programs and tools. Within that framework, opportunity will be provided for students to work beyond present levels of experience and technical expertise. All project criteria will be subject to evaluation.
- The tools used within this course are the programs and peripherals. The structure of the course focuses on the use of those tools within a framework of conceptual development, visual language skills, selection and application of appropriate media in the individual development of a project. Preliminary work [sketchbook] will be included in the evaluation.
- Class attendance is required. Your level of motivation for achievement is a component of evaluation. Everyone benefits from the generation of work completed at a more advanced skill level and the collaboration of ideas.
- If you are absent, you will need to either collect class information [notes, resources] or make up any work required during class. Class notes should be acquired from another student. We meet as a class twice weekly. There will be homework [in the form of tutorials and research].
- Projects are due for critique at the beginning of class on the due date. All projects must be completed and turned in to receive a grade for the course.
- Late projects: drop one letter grade per calendar day that they are past due. [grade will be assigned, then reduced]
- If you need an extension on a project [for a legitimate reason] please make arrangements with me before the project due date.
- Back up your files and save as you go

ACADEMIC INTEGRITY AND STUDENT CONDUCT

Academic integrity is fundamental to the activities and principles of a university. All members of the academic community must be confident that each person's work has been responsibly and honorably acquired, developed, and presented. Any effort to gain an advantage not given to all students is dishonest whether or not the effort is successful. The academic community regards breaches of the academic integrity rules as extremely serious matters. Sanctions for such a breach may include academic sanctions from the instructor, including failing the course for any violation, to disciplinary sanctions ranging from probation to expulsion. When in doubt about plagiarism, paraphrasing, quoting, collaboration, or any other form of cheating, consult the course instructor.

<http://www.umsystem.edu/ums/departments/gc/rules/programs/200/010.shtml>

ADA □ AMERICANS WITH DISABILITIES ACT

If you have special needs as addressed by the Americans with Disabilities Act (ADA) and need assistance, please notify the Office of Disability Services, A038 Brady Commons, 882-4696 or course instructor immediately. Reasonable efforts will be made to accommodate your special needs.

<http://disabilityservices.missouri.edu/guidelines.htm>

POLICIES FOR MEDIA COURSES EXTENDED TO EXPERIMENTAL MEDIA-- □ VIDEO □ ANIMATION□

<http://convergence.journalism.missouri.edu/4802/policy.html>

UNIVERSITY POLICIES □ RULES AND REGULATIONS

http://registrar.missouri.edu/Policies_Rules_and_Regulations/index.htm

<http://provost.missouri.edu/students/>

ACCEPTABLE USE AGREEMENT □ COMPUTER/FACILITIES USE POLICY

All faculty, staff, and students of the University of Missouri are required and expected to obey the laws and legal agreements governing software use. Failure to do so can lead to monetary damages and/or criminal penalties for the individual violator. Because such violations are also against University policies and rules, disciplinary action will be taken as appropriate.

<http://www.umsystem.edu/ums/departments/gc/rules/facilities/110/005.shtml>

<http://www.umsystem.edu/ums/departments/gc/rules/facilities/110/010.shtml>

STUDENT HEALTH RESOURCES

911 for medical emergencies

<http://www.umsystem.edu/ums/departments/gc/rules/programs/280/>

WELLNESS RESOURCE CENTER

Includes personal, academic, crisis and career services. 882.4634 location: 34 Brady Commons

<http://web.missouri.edu/%7Ewrcwww/>

STUDENT SUCCESS CENTER

900 Lowry Mall. 882.6803

<http://success.missouri.edu/>

SAFETY □ SECURITY

University Police Department

911 for emergencies, 882.7201 otherwise.

<http://www.mupolice.com/>

<http://mualert.missouri.edu/>

UNIVERSITY CRITICAL DATES

reading day > traditionally no classes or examination.

http://registrar.missouri.edu/General_Resources/Dates_and_Deadlines.htm

DISRUPTIVE BEHAVIOR

Faculty, students, administrative and professional staff members, and others who intentionally act to impair, interfere with, or obstruct the mission, purposes, order, operations, processes, and functions of the University shall be subject to appropriate disciplinary action by University authorities for misconduct, as set forth in the applicable rules of the Board of Curators and the University and state law governing such actions.

EXPERIMENTAL MEDIA □ VIDEO TOPICS

- History of the image
- Photography/Digital/Moving image
 - Appropriation
 - Aesthetics
 - Color Theory
- Image manipulation, framing, composition, compositing
 - Basic editing techniques
 - Representation
 - Image and culture
 - Symbol
- Concept, conceptual storytelling
 - The website as art

COURSE OBJECTIVES

Students will demonstrate understanding of the following principles and techniques through studio assignments:

Four-dimensional imaging concepts
Motion
Duration
Pacing/Tempo
Montage
Sequence > jump cuts
Narrative/Storyline/Concept
The Performative
Research Methods

experimental media:video is an exploration of the image-making process using video cameras as a primary collection source. Additional equipment will include sound recording and other motion capturing devices. Both linear and non-linear formatting will be covered within a series of in-class workshops where students learn skills and techniques of time imaging specifically focused on video, sound and installation. A comprehensive exploration of software and processing techniques will take students through exercises in a variety of methods for videomaking, culminating in several small [experimental] projects.

A final video project is to be designed by the individual student.

The objective is to learn the basic craft of filmmaking (through video) in a digital environment and to explore the medium beyond traditional applications.

CRITERIA □ EVALUATION [reminders]

complete projects by the deadline.
work within the parameters of the project criteria
articulate the process
participate in critique
speak constructively of work by other students and/or presentations by other artists
meet expectations of group etiquette
complete work even if there is a technological issue.
[technology issues are not acceptable excuses]

PARTICIPATION □ INFORMATION

Contribution to the dialogue is critical to the community of learners. Your interaction contributes to the ongoing process of learning through critique, discussion, thinking, and problem-solving. Considering alternative methods to approaching projects and solutions are an important part of the learning process for the group, complementing assignments and tutorials.

The development of critical thinking skills and a strong work ethic are integral parts in the success of both the individual and the group. The responsibility of the learner is to develop and maintain that level of performance.

A NOTE ABOUT THE COURSE SYLLABUS

As a disclaimer, these terms and schedule are subject to change at the discretion of the instructor.

PROJECT EXERCISES □ PARTIAL LIST

project 1. time over time

collected image files from online resource archive.org, placed in context with collected image from media resource [web/dvd/vhs] and from realtime. convergent forms [montage] intermixed for consistent narrative and imported sound.

project 2. 6² project

in camera project, jumpcuts. analog/linear editing, storyboard/storytelling.

project 3. on the record >

recorded sound +image in documentary format, reconstructed in digital editing form. field recording including microphone access to explore sound. narrative of the storyteller.

project 4. soundmatters

sound editing software/freeware to manipulate and orchestrate sound. sound as image, placed in context [installation sound]

project 5. unbound

expanded screen video. post production video processing for specific form/format >either screen or installation.

experimental media_animation
jj_higgins. FA201
office hours. wednesday 9-11am or by appointment
higginska@missouri.edu
http://randomversion.com/mu_artindex.htm

schedule of events > weekly calendar

> 1 *Tuesday, January 16*
course introduction

Thursday January 18

Overview. Introduction: what is video?.

Project 1 _time over time/ the collective/collected space. [video postcard]

basic demonstration: resourcing image collection tools, sequential motion, the position of the viewer
camera/video resource: <http://www.aber.ac.uk/media/Documents/gaze/gaze.html>

> 2 *Tuesday, January 23*

Photoshop toolbox overview+image. Outsourcing images.

IMovie: timeline sequencing. Resourcing image collection devices, exporting to Quicktime

Bring mini-DV tape + external hard drive (with firewire cable) to class.

Bring objects to scan/import.

Screening: *Sadie Benning*

Reading: John Berger, *The Shape of a Pocket*, (*Opening a Gate and Steps Towards a Small Theory of the Visible*).

Thursday, January 25

Reading/project discussion.

Exercise 1 _the object:collage a DADA exercise (due at end of class)

Bring: scissors, glue, tape, paper(s), magazines, found objects

Screening: Robert Breer, *Recreation*

Stan Brakhage, *selected Film Shorts*

Assignment reading: *The Medium is the Message, An Inventory of Effects*, Marshall McLuhan. (selected text, pdf)

Reference files:

<http://www.experimentalgameplay.com/about.php>

<http://en.wikipedia.org/wiki/Collage>

http://en.wikipedia.org/wiki/Soviet_montage_theory

<http://www.nga.gov/kids/zone/collagemachine.htm>

<http://pentacom.jp/soft/ex/collage/collage.html>

> 3 *Tuesday, January 30* **Project 1 due/critique + presentations.**

Discuss McLuhan reading.

Exercise 2 _soundform/ creating images with sound.

collecting, manipulating, layering and adjusting sound/image.

Audacity (free/shareware) and Freesound Project.

<http://www.ubu.com/sound/>

<http://freesound.iua.upf.edu/index.php>

sound/image collage

<http://en.wikipedia.org/wiki/Plunderphonics>

<http://www.plunderphonics.com/>

<http://www.af.lu.se/%7Efogwall/satie.html>

Thursday, February 1

exercise 2 due. Dropbox/current classes

Project 2 _6x6x6: confined space. jumpcuts, storyboarding, constructing time and event.

working in the timeline. Video editing software demonstration/tutorial.

reference tutorials: Final Cut Pro, Flash 8

Screening: Orson Welles, *Citizen Kane*, Sergei Eisenstein, *October*

4 > *Tuesday, February 6*

Work day/field recordings (weather permitting)

Software Demonstration

Audio/video collection apparatus

Exporting to Quicktime

Bring: mini-DV camera and tripod plus other recording apparatus

Reading: *Vanishing Point*, and *Astral America* in Jean Baudrillard, *America*.

Additional reading for advanced students TBA

Thursday, February 8

screening+discussion: Performing video space

Joan Jonas, *Vertical Roll* <http://www.ubu.com/film/jonas.html>

Fluxus artists/ Robert Watts, Ben Vautier, Allison Knowles, Nam Jun Paik, Yoko Ono

<http://www.ubu.com/film/fluxfilm.html>

Vito Acconci, *Following Piece* (pdf)

Sophie Calle, *The Shadow* (pdf)

John Baldessari, *Teaching the Alphabet to a Plant*

Laurie Anderson, *Home of the Brave*

5> *Tuesday February 13*

Project 2 (6x6x6) due. Presentation+critique.

Introduce Project 3 _self:portrait.

combined source constructed space/sound

Thursday, February 15

Work day-no official class.

Tutorials: Final Cut Pro on lynda.com

6> *Tuesday, February 20*

screening: Cindy Sherman, *Office Killer*

special effects/image effects. the screen as stage

Thursday, February 22

Project 3 due/ dropbox in current classes.

Reading: *New York and Utopia Achieved*, in Jean Baudrillard, *America*.

7> *Tuesday, February 27*

Exercise 3_collected space: post-production editing

Candice Breitz, Pierre Huyghe, Anri Sala, Francis Alys, Anna Gaskell, Douglas Gordon, Harun Farocki, Gillian Wearing, Bill Viola, Jim Campbell, Meredith Monk, Andrea Fraser, Kristin Lucas, Gordon Matta-Clark, Coco Fusco, Martha Rosler, Paul McCarthy

Tutorial: AfterEffects (preview in lynda.com)

- 8> *Thursday, March 1*
work day_no official class.
Assigned reading: *The End of US Power?*, in Jean Baudrillard, *America*.
- 9> *Tuesday, March 6*
introduce **Project 4 > information_space**.
discuss Baudrillard reading.
Readings on Reality+Surveillance, the constructed space (TBA) (selected texts)
CTRL Space, The Rhetoric of Surveillance from Bentham to Big Brother, Thomas Y. Levin, ed.
You Are Here, Personal Geographies, Katherine Harmon
- Thursday, March 8*
Exercise 3 due. Class presentation/critique.
- 10> *Tuesday, March 13*
Exercise 4_ videos on the web> Dreamweaver tutorial/in class project
<http://youtube.com>
- Thursday, March 15*
Complete exercise 4 by end of class session. Demo for class.
- 11> *Tuesday, March 20*
Exercise 5_geographies+maps. DVD Studio Pro.
Software demo. DVD Studio Pro.
- Thursday, March 22*
Work day—. **Exercise 5_part 1 due**.
- Screening: Oskar Fischinger, archive.org
Len Lye: A Personal Mythology
Chris Marker, Phillip Glass, Lars von Trier
<http://www.youtube.com/watch?v=jGNfNYpfH74>
- > *Tuesday, March 27, Thursday, March 29*
spring break
- 12> *Tuesday, April 3*
Project 4 due. end of class
- Thursday, April 5*
Proposals due: final video project.
Critique. Project 4 and sample Exercise 6.
- 13> *Tuesday, April 10*
work day—no official class
- Thursday, April 12*
Small group collaboration: *artist research project presentations*
Student curated video screening.
- 14> *Tuesday, April 17*
storyboards. Progress check: final project.
more *artist research presentations*.
Student curated video screening.

Thursday, April 19

Work day—no official class.

15> *Tuesday, April 24*

work day—no official class.

Thursday, April 26

work day—no official class.

16> *Tuesday, May 1*

final class work day.

All work due on DVD and in current classes folder (quicktime versions). Turn in all course work in folder. (sketchbooks, storyboards, DVD, CD-ROM, website links)

Thursday, May 3

Final screenings.

Finals week: pick up work. additional screenings, if necessary.

(this calendar subject to change at discretion of instructor.)