

San José State University
Department of Art & Art History
Art 75 Intro to Digital Video Art, Spring 2018

Course and Contact Information

Instructor:	Wes Modes
Office Location:	Art 311
Telephone:	831-704-6690 (text preferred)
Email:	wesley.modes@sjsu.edu
Office Hours:	Wednesday 8AM – 9AM in Art 237 or by appointment
Class Days/Time:	Monday & Wednesday 9:00AM - 11:50AM
Classroom:	Art 237
Prerequisites:	ART 74 or permission of instructor is required.
Department Office:	Art 116
Department Contact:	Website: www.sjsu.edu/art , Email: art@sjsu.edu

Course Format

This is a technology intensive workshop class. Lectures and labs are essential and required. Course materials such as syllabus, handouts, notes, assignment instructions, etc. can be found on [Canvas Learning Management System course login website](#) at <http://sjsu.instructure.com>. You are responsible for regularly checking Canvas and your email for updates.

Course Description

Art 75 covers fundamental theories and methods for the production of video in the age of digital media. Including: web video, narrative / non-narratives, surveillance, postproduction, special effects, augmented reality and network distribution. The course emphasizes experimental approaches to video creation, production with the Internet being the means of context, distribution, and discourse. ART 74 or permission of instructor is required.

Course Learning Outcomes (CLO)

The class will focus on experimentation with digital video techniques and processes informed by digital networks, personal audio/video recording and mobile computing. The course will address development of appropriate conceptual strategies for artistic production.

A contemporary critical and theoretical perspective will be stressed. Projects will be presented using the Internet as the primary means of documentation as a rapidly evolving medium of video.

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

- Decipher and interpret video as a language and contextualized from the history of moving images.
- Differentiate and produce both narrative and non-narrative based videos.
- Develop a basic website that include web sites with text & image assets.
- Devise and create more advanced websites, including slideshow content, video players, and Javascript interfaces
- Use non-linear video editing software to edit, compose and master digital video
- Recognize and practice simple camera and camera phone recording techniques.
- Distinguish between and demonstrate effective use of surveillance, timelapse and video capturing systems
- Plan and practice manipulating video with post-production techniques including code driven image creation
- Articulate what it means for video to function in new and powerful ways unique to the era of digital media, interactivity, smart phones, YouTube, and the Internet.

Required Texts/Readings

Textbook

No required textbook.

Other Readings

Readings will be available on the class website in pdf format. Technical Requirements

Other technology requirements / equipment / material

- Your SJSU wireless account
- Equipment and Software – most equipment can be borrowed from the SJSU IRC
 - External Hard-Drive – students will need an external hard-drive for this course. Recommended brands are Lacie, Seagate, and G-Tech. Save projects on your hard-drive, not on lab computers.
 - Laptop – Students are highly encouraged to have a laptop for this course
 - Adobe Creative Cloud – particularly Adobe Premiere, After Effects, Photoshop and Illustrator
 - Instructions for installing Adobe CC: <http://its.sjsu.edu/services/software/adobe/index.html>
 - Video camera – smartphone or DSLR camera with SD card. If using a smartphone, students will need to download Filmic Pro or comparable app that allows HD video capture
 - Headphones
 - Tripod with camera mount
- Lab access via Spartan card – lab is available for weekend and night access. All lab policies must be observed at all times. Access times are posted on lab doors.
 - Emergency phone: 911, Escort Service: 42222
 - Americans with Disabilities Act Individuals with disabilities may contact the Disability Resource Center on campus, 924-6000.

***No late projects will be accepted due to student inability to reserve or use the equipment for their projects

Course Requirements and Assignments

- There are four main projects for this course (three individual projects and one group project), in addition to smaller assignments/exercises.
- Students will be responsible for creating an artists portfolio website for displaying/documenting class projects, including artists statements.
- Students are required to post 1-2 paragraph responses to assigned readings on their portfolio website.

Project 1: Non-Narrative Video

Make several linked web pages with a collection (2-5) of short movies following a common theme. The collection will demonstrate various techniques and processes in a simple proof of concept approach. Emphasis will be on the different forms in which non-narrative meaning can be constructed—including abstraction, montage, sampling of existing material, and documentation of events/performances.

Project 2: Experimental Narratives

Create an experimental narrative piece—either single-channel video or hyperlinked segments—with a total of no more than 5 minutes of edited video. Students are encouraged to explore the use of surveillance technologies, nonlinear storytelling and other “breaks” from narrative conventions, eLit (electronic literature), performance, autoethnography, and approaches to experimental documentary filmmaking.

Project 3: Net Art (group project)

Design a Net Art piece that includes animation and special effects. Create a final presentation with some interactive way of experiencing the piece with a JavaScript (P5.JS) interface. Emphasis is on Net Art as Tactical Media, critical/queer re-imagining of game design & interactivity, and the aesthetics of hauntology on the web. This is a group project. Students may work in groups 2-4 people. Larger groups will be expected to produce more elaborate projects.

Project 4: Final Project

This Project will be based on the previous projects and in-class exercises, where a more refined approach will be given to the work.

Grading Information

Students are responsible for all of the material presented in class. All assignments must be presented on the due date. Late assignments will be accepted no more than 2 weeks after the due date, but with a letter grade reduction and no class critique. Students are expected to meet with the instructor to review progress and discuss individual approaches.

Grading Criteria

All assignments are graded considering the following criteria:

- A. Skill in planning, creating comps, and demoing
- B. Formal and technical achievement
- C. Innovation and conceptual approach

D. Extra credit (research, field work) may be awarded for extraordinary effort and results.

Assignment Percentages for total grade

75% Projects

All Projects will be evaluated on the basis of planning skills, technical achievement and conceptual approach. (Project 1 - 15% , Project 2 - 15%, Project 3 - 15%, Final Project - 20%, In-class exercises 10%)

15% Web Development, Documentation & Portfolio

This will be an online web portfolio site to share your projects and how they were done. You will also be asked to improve your use of HTML/CSS/Javascript, libraries, and other advanced HTML approached to your documentation. This will also include an artist statement that talks about your approach to your work and each assignment. There will be 3 milestone documentation reviews where specific web requirements must be met, and used in your portfolio.

10% Class Participation

This will be evaluated on attendance, engagement with class critiques and reading, discussions, field trips, e-mail list correspondence, and helping others.

Important Grading Note

If you show up and do all the work adequately, you will earn a B-minus-grade (satisfactory) in this class. A B-grade is reserved for above average/good work. To earn an A-grade, you must do consistently excellent work demonstrating hard work, creativity and expertise. This allows you to get an honest evaluation in this class, and rewards those who are willing to work harder and put more energy and creativity into their work.

A	95-100%	Extraordinarily high achievement. Unusually complete command of the course content; outstanding level of scholarship
A-	90-94%	Excellent achievement. Very thorough command of the course content; very high level of scholarship
B+	87-89%	Very good achievement. Significantly above average understanding of materials and thorough command of course material
B	83-86%	Good achievement. Signifies mastery and fulfillment of all course requirements; Solid, acceptable performance
B-	80-82%	Fair achievement. Acceptable performance on most, but not all, aspects of the course
C+	77-79%	Not wholly satisfactory achievement. Marginal performance on some aspects of the course
C	73-76%	Marginal achievement. Minimally acceptable performance on most aspects of the course
C-	70-72%	Minimal achievement. Unacceptable performance on most aspects of the course
D	60-69%	Unacceptable work. Little or no command of most aspects of the course
F	< 70%	Unacceptable work. Little or no command of the course objectives

Classroom Expectations

--Attendance and Behavior

Students are required to show up to class on time and conduct themselves professionally. You are welcome to use your electronic devices in class for note-taking, research, or experimentation. Please do not let these become a distraction for you or your classmates. Please do not text, web surf, or use social media outside of class context. Students who can not honor these requirements will be asked to leave.

--Readings, Discussions

There will be reading assignments related to the projects given out over the semester. We will have class discussions about the material. Remember, simply reading the material is not enough, you have to communicate your thoughts on the matter in class.

--Participate

The instructor values your skills, experience, and interests. Your views are important and we want to hear them. Involvement in the readings, discussions, critiques, class collaborations, field trips and final presentations are part of your participation grade and critical for each student and the class to thrive.

--Collaborate

We encourage collaboration and building a community of collaborators. Don't be afraid to ask for and offer help! Explaining what you have learned to fellow students can help solidify what you've learned. Students must collaborate with each other on the several of the group projects. Students doing collaborative projects must plan out and document what their roles and accomplishments are in the project so as to be graded individually in terms of both their technical and conceptual skills. The instructor must approve all collaborations before the assignment is due.

--Communicate

Be honest and clear about where you are at, what you know and need to know, and what you've accomplished (or not). Ask for what you need to succeed. Bring up issues before they become problems, and allow us all to work together as a team to solve them.

--Support

We each bring different strengths and weaknesses. Working collaboratively, we support and teach each other in areas where we are not as strong.

--Commit

Take on tasks, set realistic goals, and accomplish them, especially in group projects.

Library Liaison

Aliza Elkin

email: aliza.elkin@sjsu.edu

phone: (408) 808-2043

Dr. Martin Luther King, Jr. Library
4th Floor Administration Offices

Department Advising

For information about majors and minors in Art & Art History, for change of major/minor forms and a list of advisors: <http://www.sjsu.edu/art/> or the Art & Art History department office in ART 116, 408-924-4320, art@sjsu.edu

University Policies

Academic integrity

Your commitment as a student to learning is evidenced by your enrollment at San Jose State University. The University's Academic Integrity policy, located at <http://www.sjsu.edu/senate/S07-2.htm>, requires you to be honest in all your academic course work. Faculty members are required to report all infractions to the office of Student Conduct and Ethical Development. The Student Conduct and Ethical Development website is available at <http://www.sjsu.edu/studentconduct/>.

Instances of academic dishonesty will not be tolerated. Cheating on exams or plagiarism (presenting the work of another as your own, or the use of another person's ideas without giving proper credit) will result in a failing grade and sanctions by the University. For this class, all assignments are to be completed by the individual student unless otherwise specified. If you would like to include your assignment or any material you have submitted, or plan to submit for another class, please note that SJSU's Academic Policy S07-2 requires approval of instructors.

Campus Policy in Compliance with the American Disabilities Act

If you need course adaptations or accommodations because of a disability, or if you need to make special arrangements in case the building must be evacuated, please make an appointment with me as soon as possible, or see me during office hours. Presidential Directive 97-03 requires that students with disabilities requesting accommodations must register with the Disability Resource Center (DRC) at <http://www.drc.sjsu.edu/> to establish a record of their disability.

Student Technology Resources

Computer labs for student use are available in the Academic Success Center located on the 1st floor of Clark Hall and on the 2nd floor of the Student Union. Additional computer labs may be available in your department/college. Computers are also available in the Martin Luther King Library. A wide variety of audio-visual equipment is available for student checkout from Media Services located in IRC 112. These items include digital and VHS camcorders, VHS and Beta video players, 16 mm, slide, overhead, DVD, CD, and audiotape players, sound systems, wireless microphones, projection screens and monitors.

Art 75 / Intro to Digital Video Art, Spring 2018 Course Schedule

This is the current schedule for the class, check on Canvas for the latest changes and updates to this list. The instructor will let you know when there are changes in the schedule.

Course Schedule

Week	Date	Topics, Readings, Assignments, Deadlines
1	Jan 24	Course introduction & overview of syllabus. Introductions Slack registration, phone/camera setup In-class exercise: Teamshoot Reading #1 Kate Horsfield, "Busting the Tube: A Brief History of Video Art"
2	Jan 29	Introduction to Video Art History & Performance Art Tutorial in Adobe Premiere Pro Discuss Reading 1 Introduce Project 1 & Video 2
2	Jan 31	Video Art History & Performance Art Share Video 2 Introduction Rough Draft Introduce Personal Portfolio Websites Reading #2 Mark Tribe "Defining New Media"
3	Feb 5	Introduction to New Media Discuss Reading #2 Tribe Premiere Pro advanced features tutorial Narrative Interviews Introduce Video 3 Interview Video 3 Planning
3	Feb 7	Intro to New Media (continued) HTML/CSS tutorial Action Narrative Introduce Video 4 Action Sequence Video 4 Planning
4	Feb 12	Share Video 3 Rough Draft Introduce Video 5 Found Video Introduce Skeleton Portfolio Website
4	Feb 14	Found Video Sources Share Video 4 Action Rough Draft Video 5 Found Video Planning/Research
5	Feb 19	Share Video 3 and Video 4 Finals Introduction to Experimental Narrative Art, Digital Storytelling, & Autoethnography Introduce Project 2: Experimental Narratives
5	Feb 21	Experimental Narrative Art (cont) Share Video 5 Found Video Rough Cut Website Critique Feedback on websites

		Reading #3: Surveillance and POV
6	Feb 26	Discuss Reading #3: Surveillance and POV Share Video 5 Found Video Final
6	Feb 28	Introduce Video 7: Timelapse Making-Of Micro Doc Introduce Video 8: Timelapse Video Introduce Research in Experimental Film
7	Mar 5	Tutorial for compositing in After Effects, in-class exercise Critique Video 7 and 8 Introduce Video 9: Where Cameras Don't Belong
7	Mar 7	Discuss Research in Experimental Film Critique Video 9: Where Cameras Don't Belong
8	Mar 12	Share final video 7, 8 & 9 Introduce Video 10: Phase 1 and Phase 2 Work on Video 10: Phase 1
8	Mar 14	Discuss Creative Questions Share Scouting Mission Test Videos Work on Creative Questions and Final Surveillance Readings #4: Lisa Nakamura, "Afterword: Blaming, Shaming and the Feminization of Social Media" Rita Raley, "Tactical Media"
9	Mar 19	Discuss Reading #4 Critique Video 10: Phase 2: Final Surveillance Video Introduce Project 3: Net Art
9	Mar 21	Show Finished Video 10: Phase 2: Final Surveillance Video Introduce Video 11: Keyed Screen Selfie Moment
	Mar 26	~ Spring Recess ~
	Mar 28	~ Spring Recess ~
10	Apr 2	Intro to Net Art, Post-Internet Art, & Contemporary Moving Images Tutorial for creating interactive stories with Twine, in-class exercise
10	Apr 4	Work on Video 11: Phase 2 - Blue/Green Screen
11	Apr 9	Preview Greenscreen videos Show and Critique Video 11 Introduce Video 12: Call Outs, Animation and Motion Tracking
11	Apr 11	Work on Video 12: Call Outs, Animation and Motion Tracking
12	Apr 16	Show Video 12: Call Outs, Animation and Motion Tracking Introduce Video 13: The Endless Loop
12	Apr 18	Show Video 13: The Endless Loop, Animated GIF 1 Introduce Project 4: Final Project
13	Apr 23	Critique Video 13: Phase 3: A Loop with Variations very rough cut Work on Video 13: Phase 3: A Loop with Variations final
13	Apr 25	Show Video 13: Phase 3: A Loop with Variations final Lecture/Demo/Lab — open for flexibility in student interest and class direction.

		Options: Video installation practices & interactive environments, advanced post-production (color correction, motion tracking, frame stabilization), social media & networked interaction, or go more in depth on something already covered. Readings #5: TBA
14	Apr 30	Introduce Project 4: Final Project Work on Project 4: Phase 1 (due today) Due: Blog post for Reading #5
14	May 2	Discuss Written Proposal Discussion of Digital Video Art Work on Project 4: Phase 3: Dailies
15	May 7	Work on Rough Cut
15	May 9	Work on Final
16	May 14	1 on 1 Conference day -- no class
16	May 16	Official Day of Final @ 7:15AM Final Presentations