

**San José State University  
Department of Art & Art History  
Art 75 Intro to Digital Video Art - Section 3, Spring 2018**

**Course and Contact Information**

<b>Instructor:</b>	Lark Buckingham
<b>Office Location:</b>	Art 321
<b>Telephone:</b>	N/A
<b>Email:</b>	<a href="mailto:Lark.buckingham@sjsu.edu">Lark.buckingham@sjsu.edu</a>
<b>Office Hours:</b>	Tuesday 3:00 PM - 4:00 PM or by appointment
<b>Class Days/Time:</b>	Tuesday and Thursday 12:00 PM - 2:50 PM
<b>Classroom:</b>	Art 110
<b>Prerequisites:</b>	ART 74 or permission of instructor is required.
<b>Department Office:</b>	Art 116
<b>Department Contact:</b>	Website: <a href="http://www.sjsu.edu/art">www.sjsu.edu/art</a> , Email: <a href="mailto:art@sjsu.edu">art@sjsu.edu</a>

**Course Format**

This is a technology workshop class. Lectures and labs are essential and required. Course materials 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**

This studio workshop course is an in-depth study of video as an art form. The course emphasizes experimental approaches to video production in the context of the Internet, exploring properties intrinsic to New Media practices. Students will explore various concepts and processes for making digital video art, including: experimental video, animation, Net Art, generative art, and other hybrid forms of contemporary practices for video. Artistic voice is emphasized over technical skills.

**Course Learning Outcomes (CLO)**

The class will focus on experimentation with digital video techniques, Net Art, and creative code. Critical and theoretical perspectives will be stressed. Projects will be presented in class and documented on student portfolio websites.

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

- Interpret video as a language contextualized from the history of moving images.
- Understand current movements in Digital Video and New Media Art
- Be familiar with basic concepts in creating both non-narrative and narrative based videos.

- Recognize and practice camera and camera-phone recording techniques.
- Use non-linear video editing software to edit digital video.
- Manipulate video in post-production.
- Create interactive websites and code-driven image creation with the p5.js JavaScript library.
- Understand practices and technical requirements for gallery installations of New Media Art.
- Develop a basic portfolio website that includes artist statements and image assets.
- Complete 4 original art projects exploring the visual and conceptual language of New Media Art

## **Required Texts/Readings**

### **Textbook**

No required textbook.

### **Other Readings**

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

### **Other technology requirements / equipment / material**

- External Hard-Drive
  - Students will need an external hard-drive for this course. Recommended brands are Lacie, Seagate, and G-Tech.
  - Make sure you save a copy of your projects on your hard-drive, do not leave projects on lab computers.
- Students are highly encouraged to have a laptop for this course that meets [system requirements for operating Adobe Premiere Pro](#). If no laptop is available, students may use the lab computers.
  - Adobe Creative Cloud is available for free through SJSU—[request access through eCampus](#) and install Adobe Premiere, After Effects, Photoshop and Illustrator.
  - Class work **MUST BE BACKED UP** on a second hard drive or cloud storage
- Access to Lynda.com through the San Jose Public Library
- GitHub Account: [Sign up to get free private repositories](#) with the education discount.
- SJSU wireless account and ID card for accessing the classroom checking out equipment
- If accessible, an HD video camera.
  - Students will check out department cameras for the first two assignments, but are free to use their own for subsequent projects.
  - If using a smartphone, students will need to download [Filmic Pro](#) or comparable app that allows for HD video capture.
- Headphones

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

### **Library Liaison**

Aliza Elkin is the liaison librarian for Art and Art History at King Library. She can be reached via email: [aliza.elkin@sjsu.edu](mailto:aliza.elkin@sjsu.edu) or by telephone at 408-808-2043. Her office is located on the 4<sup>th</sup> floor of King Library and she welcomes students to contact her with research questions.

Library Resources specific to art and art history are available online at:

<http://libguides.sjsu.edu/ArtDesignResources>

All of the University Library Resources can be accessed at <http://libguides.sjsu.edu/a-z>

### **Course Requirements and Assignments**

- Projects 1-3: There are three projects, exploring topics in video and Net Art.
- Final Project
- Website and Artist Statements: Students will also be responsible for creating an artists portfolio website for displaying/documenting class projects, including artists statements.
- Required readings: There will be (short) weekly readings — students must come to class prepared to discuss the topics covered.

#### **Project 1: Non-Narrative Video**

- a. Audio design
- b. Visual component

1-3 minutes of edited audio/video. Students will first create the audio component, and then craft the video imagery for the piece. Emphasis will be on the different forms in which non-narrative meaning can be constructed—including abstraction, montage, documentation of performance, and sampling of existing material.

#### **Project 2: Performance Art / Experimental Documentary / Video essay**

Create a documentation of performance art, experimental documentary, or video essay piece with a total of no more than 10 minutes of edited video. Students are encouraged to depart from the single-channel video format and/or present designs for their piece as a gallery or web-based installation.

#### **Project 3: Net Art**

Design an interactive Net Art piece using the p5.js JavaScript library. Emphasis is on Net Art as tactical media, critical/queer re-imagining of interactivity, and generative art / code-driven image creation.

### **FINAL PROJECT**

For the Final Project, students may explore any of the techniques/subjects outlined in the course. A more refined approach will be expected.

#### **Website & Artist statements**

Students will create or add to an existing artist portfolio site, improving of HTML/CSS/Javascript, libraries, and other advanced HTML approached to your documentation. This will also include an artist statement that speaks to your general approach to your work and for each assignment. There will be 3 milestone documentation reviews where specific web requirements must be met, and used in your portfolio.

## **Grading Information**

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 during office hours to review progress and discuss individual approaches.

### **Assignment Percentages for total grade:**

#### **70% Projects**

- Project 1 - 15%
- Project 2 - 15%
- Project 3 - 15%
- Final Project – 25%

#### **20% Web Development, Documentation & Portfolio**

- Website Design – 10%
- Artist Statements — 10%

#### **10% Participation**

This will be evaluated on engagement in class and online discussions.

## **Grading Criteria**

### **All assignments are graded considering the following criteria:**

#### **A: Excellence**

The Student takes critical and/or expressive approach to approaching a subject as an artist. The Student is able to take the essence and spirit of the conceptual ideas for the assignment and interpret, synthesize and contextualize with great facility. The student demonstrates a keen understanding of the content of the course material, and is able make it their own idea with their own personal style. The final work not only meets the criteria but it exceeds it.

#### **B: Above Average**

The Student demonstrates a sincere attempt to engage in the conceptual ideas of the assignments. Most of the details and nuance of the conceptual idea behind the assignment is addressed in the work. The student clearly has understood what was expected, and the quality of the response is good but not stellar in its insight to the ideas. The work shows an understanding of the ideas but perhaps not a facility that creates a more thoughtfully realized solution.

**C: Average**

The Student demonstrates a limited amount of understanding of the assignment and the idea(s) that reflect this in the work is only a mostly superficial interpretation of the requirements of the work. More thought and more consideration of how the ideas of the assignment could be used with their own experience and perspective.

**D: Below Average**

The Student only shows the slightest understanding of the assignment and can only demonstrate a cursory understanding of the intent of the assignment. There is a general failure to follow the intent and nuance of the assignment and has made something that can only be described as something that needs a great deal of work before its considered something that is complete and meeting the requirements

**Grading Rubric**

**Numeric grade equivalents:**

93% and above A

92% - 90% A-

89% - 88% B+

87% - 83% B

82% - 80% B-

79% - 78% C+

77% - 73% C

72% - 70% C-

69% - 68% D+

67% - 63% D

62% - 60% D-

below 60% F

**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 cannot honor these requirements will be asked to leave.

### **--Readings, Discussions**

There will be short weekly reading assignments related to the course content. We will have class discussions about the material. Simply reading the material is not enough, it is expected that you to communicate your thoughts in class and Canvas discussions.

### **--Participate**

The instructor values your skills, experience, and interests. Your views are important and we want to hear them. Involvement in the readings, discussions, and critiques 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.

### **--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.

### **--Laboratory Access**

Building access cards will be 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.

## **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 the course GitHub page for the latest changes and updates to this list. This syllabus is subject to change—the instructor will let you know when there are changes in the schedule. Students will collectively have the opportunity to shape the ways in which the course unfolds.

**Course Schedule**

<b>Week</b>	<b>Date</b>	<b>Topics, Readings, Assignments, Deadlines</b>
1	Jan 25	Introductions, overview of syllabus and course requirements
2	Jan 30	History of transmission: Radio and Television Broadcasting Recording Audio  <b>Due:</b> Reading - Kate Horsfield, "Busting the Tube: A Brief History of Video Art"
2	Feb 1	Video Art History Lab  <b>Due:</b> Lynda Tutorials "Premiere Pro CC 2017 Essential Training: The Basics" Select tutorials Ch. 3-7 (TBA)
3	Feb 6	Video Art History (cont) Shooting video, DSLR  <b>Due:</b> Audio component for Project 1: Non-narrative Video <b>Due:</b> Reading - Critical Art Ensemble "Utopian Promises - Net Realities"
3	Feb 8	Politics of representation Lab  <b>Due:</b> Catherine Elwes <u>Video Art, A Guided Tour</u> "Masculinities Class, Gay and Racial Equality" pg. 73-76 of PDF <b>Due:</b> Due: Lynda Tutorials "Premiere Pro CC 2017 Essential Training: The Basics" Select tutorials Ch. 9-13 (TBA)
4	Feb 13	Critique Tutorial on free website hosting on GitHub  <b>Due:</b> Video component for Project 1: Non-narrative Video
4	Feb 15	Critique HTML/CSS review  <b>Due:</b> Lee Manovich "After Effects, or Velvet Revolution" Excerpts TBA



5	Feb 20	Contemporary Video Art Intro to After Effects  <b>Due:</b> Portfolio website with Project 1 documentation and statement <b>Due:</b> Due: Lynda Tutorials "After Effects CC 2018 Essential Training: The Basics" Ch 1-2
5	Feb 22	Contemporary Video Art (cont) Lab  <b>Due:</b> Hito Steryl "Cut! Reproduction and Recombination" Excerpts TBA
6	Feb 27	Filmic Conventions Lab – share project progress with peers  <b>Due:</b> Progress for Project 2 - Performance Art / Experimental Documentary / Video essay
6	Mar 1	Intro to New Media Art Installation techniques pt. 1 Lab  <b>Due:</b> Mark Tribe "New Media Art - Introduction"
7	Mar 6	Critique  <b>Due:</b> Project 2 - Performance Art / Experimental Documentary / Video essay
7	Mar 8	Critique
8	Mar 13	Net Art Intro to programming concepts  <b>Due:</b> Rachel Greene "Web Work - A History of Internet Art" Excerpts TBA
8	Mar 15	Early computing Lab  <b>Due:</b> Portfolio website with Project 2 documentation and statement <b>Due:</b> Coding Train p5.js tuts TBA
9	Mar 20	New Media Art History Lab  <b>Due:</b> Reading TBA <b>Due:</b> Coding Train tuts TBA

9	Mar 22	Trends in New Media Art Lab  <b>Due:</b> Coding Train tuts TBA
10	April 3	Trends in New Media Art (cont)  <b>Due:</b> Rita Raley <u>Tactical Media</u> "Border Hacks" Excerpts TBA <b>Due:</b> Coding Train tuts TBA
10	April 5	Lab  <b>**Note:</b> Applications for DMA BFA (including portfolio website) due Friday April 6th
11	April 10	Critique  <b>Due:</b> Project 3 – Net Art
11	April 12	Critique
12	April 17	Final Project Idea generation Generative art  <b>Due:</b> Gene Youngblood <u>Expanded Cinema</u> Excerpts TBA <b>Due:</b> Tuts TBA
12	April 19	Installation techniques pt. 2 Video mapping workshop  <b>Due:</b> Tuts TBA <b>Due:</b> Ideas for final project
13	April 24	Surveillance  <b>Due:</b> Lisa Nakamura: "Blaming, Shaming and the Feminization of Social Media"
13	April 26	Catch-up/review Lab  <b>Due:</b> Revised websites with artist statement
14	May 1	Virtual Spaces

		<b>Due:</b> Oliver Grau:"Remember the Phantasmagoria!" pgs 3-8 (of PDF); Jean Baudrillard <u>Simulacra and Simulation</u> Exerpts TBA
14	May 3	Lecture/Demo TBA – open for catch-up and student interest Lab – share progress  <b>Due:</b> Show progress on Final Project
15	May 8	Lecture/Demo TBA – open for student interest Lab  <b>Due:</b> Reading TBA
15	May 10	Lecture/Demo TBA – open for student interest Lab
16	May 15	All class work (Final Project) due
16	May 17	Official Date of Section 3 Final @ 9:45 AM–12:00 PM