San José State University
Department of Art and Art History
Art 105: Advanced Digital Video, Section 1
Spring Semester 2019

Course and Contact Information

Instructor: Lark Buckingham (Lark Alder)
Office Location: Art Building 323
Telephone: N/A
Email: Lark.buckingham@sjsu.edu
Office Hours: Tuesday 2:00 PM - 3:30 PM
Class Days/Time: Friday 10:00 AM - 04:00 PM
Classroom: Art 241
Prerequisites: ART 74 & 75 or permission of instructor is required

Units: 3

Additional Contact Information

* E-mail is generally the best method of contact during non-office hours.
* Please allow 48-hours for an e-mail response.
* Emergency: 911
  Campus Escort: 42222
* Individuals with disabilities may contact the Disability Resource Center (DRC), Administrative Building 110, 408/924-6000, for a variety of formats such as Braille, large print, sign interpreters, assistive listening devices, audio tape and accommodations for physical accessibility.

Course Format

This is a technology-intensive studio class. Lectures and labs are required. Course materials can be found on the Canvas Learning Management System course login website at http://sjsu.instructure.com. You are responsible for regularly checking Canvas, GitHub, and your email for updates.

Course Description

As a time-based medium, digital video is a technically sophisticated and powerfully expressive medium. YouTube has thrown open the doors of database-driven social video, while developments in large-scale video projection mapping and access to mobile platforms are transforming our world. Yet the vast visual landscape, rich storytelling capabilities, and immersive capacities of the medium can be elusive, requiring time and
Syllabus: Advanced Digital Video

dedicated study.

Advanced Digital Video is a series of workshop intensives focused on the technical, aesthetic, and creative uses of digital video as an artistic medium. Workshop intensives address advanced production technique, best practices, and industry standard software for editing and motion graphics while opening doors to experimental, documentary, non-narrative, animated, live and installation uses of digital video.

Course Goals

Students in this course will gain facility in advanced video techniques and applications. Critical and theoretical perspectives will be stressed.

Students in this course will:

- Create 4 original art projects exploring techniques experimental documentary, narrative, motion-graphics/compositing, and project mapping.
- Participate in group assignments, workshop intensives, and assist other students in production of their video projects.
- Craft written responses to reading/research and write a screenplay/storyboard for narrative film.
- Produce a culminating final project.

Course Learning Outcomes (CLO)

Student Learning Objectives

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

- LO1 Discuss in creative, aesthetic, and technical terms the medium of digital video
- LO2 Create storyboards, write scripts and prepare production planning documents
- LO3 Identify and transcode digital video using industry-standard codecs & resolutions
- LO4 Create high quality digital assets using rasterized, vector, and generative sources
- LO5 Capture, generate and edit digital video using Adobe Premiere Pro/ CC
- LO6 Produce complex motion graphic compositions using Adobe After Effects/ CC
- LO7 Build video mapping projects using physical objects in 3D space
- LO8 Screen and/ or exhibit completed final projects

Required Texts/Readings

Required Readings

No required textbook. Readings will be available on the class GitHub page in pdf format.
Optional Materials

Optional materials and supplementary learning materials, such as web resources and writing guides will be available through the Canvas course website.

Other technology requirements / equipment / material

- External Hard-Drive
  - Students will need at least one external hard-drive for this course, with storage for at least 500GB. Recommended brands are Lacie, Seagate, and G-Tech.
  - It is highly recommended that students also have a second hard drive for a Time Machine backup in the case their computer or hard drive fails.
- Students are 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
- Students are required to get a SJSU library card. The card is necessary for access to Lynda.com tutorials
- SJSU wireless account and ID card for accessing the classroom checking out equipment
- Access to a camera:
  - Cameras are available for checkout from the Art Department’s Visual Resources Library (Room Art 139). Additional cameras are available for 2-day loans from IMS Equipment Loaning. Students may also choose to use their own camera or use Filmic Pro or comparable app that allows for HD video capture on mobile devices.
- Headphones

***No late projects will be accepted due to student inability to meet equipment requirements for their projects

Course Web Materials

Course Web Materials

ART 105 Course materials can be found on the Canvas Leaining Management System course login website at http://sjsu.instructure.com, and on the course GitHub page (login provided after enrollment). You are responsible for regularly checking Canvas, GitHub, and your email for updates. Please make sure your Canvas contact works by viewing the syllabus announcement during the first day of class.

Library Liaison

Gareth Scott

email: gareth.scott@sjsu.edu
phone: (408) 808-2094
Course Requirements and Assignments

Success in this course is based on the expectation that students will spend, for each unit of credit, a minimum of 45 hours over the length of the course (normally three hours per unit per week) for instruction, preparation/studying, or course related activities, including but not limited to internships, labs, and clinical practica. Other course structures will have equivalent workload expectations as described in the syllabus.

Assignments overview:

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<thead>
<tr>
<th>Deadline</th>
<th># Name</th>
<th>%</th>
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<tbody>
<tr>
<td>02/01</td>
<td>#1 Exquisite Corpse Group Assignment 5%</td>
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<tr>
<td>02/15</td>
<td>#2 Experimental Documentary Project 15%</td>
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<tr>
<td>02/22</td>
<td>#3 Script/Storyboard Assignment 5%</td>
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<tr>
<td>03/01</td>
<td>#4 Narrative Video Project 15%</td>
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<tr>
<td>03/08</td>
<td>#5 2-page paper on Reading &amp; Research Assignment 5%</td>
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<tr>
<td>03/15</td>
<td>#6 Compositing &amp; After Effects Project 15%</td>
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<tr>
<td>03/22</td>
<td>#7 Video Mapping Workshop Assignment 10%</td>
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<tr>
<td>03/29</td>
<td>#8 Final Project Proposal Assignment 5%</td>
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<tr>
<td>05/03</td>
<td>#9 Final Project 25%</td>
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<tr>
<td>TOTAL</td>
<td>100%</td>
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<tr>
<td>● All assignments must be submitted via Canvas no later than the due date above.</td>
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</table>

** In addition to projects and assignments there will be several short in-class readings for discussion and written submissions for project ideas. These will not be graded.

Grading Information

Students are required to submit all course assignments on Canvas. Students must also be present for project critiques: *critiques are not optional.*

Determination of Grades

All assignments must be presented on the due date. For each day the work is late (marked each 24 hours by the day and time of original deadline), the work decreases by half a grade (a B+ goes to B-, a B- to a C+, etc.). *Exceptions can be arranged in the case of extenuating life circumstances, provided you LET THE PROFESSOR KNOW IN ADVANCE.* Late projects will not have the opportunity for a critique.
All projects are evaluated based on their conceptual content, technical proficiency, and presentation according to the criteria provided below.

**Relative weight of course requirements:**

#1 Exquisite Corpse Group Assignment 5%
#2 Experimental Documentary Project 15%
#3 Script/Storyboard Assignment 5%
#4 Narrative Video Project 15%
#5 2-page paper on Reading & Research Assignment 5%
#6 Compositing & After Effects Project 15%
#7 Video Mapping Workshop Assignment 10%
#8 Final Project Proposal Assignment 5%
#9 Final Project 25%
TOTAL 100%

**Grading Criteria:**

**A: Excellence**

The student fully commits to their project, both conceptually and technically. The final work created not only meets the criteria but it exceeds it. The student demonstrates a full understanding of the course content, and is able to apply that understanding in making original work with their own personal style.

**B: Above Average**

The student shows an understanding of the expected criteria for the assignment, and a sincere attempt to engage the conceptual framework. The quality of the project is good but not stellar. Technical understanding is demonstrated but has room for improvement.

**C: Average**

The student demonstrates a limited understanding of the conceptual framework of the assignment, and/or technical execution is underdeveloped with issues that could have been addressed in class or during office hours. The work would improve if more time and/or attention was dedicated to the project.

**D: Below Average**
The student only shows the slightest understanding of the intent of the assignment. There is a general failure to follow the intent and nuance of the assignment. The project can only be described as something that needs a great deal of work before it is considered something that is complete and meeting the requirements.

**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

**Please note:** Except in cases of documented emergencies, incomplete grades are not given in this course.

“All students have the right, within a reasonable time, to know their academic scores, to review their grade-dependent work, and to be provided with explanations for the determination of their course grades.” See University Policy F13-1 at [http://www.sjsu.edu/senate/docs/F13-1.pdf](http://www.sjsu.edu/senate/docs/F13-1.pdf) for more details.

**Additional Note:**

This syllabus is subject to change, in the event of unforeseen circumstances, or in the case that changes will significantly enhance the quality of the course. Students will collectively have the opportunity to shape the ways in which the course unfolds.

**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/](http://www.sjsu.edu/art/) or the Art & Art History department office in ART(H)/(PHOT) 116, 408-924-4320, art@sjsu.edu

**Classroom Protocol**

Students are expected to be punctual for class and actively engaged during all class meetings. Cell phones, smart phones, or other devices that detract from full attention should turned off or silenced.
University Policies
Per University Policy S16-9, university-wide policy information relevant to all courses, such as academic integrity, accommodations, etc. will be available on Office of Graduate and Undergraduate Programs’ Syllabus Information web page at http://www.sjsu.edu/gup/syllabusinfo/.”

Course Schedule

**Art 105: Advanced Digital Video, Spring Semester 2019**

This syllabus is subject to change. The instructor will let you know when there are changes in the schedule.

>>> In addition to activities listed, we will be regularly viewing examples of Video and New Media Art, and have discussions based on short in-class readings.

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<thead>
<tr>
<th>Week</th>
<th>Date</th>
<th>Topics, Readings, Assignments, Deadlines</th>
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| 1    | Jan 25| **Introductions, overview of syllabus and course requirements**  
Cinematography workshop  
DSLR Camera Tutorial, HD video on mobile phones (with Filmic Pro app), types of shots, composition  
On-campus group shoot: Students will form collaborative groups to gather video content |
| 2    | Feb 1 | **Digital video as artistic medium**  
Aesthetics: Intro to technique, aesthetics, software, and evolution of the medium  
Technical: Resolution, encoding, aspect ratio, frame rates, scaling, compression, rasterized v. vector graphics  
Media acquisition and organization  
Adobe Premiere Pro/CC, preferences, timelines, codecs, conforming content to target resolution, organizing media, and import/export  
Shooting documentary video  
DSLR & Filmic Pro review, framing shots for the editing table, how to capture clean footage in unpredictable situations, audio recording  
On-campus shoot / demo  
Due: #1 Exquisite Corpse Group Assignment |
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<tr>
<th>Week</th>
<th>Date</th>
<th>Event</th>
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| 3    | Feb 8 | **Editing in Premiere**  
Review, best practices, keyboard shortcuts, continuity editing, effects, key-framing, color correction, titles  
**Lab/Workshop Progress for #2**  
Due: Footage/Progress for #2 Experimental Documentary (ungraded) |
| 4    | Feb 15 | **Critique for #2 Experimental Documentary Project**  
**Scripting / Introduction to Celtx Workshop**  
Celtx software demo, screenwriting & storyboarding workshop  
**Due: #2 Experimental Documentary Project** |
| 5    | Feb 22 | **After Effects Workshop 1**  
Compositions, transformations, layering, and key frames  
**Script/Storyboard share-out & Project Planning**  
On-campus shoots → Group assist with Project #4 Narrative Video  
**Due: #3 Script/Storyboard Assignment** |
| 6    | Mar 1  | **After Effects Workshop 2**  
Track mattes, blending modes, keying, parenting, and motion tracking  
**Studio Lighting / Green screen Workshop**  
**Due: #4 Narrative Video Project** |
| 7    | Mar 8  | **After Effects Workshop 3**  
Advanced features, putting it all together  
**Discussion on Reading & Research Assignment**  
**Lab/Workshop Progress for #2**  
**Due: Progress for #6 Compositing & After Effects Project (ungraded)**  
**Due: #5 2-page paper on Reading & Research Assignment** |
| 8    | Mar 15 | **Critique for #6 Compositing & After Effects Project**  
**Real-time video techniques Demo**  
**Video projection and mapping workshop using MadMapper/VPT**  
Projection mapping/ design workshop and concept development |
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<th>Date</th>
<th>Event</th>
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<tr>
<td>9</td>
<td>Mar 22</td>
<td><strong>Due: #6 Compositing &amp; After Effects Project</strong></td>
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<td>Presentation of #7 Video Mapping Workshop Assignment</td>
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<td>Final Project Assignment Given</td>
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<td>Q&amp;A, idea/research workshop</td>
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<td><strong>Due: #7 Video Mapping Workshop Assignment</strong></td>
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<td>10</td>
<td>Mar 29</td>
<td><strong>Final Project Proposal Presentation &amp; Feedback</strong></td>
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<td><strong>Production Practices</strong></td>
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<td>Project planning, direction, roles of cast &amp; crew.</td>
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<td>→ Forming of groups and scheduling shoots</td>
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<td><strong>Due: #8 Final Project Proposal Assignment</strong></td>
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<td>April 5</td>
<td><strong>… SPRING BREAK … B-) ….</strong></td>
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<td>11</td>
<td>April 12</td>
<td><strong>Final project: Production</strong></td>
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<td>Workshop intensive: Group assist with shoots</td>
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<td><strong>Lab time</strong></td>
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<td>12</td>
<td>April 19</td>
<td><strong>Final project: Post-Production Phase 1</strong></td>
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<td>Workshop/demos dependent on student interest</td>
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<td><strong>Due: Progress for #9 Final Project – SHOOTING COMPLETED (ungraded)</strong></td>
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<td>13</td>
<td>April 26</td>
<td><strong>Lark gone – Professor Craig Hobbs subbing</strong></td>
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<td><strong>Final project: Post-Production Phase 1</strong></td>
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<td>Share &amp; receive feedback on Final project from Professor Hobbs</td>
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<td>14</td>
<td>May 3</td>
<td><strong>Final project presentations and critique I</strong></td>
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<td><strong>Due: #9 Final Project</strong></td>
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<td>15</td>
<td>May 10</td>
<td><strong>Final project presentations and critique II</strong></td>
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<td>16</td>
<td>May 20</td>
<td><strong>Final Exam 7:15-9:30 am</strong></td>
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<td><strong>Due: All course work</strong></td>
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