

**Penn State University – School of Visual Arts**  
**Fall 2014**  
**ART 316 Video Art**  
**Professor: Eduardo Navas (ean13@psu.edu)**  
**Mondays & Wednesdays 11:15 AM – 2:15 PM**  
**Office Hours: 10 AM – 11 AM, 209 Arts Cottage**

**Course Description (as defined by Penn State School of Visual Arts)**

This is a studio art class that focuses on creating, authoring, exhibiting, and critically evaluating video and time-based arts. This new media course explores experimental uses of video by visual artists with an emphasis on integrating digital video into current studio practice (i.e., new media digital arts, mixed media, installation, and performance). The course will engage students in research methods to advance their skills in time-based media and to help them develop an understanding of the critical evaluation and assessment of video and time-based artworks and media projects.

This course explores the nature and potential of digital video art practice and media production through lectures, readings, demonstrations, studio practice, and critiques. Assignments will cover a range of digital video authoring applications central to video and time-based arts production.

**Emphasis of Class:**

In this course students explore concepts of sequential media, meaning the concept of movement with different forms of digital visual presentation, such as still graphics animation, typography and video. The influence of film language across various media disciplines will be discussed at length and explored with a hands-on-approach to produce multimedia motion projects. Students will explore concepts of motion in art, design and video, and will gain a theoretical and practical understanding of sequential movement.

The class is specifically focused on how to create engaging experiences with still images, video footage, text and sound. Participants will gain a theoretical and practical understanding of film and video production that will prepare them to develop advanced projects for their own interests as well as for future classes.

**Class Structure**

Class sections *for the most part* will be divided as follows: on Monday, the first half of class will consist of critiquing weekly exercises and projects, followed with lectures on video editing and formal aspects of film language. Wednesdays is lab time. This is the time for students to go over technical issues that come up with their editing process. Screenings of specific videos and films will be scheduled on specific days either Monday or Wednesday. The screening days will be defined throughout the term, and students will be notified with ample time to prepare for the screenings. The students will turn in a total of seven projects, which are

- Project 1: Stop Motion (no sound)
- Project 2: Stop Motion (with Sound)
- Project 3: Graphics/Still Images and Video (with sound)
- Project 4: Video Analysis

Project 5: First Advanced Video  
Project 6: Second Advanced Video  
Project 7: Final

Details on each project will be announced at least two weeks prior to the due date.

**Learning Outcomes:**

1. To understand content and form in relation to movement and sound.
2. To understand the basic history and theory that is relevant to audio-visual culture in the tradition of the moving image.
3. To acquire an advanced understanding of conceptual models important in audiovisual culture.
4. To gain practical knowledge of diverse tools used to develop sequential and time based projects.
5. To produce projects that communicate messages effectively, and are critically invested.

**A Note on Plagiarism**

Plagiarism will not be tolerated. A student who commits plagiarism will be reported to the office of the visual arts. The student's behavior will be taken very seriously and dealt with according to the guidelines provided by Penn State University – School of Visual Arts. To avoid plagiarism, please cite your sources when appropriate.

**Academic Integrity Statement**

*University Policies and Rules Guidelines* states that academic integrity is the pursuit of scholarly activity in an open, honest and responsible manner. Academic integrity is a basic guiding principle for all academic activity at The Pennsylvania State University, and all members of the University community are expected to act in accordance with this principle. Consistent with this expectation, the University's Code of Conduct states that all students should act with personal integrity, respect other students' dignity, rights and property, and help create and maintain an environment in which all can succeed through the fruits of their efforts. Academic integrity includes a commitment not to engage in or tolerate acts of falsification, misrepresentation or deception. Such acts of dishonesty violate the fundamental ethical principles of the University community and compromise the worth of work completed by others.

Academic dishonesty includes but is not limited to acts such as cheating on exams or assignments; plagiarizing the words or ideas of another; fabricating information or citations; facilitating acts of academic dishonesty by others; claiming authorship of work done by another person; submitting work completed in previous classes; and/or submitting the same work to multiple classes in which a student is enrolled simultaneously.

**Accessibility Statement**

Penn State welcomes students with disabilities into the University's educational programs. Every Penn State campus has an office for students with disabilities. The Office for Disability Services (ODS) Web site provides contact information for every

Penn State campus: <http://equity.psu.edu/ods/dcl>. For further information, please visit the Office for Disability Services Web site: <http://equity.psu.edu/ods>.

In order to receive consideration for reasonable accommodations, you must contact the appropriate disability services office at the campus where you are officially enrolled, participate in an intake interview, and provide documentation: <http://equity.psu.edu/ods/guidelines>. If the documentation supports your request for reasonable accommodations, your campus's disability services office will provide you with an accommodation letter. Please share this letter with your instructors and discuss the accommodations with them as early in your courses as possible. You must follow this process for every semester that you request accommodations.

### **Safety Information**

Students in the School of Visual Arts may find themselves working in the shop or in their studios or classrooms using a variety of power and hand held equipment, which may cause injury. Students should use the shop only after having received an orientation in the use of such equipment and when supervised by faculty or shop personnel. Should any injuries occur, in the shop, studios, or classrooms in the School of Visual Arts please report them to Matt Olson, Shop Supervisor, Room 108-A Visual Arts Building, Phone: 814-865-3962, email: [mjo5165@psu.edu](mailto:mjo5165@psu.edu).

### **Required Equipment**

You will need an external hard drive that is fast enough to handle real time editing of your videos. You will have to bring this hard drive with you to all class lab sessions. If you don't have one, it will be extremely difficult to develop your projects successfully. The possibility of your files becoming corrupted is higher if you store your working files on the hard drive of the computer you will use to edit your project. Video cameras will be used throughout the semester, if you don't have a good camera you should check one out from the media center.

### **Required Books**

(These books are available at the bookstore)

Deleuze, Gilles, *Cinema 1*. Minneapolis: Minnesota Press, 1986.

Deleuze, Gilles, *Cinema 2*. Minneapolis: Minnesota Press, 1989.

### **Recommended Book**

(This book is available at the bookstore)

You are not required to buy the following book, but you are strongly encouraged to purchase it. Many of the examples that will be presented throughout the term are also discussed in the book:

Rush, Michael. *New Media in Art*. New York: Thames & Hudson, 1999.

### **Additional Recommended Books**

I will not require the books listed below for class, but I strongly encourage you to buy the following texts which are meant to function as complementary reference manuals. They will be

quite useful not only during class, but also for other classes and future projects.

John Jackman, *Lighting for Digital Video and Television* (Amsterdam, Boston, New York: Focal Press, 2010).

Steven Katz, *Film Directing: Shot by Shot* (Studio City: Michael Wiese, 1991). Course

### **Requirements**

Please note that final grades are dependent upon consistent performance in all course requirements.

- Attend every class session. (See attendance below for more details.)
- Participate in class exercises, as well as lab time. Class participation will also include in-class exercises.
- There are a total of 7 projects. The point breakdown is below.
- There are no make-ups. Please check with me for possible exceptions. Not consulting with me prior to the dates when assignments are due will lead to an automatic F.
- Final projects cannot be late—no exceptions.

### **Grading**

- Attendance and Class Participation 10%
- Project 1: Stop Motion (no sound) 10%
- Project 2: Stop Motion (with Sound) 10%
- Project 3: Graphics/Still Images and Video (with sound) 10%.
- Project 4: Film/Video Analysis 14%
- Project 5: First Advanced Video 12%
- Project 6: Second Advanced Video 14%
- Project 7 Final Project output to various media formats including DVD and online presentation 20%. Assignment includes a brief essay on one of the readings assigned throughout the semester.

Total 100%

### **Grade Scale**

- 94-100 = A
- 90-93 = A-
- 87-89 = B+
- 84-86 = B
- 80-83 = B-
- 77-79 = C+
- 74-76 = C
- 70-73 = C-
- 60-69 = D
- 0-59 = F

### **Attendance**

- Three Absences = F, Three tardies (15 minutes late or early departure) = one absence.
- One Absence will take away 1.5% from attendance grade and 1.5% from class participation.
- There are no excused absences unless it is an extreme case. Please check with me for exceptions.

### **Semester Schedule**

Note that the class includes a series of short exercises and screenings, which are considered part of class participation. These sessions are designed to complement the successful completion of your projects. Lectures on history and theory will shift according to the students' needs to gain practical knowledge from week to week.

#### **Week 1:**

##### **Monday, August 25, 2014**

Introduction to Class | Concepts of sequential media | Lecture on Film: View *La Jetée* | Examples | Read: Deleuze, *Cinema 1* Chapter 1 & 2 (pp. 1-28) | First Project Assigned (Due September 10)

##### **Wednesday, August 27, 2014**

Lecture on film language continued | Stop Motion and Time Based Media Lecture | Weekly Project Assigned, due on Wednesday September 3 | Lab Time

#### **Week 2:**

##### **Monday, September 1, 2014**

**Labor Day, no class**

##### **Wednesday, September 3, 2014**

Online and inclass Discussion of Deleuze *Cinema 1*, C. 1 & 2  
 Weekly Assignment Due | Discussion of Weekly Assignment  
 Work on First Project due on Wednesday September 10, 2014 | Read Deleuze, *Cinema 1* Chapter 3 & 4 (pp. 29 - 70)

#### **Week 3:**

##### **Monday, September 8, 2014**

Lecture on Video Editing | Online and inclass discussion of Deleuze *Cinema 1*, C. 3 & 4 | Lab Time: work on first project

##### **Wednesday, September 10, 2014**

**Due: Project 1**, Stop Motion (no sound) | Class Critique

**Homework:** Develop one paragraph concept proposal with storyboard for Stop Motion (with Sound) | Read: Deleuze, *Cinema 1* Chapter 5 & 6 (pp. 70-101)

#### **Week 4:**

**Monday, September 15, 2014**

**Due:** Concept proposal and storyboard for Project 2, Stop Motion (with Sound)  
Basic Editing Techniques | Principles of Narratives and Montage | Online and inclass discussion of Deleuze *Cinema 1*, C. 5 & 6.

**Wednesday, September 17, 2014**

Lecture on Sound | Screening of film or video | Lab Time | Read: Deleuze, *Cinema 1* Chapter 7 & 8 (pp. 102-140)

**Week 5:**

**Monday, September 22, 2014**

**Due: Project 2**, Stop Motion (with Sound) 10% | Class Critique

**Wednesday, September 24, 2014**

Moving Typography Lecture

**Homework:** Develop one paragraph concept proposal with storyboard for Project 3 on Graphics/Still Images and Video (with sound) | Online and inclass discussion of Deleuze *Cinema 1*, C. 7 & 8 | Read: Deleuze, *Cinema 1* Chapter 9 & 10 (pp. 134-177)

**Week 6:**

**Monday, September 29, 2014**

**Due:** One paragraph concept proposal with storyboard for Project 3 on Graphics/Still Images and Video (with sound) | Lecture on Image, Text, and Sound | Online and inclass discussion of Deleuze *Cinema 1*, C. 9 & 10 | Read: Deleuze, *Cinema 1* Chapter 11 & 12 (pp. 178-216)

**Wednesday, October 1, 2014**

Lab time to work on Project 3

**Week 7:**

**Monday, October 6, 2014**

**Due: Project 3**, Graphics/Still Images and Video (with sound) 10% | Class Critique

**Homework:** Guidelines for Film/video Analysis available – begin research for film analysis

**Wednesday, October 8, 2014**

Online and inclass discussion of Deleuze *Cinema 1*, C. 11 & 12 | Read: Deleuze, *Cinema 2* Chapter 1 & 2 (pp. 1-43) | Lab time to work on Weekly Assignment |

**Week 8:**

**Monday, October 12, 2014**

**Due:** Preliminary materials for film analysis | Technics in video analysis

**Wednesday, October 14, 2014**

Online and inclass discussion of Deleuze *Cinema 2*, C. 1 & 2 | Read: Deleuze, *Cinema 2* Chapter 3 & 4 (pp. 35-67) | Lab time to work on Project 4

**Week 9:**

**Monday, October 20, 2014**

**Due: Project 4**, Video Analysis 10%

**Homework:** One paragraph concept proposal with storyboard for Project 5, First Advanced Video

**Wednesday, October 22, 2014**

Online and inclass discussion of Deleuze *Cinema 2*, C. 3 & 4 | Read: Deleuze, *Cinema 2* Chapter 5 (pp. 84-125) | Lab Time

**Week 10:**

**Monday, October 27, 2014**

**Due:** One paragraph concept proposal with storyboard for Project 5, First Advanced Video | Lecture on Advanced Video Editing | Online and inclass discussion of Deleuze *Cinema 2*, C. 5 | Read: Deleuze, *Cinema 2* Chapter 6 (pp. 126-155)

**Wednesday, October 29, 2014**

Lab Time to Work on Project 5.

**Week 11:**

**Monday, November 3, 2014**

**DUE: Project 5**, First Advanced Video | Class Critique

**Wednesday, November 5, 2014**

Introduction to Diverse Formats for Output

**Homework:** One page concept proposal with storyboard for Project 6. | Online and inclass discussion of Deleuze *Cinema 2*, C. 6 | Read: Deleuze, *Cinema 2* Chapter 7 (pp. 156-188)

**Week 12:**

**Monday, November 10, 2014**

**Due:** One page concept proposal with storyboard for Project 6, Second Advanced Video | Video Screening

**Wednesday, November 12, 2014**

Online and inclass discussion of Deleuze *Cinema 2*, C. 7 | Read: Deleuze, *Cinema 2* Chapter 8 (pp. 189-224) | Lab Time

**Week 13:**

**Monday, November 17, 2014**

**DUE: Project 6**, Second Advanced Video | Class Critique

**Wednesday, November 19, 2014**

**Homework:** Proposal for Final project | Online and inclass discussion of Deleuze *Cinema 2*, C. 8  
| Read: Deleuze, *Cinema 2* Chapter 9 (pp. 225-261) | Lab Time

**Week 14:**

**Monday, November 24 2014**

**SPRING BREAK**

**Wednesday, November 26, 2014**

**SPRING BREAK**

**Week 15:**

**Monday, December 1, 2014**

**Due:** proposal for Final project.

Learn Advanced Techniques for Output | Online and inclass discussion of Deleuze *Cinema 2*, C. 9

**Wednesday, December 3, 2014**

Brief review of works | Proposal to be critiqued

**Week 16:**

**Monday, December 8, 2014**

**Final Project Critiqued, Part 1** Assignment includes a brief essay on one of the readings assigned throughout the semester. The text cited in assignment 3 cannot be cited in your final assignment.

**Wednesday, December 10, 2014**

**Final Project Critiqued, Part 2**

**Week 17: December 15, 2014**

**Due: Final Project.**