SYLLABUS

VIDEO I (ART 316V)   Faculty: Jeffrey Stanley
SPRING 2012   jeffrey.charles.stanley@gmail.com
T-TH 8:00am – 12:00pm   Office Hours:
Room 3.202

              Teaching Assistant:

Catalogue Description
Restricted to art and art history majors. Introduction to the basics of video art production, narrative, and nonnarrative video structural forms, including history, theory, camera techniques, montage, and digital editing. Two lecture hours and six laboratory hours a week for one semester. May be taken for credit only once. Studio Art 316T and 316V may not both be counted. Prerequisite: Studio Art 303K, 303L, 304K, and 304L with a grade of at least *C* in each.

(Note: The course description is in flux. This Video I class will introduce video as a contemporary practice. The above description is outdated. We will cover this in class as it evolves.)

Objective
Video and new media are integrated with our lives. What shall an artist do with this media...? This course focuses on video as a studio discipline with emphasis on new and older technologies. Students will examine uses of these technologies through theory and practice. Throughout the course, a method of lecture and practice will investigate aesthetics and concepts both contemporary and art historically.

Students are encouraged to develop their individual "voice" through experimentation, practice, and experience with the investigated media. Attendance, participation, and discipline are essential to succeed in this course. It is required that each student manage her, or his, own video, image, sound, and other files to stay organized.

Grading and Projects
It is essential that projects are completed by the due date (TBA).
Class projects as follows:

Three (3) Major Projects (these make up the majority of your grade)
Various (10 or so) demos and tutorials
Three to four (3-4) minor, or practice projects

The University and Studio Division Attendance Policies are used in this class (basically three [3] grace absences are given to a student, missing more days of class will result in the lowering of your grade). Missing a critique day is extremely discouraged… Be there! Grading is based on a subjective decision (50% is based on effort and productivity, the other 50% is based on the finished product, aesthetics, quality). Major projects (only first and second) may be revised and resubmitted for reevaluation.

Communication
The official mode of correspondence at this University is through e-mail. We will use e-mail frequently to deliver important information and class content to the students. Please check regularly. If you need help, or need to inform us about anything outside of class, please e-mail me and the Teaching Assistant. Blackboard will also be essential in communicating and sharing information in this class. More on this aspect TBA.

Studio Division Class Attendance Policy
Class attendance is a requirement and use of the full class period is expected. You will be allowed three sick, personal, physical or mental health days without grading consequences. It is up to your discretion how you use these three days. Being late to class three times or leaving class early three times will count as an absence. 15 minutes late to the start of the class will constitute a tardy. Leaving class before being dismissed by your professor will constitute an early departure. A 4th absence will result in the lowering of your final grade by one letter grade. Absences, tardiness and/or early departures beyond this could result in course failure. If a serious medical or personal situation occurs affecting attendance, please discuss it with your professor.

University Attendance Policy: Religious Holy Days
A student who misses classes or other required activities, including examinations, for the observance of a religious holy day should inform the instructor, in writing, as far in advance of the absence as possible so that arrangements can be made to complete an assignment within a reasonable time after the absence.

*University of Texas Honor Code
The core values of The University of Texas at Austin are learning, discovery, freedom, leadership, individual opportunity, and responsibility. Each member of the university is expected to uphold these values through integrity, honesty, trust, fairness, and respect toward peers and community.

University Academic Integrity and Scholastic Honesty
The value of a university degree depends on the absolute integrity of the work done by each student for that degree, a student should maintain a high standard of individual honor in his or her scholastic work. Students who violate University rules on scholastic dishonesty are subject to disciplinary penalties, including the possibility of failure in the course and/or dismissal from the University. Since such dishonesty harms the individual, all students, and the integrity of the University, policies on scholastic dishonesty will be strictly enforced.

UT Transmedia Handbook and Transmedia Lab Rules
It is required that you read the University of Texas Austin Transmedia Handbook thoroughly and that you understand it and any possible consequences. You will sign and date all forms associated with this course. You will have access to this via our website. General Transmedia guidelines and lab rules will be posted in the lab and discussed the first day.

Required Course Readings:
Benjamin, Walter – *Das Kunstwerk im Zeitalter seiner technischen Reproduzierbarkeit*
(The Work of Art in the Age of Mechanical Reproduction, 1936)
Barthes, Roland – *The Death of the Author* (1967)
Hansen, Miriam – *Why Media Aesthetics?* (2004)
Sholette, Gregory – *Swampwalls Dark Matter and the Lumpen Army of Art* (2008)

Mandatory Course References:
Video Data Bank – The School of the Art Institute, Chicago, IL – http://www.vdb.org
Electronic Arts Intermix – New York, NY – http://www.eai.org
UBUWEB – http://www.ubu.com

Project 1: Lens Based Project

This project will be based on documenting the subject(s) of your choice. All content and technical will develop from the experience with the subject(s). Making decisions aesthetically, technically, and conceptually (ideas) are encouraged to relate based on your subject matter.

Demos will be provided to show basic to intermediate camera operation, camera movements, and camera shots relating to visual language and representation. Techniques such as lighting, choosing a setting, composition, and editing (behind the camera) will be discussed. Montage, editing, and cutting will be discussed in relationship to conceptual and aesthetic decision making. Capturing your footage, editing through Final Cut Pro, and basic effects such as minor color correction, and geometric cuts and transformation (cropping, motion, etc.) will be discussed in the post production process.

*Manipulation of the image is discouraged. Using filters to change the video footage will not be allowed. This project is dedicated to pure documentation and a photographic approach to capturing and editing your original footage.

Sound will be based on the scene and subject(s) you choose to incorporate in pre-production and capture.

You are required to make a series of 10 storyboards choosing after choosing your subject matter.

Artist References:
Dziga Vertov, *Man with a Movie Camera* (1929)
Alain Resnais, *Last Year in Marienbad* (1961)
Andrei Tarkovski, *Sacrifice* (1984)
Bill Viola, *The Passing* (1991)
Stan Brakhage
Vincent Cicilianto

Related References:
Eisenstein, Sergei, *Towards a Theory of Montage* (1994, British Film Institute)
Eisenstein, Sergei, *Film Form: Essays in Film Theory* (1949, New York: Hartcourt)

Project 2: Manipulation Based Project

You are required to manipulate video using filters in Final Cut Pro, After Effects, Photoshop, or other means necessary. After practicing various visual manipulated methods, you must capture video of the subject(s) of your choice and manipulate it to fit your aesthetic, technical, and conceptual framework. You must record audio from a scene, or setting that is not related to your subject matter. It is a requirement that one item of appropriation be added in post production (video and sound appropriated). Rules of engagement must be followed when appropriation is used. Information on these rules will be distributed.

Demos included: Green Screen and digital chroma key (final cut and After effects), After effects wiggler, after effects items smoke, light, etc., AE color correction.

Artist references:
Peter Campus, Three Transitions (1973)
Nam Juin Paik
Johanna Vaude, *Notre Icare* (2007)
Les Leveque, *A Song from the Cultural Revolution* (1998)
Catherine Ross, *pfft…pfft…pfft* (2009)
Ryan Trecartin, *I-BE AREA (Craig-Ricky I-Be the Original I-Be2)* (2007)
Takeshi Murata, *Untitled (Silver)* (2006), *Monster Movie* (2005)

Related References:
McLuhan, Marshall, *The Medium is the Massage* (1967)
Manovich, Lev, *The Language of New Media* (2001)
Jenkins, Henry, *Convergence Culture* (2006)

Project 3: Idea Based Project

Develop an idea that will develop the method and scenario. The idea is central to motivating an aesthetic and concept. You must write a synopsis and map out storyboards. Design your work based on research and subject matter that motivate your decisions and trigger the response you estimate your audience to experience.

Artist References:
Michelangelo Antonioni, *Zabriskie Point* (1970)
Richard Serra, *Television Delivers People* (1973)
Vitto Acconci, *Theme Song* (1973)
Adrian Piper, *Cornered* (1988)
Josephine Meckseper, *Mall of America* (2010)
John Smith, *Dirty Pictures* (2007)
Gregory Chatonsky
anonymous (Vladan Nikolic), Zenith (2010)

Related References:
McLuhan, Marshall, Understanding *Media: The Extensions of Man* (1967)
Youngblood, Gene, Expanded Cinema (1970)