

**San José State University**  
**Department of Art and Art History**  
**Art 75: Intro to Digital Video Art – Section 4**  
**Spring Semester 2019**

**Course and Contact Information**

<b>Instructor:</b>	Lark Alder
<b>Office Location:</b>	Art Building 323
<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 2:00PM - 3:30PM
<b>Class Days/Time:</b>	Monday and Wednesday 12:00PM - 2:50PM
<b>Classroom:</b>	Art 105
<b>Prerequisites:</b>	ART 74 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
  - \* 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.
- Campus Escort: 42222

**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](http://sjsu.instructure.com) 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.

**Course Description**

This studio workshop course is an in-depth study of video as an art form in the context of Digital Media Art. We will look at trends in Video Art History through the lens of our current cultural and technological moment. For example, how do surveillance, Internet culture, social media, and new video recording technologies inform Video and New Media art practices? Projects will encourage students to take a critical approach to defining

characteristics of video and related technologies. Students will explore various platforms for showing digital video art, including: single- and multi- channel video, installation, social media, and interactive websites. Artistic voice is emphasized over technical skills.

### **Course Goals**

This course will provide a framework for experimenting with digital video techniques and applications. Critical and theoretical perspectives will be stressed. Projects will be presented in class and documented on student portfolio websites.

#### **Students in this course will:**

- Develop a basic portfolio website that includes artist statements and documentation of work.
- Create 4 original art projects exploring the visual and conceptual language of Video and New Media Art.
- Complete in-class exercises and responses to readings.

### **Course Learning Outcomes (CLO)**

#### **Course Skill Learning Outcomes**

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

- Be comfortable with DSLR camera and camera-phone recording techniques.
- Know basic concepts for creating both narrative and non-narrative videos.
- Use non-linear video editing software to edit digital video.
- Create interactive environments with HTML/CSS and/or the p5.js JavaScript library.
- Be familiar with various practices for gallery installations of Video and New Media Art.

#### **Course Content Learning Outcomes**

Upon successful completion of this course, students will have mastered:

- Understanding of current movements in Digital Video and New Media Art.
- An introductory understanding of video as a language and how it is contextualized from other moving images like film.
- Processes for creating original artwork from concept to completion.

### **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

**>>>> Note there are no books to purchase, but an external HD (\$50 - \$150) is required material for the course.**

- 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 and free admission to museums we will visit.
- 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
- 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

ART 75 Course materials can be found on the [Canvas Learning 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](mailto:gareth.scott@sjsu.edu)

phone: (408) 808-2094

King Library 4th Floor

Art and Art History Resources: <https://libguides.sjsu.edu/Art>

## 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, detailed below:

1. Feb 4 - Single shot assignment 2%
2. Feb 11 - 5-shot assignment 2%
3. Feb 20 - Project 1: Video Art 2.0.19 15%
4. Feb 25 - Go to an art show! (& blog response) 2%
5. Mar 4 - Portfolio Live 5%
6. Mar 11 - Project 2: Video as installation 15%
7. Mar 18 - HTML/CSS Net Art Assignment 5%
8. Mar 25 - P5 assignment 5%
9. April 10 - Project: Critical Interactivity 15%
10. April 17 - Final Project Proposal Assignment 3%
11. May 6 - Final Project 25%
12. May 16 - Portfolios and Artist Statements 10%

TOTAL 100%

\* All assignments must be submitted via Canvas no later than the due date above.

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

## **>>> PROJECTS >>>**

*70% of grade*

### > **Project 1: Video Art 2.0.19**

#### *15% of grade*

Make a video that is in dialogue with the history & trajectory of video art. Over the last 60 years, artists have used video and digital media as tools for challenging cultural norms, exploring personal identity, unpacking politics of representation, and experimenting with potential use (and misuse) of new technologies. Students may apply these trends to our current cultural moment — looking at video's role in YouTube, social media, surveillance, sousveillance, and activism — or choose to create a non-narrative/abstract piece.

Requirements:

- Original footage – no found footage
- No music (tonal sound design okay)
- 2-5 minutes in total
- Includes title or credits
- Vision for how this would be presented: ie. on Vimeo or YouTube, as a series of Instagram posts, in a gallery installation, for a theater environment, projected on a building, etc.

### > **Project 2: Video as Installation**

#### *15% of grade*

Create video for a gallery environment. How might video create an immersive environment, integrate with sculpture, have multiple channels playing simultaneously, accompany performance, or incorporate live feeds of the room? This could be an installation involving projection mapping, sculpture, performance, multi-channel video, etc.

Requirements:

- Original footage – no found footage
- No music (tonal sound design okay)
- Minimum 2 minutes video
- Vision for installation experience
- Presentation of props, models, and/or designs for installation if not physically possible

### > **Project 3: Critical Interactivity**

#### *15% of grade*

What does it mean when the viewer is no longer a passive viewer, but an active participant in their interaction with the piece? This is browser-based (Net Art) using HTML/CSS and/or JavaScript with the P5.js library. It is preferable, but not required, that video is included in the site. \*\* This project can be built off of either the HMTL/CSS or the P5 Assignments \*\*

Requirements:

- Strong concept driving the interaction
- Creative / critical / expressive use of the technology

## > FINAL PROJECT

### *25% of grade*

Create a polished video art project. Students may either build on any of the previous projects or create a new project. The final project should be more advanced in concept and form than previous projects, reflecting student growth over the semester. Any topic or technique covered is acceptable.

Requirements:

- More sophisticated execution of learned techniques

## >>> ASSIGNMENTS >>>

### *30% of grade*

*There will be regular more technical- or writing-based exercises completed in class over the course of the semester. Completion of these assignments is essential to learning the skills necessary to complete the class projects.*

## > Single shot assignment

### *2% of grade*

Using a DSLR camera, create a single, expressive shot that is 20-60secs in length. You may explore techniques in camera movement, rack focus, zoom, and various depths-of fields. Tripods are optional, but might be necessary depending on the content of your shot. This is an exercise in working with DSLR cameras. \*\* We will have time in class to shoot \*\*

## > Five-shot assignment

### *2% of grade*

Using a DSLR camera OR HD video recording on a smart phone, create a short video with FIVE SHOTS (no more, no less) that is between 30sec and 2min in length. This is an exercise to get acquainted with Premiere. \*\* We will have time in class to edit \*\*

## > Go to an art show! (and blog response)

### *2% of grade*

Go to a gallery, museum, or art show where video is present in **some** form. I will provide a list of suggested shows. You will need to turn in a ticket stub OR take a selfie of yourself at the show. A one-page blog response is also required, commenting on your experience.

### > HTML/CSS Net Art Assignment

*3% of grade*

Create an expressive, critical, or all-out weird use of a webpage. This is an exercise to work with HTML/CSS. \*\* We will have tutorials and in-class lab time for this assignment, and it may be the base for your Critical Interaction Project. \*\*

### > P5 Assignment

*3% of grade*

Experiment with the P5.js library for JavaScript. This will include some kind of movement and/or interaction. \*\* We will have tutorials and in-class lab time for this assignment, and it may be the base for your Critical Interaction Project. \*\*

### > Final Project Proposal Assignment

*3% of grade*

Write a proposal for your Final Project and present it to the class for feedback.

## >>> WEBSITE & ARTIST STATEMENTS >>>

*15% of grade*

*Students will create or add to an existing artist portfolio site on GitHub, improving use of HTML/CSS and approaches to documentation. This will also include an artist statement that speaks to your general approach to your work. A portfolio is required for applying to the DMA BFA program. **IT IS REQUIRED THAT YOU APPLY TO THE PROGRAM WHILE IN ART 75. APPLICATION DEADLINE IS (approx.) THE TENTH WEEK OF THE SEMESTER.***

### > Website live

***5% of grade***

Your website is live on GitHub, with a skeletal structure for your project gallery and artist statement. If you have already made a website in GitHub in Art 74, you may continue to use that one. If you have a website in another platform (ie. wix or squarespace), you will need to create one in GitHub specific to this class.

**> Portfolios and Artist Statements**

***5% of grade***

Students will submit an artist portfolio site documenting the projects created in this class. This will include short descriptions for each project and a 2-paragraph artist statement that speaks to your general approach to your work.

**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. ***Late assignments will be accepted no more than 2 weeks after the due date, but with a letter grade reduction each week they are late and no class 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:**

**70% Projects**

Project 1: Video Art 2.0.19 - 15%  
Project 2: Video as Installation - 15%  
Project 3: Critical Interactivity - 15%  
Final Project – 25%

**15% Assignments**

Single shot assignment - 2%  
5-shot assignment - 2%  
Go to an art show! (& blog response) - 2%  
HTML/CSS Net Art Assignment - 3%  
P5 assignment - 3%



Final Project Proposal Assignment - 3%

**15% Web Development, Documentation & Portfolio**

Website live – 5%

Portfolio with project documentation, short descriptions, and artist statement — 10%

***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> 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/> or the Art & Art History department office in ART(H)/(PHOT) 116, 408-924-4320, [art@sjsu.edu](mailto: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 be 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](http://www.sjsu.edu/gup/syllabusinfo/) at <http://www.sjsu.edu/gup/syllabusinfo/>.”

## Course Schedule

### Art 75: Intro to Digital Video Art, Spring Semester 2019

**This syllabus is subject to change.** Check on the course GitHub page for the latest changes and updates to this list. 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.*

Week	Date	Topics, Readings, Assignments, Deadlines
1	Jan 28	Introductions, overview of syllabus and course requirements
1	Jan 30	<b>Cinematography Workshop</b> DSLR Camera Tutorial, HD video with mobile phones, types of shots / framing On-campus group shoot to gather footage  Due: Articles of importance / brainstorm journal (ungraded)
2	Feb 4	<b>History of Video Art Overview</b>  <b>Editing Workshop 1</b> Intro to Premiere: File management, project settings, assets, codecs, resolution, importing and outputting  <b>Due: Single-shot assignment</b>
2	Feb 6	<b>Lighting &amp; Sound workshop</b> Optimizing natural and existing light sources, recording clean sound  <b>Editing Workshop 2</b> Concepts in continuity editing, <i>efficient</i> nonlinear editing in Premiere Lab time for 5-shot assignment & feedback for project 1 ideas  Due: Project 1 ideas & research (ungraded)
3	Feb 11	<b>Editing Workshop 3</b> Sound, compositing, titles, color correction, and effects  <b>Lab time for 5-shot Assignment &amp; Project 1 idea feedback</b>

		<b>Due @ end of class: 5-shot assignment</b>
3	Feb 13	<b>Portfolio Workshop 1</b> GitHub portfolio page setup, HTML/CSS Sandbox  <b>Lab time for portfolio setup and feedback on Project 1 progress</b>  Due: Project 1 progress (ungraded)
4	Feb 18	<b>Editing Workshop 4</b> Conventions for titles, audio mix, loose ends/review  <b>Lab time for Project 1</b>
4	Feb 20	Project 1 critique  <b>Due: Project 1- Video Art 2.0.19</b>
5	Feb 25	<b>Installation &amp; Video Mapping Workshop 1</b> Intro to MadMapper / VPT, view examples of video as installation  <b>Due: Go to an art show! (&amp; blog response)</b>
5	Feb 27	<b>Portfolio Workshop 2</b> Setting up Twitter Bootstrap – templates  <b>Lab time for portfolios and feedback for project 2 ideas</b>  Due: Project 2 ideas & research (ungraded)
6	Mar 4	<b>Installation Practices Workshop 2</b> Imagining the possibilities...  <b>Portfolio workshop 3</b> More HTML/CSS & Bootstrap!  <b>Lab time for portfolios and Project 2</b>  <b>Due @ end of class: Portfolio Live</b>
6	Mar 6	<b>Installation Practices Workshop 3</b> Technical considerations and creating mockups  <b>Lab time for Project 2 – Peer feedback</b>  Due: Project 2 progress (ungraded)

7	Mar 11	Project 2 critique <b>Due: Project 2- Video as Installation</b>
7	Mar 13	<b>Net Art Workshop 1</b> Getting creative with HTML/CSS, Net Art History
8	Mar 18	<b>Net Art Workshop 2</b> CSS bells and whistles <b>Due: HTML/CSS Net Art Assignment</b>
8	Mar 20	<b>P5.js Coding Workshop 1</b> Program structure and variables, code in New Media Art
9	Mar 25	<b>P5.js Coding Workshop 2</b> Logic statements and loops <b>Due: P5 Assignment</b>
9	Mar 27	<b>P5.js Coding Workshop 3</b> Writing functions & working with the DOM (interaction with HTML/CSS) <b>Lab time: get started on Project 3</b> Due: Project 3 ideas & research (ungraded)
-	April 1	<b>.... SPRING BREAK ... B-) ....</b>
10	April 8	Surprise fun activity ヾ(◕▽◕)ノ <b>Lab time for Project 3</b>
10	April 10	<b>Project 3 critique</b> <b>Due: Project 3- Critical Interactivity</b>
11	April 15	<b>Visiting Artist Lecture</b> <b>Feedback on Final Project Ideas</b> Due: Final Project ideas & research (ungraded)
11	April 17	<b>Student presentations of Final Project Proposals</b> Group feedback on proposals

		<b>Due: Final Project Proposal Assignment</b>
12	April 22	<b>Advanced Production Techniques Workshop</b> Studio & green screen lighting, shooting with a crew
12	April 24	<b>Copyright and Found Footage Workshop</b> How to find and obtain footage in the Public Domain & Creative Commons  <b>Final Project feedback</b>  Due: Final Project progress (ungraded)
13	April 29	<b>Sound Design workshop</b> How to craft dynamic sound WITHOUT music  <b>Workshop TBA: Open to student interest</b>
13	May 1	<b>Lab time: Final Project, one-on-one meetings</b>  Due: Final Project progress (ungraded)
14	May 6	<b>Final project Critique I</b>  <b>Due: FINAL PROJECT</b>
14	May 8	<b>Final project Critique II</b>
15	May 13	<b>Lab time for portfolio websites</b>  <i>Class Party &gt; &gt; &gt; ♪♫o(( " ∇□o))((o□ ∇□))o□□□♪</i>
15	May 16 (Thur)	<b>Final exam 7:15-9:30am</b>  <b>Due: Portfolios And Artist Statements</b>