SJSU SAN JOSÉ STATE UNIVERSITY

College of Humanities and the Arts · Art & Art History

Introduction to Digital Video Art

ART 75

Spring 2026 Section 01 In Person 3 Unit(s) 01/22/2026 to 05/11/2026 Modified 01/22/2026

Course Information

Studio

Tuesday, Thursday, 9:00 AM to 11:50 AM, ART Building 237

Course Description and Requisites

Introduction of the fundamental skills, software and techniques involved in the production of Digital Video. Critical discourse and contemporary art theories will be explored.

Misc/Activity: 6 hours activity

Letter Graded

Classroom Protocols

Participation expectations

- Students are expected to be present at every scheduled class meeting. If students miss a course activity for personal reasons beyond their control, they must contact the instructor
- Students must use class time to work on personal or team projects
- Bring video materials or other files to work during class
- Use SJSU facilities and resources to create work
- Students and Teams are responsible for their assigned projects
- Team members are expected to maintain communication to accomplish goals
- Maintain professional communication with all course stakeholders and participants
- Be a reliable student and team member

Late Work

Late work is still eligible for submission with a 2% deduction of the final grade per day that it is late. This applies to assignments and projects unless prior arrangements have been made with your instructor.

Submissions

Project video links and documentation must be submitted to Canvas & our Collaborative Lucid Chart. Acceptable formats are:

- Video: Youtube/google URL and .mp4 file. Resolution 1080p
- Code: Submit a compressed .zip folder with your code and media files in addition to an mp4 video
- Representative image: In .PNG format, at least 1500 pixels on the long side. (GIF and JPG may be allowed)
- Make sure your videos, code and images have viewing permissions

AI and Creativity

Artificial Intelligence (AI) is an area of research that has radically changed how we approach daily tasks. AI and computer art practices have always been intertwined since the origins of computing, and in this context, its use in this class is allowed and encouraged. This course invites you to utilize AI tools for art-making and to provide documentation of the types of engines and algorithms that you use. If you used AI tools, please list them specifically under the "media" description of your artifact. For example: Stable diffusion, Machine Learning, GPT, etc. Generally, AI use is allowed for content creation as long as you provide the proper acknowledgements and disclaimers to your peers and instructor.

Program Information

Department Name: Art and Art History
Department Office: ART 116
Department Website: www.sjsu.edu/art
Department Email: art@sjsu.edu
Department phone number: 408-924-4325

Course Goals

This studio course provides a general introduction to digital video art making, including histories and contemporary practices. Through workshops, in-class critiques, and individual projects, students explore fundamental skills and techniques, such as camera work, video editing, sound, interaction, installation, and presentation formats. An overview of contemporary video art and critical discourse will be explored through lectures, screenings, readings, and a research assignment.

Course Learning Outcomes (CLOs)

LO1: Identify and apply camera and phone recording techniques.

LO2: Implement non-linear video editing software to edit digital video.

LO3: Create interactive video environments using the p5.js/processing language.

LO4: Identify and analyze current movements in Digital Video and New Media Art.

LO5: Direct processes for creating original artwork from concept to completion.

LO6: Analyze technical requirements and apply them in gallery installations of Video and New Media Art.

Course Materials

Materials

- Data Storage: We must have a reliable way to store data files for video editing. Options to store information include: USB flash drive 8GB/ Portable Hard drive/ Cloud services
- Computer Mouse for your laptop
- Sketchbook or class folder
- Pencils, colors, markers
- Laptop or lab computer with enough RAM to render videos
- Phone with a Camera or video camera (options available for checkout at VRL)
- Tripod or camera stand

Software*

- ADOBE Creative Cloud - this is provided free to students, you must sign up for an adobe account using your SJSU email and log in via the enterprise option. You can then download the Adobe Cloud Manager and continue to download any of the suite of programs. From this suite we will use: **Illustrator**, **Photoshop**, **Premiere**, **After Effects**, **Media Encoder**, and **Animate**. To download go to: https://www.adobe.com/apps/ (https://www.adobe.com/apps/)
- Discord (https://discord.com (https://discord.com)). This course communication tool requires you to create an account.
- Processing (https://processing.org (https://processing.org)) - download the free software
- P5js (https://editor.p5js.org (https://editor.p5js.org)) - you will need to make an account to store your files, this will only work with an internet connection.
- Audacity (https://www.audacityteam.org/ (https://www.audacityteam.org/))
- VLC media player (https://www.videolan.org/ (https://www.videolan.org/))
- OBS (https://obsproject.com/ (https://www.blender.org/)) -Open Broadcaster Software
- Handbrake (https://handbrake.fr/ (https://handbrake.fr/)) Open source video transcoder
- Signal Culture Input amplifier and other apps (https://signalculture.org/sc-modular-apps.html (https://signalculture.org/sc-modular-apps.html))
- Blender 3D (https://www.blender.org/ (https://www.blender.org/))
- Touch Designer (https://derivative.ca/ (https://derivative.ca/))
- Mad Mapper (https://madmapper.com/ (https://madmapper.com/))

*Free for all SJSU students

Bibliography

Aceves Sepúlveda, G. (2019). Women made visible: Feminist art and media in post-1968 Mexico City. U of Nebraska Press.

Betancourt, M. (2013). *The History of Motion Graphics: From Avant-garde to Industry in the United States*. Wildside Press.

Eisenstein, Sergei, "The Cinematographic Principle and the Ideogram," *The Haiku Foundation Digital Library*, accessed January 17, 2025, https://www.thehaikufoundation.org/omeka/items/show/1328 (https://www.thehaikufoundation.org/omeka/items/show/1328).

Kane, C. L. (2014). *Chromatic algorithms: Synthetic color, computer art, and aesthetics after code*. University of Chicago Press.

McCloud, S. (1994). *Understanding Comics*. William Morrow Paperbacks.

Meigh-Andrews, C. (2013). *A history of video art*. A&C Black.

Rush, M. (2007). *Video art*. Thames & Hudson.

Sito, T. (2013) *Moving Innovation: A History of Computer Animation*. MIT Press.

Links for presentation research

UBU Web: Film and Video Art History (https://www.ubu.com/film/index.html)

Course Requirements and Assignments

Project 1: Storytelling

Project 2: Visual Music

Project 3: Compositing

Project 4: Interactive Video

Presentation: Video Artist

Assignments

Grading Information

Project 1	20%
Project 2	20%

Project 3	20%
Project 4	20%
Presentation	10%
Assignments & Participation	10%

Breakdown

A	100-90%	Excellent	Student exhibits exemplary effort at comprehension and analysis of the required materials. All written and creative work is lucid and engaging.
B	89-80%	Good	Student completes assignment, and demonstrates a grasp of the key themes of each topic, but not all. Detail, creativity and critical analysis are present.
C	79-70%	Satisfactory	Student completes the assignment but may lack enthusiasm or drive to push the work into a detailed creative or critical space. Student performs little or no creativity or analysis. Problems exist: the work is underdeveloped or incomplete.
D	69-60%	Unsatisfactory	Student does not complete the work as assigned. Substantial problems exist in student's work.
F	< 60%	Fail	Student does not submit work, or work is below unsatisfactory level.

Criteria

Type	Weight	Topic	Notes
Projects	20 points	Craftsmanship	Is it well-made?
Projects	20 points	Criteria	Does it meet the project's requirements?
Projects	20 points	Composition	Do Images look organized?
Projects	20 points	Creativity	Does it communicate something in a new way?
Projects	20 points	Concept	Is it a good idea or solution?

University Policies

Per University Policy S16-9 (PDF) (http://www.sjsu.edu/senate/docs/S16-9.pdf), relevant university policy concerning all courses, such as student responsibilities, academic integrity, accommodations, dropping and adding, consent for recording of class, etc. and available student services (e.g. learning assistance, counseling, and other resources) are listed on the Syllabus Information (https://www.sjsu.edu/curriculum/courses/syllabus-info.php) web page. Make sure to visit this page to review and be aware of these university policies and resources.

Course Schedule

Week	Date	Activity	Date	Activity
1			1/22	Introduction to the course and participants Language of Cinema Storyboard assignment
2	1/27	The origins of cinema and moving images/ Theory of montage LAB1: Deconstruct a movie/ movie remix Intro to Premiere	1/29	Stop-motion demo Making video Camera recording techniques LAB1 Due
3	2/3	Animating drawings PSD, AI Layer styles and motion keyframes	2/5 *	Audio recording: Audacity demo Work on Project 1
4	2/10	History of Visual Music Animation principles Individual mentoring	2/12	Project 1 Critique Using keyframes in AE Work on P2
5	2/17	Character animation demo LAB2 Due Student presentation	2/19	Work on P2 Student presentation

6	2/24	Individual mentoring Student presentation	2/26	Compositing 1 Student presentation
7	3/3	Compositing 2: Mattes & Masks Student presentation	3/5	Student presentation Individual demos/mentoring
8	3/10	Project 2 Critique Rendering composites in Blender 3D Student presentation	3/12	Work on P3 concept brief Greenscreen Student presentation LAB3 Due
9	3/17	Video formats and codecs Motion tracking Student presentation	3/19	3D compositing in AE Student presentation
10	3/24	Analog video capture Individual demos/mentoring Student presentation	3/26*	Video glitch Individual demos/mentoring Student presentations
11	3/31	SPRING BREAK	4/2	SPRING BREAK
12	4/7	Project 3 Critique Field Trip: Tech Interactive	4/9	Live performance tools Processing video 1 Student presentation
13	4/14	Project Pitches Processing video 2 / Computer vision Student presentation	4/16*	LAB 4 Due Student presentation

14	4/21	TD Demo Individual demos/mentoring Student presentation	4/23	Video mapping/Work on P4
15	4/28	Individual demos/mentoring Student presentation	4/30	Individual demos/mentoring
16	5/5	Individual demos/mentoring	5/7	Individual demos/mentoring
17			5/14	P4 Due/Critique

*Asynchronous class

Schedule is subject to change. For an updated version, visit this link (https://docs.google.com/document/d/1MblIWUnUC804rEPCEqycYZKzXkBn7UDPR9tt9BwGkfg/edit?usp=sharing)