

AVT 390

Digital Media and Video Art

Term	Spring , 17
Credits	4
Teacher	Edgar Endress
Office hours	Tue 10:30 am to 1:10 pm <i>(or by appointment)</i>
Office	2019
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Class blog	avt390.wordpress.com

:: Course Content and Description ::

In these so-called "new media times", video has been invading the cultural, social and political spectrum, transforming the mundane aspects of our lives. Video has become a parasitic medium, from the omnipresent surveillance society that creates what Ren Koolhaas defined as a "transparent space", to entertainment media that alters our senses and the basic concepts of reality and representation. Video has also been able to reintegrate cinema, television, photography, and art and has been adapted to cohabit with the web. Video has become proof, evidence, and a form of collective memory; it is the ultimate socially accepted reality document. In that broad theoretical context, video becomes a cannibalistic medium. It 'eats' other media to efficiently deliver a complex message. This course is an attempt to unveil the issues above described, by using Final Cut.

During this class we will work to establish a classic film foundation, as a platform for examining the development of montage, since the invention of cinema through the development of video. Parallel to that, we will explore alternative manifestations to mainstream media dominant speech, in the forms of experimental film and video art. During the first part of the class, emphasis is going to be on the development of technical skills. During the second half, the focus will be on the approach to personal narrative, creative skills and construction of meaning. The main goal is to understand video as binary practice, as a medium that is transforming art and is simultaneously transformed by art.

:: Course Objectives ::

- 1.- Learn and understand basic camera and editing language.
- 2.- Get familiar with the history of montage.
- 3.- Explore the impact of montage and how it affects narrative structure, content, and aesthetics.
- 4.- Get familiar with the possibilities of the audiovisual contract (video and audio).
- 5.- Explore creative and personal possibilities of the medium, as well as the limitations.

- 6.- Analyze and interpret the influence of visuals and understand commercial influences on media.
- 7.- Start to discover your personal language with the medium.
- 8.- Learn to operate and work proficiently with Final Cut and DVD Studio Pro.
- 9.- Explore the potential of sound in media.
- 10.- Define the aesthetic form and understand the relationship between form and content in media.

REQUIREMENTS..... Students have to create 5 “obstruction exercises”, that will count as one grade, and two additional projects. On critique day, each student must turn in a DVD or mini DV tape file along with a written artist’s statement* (one page, printed, only for the personal project) and give a verbal presentation of their work in class. Students are expected to prepare to work in class, complete in-class projects and to participate in the discussions and critiques that take place during the semester. Plan to attend all classes. If you do miss a class it is your responsibility to notify me of the reason for your absence and to make up the work that you missed.

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* An artist’s statement includes 1) work’s formal and material properties 2) its content (the thought or meaning it expresses), 3) its context, or place in the Western art tradition.

Computer LAB..... The Computer Arts Lab in the Fine Arts Building will be open during the week. Opening times will be posted every two weeks. Additional facilities are available at the Johnson Center. The Johnson Center facilities are separate from the Fine Arts Building facilities and are administered through a separate office. Please contact the Johnson Center facilities concerning lab hours and policies.

Text and Supplies..... Students are recommended to purchase their own supplies:
 • Final Cut Pro HD For mac OS X by Lisa Brenneis is available in the campus bookstore • an external hard drive is recommended • A binder that will hold all handouts including this syllabus, and extra material that is going to be provided during the semester • mini DV tapes, and **DVD-R** . • **A good set of headphones.**

Attendance..... Attendance is mandatory! Attendance is taken at every class. Students are required to be on time and attend the entire class. Tardiness and early departure from the class may result in a demotion in grade. 2 unexcused absences may result in a full grade demotion. Students are responsible for missed assignments and lectures. Students must contact a fellow student for missed assignments. (You should plan to be able to contact two of your classmates in case you miss class) Do not contact the instructor for missed assignments. There will be an in-class exercise, in each class, which has to be completed in class. Major projects also must be done partially in class.

Assignments..... All assignments and Projects are due at the announced deadline. No late assignments will be accepted without prior approval.

Grading Policy..... Letter grades are determined according to the university wide grading system.

- A, A- - Excellent, outstanding work. 90-100% of course requirements
- B+, B, B- - Good, above average work. 80-89% of course requirements.
- C+, C, C- - Average, satisfactory work with all projects handed in on time, 70-79% of course requirements.
- D - Below average, 60-69% of course requirements
- F - Failure 0-59% of course requirements

Grades will be determined from evaluations of class projects, class participation, and attendance.

- 80% of grade. Obstruction exercises and personal projects
- 20% of grade. (includes: class participation, class exercises, reading)

Percentage breakdown..... Each of the projects will receive a letter grade. These grades will be averaged together and account for 80% of your final grades. The remaining 20% of your final grade will be based on the completion of in-class projects, class participation and preparedness including outside research and lab work. Because you will be graded on completion of in-class projects, discussion and participation in critiques more than two unexcused absences could result in a lowering of your final grade. Late assignments and missed deadlines result in grade demotions.

PROJECTS..... There are going to be 2 types of projects 1) the obstruction exercises: 5 projects to explore the creative possibility of the medium, with very specific guidelines. 2) personal projects: personal exploration of specific topics. A guideline will be given for each of the projects. Individual students will draw on their own knowledge, research, experience, and imagination to create quality work that is personally meaningful and meets all the criteria stated in the guidelines. Each student will also prepare an artist's statement* (one well-written printed page) for each work produced. On critique day a hard copy of the artist's statement is due along with the video piece.

Organization is the key for this class..... • Be on time, you will have to sign in upon your arrival. • keep your notes and handouts all organized. • Do the assigned readings. • Back up your work at all times on your external HD • Exchange phone numbers and e-mails with two people in class, contact them for missed assignments.

Movies suggested to watch over the semester, available in the library,
movies

>German Expressionism

Cabinet of Dr. Caligari (1919) by Robert Wiene Germany 52 min.

http://www.eufs.org.uk/films/the_cabinet_of_dr_caligari.html

>Early American cinema

Birth of a Nation, by D. W. GRIFFITH

http://www.pbs.org/wnet/americanmasters/database/griffith_d.html

>Russian social realism

Battleship Potemkin (1925) Directed by Sergei Eisenstein

<http://www.sensesofcinema.com/contents/00/4/potemkin.html>

<http://athene.riv.csu.edu.au/~ballen05/pages/wwwpages/comessay.html>

>Italian Neorealism

The Bicycle Thief (1948) by Vittorio De Sica

<http://www.inblackandwhite.com/ItalianNeorealismv2.0/neo-intro.html>

>Realist Japanes cinema

Tokyo Story (1953), directed by Yasujiro Ozu

<http://www.filmref.com/journal2001.html#ozu>

>French New Wave

-Hiroshima mon amour (1959) by Alain Resnais and written by Marguerite Duras

http://www.film.u-net.com/Movies/Reviews/Hiroshima_Amour.html

-Contempt (le mepris), (1963) by Jean-Luc Godard

<http://www.carleton.edu/curricular/MEDA/classes/media110/Friesema/contempt.html>

http://ourworld.compuserve.com/homepages/Stephen_Nottingham/cintxt2.htm

>Classic American cinema

Citizen Kane (1941) by Orson Welles

<http://home.mira.net/~satadaca/kane.html>

>Contemporary Australian cinema

Walkabout (1971), Nicolas Roeg

<http://www.sensesofcinema.com/contents/01/13/walkabout.html>

[Weekly Schedule]

M / Jan / 23	Intro to the class, syllabus review
W / Jan / 25	lecture camera's fundamentals / intro project 0
M / Jan / 30	Groups work on project 0
W / Feb / 01	Lecture on Capturing and basic settings in FCP / Work on project 0/ Intro 1st obstruction/ Lecture on trimming.
M / Feb / 06	review videos.
W / Feb / 08	Review Obstruction 0. / lecture on basics of sound / Work in class 1st obstruction / Intro 2nd obstruction .
M / Feb / 13	Critique 1st obstruction
W / Feb / 15	Lecture Soundtrack / Work in class 2nd obstruction / Intro 3rd obstruction
M / Feb / 20	Work in class 2nd obstruction / review videos.
W / Feb / 22	Critique 2nd obstruction / Intro 4th obstruction
M / Feb / 27	Work in class 3rd obstruction
W / Mar / 01	Critique 3rd obstruction
M / Mar / 06	Work in class 4rd obstruction
W / Mar / 08	Work in class 4rd obstruction
M / Mar / 13	NO CLASSES—Spring Break
W / Mar / 15	NO CLASSES—Spring Break
M / Mar / 20	Critique 4th obstruction
W / Mar / 22	Lecture advance FX
M / Mar / 27	Intro to 5th obstruction / Lecture on Key frames / Work in class 5th obstruction
W / Mar / 29	Work in class 5th obstruction
M / Apr / 03	Work in class 5th obstruction
W / Apr / 05	Critique 5th obstruction
M / Apr / 10	Lecture Color Correction
W / Apr / 12	Lecture advance techniques / Review video examples
M / Apr / 17	Advance sound, review video examples
W / Apr / 19	Review video examples
M / Apr / 24	Review video examples / meeting one on one
W / Apr / 26	Review video examples / meeting one on one
M / May / 01	Work on Final Project
W / May / 03	Work on Final Project / (last Day of classes)
M / May / 08	Final presentation

University and School of Art Policies

In accordance with George Mason University policy, **turn off all beepers, cellular telephones and other wireless communication devices at the start of class.** The instructor of the class will keep his/her cell phone active to assure receipt of any Mason Alerts in a timely fashion; or in the event that the instructor does not have a cell phone, he/she will designate one student to keep a cell phone active to receive such alerts.

Commitment to Diversity

This class will be conducted as an *intentionally* inclusive community that celebrates diversity and welcomes the participation in the life of the university of faculty, staff and students who reflect the diversity of our plural society. All may feel free to speak and to be heard without fear that the content of the opinions they express will bias the evaluation of their academic performance or hinder their opportunities for participation in class activities. In turn, all are expected to be respectful of each other without regard to race, class, linguistic background, religion, political beliefs, gender identity, sex, sexual orientation, ethnicity, age, veteran's status, or physical ability.

Statement on Ethics in Teaching and Practicing Art and Design

As professionals responsible for the education of undergraduate and graduate art and design students, the faculty of the School of Art adheres to the ethical standards and practices incorporated in the professional Code of Ethics of our national accreditation organization, The National Association of Schools of Art and Design (NASAD).

Open Studio Hours

SOA teaching studios are open to students for extended periods of time mornings, evenings and weekends whenever classes are not in progress. Policies, procedures and schedules for studio use are established by the SOA studio faculty and are posted in the studios.

ArtsBus - Dates for Spring 2014

February 22

March 22

April 19

ArtsBus Credit

- Each SoA major must have up to 5 AVT 300/Artsbus credits before graduation. For credit to appear on your transcript you must enroll in AVT 300. This also applies to anyone who intends to travel to New York independently, or do the DC Alternate Assignment.
- If you plan/need to go on multiple ArtsBus trips during a semester and need them towards your total requirement, you must enroll in multiple sections of AVT 300. Please go to the ArtsBus website: <http://artsbus.gmu.edu> "Student Information" for additional, very important information regarding ArtsBus policy.
- Non-AVT majors taking art classes do not need Artsbus credit for graduation **BUT** may need to go on the Artsbus for a class assignment. You can either sign up for AVT 300 or buy a ticket for the bus trip at the Center of the Arts. Alternate trips must be approved by the instructor of the course that is requiring an ArtsBus trip.

Visual Voices Lecture Series Spring 2014

Visual Voices is a year-long series of lectures by artists, art historians and others about contemporary art and art practice. Visual Voices lectures are held on Thursday evenings from 7:20- 9:00 p.m. in Harris Theater.

January 21, Syllabus Review Linton

February 6, Dale Culleton; *Improvising a Living Beyond the Studio*

February 13, Adel Iskander; *Activist Arabia: Revolt as Medium, Street as Canvas*

February 27, Monica Amor; *Lygia Clark: Object to Subject*

March 30, Margery Amdur; *Between my Selves*

Important Deadlines

Last Day to Add **Tuesday, January 28**

Last Day to Drop (No Tuition Penalty) **Tuesday, January 28**

Selective Withdrawal Period – **February 24-March 16**

Incomplete work from Fall 2013 due to instructor- **Friday March 28**

Once the add and drop deadlines have passed, instructors do not have the authority to approve requests from students to add or drop/withdraw late. Requests for *late adds* (up until the last day of classes) must be made by the student in the SOA office (or the office of the department offering the course), and generally are only approved in the case of a documented university error (such as a problem with financial aid being processed), LATE ADD fee will apply. Requests for non-selective *withdrawals* and *retroactive adds* (adds after the last day of classes) must be approved by the academic dean of the college in which the student's major is located. For AVT majors, that is the CVPA Office of Academic Affairs, Performing Arts Building A407.

Students with Disabilities and Learning Differences

If you have a diagnosed disability or learning difference and you need academic accommodations, please inform me at the beginning of the semester and contact the Disabilities Resource Center (SUB I room 234, 703-993-2474). You must provide me with a faculty contact sheet from that office outlining the accommodations needed for your disability or learning difference. All academic accommodations must be arranged in advance through the DRC.

Official Communications via GMU E-Mail

Mason uses electronic mail to provide official information to students. Examples include communications from course instructors, notices from the library, notices about academic standing, financial aid information, class materials, assignments, questions, and instructor feedback. Students are responsible for the content of university communication sent to their Mason e-mail account, and are required to activate that account and check it regularly.

Attendance Policies

Students are expected to attend the class periods of the courses for which they register. In-class participation is important not only to the individual student, but also to the class as a whole. Because class participation may be a factor in grading, instructors may use absence, tardiness, or early departure as de facto evidence of nonparticipation. Students who miss an exam with an acceptable excuse may be penalized according to the individual instructor's grading policy, as stated in the course syllabus.

Honor Code

Students in this class are bound by the Honor Code, as stated in the George Mason University Catalog. The honor code requires that the work you do as an individual be the product of your own individual synthesis or integration of ideas. (This does not prohibit collaborative work when it is approved by your instructor.) As a faculty member, I have an obligation to refer the names of students who may have violated the Honor Code to the Student Honor Council, which treats such cases very seriously.

No grade is important enough to justify cheating, for which there are serious consequences that will follow you for the rest of your life. If you feel unusual pressure about your grade in this or any other course, please talk to me or to a member of the GMU Counseling Center staff.

Using someone else's words or ideas without giving them credit is *plagiarism*, a very serious Honor Code offense. It is very important to understand how to prevent committing plagiarism when using material from a source. If you wish to quote verbatim, you must use the exact words and punctuation just as the passage appears in the original and must use quotation marks and page numbers in your citation. If you want to paraphrase or summarize ideas from a source, you must put the ideas into your own words, and you must cite the source, using the APA or MLA format. (For assistance with documentation, I recommend Diana Hacker, *A Writer's Reference*.) The exception to this rule is information termed *general knowledge*—information that is widely known and stated in a number of sources. Determining what is general knowledge can be complicated, so the wise course is, "When in doubt, cite."

Be especially careful when using the Internet for research. Not all Internet sources are equally reliable; some are just plain wrong. Also, since you can download text, it becomes very easy to inadvertently plagiarize. If you use an Internet source, you must cite the exact URL in your paper and include with it the last date that you successfully accessed the site.

Writing Center

Students who are in need of intensive help with grammar, structure or mechanics in their writing should make use of the services of Writing Center, located in Robinson A116 (703-993-1200). The services of the Writing Center are available by appointment, online and, occasionally, on a walk-in basis.

The Collaborative Learning Hub

Located in Johnson Center 311 (703-993-3141), the lab offers in-person one-on-one support for the Adobe Creative Suite, Microsoft Office, Blackboard, and a variety of other software. Dual monitor PCs make the lab ideal for collaborating on group projects, Macs are also available; as well as a digital recording space, collaborative tables, and a SMART Board. Free workshops are also available (Adobe and Microsoft) through Training and Certification; visit ittraining.gmu.edu to see the schedule of workshops and to sign up.