



<b>Course title</b>	VIST 465 Art, Culture and Time Based Media
Term	Spring 2016
Meeting times	T/TH 9:35-12:05 am
Location	Langford C3

### **Instructor Information**

Name	Krista Steinke
Telephone	458-0443 (email is preferred)
Email address	ksteinke@arch.tamu.edu
Office hours	T/TH: 3:00-4:00 pm by appointment, Langford A133

### **Catalogue Description:**

465. Art, Culture and Time Based Media. (2-4). Credit 3.

Exploration of perception, vision and self-expression for communication through time based media; investigation of expression, vision, and visual language as a process; practice of visual communication strategies.

### **Prerequisite:**

Junior or senior classification or approval of instructor; non-visualization majors only.

### **Introduction:**

This course is designed as an introduction to the history and process of time-base medium. Students will be using moving imagery as a tool for artistic expression, creative narratives, and social inquiry. Starting with problem solving and how to generate ideas, students will move into the traditional language of film, and the theories, disciplines, and procedures used to plan and produce time-based works. Through a combination of classroom lectures, demonstrations, discussion, and hands on experience, students will learn the basic technical and operational skills involved in time-base medium as well as creative strategies for producing their own individual works.

Classes will be structured around group and individual critiques, screenings of works by prominent image-makers, readings about the history, theory, and technology of moving imagery. Weekly video assignments will consist of short, sketches that highlight particular technical skills and longer projects that will explore concept driven work. Outside weekly reading is an essential component to this course, which gives students a critical, theoretical, and artistic context in which to develop their own work as well as provide a platform for class discussion on issues pertaining to art and media culture.

### **Course Objectives**

- Conceptualize and create original work of time-based medium within the context of contemporary art.
- Incorporate the formal elements and principals of design, using the time-base mediums.
- Identify and utilize basic camera techniques and scene compositions.
- Critically examine the formal and contextual characteristics of time base art using the

fundamental language germane to the discipline.

- Compare and contrast parallels between art and entertainment
- Research the history of film, video, performance and electronic art and be able to critically address media related arts in relationship to the progress of society.
- Develop analytical, critical, and communicative skills in order to understand the role of dialogue in the creative process.

### **Requirements:**

- On time attendance for every class meeting
- Complete all class readings and homework as assigned
- Complete 6-7 short video assignments and a Final Project
- Actively participate and contribute to class discussion and critique
- Take a Mid-term Quiz on vocabulary and technical information

### **Resource Materials**

Access to a video camera/digital camera/camera phone. (some available to checkout)

You will need to have a laptop with image editing software. (Note: I will be giving brief tutorials in Premiere during class, but you may also use other software such as iMovie, QuickTime Pro, Final Cut Pro, and/or Aftereffects, etc.)

Other:

- A folder specifically to hold reading handouts and technical information sheets
- External Hard drive to back up projects
- Camera card for digital cameras as needed (in some cases – mini DV tapes)
- Rewritable DVDs for storage and portfolio (end of semester)
- Headphones to plug into computer jack
- Tripod, lighting, dolly, microphones, and other “shooting” equipment (available to checkout)

There is no assigned textbook for this class. However, I believe that reading is an essential part of the creative process. I will provide reading and research assignments as necessary throughout the course. These will be referenced on the course website.

### **Supplemental References:**

#### **Technical:**

Roth, Cliff. The Low Budget Video Bible.

Robert B. Musburger, Single Camera Video Production

Des Lyver & Graham Swainson, Basics of Video Production

Dancyger, Ken. The Technique of Film and Video Editing, Theory and Practice.

#### **Theory and History:**

Christiane Paul, Thames and Hudson: World of Art, Digital Art

Hall, Doug and Fifer, Sally Jo. eds. Illuminating Video: An Essential Guide to Video Art.

Hanhardt, John, Video Culture

Heiferman, Marvin and Philips, Lisa, Image World: Art and Media Culture

Postam, Neil, Amusing Ourselves to Death

Lev Manovich, The Language of New Media

Patrice Petro, Fugitive Images: From Photography to Video (Theories of contemporary Culture)

Mark B.N. Hanson, New Philosophy for New Media

Jay David Bolter, Remediation: Understanding New Media

A.L. Rees, A History of Experimental Film and Video

Michael Rush, New Media in Late 20<sup>th</sup> Century Art (World of Art)

Micahael Rush, Video Art  
 Micahel Renov, Resolutions: Contemporary Video Practices  
 James Monaco, How to Read a Film: The World of Movies, Media, Multimedia, Language, History, Theory  
 Peter Lunenfeld, Snap To Grid: A User's the Digital Arts, Media, and Cultures  
 Rachel Greene, Internet Art (World of Art)  
 Catherine Elwes by Video Art: A Guided Tour  
 Theories and Documents of Contemporary Art. University of California Press, 1996  
 pressPLAY, Phaidon, 2005

### Grading Policies

Both the form and the content of work will be evaluated on each project, as well as effort, originality, personal progress, and timely completion of assignment. While competency in basic skills can be objectively determined, creativity and aesthetics are more subjective. The instructor reserves the right to apply qualitative judgments in determining grades.

### Criteria:

- Technical Skills and Craftsmanship
- Composition and Design
- Content/ Subject Matter/ Concept/ Idea/ Creativity
- Effort and Engagement / (including completing on time) *See "Participation" below.*

### Participation/Engagement:

Students will be graded on participation and engagement, which includes class involvement, on-time attendance, proactive participation, and exceeding assignment requirements. I believe in setting up a classroom community that encourages a healthy, open exchange of ideas. Learning is a collaborative process and every student's input is a valuable contribution. Critiques will be casual, and everyone is expected to voice their honest opinions. Participation is 10% of your grade!

A late assignment receives a 5-point reduction for each class day beyond the deadline and no makeup is offered.

<b>Video Assignments</b>	<b>50%</b>
<b>Homework Assignments/Quiz</b>	<b>20%</b>
<b>Class Participation</b>	<b>10%</b>
<b>FINAL PROJECT</b>	<b>20%</b>
<b>TOTAL POINTS</b>	<b>100%</b>

### GRADE A: SUPERIOR (90% - 100%)

Studio: Strong, exceeding requirements of instructor.

Initiative: Contributions exceeding the assignment, showing independent resourcefulness.

Attitude: Positive benefit to the class.

Cooperation: Leading all group activities, constant and spontaneous.

Individual Improvement: Marked and growing.

### GRADE B: ABOVE AVERAGE (80% - 89%)

Studio: Accurate and complete, meeting all the requirements of the instructor.

Initiative: Good when stimulated by some desirable achievement.

Attitude: Proper and Beneficial to the group.

Cooperation: Good in group work.

**Individual Improvement: Showing marks of progress and responding to stimulation.**

### GRADE C: AVERAGE (70% - 79%)

Studio: Barely meeting requirements and showing evidence of need of improvement.

Initiative: Uncertain and apparent at times.

Attitude: Generally neutral but not objectionable.

Cooperation: Neither positive nor very effective and irregular.

Individual Improvement: Very ordinary, definite marks lacking.

**GRADE D: BELOW AVERAGE, YET PASSING (60% - 69%)**

Studio: Not meeting all requirements of the instructor

Initiative: Lacking Attitude: Indifferent.

Cooperation: Just fair at times and lacking at other times.

Individual Improvement: Not noticeable.

**GRADE F: FAILING (59% and below)**

Work unsatisfactory and is a failing grade and hence not defined.

### **Attendance**

Attendance is mandatory to complete this course. Punctuality is a symbol of professionalism and responsibility. Excused absences are covered by the University policy. In such cases you should speak with me as soon as possible to arrange for make up work. No grace will be extended for unexcused absences and significant penalties will result per the grading policies listed above. Any more than three unexcused absences will result in your grade being lowered one letter. **NOTE: If you have an unexcused absence on day of critique or Quiz you will receive a "O" grade for that project or Quiz.** In other words, if your project is not completed for critique, it is better to show up for class and turn the work in late for a minor reduction in your grade than to skip a critique day.

### **Cell Phones, Email or Social Media**

All phones must be turned to the "Silent" position. Absolutely NO texting while in class! If working in a computer lab, absolutely no emailing during class lectures, critiques, or demonstrations. Students that abuse this rule will be marked down on "participation" grade.

### **Copyright**

The handouts used in this course are copyrighted. "Handouts" include all materials generated for this class, which include but are not limited to the on-line course notes, syllabi, exams, quizzes, problems, in-class materials, review sheets, additional problem sets, and the contents of the class Web site. Because these materials are copyrighted, you do not have the right to copy them, unless you are expressly granted permission. You have permission to make printouts of the on- line class notes and the class web site strictly for your use in this class.

### **Plagiarism**

In this course, we want to encourage collaboration and the free interchange of ideas among students and in particular the discussion of reading and writing assignments and review questions, approaches to solving them, etc. However, we do not allow plagiarism, which, as commonly defined, consists of passing off as one's own the ideas, words, writings, etc. which belong to another. In accordance with this definition, you are committing plagiarism if you copy the work of another person and turn it in as your own, even if you have the permission of that person. Plagiarism is one form of scholastic dishonesty. If you have questions regarding plagiarism, please consult the latest issue of the Texas A&M University Student Rules, under the section on Scholastic Dishonesty.

Please note the use of source code, software libraries, images and sound, and other materials from outside sources is only allowed when it is clearly declared at the time the assignment is turned in, and when doing so does not violate copyright or other limitations stipulated by the original creator.

**Americans with Disabilities Act (ADA)**

The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you believe you have a disability requiring an accommodation, please contact Disability Services, currently located in the Disability Services building at the Student Services at White Creek complex on west campus or call 979-845-1637. For additional information, visit <http://disability.tamu.edu>.

**Academic Integrity**

For additional information please visit: <http://aggiehonor.tamu.edu>

**Posting Work online and submitting to campus shows**

Student must obtain my permission if projects from this course are submitted to campus shows or posted online and contain class number and my name in the credits.

# **SPRING 2016: VIST 465 Intro to Time-base Medium**

*The calendar is subject to change as semester progresses. Updates will be handed as needed.*

---

## **WEEK 1:**

**T/ Jan 19:**

Intro to course/syllabus

Group Activity: class expectations, strengths, and background

Discussion: Difference between "Art and Entertainment"

Assign Definitions for Homework

Tour of Studio and Equipment Checkout

- **Homework:**

- Bring in an example of "Art" and an example of "Entertainment" as it pertains to your assigned time-based genre – be prepared to screen and discuss

- Define Time-base Medium: Video Art, Animation, Experimental Film, Animation, Sound Art, Video Installation, Interactive Art and Media (students will briefly present on their genre)

**TH/ Jan 21**

View examples of Art/Entertainment and go over Time Base Definitions

Vocabulary: Video Camera and Camera Shots

Lecture: Camera functions, Camera shots, Guidelines for shooting video

**Homework:**

- Choose 10 of the different shots listed on Vocab 1 – create a pdf of image examples/film stills that illustrate each shot. Present and turn in as digital pdf.

- Look up information on the camera you intend to use during the semester – read the manual and become familiar with the Basics of your camera.

---

## **WEEK 2:**

**T/ Jan 26**

Review Homework

Go over video cameras

Assignment 1: Alphabet Camera Shot Scavenger Hunt/ break into groups and plan

**TH/ Jan 28**

Assignment 1: in class shoot and importing of footage

---

## **WEEK 3:**

**T/ Feb 2**

**CRITIQUE: Assignment 1: Alphabet Camera Shot Scavenger Hunt**

Assignment 2: 1-Minute Video Shoot

Vocabulary: More Basic Terms

Tutorial: Intro to Premiere

**Homework:**

- Shoot and Import Assignment 2: 1-minute video to review in class on Tuesday

**TH/ Feb 4**

**CRITIQUE: Assignment 2: 1-Minute Video**

Assignment 3: Close-up Daily Ritual

View: Intro to Dexter and Student Samples

- **Homework:**

- Shoot Assignment 3: Close-up Daily Ritual

---

**WEEK 4:****T/ Feb. 9**

Import footage for Assignment 3

Vocabulary: Editing and Transitions

Lecture on Editing and Concept of Time

Tutorial: Premiere

**TH/Feb 11**

Lab Time: Assignment 3

Tutorial: Premiere

Lecture: Composition

- **Homework:**  
Assignment 3 Due Tuesday

---

**WEEK 5:****T/Feb 16****CRITIQUE: Assignment 3: Close-up Daily Ritual**

Assignment 4: Time Condensed, Expanded, Chaotic

**Th/Feb 18**

Lab Day

**Homework:**  
Assignment 4 Due Tuesday

---

**WEEK 6:****T/ Feb 23****CRITIQUE: Assignment 4: Time Condensed, Expanded, Chaotic**

Assignment 5: Sound Remix/Rematch

View: TBA

**Th/ Feb 25**

Lab Day

**Homework:**  
Assignment 5 Due Tuesday

---

**WEEK 7:****T/ March 1****CRITIQUE: Assignment 5: Sound Remix/Rematch****TH/ March 3**

Quiz Review

Survey of Video Art and Performance: Part 1

Assignment 6: Revision project

---

MID TERM

---

**WEEK 8**

**T/ March 8**

Survey of Video Art and Performance: Part 2

QUIZ

**TH/ March 10**

**CRITIQUE: Assignment 6-Revision project**

Assignment 7: Montage

---

**WEEK 9**

**SPRING BREAK (no classes 15 and 17)**

---

**WEEK 10:**

**T/ March 22**

Lecture on Montage

Lab time

View: TBA

Start Thinking about Final Projects

**TH/ March 24**

Lab Day

---

**WEEK 11:**

**T/ March 29**

Lab time

Round Robin – Ideas for Final Project/ inspiration

**TH/ March 31**

**CRITIQUE: Assignment 7: Montage**

---

**WEEK 12:**

**T/ April 5**

**CRITIQUE: Assignment 7: Montage**

proposals due – individual meetings with Krista

**TH/ April 7**

Lab Time

---

**WEEK 13**

**T/ April 12**

Rough Draft Due for Final Project

individual meetings with Krista

**TH/ April 14**

**no class – opening in Houston**

Work on Final Project

---

**WEEK 14**

**T/ April 19**

Work on Final Project

**TH/ April 21**

Work on Final Project

REQUIRED OPENING AT WRIGHT GALLERY/PANEL DISCUSSION, 4-6pm

---



**WEEK 15**  
**T/ April 26**  
**CRITIQUE FINAL PROJECT**

**TH/ April 28**  
**CRITIQUE FINAL PROJECT**

**May 5-10 Turn in DVD Portfolios**