DEREE COLLEGE SYLLABUS FOR: AR 3019 VIDEO ART

	LEVEL 5 **UK CREDITS: 15**
(Updated Fall 2022)	**US CREDITS:3/1/3**

PREREQUISITES:	None
CATALOG DESCRIPTION:	Exploration of the potential of the video medium as an art form. Critical analysis of dominant film and video languages. Experimentation with alternative strategies for structuring content in time. Students will complete a series of short video projects.
RATIONALE:	In a world saturated by media images and image recording technologies, it becomes critical to understand both how these images are made and the social implications of their presence. This class will challenge students to become aware of the camera in their lives and to own its potential by learning how to use it for their own creative communications.
LEARNING OUTCOMES:	As a result of taking this course, the students should be able to: 1. Examine the impact that the video camera and moving images have on our evolving conception of self. 2. Apply techniques for shooting video. 3. Experiment with techniques for editing video and structuring images in time. 4. Interpret the work of noted artists who have used video. 5. Formulate a language for the critical examination of video imagery.
METHOD OF TEACHING AND LEARNING:	In congruence with the teaching and learning strategy of the college, the following tools are used: ➢ Classes consist of lectures, demonstrations, and problem solving sessions, class critiques and discussions. ➢ Studios: students are encouraged to use studio facilities for the completion and installation of their works. ➢ Media labs: students use media labs for the completion of projects and portfolios ➢ Gallery and Museum visits ➢ Office hours: students are encouraged to make full use of the office hours of their instructor, where they can ask questions and go over lecture and reading material. ➢ Online platform (I e. Blackboard, MS Teams), where instructors post lecture notes, assignment instructions, timely announcements, as well as additional resources.
ASSESSMENT:	**Summative:** | First assessment Submission of projects and presentation	**40%** | |---|---|

	Final assessment Submission and presentation of final project. Submission of portfolio*	**60%**

Formative:

In-class "diagnostic" exercise	**0**

The formative project aims to prepare students for the projects.

The first assessment tests Learning Outcomes 1,2,3
The final assessment tests Learning Outcomes 3,4,5

*The submission of portfolio is a mandatory condition to pass the class.

Students are required to resit failed assessments in this module.

INDICATIVE READING:	**REQUIRED READING:**
	
	Selected essays from: (on reserve at the library)
	    Eisenstein, Sergei. *Film Form: Essays in Film Theory.* Harcourt, 1969.
	    Viola, Bill*. Reasons for Knocking at an Empty House: Writings 1973-1994.* The MIT Press, 1995.
	Excerpts from: (available online)
	    Benjamin, Walter. *Art in the Age of Mechanical Reproduction.* Penguin Books Ltd, 2008.
	    Foucault, Michel. "The Panopticon." *Discipline and Punish: the birth of Prison*, Vintage Books, 1977.
	    Mulvey, Laura. *Visual Pleasure and Narrative Cinema.* Palgrave Macmillan, 1975.
	    Westgeest, Helen. *Video Art Theory, A Comparative Approach.* John Wiley & Sons, Inc, 2016.
	
	RECOMMENDED READING:
	    Phillips, Glenn. *California Video: Artists and Histories.* Getty Publications, 2008.

INDICATIVE MATERIAL: *(e.g. audiovisual, digital material, etc.)*	**REQUIRED MATERIAL:** A device capable of video image capture and transfer to computer (digital camera, digital video camera, or mobile phone*) *in the event that a student does not own such a device, a camera can be borrowed from the College For online classes, students must have a computer with an operating system, RAM and storage space capable of supporting Premiere Pro

COMMUNICATION REQUIREMENTS:	Ability to use appropriate technical language when speaking or writing about video art. Written work must be word-processed.
SOFTWARE REQUIREMENTS:	Adobe Premiere
WWW RESOURCES:	www.adobe.com http://www.elementsofcinema.com/cinematography/camera-movement/ https://www.surveillance-studies.net/?page_id=119 https://plato.stanford.edu/entries/feminism-psychoanalysis/ The College will provide access to online Premiere Pro tutorials
INDICATIVE CONTENT:	1. Intimate records - in the crossfire between camera and playback 1.1 Big pictures and the collective imagination 1.2 Medium specific (in the digital age)? Animated pictures, scan, and broadcast 2. Constructing meaning: perceptual time, (non) narrative time 2.2 Introduction to editing- the timeline, the canvas, and basic editing tools 3. The performance of the camera: video society 3.1 Surveillance and seduction 3.2 Editing lab- image and sound manipulations 4. Technical manipulations: fabricating truth 4.1 "Objectivity", mass-media, and alternative strategies 5. Video installation 5.1 Immersion vs. Critical Distance / Embodied and Disembodied 5.2 Planning the installation, documentation