

Parsons The New School for Design
Fine Arts
Visual Thinking: Video
PUFA 2032; CRN 2592
Spring 2010
Fridays 12-2:40pm, 1803, 55 W. 13th St.

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*To reach me outside of class, please email. If I have not responded within 24 hours, *resend it*. I also have a mailbox in the Fine Arts office, 25 E. 13th St. 5th Floor.

Bio

Norene Leddy is a video and installation artist, currently living and working in Jersey City. She received her BFA from Boston University (1994), and MFA from Parsons The New School for Design (2000). She has taught and lectured at Parsons, Queens College, Massachusetts College of Art, Globe Institute of Technology, 92nd St. Y, Framingham State College and Frederick Institute of Technology, Cyprus. Her work has been exhibited in New York and internationally. Awards include a Fulbright Fellowship to Cyprus (2000-2001) and residencies at the Millay Colony for the Arts (1998), the Eyebeam Center for Art + Technology (2006, 2008), and Gallery Aferro (2007-2008).

Course Description

In this section of Visual Thinking, the focus is on using digital video to create visual narratives. You will work both collaboratively and independently to make short digital films and learn techniques to structure and edit stories in the video medium. We will be looking at video and performance art, as well as classic films and more traditional linear narratives. You will also be encouraged to develop your personal narrative ideas. Throughout the semester screenings and fieldtrips will augment our in-class discussions. You will use Final Cut Pro for non-linear editing, and output final projects to DVD using iDVD.

Course Outline

F 1/29 Session 1

Introduction to class, discuss course outline

Sketchbook: Students will be required to keep a sketchbook to record their experiences and ideas. Entries can include drawings and photos as well as writing and storyboards.

Origins of Cinema Presentation: Students will be required to give a formal 15-20-minute presentation on a classic film. The presentation must include at least 2 scenes chosen by the student, a description and analysis of the film, and a brief biography and filmography of the director. Students will sign up for a time slot in session 2, and presentations will be given throughout the semester.

Vocabulary Words: List of terms like shot, POV, etc. that are essential for class discussions.

Storyboards: Discussion of storyboards: what they show, how they show it, importance in planning. Examine Ridley Scott's storyboards from "Hannibal" (from segment on special edition DVD), Alfred Hitchcock's "The Birds", and others.

First project: Multiple Personalities (due 3/6)

This is a single-channel split screen video project, where you will have 2 image sequences playing simultaneously on the same screen. Think of each sequence as a video self-portrait with sound, and decide how you want your 2 (or more) selves to interact. Storyboard your sequences together, keeping in mind that the viewer will see both simultaneously. Think about where and when you want your viewers to focus, and keep the total run time to approx. 2 minutes. Once you have decided on the sequences, arrange them within a 4 x 3 rectangle (standard NTSC aspect ratio). The screen can be divided in any direction: horizontal, vertical, or diagonal. Check out <http://www.splitscreen.us/> for ideas and inspiration.

Screening and Discussion:

"Buffalo 66," dir. Vincent Gallo, 2006
"King" and "Queen," Candice Breitz, 2005
"The Way Things Go," Peter Fischli & David Weiss, 1987
"Public Privacy," Wendy Richmond, ongoing

Homework: Get video camera and hard drive. Six drawings for Multiple Personalities project on 18 x 24 paper (make 6- 6 x 8 in. squares). Choose a film for your Origins of Cinema presentation, and email me asap.

F 2/5 Session 2

Review Origins of Cinema choices / schedule

Lecture/Screening: Video as Performance

Video history lecture with focus on video as performance:
John Baldessari, Vito Acconci, William Wegman, Joan Jonas

Critique of drawings

Camera Basics: How to use a video camera (white balance, shutter speed, exposure, focus, zoom, tripods, audio, etc.), lighting, and test shots (natural vs. artificial light)

In-class work time, Multiple Personalities project

Homework: If you haven't already, get video camera and hard drive. Start shooting multiple Personalities footage. Go to MoMA and see Joan Jonas's "Mirage." Be prepared to discuss in class next week.

F 2/12 Session 3

Class discussion: Joan Jonas

Review camera basics

In-class work time, Multiple Personalities sequence

Separate meetings with each group to discuss projects and review footage

Homework: Finish shooting footage.

F 2/19 Session 4

Lecture/Demo: Introduction to non-linear video editing, Final Cut Pro (importing, basic editing)

In-class work time, Multiple Personalities sequence

Separate meetings with each group to discuss projects

Homework: Rough cut of project.

F 2/26 Session 5

Lecture/Demo: Introduction to non-linear video editing, Final Cut Pro (creating split screens, filters, effects)

In-class work time, Multiple Personalities

Homework: Final cut of project.

F 3/5 Session 6

Midterm Evaluations

Final Multiple Personalities sequence due

Lecture/Demo: Exporting, Mastering to DVD in iDVD and posting video to youtube

Homework: Mastered DVD of Multiple Personalities.

F 3/12 Session 7

Critique Multiple Personality projects

Final Project: Personal Narrative

Due 5/7 (rough cut due 4/23). *Narrative*: the representation in art of an event or story. Create a personal narrative using material and ideas developed in your sketchbook. This can be linear or non-linear, and incorporate stop-motion animation. Final piece must have a total run time of 3-5 minutes. Though not required, you are encouraged to work in teams.

Lecture/Screenings:

Video as Narrative

Brief introduction to non-linear narrative, alternative ways of telling a story

"Meshes of the Afternoon" by Maya Deren

"Peel" and "Passionless Moments" by Jane Campion

"Garden of Earthly Delights" and "Commingle Containers" by Stan Brakhage

Intro to Stop-Motion Animation

Scenes from "William Kentridge: Drawing the Passing"

PES www.eatpes.com

Scenes from "Alice," dir. Jan Svankmajer

Homework: Drawings for Personal Narrative, 18 x 24. Read "WETUBE" by Mark Grief and be prepared to discuss in class.

F 3/19 Spring Break NO CLASS

F 3/26 Session 8

Field trip: Whitney Biennial (\$12 + subway fare)

Discussion: "WETUBE"

Homework: Finalize storyboards, start shooting footage.

F 4/2 Session 9

Individual meetings about final projects, review footage

In-class work time

Homework: Continue to work on Personal Narrative.

F 4/9 Session 10

Field trip: "Marina Abramovic: The Artist is Present" at MoMA (free + subway fare)

Homework: Continue to work on Personal Narrative.

F 4/16 Session 11

Individual meetings about final projects, review footage

In-class work time

Homework: Rough cut of Personal Narrative.

F 4/23 Session 12

Class critique of rough cuts

In-class work time

Homework: Final cut of Personal Narrative.

F 4/30 Session 13

Review Mastering to DVD

Individual meetings

In-class work time

Homework: Master final project to DVD.

F 5/7 Session 14

LAST CLASS: Critique of Personal Narrative projects

Learning Outcomes

By the successful completion of this course, students will:

1. Feel comfortable using digital video as an artistic medium.
2. Learn the basics of shooting and editing digital video.
3. Be conversant in the history of video art.
4. Have a working knowledge of classic films.

Assessable Tasks

1. Basic proficiency in Final Cut Pro. Evaluation based on 2 studio projects.
2. Basic Proficiency in shooting/framing with digital video camera. Evaluation based on 2 studio projects.
3. Basic understanding of film history. Evaluation based on oral presentation of classic film and participation in class discussions.
4. Basic understanding of video art/history. Evaluation based on written homework assignments and participation in class discussions.

Final Grade Calculation

Class participation (includes attendance, class discussions and critiques):	10%
Origins of Cinema Presentation:	10%
First project: Multiple Personalities:	30%
Final project: Personal Narrative:	50%
TOTAL	100%

Required Reading

Paik, Nam June. "Input Time and Output Time," from *Video Art: An Anthology*. New York: Harcourt Brace Jovanovich, 1976.

Weigand, Bob. "The Eyelashes of the Madonna," from *Video Art: An Anthology*. New York: Harcourt Brace Jovanovich, 1976.

Benjamin, Walter. "The Work of Art in the Age of Mechanical Reproduction."

Greif, Mark. "Wetube." *Paper Monument: A Journal of Contemporary Art 2* (2009).

Recommended Reading

Billups, Scott. *Digital Moviemaking 3.0*. Studio City: Michael Weise Productions, 2008.

Brenneis, Lisa. *Final Cut Pro 6: Visual QuickPro Guide*. Berkeley: Peachpit Press, 2007.

Evans, Russell. *Practical DV Filmmaking*. 2nd ed. Burlington: Elsevier, 2006.

Resources

Books

Hall, Doug and Sally Jo Fifer. *Illuminating Video: An Essential Guide to Video Art*. New York: Aperture, 1990.

Martin, Sylvia. *Video Art*. Cologne: Taschen, 2006.

Phelan, Peggy, Hans Ulrich Obrist, and Elisabeth Bronfen. *Pipilotti Rist*. New York: Phaidon, 2001.

Schneider, Ira and Beryl Korot. *Video Art: An Anthology*. New York: Harcourt Brace Jovanovich, 1976.

Stanley, Robert Henry. *Making Sense of Movies: Filmmaking in the Hollywood Style*. New York: McGraw-Hill, 2003.

Thompson, Kristin and David Bordwell. *Film History: An Introduction*. 2nd ed. New York: McGraw-Hill, 2003.

Thompson, Kristin and David Bordwell. *Film Art: An Introduction*. 7th ed. New York: McGraw-Hill, 2004.

Ward, Frazer, Mark C. Taylor, and Jennifer Bloomer. *Vito Acconci*. New York: Phaidon, 2002.

Non-print

1. Videos

1800 Frames: Take 4. Fifty one-minute videos by thirty-two artists. City Without Walls, 2008.

Surveying the first decade: video art and alternative media in the U.S. Prod. Video Data Bank, Electronic Arts Intermix, and Bay Area Video Coalition. Short videos produced in the 1970's and 1980's. Video Data Bank, 1995.

William Kentridge | Drawing The Passing. Dir. Maria Anna Tappeiner and Reinhard Wulf. German United Distributors, 1999.

The Work of Director Chris Cunningham: a collection of music videos, short films, video installations, and commercials. Dir. Chris Cunningham. WEA, 2003.

2. Films

Alice. Dir. Jan Svankmajer. First Run Features, 1989.

Battleship Potemkin. Dir. Sergei Eisenstein. Delta, 2004.

By Brakhage: An Anthology. Dir. Stan Brakhage. The Criterion Collection, 2003.

Darkness Light Darkness. Dir. Jan Svankmajer. First Run Features, 1989.

La Belle et la bête. Dir. Jean Cocteau. Voyager Company, 1991.

Maya Deren: Experimental Films. Dir. Maya Deren. Mystic Fire Video, 2002.

Un Chien Andalou. Dir. Louis Buñuel and Salvador Dalí. Video Yesteryear, 1999.

The Way Things Go. Dir. Peter Fischli and David Weiss. First Run Features, 1987.

The Films of Jane Campion. Dir. Jane Campion. Women Make Movies, 1986.

3. Websites

Brin, Sergey and Larry Page. *Google Video*. 27 June 2005. 28 October 2008
<<http://video.google.com>>.

Chen, Steve, Chad Hurley, and Jawed Karim. *YouTube*. 15 February 2005. 28
October 2008 <<http://youtube.com>>.

Goldsmith, Kenneth. *UbuWeb*. November 1996. 28 October 2008
<<http://ubuweb.com/>>.

Wise, Howard. *Electronic Arts Intermix*. 1997. 28 October 2008
<<http://eai.org/>>.

Materials and Supplies

Required Supplies: Mini DV or HD video camera, portable fire wire 400/800 drive (mac compatible, 50GB + -- if the drive is fire wire 400, you need an adapter), sketchbook, pencils/pens to write and draw in sketchbook, mini-DV tapes, DVD-Rs

Recommended supplies: tripod, photo lights, good quality headphones, minidisc recorder, shotgun mic, gaffer's tape and/or camera tape

Grading Standards

Grading: Your grade will be based on your growth and your portfolio of work from the entire course. Your attendance, involvement in class discussions and critiques, effort and successful completion of all assignments are also factors in your grade. Assignments and homework must be completed on time. **Late homework will not be accepted.**

An **A** is the grade given for excellence – the highest quality work and participation, and effort above and beyond the requirements of the course. This involves:

- Contributing to all group discussions, and having constructive comments for all of your peers.
- Self-motivation, working consistently and following through on the development of all projects.
- Looking for inspiration through art related experiences such as exhibitions or books.
- Seeking constructive solutions and improvements for each work.
- Always on time with all materials and meeting all deadlines.
- Seeking information in and out of the classroom.

A Exceptional quality.

A- Work of high quality.

B+ Work that indicates above average commitment.

B Good work that satisfies the goals of the course.

B- Good work not satisfying all requirements.

C+ Satisfactory work.

C Passable, adequate work.

C- Passing work, but below average.

D Marginal. Below average work.

F Failing grades are given for required work that is not submitted, or for incomplete final projects. Make-up work may be permitted only with the approval of the instructor and the program director.

I A grade of I (Incomplete), signifying a temporary deferment of a regular grade, may be assigned when coursework has been delayed at the end of the semester for unavoidable and legitimate reasons. Incomplete grades are given only with the written approval of the instructor and the program director. The Request for an Incomplete Grade form must be filled out by the student and instructor prior to the end of the semester.

Given these criteria, the majority of projects in your class can be expected to fall in the “C” to “B” range. Generally, minus grades are used in those cases where a student has fallen just short of achieving all the elements characterizing a project in a particular grade range.

For undergraduate students, if a grade of incomplete is approved, outstanding work must be submitted by the seventh week of the following Fall semester (for Spring and Summer courses) or by the seventh week of the following Spring semester (for Fall courses). Otherwise, a grade of I will automatically convert to a permanent unofficial withdrawal (WF) after a period of four weeks. For graduate students, the maximum deadline for completion of an incomplete is one year though a shorter period may be imposed at the discretion of the instructor.

Divisional, Program and Class Policies

Responsibility

Students are responsible for all assignments, even if they are absent. Late projects, failure to complete the readings assigned for class discussion, and lack of preparedness for in-class discussions and presentations will jeopardize your successful completion of this course.

Participation

Class participation is an essential part of class and includes: keeping up with reading, contributing meaningfully to class discussions, active participation in group work, and coming to class regularly and on time.

Attendance

Faculty members may fail any student who is absent for a significant portion of class time. A significant portion of class time is defined as three absences for classes that meet once per week and four absences for classes that meet two or more times per week. During intensive summer sessions a significant portion of class time is defined as two absences. Lateness or early departure from class may also translate into one full absence.

Blackboard / Class Blog

Use of a class blog is an important resource for this class. Students should check it for announcements before coming to class each week.

Delays

In rare instances, I may be delayed arriving to class. If I have not arrived by the time class is scheduled to start, you must wait a minimum of thirty minutes for my arrival. In the event that I will miss class entirely, a sign will be posted at the classroom indicating your assignment for the next class meeting.

Academic Integrity

This is the university's Statement on Academic Integrity: “Plagiarism and cheating of any kind in the course of academic work will not be tolerated. Academic honesty includes accurate use of quotations, as well as appropriate and explicit citation of sources in instances of paraphrasing and describing ideas, or reporting on research findings or any aspect of the work of others (including that of instructors and other students). These standards of academic honesty and citation of sources apply to all forms of academic work (examinations, essays, theses, computer work, art and design work, oral presentations, and other projects).”

It is the responsibility of students to learn the procedures specific to their discipline for correctly and appropriately differentiating their own work from that of others.

Compromising your academic integrity may lead to serious consequences, including (but not limited to) one or more of the following: failure of the assignment, failure of the

course, academic warning, disciplinary probation, suspension from the university, or dismissal from the university.

Every student at Parsons signs an Academic Integrity Statement as a part of the registration process. Thus, you are held responsible for being familiar with, understanding, adhering to and upholding the spirit and standards of academic integrity as set forth by the Parsons Student Handbook.

Guidelines for Written Assignments

Plagiarism is the use of another person's words or ideas in any academic work using books, journals, internet postings, or other student papers without proper acknowledgment. For further information on proper acknowledgment and plagiarism, including expectations for paraphrasing source material and proper forms of citation in research and writing, students should consult the Chicago Manual of Style (cf. Turabian, 6th edition). The University Writing Center also provides useful on-line resources to help students understand and avoid plagiarism. See <http://www.newschool.edu/admin/writingcenter/>.

Students must receive prior permission from instructors to submit the same or substantially overlapping material for two different assignments. Submission of the same work for two assignments without the prior permission of instructors is plagiarism.

Guidelines for Studio Assignments

Work from other visual sources may be imitated or incorporated into studio work if the fact of imitation or incorporation and the identity of the original source are properly acknowledged. There must be no intent to deceive; the work must make clear that it emulates or comments on the source as a source. Referencing a style or concept in otherwise original work does not constitute plagiarism. The originality of studio work that presents itself as "in the manner of" or as playing with "variations on" a particular source should be evaluated by the individual faculty member in the context of a critique.

Incorporating ready-made materials into studio work as in a collage, synthesized photograph or paste-up is not plagiarism in the educational context. In the commercial world, however, such appropriation is prohibited by copyright laws and may result in legal consequences.

□ Student Disability Services

In keeping with the University's policy of providing equal access for students with disabilities, any student with a disability who needs academic accommodations is welcome to meet with me privately. All conversations will be kept confidential. Students requesting any accommodations will also need to meet with Jason Luchs in the office of Student Disability Services, who will conduct an intake, and if appropriate, provide an academic accommodation notification letter to you to bring to me. At that point I will review the letter with you and discuss these accommodations in relation to this course. Mr. Luchs' office is located in 79 Fifth Avenue, 5th floor. His direct line is (212) 229-5626 x3135. You may also access more information through the University's web site at <http://www.newschool.edu/student-services/disability/>.