

Course title: Visual Thinking: Video
Course number: CRN 2592
Course meeting time: Fridays, 12-2:40pm
Classroom: I803, 55 W. 13th Street
Faculty name: Norene Leddy
Contact information: leddyn@newschool.edu, 212-229-8942 (Fine Arts office),
mailbox in the Fine Arts office
Class blog: <http://visthinkings10.blogspot.com/>

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.

Goals

By the end of this class, you will be comfortable using digital video as an artistic medium. You will learn the basics of shooting and editing, as well as some video and film theory, and work on the development of your cinematic vision.

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).

Supply List

Required Supplies: miniDV 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

Recommended Books (not required): Digital Moviemaking by Scott Billups, Final Cut Pro 7: Visual QuickPro Guide by Lisa Brenneis.

****Please bring sketchbooks, pens/pencils to every class****

Best places to purchase video equipment and tape stock:

Adorama Camera Inc.
42 W. 18th St., NY, NY 10011
800.223.2500 www.adorama.com

B& H Photo / Video
420 9th Ave., NY, NY 10001
800.606.6969 / 212.444.6615 www.bhphotovideo.com

Course Policies

Academic Policy

Class time runs from 12-2:40pm with a 20-minute lunch break. Please report to class on time with your supplies and ready to work. Attendance and arrival time will be monitored. In addition to work in class, be prepared to complete weekly out of class assignments and entries in your sketchbook, which will be graded. We look forward to a productive class; the success of the class is dependent on your attendance and active participation in the course. The due dates for your projects are final. **Late projects will not be accepted.**

Absence Policy

1 absence = verbal warning
2 absences = written warning
3 absences = failure
3 lates = 1 absence

Evaluation and Grade Distribution

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

Email me if you will be late or absent, leddyn@newschool.edu. If you are sick, bring a note from your doctor or health services, otherwise your absence counts as a no-show.

Daily Class Content and Homework Assignments

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:

Scenes from "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. Go to LMAK Projects and see Federico Solmi's "From Uterus to Grave with no Happy Ending." Be prepared to discuss in class next week.

F 2/5 Session 2

Class discussion: Federico Solmi

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 the school's cameras (white balance, shutter speed, exposure, focus, zoom, tripods, etc.), lighting, and test shots (natural and artificial light)

Review Origins of Cinema choices / schedule**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

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 edit of project. Finish shooting footage.

F 2/19 Session 4

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

In-class work time, Multiple Personalities sequence

Separate meetings with each group to discuss projects

Homework: Final edit of project.

F 2/26 Session 5

Final Multiple Personalities sequence due

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

In-class work time, Multiple Personalities

Homework: Mastered DVD of Multiple Personalities.

F 3/5 Session 6

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 3/12 Session 7

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

Homework: Finalize storyboards, start shooting footage.

F 3/19 Spring Break NO CLASS

F 3/26 Session 8

Discussion: “WETUBE”

Individual meetings about final projects, review footage

Homework: Continue shooting footage for Personal Narrative.

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