Art 313 Advanced Video
KTSA 144

Professor       Ella Gant
Office          KTSA 109
Office Hours   T+W 10 a.m. – noon, and by appointment
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Phone           X4265

Course Description
There are many possible traditions that can be used as resource material for video. This class follows a history of experimental video that can be traced from early experimental film, across movements such as dada, fluxus, performance, installation, through early video works by western sculptors of the 1960’s and 70’s, and into contemporary digital arts. This class is an extension of the history and practices of video work as followed in Art 213.

This history, and the resulting forms of production, reflect the goals of a liberal arts education and inform student’s explorations in their other areas of study. In this semester, students create a portfolio of experimental video works reflecting their individual interests, and demonstrating advanced proficiency, increased self-sufficiency, and critical evaluation.

This class consists of lecture, presentation, studio production, discussion, and critique. Students should expect to spend a minimum of 8 hours per week outside class time planning, shooting, and editing projects. In addition to these practices, outside class time may also include researching, viewing videotapes, and attending lectures.

Objectives
1. Technique- To extend beyond fundamentals of pre-production planning, camera use, and post-production editing. To increase level of self-sufficiency and sustained studio practice.
2. Form- To understand and use vocabulary effectively. To expand aesthetic understanding and develop a personal style.
3. Content- Increase rigor of evaluation and assessment. Expand problem-solving skills and communication of ideas.
4. History- To broaden and deepen dialogue surrounding contemporary and historical contexts for video.

Responsibilities
1. Maintain a minimum of 8 hours per week of studio time- this includes planning, production, and post-production.
2. Initiate conversations with professor during office hours.
3. Attend all Project Due days and hand in all assignments on time.
4. Participate and engage in classroom discussions.
5. Understand and follow all Studio Guidelines.
5. Follow IT check out and return policies. Note 2 violations results in termination of IT privileges for one month.

6. Respect all equipment. Report any damage immediately. Lost, stolen, or damaged equipment is billed to you. Grades are withheld at end of semester until all borrowed equipment is returned.

7. Respect your classmates through responsible use of facilities and participation in classroom discussions and activities.

Services for Students with Disabilities- Any student who feels they need an accommodation due to a learning disability, attention deficit disorder, psychological, physical, or other special needs please see me during office hours of the first two weeks of the semester. All discussions are confidential. Students may also contact Allen Harrison in the Dean of Students Office (x4021) who coordinates services and verifies eligibility for students with disabilities.

**Evaluation and Grading**

**Attendance**

1. Attend all classes for the full 3 hours each week.
2. Excused absences require a note or email from the Dean of Students.
3. Excused absences also require that the student notify the professor via email or phone BEFORE the class session. 2 unexcused absences result in drop by one full grade for the semester.
4. If you miss a class you should first consult with classmates to review what you missed. Then visit the professor during office hours with any questions.
4. Come to class on time.
5. Come to class prepared. Late work or missed Project Due days results in an F for that project. Missed Final Project Due day results in failure of the entire course.

**Grades**

Are based on the average of the total points for projects, assignments and presentation.

- Project 1, 2, and 3 0-100 points each
- Assignments 1, 2, and 3 0-100 points each
- Presentation 0-100 points
- Participation, attendance, preparation, improvement

**General Evaluation Criteria**

- Quantity, quality and improvement of work.
- Experimentation and inventiveness.
- Perseverance and self-motivation.
- Preparation and Participation.
- Responsiveness to feedback.
More Specific Evaluation Criteria

A 100-90 = Superior, Outstanding, Excellent
   Every image, sound, or sequence offers a convincing representation of the idea addressed. Sustains a focused, well-reasoned position on the theme. Expresses the idea clearly and precisely in every image, sound, or sequence. Exhibits experimentation well beyond expectations of project.
   Each image, sound, or sequence demonstrates proficiency with the elements that make up an effective project. Utilizes compositional elements fluidly and with variety. Demonstrates facility with contrast, tonal range and technical mechanics. Every image is free of flaws and errors. Strong, clear point-of-view. Evidence of sustained effort.

B 90-80 = Very Good, Beyond the Basic Expectations
   Images, sound, and sequences exhibit some connection to the idea addressed. Presents a position on the theme. Shows clarity of expression. Exhibits experimentation beyond basic requirements of project.
   Demonstrates use of the elements that make an effective image sound, or sequence. Utilizes formal elements with some variety. Demonstrates facility with compositional choices and technical mechanics. Project marred by only a few minor technical errors or flaws. Evidence of sustained effort.

C 80-70 = Satisfactory, Adequate, Satisfied Basic Expectations
   Presents a theme and demonstrates adequate control of image, sound, and sequences. Idea is coherent and all elements in images, sound, and sequences are relevant to the idea. Exhibits a fair amount of facility with compositional choices and technical mechanics. Evidence of idea but unclear and unfocused. Lacks control or consistency in technical mechanics. Project marred by errors and flaws. Needs greater effort.

D 70-60 = Marginal
   Demonstrates limited competence in representation of an idea. Idea is vague or unclear. Imagery is confusing. Lacks effort.
   Poor management of compositional elements. Uneven facility with technical mechanics. Many flaws and errors. No or weak experimentation.

F >60 = Unsatisfactory
   Exhibits serious weaknesses in representation of idea. Imagery is confusing or obscure. Essential elements missing or poorly developed. Fails to show proficiency with basic elements that make up an effective image, sound, or sequence. Contains numerous errors and flaws in technical areas. Idea is ambiguous, lacks focus, and is disorganized.
Equipment That You Provide

Lacie Rugged or Other External Hard Drive
- Must be 7200 RPM, min. 500GB, USB 3.0 and/or Thunderbolt $150-200.00
- Protective Case as you will be carrying this drive around w/you $10.00

SD Card
- 8 G minimum, or 16 G better $10-20.00
- Class 6 or higher (speed)

Headphones $15-50.00

Total $185.00-280.00

Equipment/Facilities That Hamilton Provides

DAL KTSA 143 and KTSA 144- state of the art digital labs
KTSA 134-140 Audio Editing Bays
Video Editing Bays
Audio Production and Sound Studio
Video Production and Light Studio

Equipment Loan

Checkout and Return from ITS*

<table>
<thead>
<tr>
<th>Equipment</th>
<th>Cost</th>
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</thead>
<tbody>
<tr>
<td>Canon Vixia HD Videocamera Kit</td>
<td>$1,490.00</td>
</tr>
<tr>
<td>Zoom H2 Audio Recorder Kit</td>
<td>$201.00</td>
</tr>
<tr>
<td>Tripod Kit</td>
<td>$214.00</td>
</tr>
<tr>
<td>Shotgun Microphone Kit</td>
<td>$295.00</td>
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<tr>
<td>Wireless Microphone Kit</td>
<td>$626.00</td>
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*This loan program is a service that Hamilton provides at no extra cost to you. If you were required to buy this equipment the cost to you would be approximately $2,826.00.

Equipment Checkout from ITS

Canon HD video camera kit and bag
Digital audio recorder kit
Tripod
Headphones
dvDecks

DAL Access and Hours

The DAL (KTSA 144 and KTSA 143) is closed a lab, meaning only available to students enrolled in a Studio Arts, Music, or Theatre class. Open hours are posted and staffed as follows:
  Mon.-Thurs. 8 a.m.- midnight  
  Fri. 9 a.m.- 8 p.m.  
  Sat. noon- 8 p.m.  
  Sun. noon- midnight

Production Room Reservations

KTSA 134-40 are closed production spaces, meaning only available to students enrolled in a Studio Arts, Music, or Theatre class. Students must make reservations and use is restricted to hours when the spaces are staffed.

Burke Library Reserves

- The Conversations, Walter Murch and the Art of Editing, Film, Michael Ondaatje
- Buddha Mind in Contemporary Art, ed. Jacquelynn Baas and Mary Jane Jacob
- Devices of Wonder: from the World in a Box to Images on Screen, Barbara Maria Stafford, Frances Terpak

Help and Resources

http://www.Lynda.com (tutorials)  
Blackboard- course calendar, assignments, announcements, and other information are posted here. Check site regularly  
ITS Staff- lab monitors and interns  
Bret Olsen  
Classmates and other students  
Reference librarians

Web Resources

Flavorwire http://flavorwire.com/399191/50-great-works-of-video-art-that-you-can-watch-online/view-all  
Video Data Bank- http://www.vdb.org/  
Media Art Net- http://www.mediaartnet.org/
Vimeo- http://www.vimeo.co