



ADMIT ONE
474005 INDIANA TICKETS CO. 474005

Art 166/366

Digital Art: Moving Images

Tues, Thurs 2:00-4:30

No experience or equipment needed!
In this hands-on course you'll learn traditional video shooting and editing, documentary filmmaking, animation, stop-motion, and more, with an emphasis on how to turn your ideas into video art.

This class will serve as an introduction to several types of motion images: animation, documentary, narrative, and experimental. As a studio class, the bulk of the class will be spent exploring the elements of art and design in time-based media through hands-on work, as a class, in groups, and individually.

We will be going through a series of exercises and projects that build in complexity, culminating in individual projects which will screen at URCAS.

**Professor Liz Daggett, Assistant Professor in Art
Director of the Center for Outreach in the Development of the Arts
Office hours: by appointment only.**

Email daggett@rhodes.edu or text 901-340-1982.

I am OK with you texting or emailing me for help at any time, but please try to explain your issue thoroughly enough that I can help you. I am also more responsive to requests for help on nights other than right before something's due.

Required texts:

Hampe, Barry. Making Documentary Films and Videos: A Practical Guide to Planning, Filming, and Editing Documentaries (Second Edition) New York: Holt Paperbacks, 2007.

ISBN-13: 978-0805081817

Appleby, David. Primer (pdf, free, found on [\scratch](#) , password is "primer")

Goals of the course:

- 1) You will gain an understanding and appreciation of filmmaking as art by viewing and making films.
- 2) You will create time-based art using digital means, seeing the world in a new way and sharing a unique creative vision with others.
- 3) You will become a professional filmmaker, possessing the theoretical and practical knowledge required to make a film.

Expectations:

You are not expected to have had any prior experience making films or videos. You *are* expected to learn.

Bring to class (every day): your external drive, headphones, your compact flash card, book, and something to write with and on. Be prepared and in the right mind to be creative.

You need to check your email daily. I may send reminders, etc. via email, but do not promise to. Follow the syllabus in regards to when things are due, but be aware that the syllabus can change.

Excessive texting, tweeting, gaming, facebooking, etc. might result in public mockery and/or a zero on your participation grade for that day- save it for the break unless it is class-related. No stinky, loud, or spillable/stain-causing food in 034 or the DML.

You must attend to pass this class. Many, many things are not in the reading, are only covered once, in-class, and are hands-on (so someone's notes won't do you much good). Sometimes I take attendance, sometimes I give quizzes on the reading or the film you've been assigned to watch. Often, I also look at work turned in from a class day and give a participation grade based on this.

Homework projects are graded on the final product, and I have very high expectations for this work. Your work must be playable from scratch at the time class **starts**, or half a letter grade will be deducted per day late unless I am contacted within 24 hours of that class with a doctor's note or some other documentation to prove extraordinary circumstances *that could not have been foreseen*. My advice would be to turn your work in early, as technical issues happen, things take longer than planned, and this is not an acceptable excuse.

There are only two categories of images that I completely prohibit from appearing in your films under any circumstance, even in a critical or reflexive way: any type of nudity involving persons under 18 and images of animal cruelty. You must let me know if you plan on making work that includes nudity of those over the age of 18 and/or violence so that we can begin a discussion about the intent of the work and possible outcomes. I'm not saying you can't do it, but just that it needs to be discussed first.

I wish to cooperate with the Office of Student Disability Services to make reasonable accommodations for qualified students (Americans with Disabilities Act and Section 504, Rehabilitation Act of 1973). If you have a documented disability and wish to receive academic accommodations, please discuss your needs with me as soon as possible. If you have not already registered with the Office of Student Disability Services (www.rhodes.edu/disability), please call x3885 to schedule an appointment at your earliest convenience.

Creative endeavors are often emotional, dealing with sensitive situations involving yourself and others. The Student Counseling Center is full of nice and qualified people, and provides **free and confidential** individual counseling for all Rhodes students. What you talk about with your counselor does not become part of your college record. Call x3128 during business hours to make an appointment.

The circumference of my zone of hearing and seeing is a SAFE ZONE.

Grade breakdown:

- 10%- Participation/quiz
- 5%- "Spot" animation/live video projects
- 5%- One-minute film "experimental" video
- 15%- Midterm
- 10%- Two-minute film
- 5%- Rough cut documentary
- 15%-Final Documentary
- 10%- Rough cut individual project

20%- Final Individual Project

5%- Three dvd copies of your final project and synopsis.

SCHEDULE:

Thursday, January 12

Behold my magic box of light:

034

Introduction: best jobs

Beginning of film: Muybridge, Lumiere and Edison

Stop-motion stations

Go over syllabus.

Homework: read Primer pg 1-20.

Tuesday, January 17

A director's job is to make choices- 24 per second.

034:

Kentridge

Up to DML: scanning, creating digitally, integrating.

Intro to photoshop, Premiere

Homework: Primer 21-52

Thursday, January 19

Get comfortable with the cameras.

034:

Man with a Movie Camera

Shooting priority list, focus, depth of field, focal length, exposure.

Using the cameras.

Primer 53-69.

Tuesday, January 24

Anything can happen in this digital world.

034:

Make spots of varying shades of grey that move, overlap, and interact. Keyframes, tracks.

Primer 70-77, View River Planet (30 minutes), (copies in media library)

The New Frontier (25 minutes) <http://www.cultureunplugged.com/play/7397/The-New-Frontier--Sustainable-Ranching-in-the-American-West>

Thursday, January 26

See spots:

DML

Integrate live video with already-in-progress animated spot projects. Work during class, watch what everyone has been working on.

Discuss the work of the Levins in preparation for their visit.

Homework: Primer 91-99.

*****Friday, January 27, 3pm, Blount.**

MANDATORY FILM DISCUSSION

Ben and Melinda Levin discuss their films *River Planet* and *The New Frontier*

Tuesday, January 31

Buying a Newspaper, having a conversation (Narrative filmmaking)

In Barret 034

Script and shoot someone buying a newspaper, having conversation.

Homework: Primer 100-107, watch *The Five Obstructions*

Thursday, February 2

The power of editing

034

Baraka

View wrong-genre trailers

View and edit newspaper footage.

How to export.

Homework: Watch *Hoop Dreams*, read Primer 78-91

Tuesday, February 7

The power of sound

034

All about audio-

Add audio to newspaper assignment.

Worktime, catch-up and questions.

Homework: read Hampe p 1-36

Thursday, February 9

DUE: NEWSPAPER FILMS

There's a reason it's LIGHTS, camera, action.

034

Watch newspaper films, then lighting workshop

Homework: Read Hampe p. 47-74

February 14

Real Life Fairy Tales

034

Film a real person buying a newspaper, and edit it together. How would you shoot differently?

Introduction to documentary, working with real people, crafting story. Shooting for the edit. How to research for documentary.

Homework: Hampe 293-308.

February 16

Experimental Film

034

Watch a sampler.

Begin shooting for 1-minute films (in class).

Homework: shoot and edit.

February 21

DML

Editing FAQs, discuss credits.

Work, view, work.

Homework: shoot and edit.

*****4 pm we're going to a "coffee hour" with the documentary subject and other students/faculty.**

*****For extra credit: 7 pm: screening of the documentary film, about the Amazon, with the subject available for Q&A**

February 23

034

DUE: 1-MINUTE FILM

Discuss documentary ideas and shooting schedules.

Homework: Research documentaries, read Hampe p. 75-122, begin work on 2-minute film.

Tuesday, February 28

034

MIDTERM

Homework: read Hampe p. 147-160, Center for Social Media's Fair use document in [\\scratch](#), begin work on 2-minute film.

Thursday, March 1

034

Documentary styles and structure, verite, Errol Morris

Update class on progress

In-class work time.

Homework: shoot and edit. Read pdf "documentary film" in [\\scratch](#)

March 6

034

DUE: 2-MINUTE FILM

View and discuss 2-minute films. Begin documentary films.
Homework: shoot and edit.

March 8:

034

Field practice, documentary field FAQs

Homework: shoot and edit.

March 10-18 is spring break. During this time, the dml is open the following times:

Friday, March 9, 2012	7:30 AM – 5:00 PM
Sat. & Sun	CLOSED
Monday, March 12 – Friday, March 16	8:30 AM – 5:00 PM
Saturday, March 17	CLOSED
Sunday, March 18	10:00 AM – 2:00 AM

The media center desk is closed and equipment checkout is not possible. I will relocate the battery charger to the dml. A schedule must be set up for classmates to pass off the equipment in order to accommodate those who need the equipment.

March 20

034

DUE: ROUGH CUT DOCUMENTARY

Watch and discuss rough cuts.

Homework: shoot and edit. Read pdf: HONEST TRUTHS: Documentary Filmmakers on Ethical Challenges in Their Work

March 22

034

Ethical issues and time in lab

Homework: shoot and edit.

March 27:

DML

Audio FAQ, correction, music.

Homework: shoot and edit.

March 29:

DML

Work, view, work.

Homework: shoot and edit.

April 3

034

DUE: FINAL DOCUMENTARY

Watch final documentaries and discuss

Homework: shoot and edit.

April 10:

034

The two Eggleston films

Work-time.

Homework: shoot and edit.

April 12:

034

DUE: ROUGH CUT INDIVIDUAL PROJECT

View and discuss rough cuts individual project

Homework: shoot and edit.

April 17:

DML

How to burn dvds

In-class work time

Homework: shoot and edit.

April 24:

034

DVD copies of final project due to me

Signing of artist releases.

April 26:

034

Watch film of our choice

April 27:

SCREENING AT URCAS, time TBA but attendance is mandatory

About assignments:

- 10%- Participation/quiz
- 5%- "Spot" animation/live video projects
- 5%- One-minute film "experimental" video
- 15%- Midterm
- 10%- Two-minute film
- 5%- Rough cut documentary
- 15%-Final Documentary
- 10%- Rough cut individual project
- 20%- Final Individual Project
- 5%- Three dvd copies of your final project and synopsis.

1. Participation grades are attendance/participation/quizzes. There is no making up a participation grade, but there are so many that a brief absence would not be devastating to your grade. If you're late and you miss the quiz, you missed it.
2. Spot animation project: This 30-second to 1:30 minute long project should involve basic animation of shapes/designs made digitally, showing use of scaling, movement, pattern, and/or color/opacity AND must also include "video" that, in some way, purposefully correlates to the animation. This will have no music or sound.
3. One minute experimental video: This 1-minute video can be digitally created, animated, or live video, or any combination. This should not be standard Hollywood editing. No more than 15 seconds can be synced sound, music must be copyright-released.
4. Midterm: The midterm will be multiple choice, short answer, paragraph answer. You can expect questions stemming from class discussions, class instruction, viewings, readings, and hands-on experiences.
5. Two-minute film: The 2-minute film should be narrative, and primarily Hollywood-style, but touches of experimental is allowed. This film must exhibit a story arc. Points will be deducted for patternless jump-cuts or editing errors. Music must be copyright-released. No more than 30-seconds sync sound.
6. Rough cut of documentary: A rough cut means that the basic material exists, and has been edited in an attempt to create a workable sequence. A rough cut is not expected to have: corrected sound or color, music, title, transitions, etc. It should, however, give the viewer an idea of what the film will be about, and show that most or all of the shooting has been done.
7. The final documentary: The final documentary must be under 10 minutes, and can be as short as 3 minutes, if animation/reenactments/the story warrants it. The film must have a story arc. Points will be deducted for: all interview and no visual evidence, wall-to-wall talking, completely or largely unedited footage, and promo/work for hire. Must have credits. Music must be copyright-released.
8. Rough-cut individual: The individual film may be narrative, documentary, experimental, animation, or any combination. The rough-cut of your individual

project should be between 30 seconds and 12 minutes long, and should show that you are at least 75% of the way in regards to shooting or creating the work so that we can give adequate feedback.

9. Final individual: The final individual film is what will be shown at URCAS. It should be between three and 10 minutes long. It must have credits, unless you had no help or actors. Music must be copyright-released. This film should exhibit growth of the director, understanding of the genre chosen, as well as proficiency in execution.
10. Three DVD copies and synopsis: I need three copies of your individual film that play when inserted into a dvd player, that have the title of your film and your name written in sharpie on the dvd. I also need a short synopsis of the film (title, your name, actors/crew, running time, and a sentence that describes the video) that is put, electronically, in the folder in [\\scratch](#) called "synopsis."