

# Rhodes College Digital Archives - DLynx

## ART 266-01, Digital Art: Video Production, Spring 2013

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ART 266-01



Digital Art: Video Production

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](mailto: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:**

<\\scratch\DML\1-ART266-01\reading>

**Required supplies:**



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

### 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 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.

You need to come to class. On your fourth unexcused absence, you will fail the course. However, your grade will suffer tremendously each time you miss class because you will not know how to do the assignments. Also, your classmates will find it annoying that you do not know what is going on and cannot contribute to the group.

Class studio time is time to play and experiment. I am not grading on results of class studio time, but on overall growth and participation. Homework projects, however, are graded on the final product, and I have very high expectations for your work.

You must turn in your work on time. If your work is late, as in not turned in by the time class **starts**, 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 generally 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.

### Misc.

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](http://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.

## **SCHEDULE:**

### **Wednesday, January 9**

Introduction: best jobs

Beginning of film: Muybridge, Lumiere and Edison

Go over syllabus.

Homework: read Primer pg 1-20.

### **Monday, January 14**

*Behold my magic box of light:*

Stop-motion stations

Kentridge

Intro to scratch, photoshop, Premiere

Homework: Primer 21-52

### **Wednesday, January 16**

*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.

**Monday, January 21- MLK DAY, no class**

**Wednesday, January 23**

*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 and Spot #1.

**Monday, January 28**

*See spots:*

Watch the Spot #1 projects. Then, integrate live video with already-in-progress animated spot projects for Spot #2.

Homework: Primer 91-99.

**Wednesday, January 30**

*Genre newspaper scenes (Narrative filmmaking)*

Watch Spot #2 projects.

Discussion of how to storyboard and script someone buying a newspaper, having conversation.

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

**Monday, February 4**

Shoot newspaper scenes, import into computers, add audio, discussion of music copyright.

**Wednesday, February 6**

*The power of editing*

View wrong-genre trailers

View and edit newspaper footage.

How to export.

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

**Monday, February 11**

**DUE: NEWSPAPER FILMS**

Watch newspaper films

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: Read Hampe p. 47-74

**February 13**

*Real Life Fairy Tales*

Clip of *Baraka*, begin *Thin Blue Line*

Homework: Hampe 293-308.

**February 20**

Finish *Thin Blue Line*, discuss cinema verite.

Homework: shoot and edit.

**February 25**

Editing FAQs, discuss credits.

Work, view, work.

Homework: shoot and edit.

**February 27****DUE: 1-MINUTE FILM**

Discuss documentary ideas and shooting schedules.

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

**Monday, March 4****MIDTERM**

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

**Wednesday, March 6**

Update class on progress

In-class work time.

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

**March 11-15 is spring break. During this time, the dml is open the following times:**

Friday, March 8	7:30 AM – 5:00 PM
Sat. & Sun	CLOSED
Monday, March 11 – Friday, March 15	8:30 AM – 5:00 PM
Saturday, March 16	CLOSED
Sunday, March 17	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 18**

DUE: 2-MINUTE FILM

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

**March 20:**

Field practice, documentary field FAQs  
Homework: shoot and edit.

**March 25**

**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 27**

Ethical issues and time in lab  
Homework: shoot and edit.

**April 1:**

Audio FAQ, correction, music.  
Homework: shoot and edit.

**April 3**

**DUE: FINAL DOCUMENTARY**

Watch final documentaries and discuss. Discussion of the individual project  
Homework: shoot and edit.

**April 8:**

Work-time.  
Homework: shoot and edit.

**April 10:**

**DUE: ROUGH CUT INDIVIDUAL PROJECT**

View and discuss rough cuts individual project  
Homework: shoot and edit.

**April 15:**

How to burn dvds  
In-class work time  
Homework: shoot and edit.

**April 17:**

Signing of artist releases.

**April 22:**

**DVD copies of final project due to me**

Watch film of our choice

**April 24:**

**SCREENING AT URCAS, time TBA but attendance is mandatory**

## About assignments:

10%- Participation/quiz

5%- Spot #1 Animation

5%- Spot #2 Animation and video you shot interacting

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, even if your absence is excused. If you're late and you miss the quiz, you missed it.
2. Spot #1 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. This will have no music or sound.
3. Spot #2 animation plus video: Must include "video" that you shot that in some way (purposefully) correlates to the animation.
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."