

# Rhodes College Digital Archives - DLynx

## ART 166-03 366-03, Digital Art: Moving Images, Spring 2011

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## 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](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:

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

Laybourne, Kit. The Animation Book. New York: The Rivers Press, 1998.  
ISBN: 0-517-88602-2

### 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. But you will learn to make wonderful films and videos.

Bring to class (every day): your external drive, headphones, your compact flash card, books, 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.

I've never seen someone who does not attend regularly make good films *and* do well on exams (and both are needed to pass). I do not take attendance, but I do look at

work turned in from each class day and give a participation grade based on this. 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.

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.

#### **Grade breakdown:**

- 10%- Participation
- 5%- See.Spot.Run Project 1
- 5%- See.Spot.Run Project 2
- 15%- Midterm
- 10%- Monkey Business
- 5%- Rough cut documentary
- 10%-Final Documentary
- 5%- Rough cut individual project
- 20%- Final Individual Project
- 15%- Final

### **Thursday, January 13**

*Bunny Business, paper:*

IN 034

Introduction: best jobs

Lumiere and Edison

Director as decision maker- composition w/in the frame and in motion, like notes and music

“Notes and Music”

Make flip books.

Syllabus. Invitation to 313/413 screening.

Homework: read Animation 3-36

### **Tuesday, January 18**

*Bunny Business, digital*

IN 034:

Kentridge

Alter film

Bunny Business (stop-motion)

Bunny Business (AfterEffects)

Homework: Animation 59-71

### **Thursday, January 20**

*Introduction to Spot*

IN 034:

Discuss Bunny Business

IN 034:

Up to DML, learn about scratch.

Draw a dog, scan him in. Then make a dog in illustrator.

Alter them in Photoshop, make lots of Spots (texture, opacity, style, pattern)

### **Tuesday, January 25**

*Spot in Motion*

IN DML:

Bring Spot into Premiere. Introduction to Premiere, keyframes, tracks, add my narration. Sound effects, music. How to save/export.

Homework:

### **Thursday, January 27**

*See spots:*

IN DML

Make spots of varying shades of grey that move, overlap, and interact. Then add one spot of color- talk about importance of that.

### **Tuesday, February 1**

034

View work of Maggie Exner, Mae Casey  
Discuss assignment: See. Spot. Run.  
Learning the camera.  
Homework: See.Spot.Run and read Rea/Irving excerpt.

### **Thursday, February 3**

*Buying a Newspaper, having a conversation (Narrative filmmaking)*  
In Barret 034  
Script and shoot someone buying a newspaper, having conversation.  
Homework: See. Spot. Run and read Murch, Hollyn  
Watch *The Five Obstructions*

### **Tuesday, February 8**

*The power of editing*  
In Barret 034  
**DUE: See.Spot.Run projects.**  
View wrong-genre trailers  
View the newspaper footage, and edit it five different ways.  
New assignment: See.Spot.Run2  
Watch Hoop Dreams

### **Thursday, February 10**

*Hands-on Practice*  
034  
Shooting and audio practice  
View footage, edit.  
Worktime, catch-up and questions.  
Homework: read Hampe p 1-36, work on See.Spt.Run2

### **February 15**

*Real Life Fairy Tales*  
034  
Watch documentary: *Transplant*.  
Introduction to documentary, working with real people, crafting story. Shooting for the edit. Shoot a real person buying a newspaper. Edit it together. How would you shoot differently?  
How to research for documentary.  
Homework: Read Hampe p. 47-74, work on See.Spot.Run2

### **February 17**

*Experimental Film*  
**DUE: See.Spot.Run2**  
Watch: *Necrology*  
Un Chein Andalou, Maya Deren- differences.

Last dream you had- write the images, then attempt to convey that feeling even if it makes no sense. In fact it probably won't make sense. Talk with me about what you are going to try.

Homework: shoot if you need/want to.

## **February 22**

Work, view, work, export by the end of class.

## **February 24**

*Monkey Business*

The story of the monkeys escaping the zoo and being on top of the library.

Discussion of the story and ways it could be told: documentary, narrative, experimental, animated (and combinations).

Think about it, use the lights and camera to interview Bill Short about it. Look at footage, think about if and how to use it. Think about how to tell the story visually.

Make 4 teams who work on telling the story visually.

Homework: Work on monkey business, research documentaries, read Hampe p. 75-122.

## **Tuesday, March 1**

**Midterm**

Homework: read Hampe p. 147-160, Center for Social Media's Fair use document, work on monkey business

## **Thursday, March 3**

*Documentary ramp-up*

Discuss fair use, pre-production, ideas, view last year's student documentaries, make teams of two.

Work time

## **March 8**

**DUE: Monkey Business videos**

Discuss Documentary Project

## **March 10:**

TBA

## **March 22**

*Historical Documentary*

Watch *Dolley Madison*

## **March 24**

**\*Grey Gardens Weekend!**

Watch Grey Gardens doc, Grey Gardens HBO

**Friday, March 25, 3 pm REQUIRED LECTURE**

**March 29**  
**DUE: Rough cut of documentary**

**March 31:**  
**View rough cuts, discuss**

**April 5**  
**DUE: Final documentary**

**April 7:**  
**View final films, discuss**

**April 12:**  
**Ethical issues and time in lab**

**April 14:**  
**DUE: Rough cut Individual Project**

**April 19:**  
**View rough cuts, time in lab**

**April 26:**  
**DUE: Final Individual Project**

**April 30:**  
**SCREENING AT URCAS**