

# Introduction to Video FV2303.01, section 1

Tues, 2:10-6:00 pm

Video Editing Lab, VAPA D204

\*please note that on critique days we will meet in the Kinoteca

Faculty: Mariam Ghani

Email: mariamghani@bennington.edu

Office hours: Tues, 11:00 am – 12:00 pm or by appointment M-W, VAPA B207

prerequisites: none; 4 credits; 1 semester; may not be repeated; maximum enrollment: 14.

## COURSE DESCRIPTION

This production course introduces students to the fundamentals of working in video and the language of film form. A series of technical workshops will teach students basic camera operations, sound recording, lighting, and post-production using Adobe Creative Suite. In class, we will also learn to recognize and control video's formal parameters of image, sound, shot, transition, and sequence, and understand how concepts and compositions can be developed in time as well as space. Drawing on the energy, intensity and criticality of avant-garde film and contemporary video art practices, students will complete three short projects responding to prompts by the instructor, which demonstrate their grasp of how those techniques can be used for specific formal and conceptual ends. At the end of the semester, students will be able to produce longer final projects of their own design. Readings, which may be drawn from philosophy, critical theory, artist statements, or literature, will also be assigned periodically. Students will rotate responsibility for leading in-class discussions of required readings. The course will also include weekly screenings and discussions of films and videos, which serve to introduce students to the history of video art and to develop a critical vocabulary with which to confront the nature, possibilities and limits of the medium. Emphasis on technical instruction, formal experimentation, and critical vocabulary is balanced in order to give students a footing from which to find their own stakes.

## COURSE REQUIREMENTS

### Supplies

\*must be brought to every class

Notebook or note-taking app

A 16-32 GB USB flash drive

(I also recommend getting a Mac-formatted G-Tech Mobile USB drive, 500 GB+)

### Course materials, readings, written responses, and discussion

If reading is required for the week, it will be indicated that week on Moodle. To sign in to the course on Moodle, please go to moodle.bennington.edu, sign in with your Bennington College user ID and password, and search for Introduction to Video, Section 1. You should be able to add yourself to the class at that point. If you run into problems, please contact IT, and let me know if they can't resolve the issue. You should check the course Moodle every week for updates, readings and assignment details. Required reading will either be posted as a PDF to be downloaded directly from Moodle, or it will indicate on Moodle that the reading is available as an e-

reserve through the library.

If reading is the only thing due that week, I will usually ask you for a written response to the reading. These can be quite short (1-2 paragraphs) but should be typed. Find something in the text that sticks with you, and write about why it interests you, or why you disagree with it, or how it resonates with your own work or ideas. We will use written responses as a springboard for classroom discussion and I will also collect them and read them, though I will not write comments on them – I'll just return them with a check, check plus or check minus on them depending on how well they reflect your understanding of and engagement with the reading. Even if a written response is not required that week, please do take notes on the reading and come to class prepared to discuss it.

During the first week of class we will divide up the readings for the semester and each of you will be assigned to either lead or co-lead the discussion of one reading. Discussion leaders for the week should prepare a series of prompts for discussion – for example, questions about the text itself, larger questions that were raised by the text, thoughts about how the text connects to other texts we have read or works we have looked at, and so on. Sometimes it is useful to look up the original context (both time and place) in which the text was published, or do a little research into the author's biography, when preparing to lead a discussion – it can give you extra insight.

You should also be reading/listening to/looking at the news on an ongoing basis – whether on Facebook, Twitter, radio, a particular news site, etc. etc. - and keeping a file of stories and images that catch your eye. We will occasionally start class by discussing what we've seen and heard out in the world that week, so bring something from your file and be prepared to explain its meaning or context to the rest of the class.

If we have a guest lecture or a field trip, you may be required to write a brief response to the lecture or field trip. This should be one page, and not a summary of but a critical reflection on the experience.

### **Assignments, final project, & final portfolio**

You are required to complete three projects assigned by me, and one final project of your own design. You must submit a written proposal for the final project, and if at all possible, also come to my office hours to discuss it individually with me. Assignments are due for critique in class on the dates indicated in the course schedule, and may be revised to incorporate comments from critique. If you are absent when a project is due, you may give your project to another student to hand in, or submit it electronically, or you must accompany your project the following week with documentation of an excused absence (illness or emergency).

At the end of the semester you need to hand in a final portfolio containing final versions of all of your assignments from the semester along with your final project. The portfolio can be transferred on the last day of class from your USB drive, or it can be sent to my email address as a Google Drive or Dropbox folder. The final portfolio is useful for me to review your projects again before writing your end of semester evaluations, and also gives you a chance to revise projects after in-class critiques if you so desire.

You are also expected to keep a physical or digital course notebook or sketchbook to develop ideas, document experiments and results, and take notes during critiques, discussions, demonstrations, and workshops.

### **Equipment checkout, lab & backup**

Enrollment in Intro to Video grants you access to some, but not all, equipment loaned out from the AV cage next door to the lab. We will go over this procedure and talk about which equipment you are allowed to check out with AV tech Colleen Murphy on the first day of class. If you run into technical problems with any equipment you have checked out, please report those problems when returning the equipment, so the next student on this list doesn't have the same experience. Likewise, if you run into problems while using the editing

lab, please report them immediately to Colleen or a lab monitor.

Students are responsible for backing up all working and final files. Files are not guaranteed to remain on the networked server, the LaCie drives connected to lab computers, or on camera memory cards. The server and LaCies are wiped at the end of every semester and the cards are usually wiped by the next person to check them out. You should have at least a thumb drive, and preferably a 250 GB USB drive, as an external drive. Save early and often to your external drive, and be sure to back up your most important files, especially your Premiere project files (save them in at least two places). Corrupt, lost, or overwritten files will not be accepted as a valid reason for missing a project due date. Keep ALL files for each project until after the end of the semester. And please do NOT work from the networked server; it will slow down your workflow considerably. Work from a local drive and only copy your files to the server if you need to move your project from one workstation or lab to another. Once you have completed your move, delete your files from the server to free up space for others to use.

### **Attendance policy**

While I will make every attempt to accommodate different learning styles and needs with a mix of reading, watching, listening, free-ranging discussion, in-class labs that give you hands-on practice, and self-directed projects, video is a demanding medium. You do need a basic grounding in both the technical side of production and the language of editing in order to express yourselves fully through video. Our current department policy is that if you miss the technical workshop introducing a particular set of equipment, you will not be able to check out that equipment until you have met with AV tech Colleen Murphy for a demo. This ensures that you will not lose valuable time to avoidable mistakes while using equipment for which you missed the training. Colleen will be holding informal group demos in the lab during the same weeks that we have technical workshops scheduled in class so that you have multiple opportunities to experiment with new equipment.

I also have very strong feelings about attendance on critique days. If you don't show up for critique, whether you're presenting that week or not, your participation grade will reflect that absence. Showing up for peer critique is fundamental to creating a supportive environment, and it is disrespectful to your peers to expect them to give you focused attention when you don't show up for them. **If you miss two or more critique days and multiple labs (that you do not make up with Colleen), you may be asked to withdraw from the course.**

Also, please note that the course schedule is not fixed. Apart from the major milestones (tech workshops and project due dates), the schedule will very likely change to reflect the time needed for meaningful critiques, the introduction of new material, and your own contributions and requests. If you do not attend class, it is your responsibility to find out if a change was made.

### **What do I mean when I say critique? That's actually up to you.**

Before the first critique of the semester we will talk together about what format(s) we would like critiques to follow in this course. Here are some resources to use when thinking about this question:

<https://static1.1.sqspcdn.com/static/f/131936/27297882/1476969700447/Observations+on+forms+and+patterns+of+critique.pdf?token=DQ68HmnLeCfRUAtwUMa6UzH97CY%3D>

[http://carolinewoolard.com/static/uploads/texts/Critique\\_Menu\\_for\\_Students\\_2016.pdf](http://carolinewoolard.com/static/uploads/texts/Critique_Menu_for_Students_2016.pdf)

[http://carolinewoolard.com/static/uploads/texts/Discussion\\_Wall\\_Activity\\_1.pdf](http://carolinewoolard.com/static/uploads/texts/Discussion_Wall_Activity_1.pdf)

<https://vimeo.com/161259012>

Caroline Woolard, who runs the Retooling Critique Working Group that developed some of those resources, will be on campus as one of the first MFA in Public Action artists in residence, so we can also bring her in for a guest lecture if you're interested.

## **ASSESSMENT & GRADING**

**Assignments 1-3**        **45%**  
**Final project**        **25%**  
**Class participation\***    **30%**

\*includes attendance, punctuality, discussion leadership, and participation in discussions, workshops, critiques, field trips and guest lectures (including written responses if assigned)

All of your work in this course will be assessed for the following criteria: quality of ideas, quality of work executed and ability to articulate and explain your thought processes; understanding of the historical and theoretical material presented, and ability to relate that material to an overall understanding of the medium and other aspects of your own practice; willingness to explore and take genuine risks in your work as an artist; and the amount of time, effort, and thought given to coursework.

Your projects and exercises will be evaluated along three axes: concept/content, form, and technique. Exercises will be evaluated with an emphasis on form and technique, while projects will be evaluated with an emphasis on concept and form. A project that displays excellence in all three areas should meet the following criteria:

- 1) The project has an original, clearly communicated concept or an innovative, effective approach to an assigned or appropriated idea.
- 2) The project has the form most suited to its concept and content and vice versa.
- 3) The project has a well-defined structure and unified formal strategies.
- 4) The artist demonstrates an understanding of the medium and mastery of the techniques and tools employed.

If you collaborate with another student in the course on a project, I will ask each of you to write a paragraph describing your own and your partner's contributions to the project, so that I can assess whether the work was equitably distributed. If you collaborate with a student from outside the course, I will ask you to submit a brief statement describing your role and your collaborator's roles in production and post-production.

Projects that are submitted late will be docked 5 percentage points of the assignment grade for each week that they are late.

**Please remember that participation in critique is the most important part of your participation in the course. Always show up for crits, even if your own work isn't finished.** The other components of your participation grade are your preparation for and participation in class discussions, including written responses to reading; your use of time during technical workshops and in-class exercises; and your effective balance of generosity of spirit, critical inquiry, and creative problem-solving in critiques.

Written responses to reading are evaluated for comprehension and criticality, with extra points for style. Project treatments are evaluated for completeness and effective communication of your project concept and form.

**I will not change any grades** unless you hand in a substantially revised project. You can hand in a revised version of any project or exercise at any point, up to and including the final class of the semester. I am happy to meet with you to suggest revisions, but I will not, under any circumstances, argue with you about your grade.

GRADE	QUALITY	EXPLORATION	WORK	DISCUSSIONS	ATTENDANCE
<b>A</b>	<b>Outstanding</b>	Insightful, generous, energetic	Excellent form & content, consistently experimenting	Always prepared for class, makes intelligent & considered contributions	Always present, work in on time

<b>B</b>	<b>Good</b>	Inquisitive, engaged	Good form & content, takes some risks	Usually prepared for class, able to make interesting contributions	Always present, work in on time
<b>C</b>	<b>Average</b>	Just sufficient	Holds together, but unconvincing	Not always prepared, only able to make obligatory contributions	Misses some classes, work sometimes late
<b>D</b>	<b>Poor</b>	Limited, formulaic	Work thrown together just before class	Only makes very limited contributions	Excessive absences, work late & incomplete
<b>F</b>	<b>Unsatisfactory</b>	Virtually none	Virtually none	Makes almost no contribution	Absent most of the time

### **COURSE POLICIES + PHILOSOPHY**

All students must adhere to college-wide policies regarding original work, academic integrity, computer and network use, health and safety, and students with disabilities. Academic integrity can be confusing in the age of appropriation, but please remember that if work is not your own, the source should be cited and documented appropriately. We will discuss fair use, appropriation, and the role/presentation of sources as part of our coursework.

During the course of this semester we may look at artworks that include nudity, expressions of sexuality, strong language, violence, religious imagery, political controversy, or other material that you may find personally difficult or offensive. We may also look at some videos that include formal effects (e.g. strobing) harmful to anyone with epilepsy, migraines, or similar conditions. If you anticipate that any particular material will present a problem for you, please let me know (either in class or in office hours) at the beginning of the semester, and I will notify you before such material is shown. If you plan to present work of your own that may include such material, please let the class know beforehand and give us some context for discussion.

Education is cooperation. In this classroom we are all responsible for each other, and all of us will be asked to both teach and learn from each other. You should feel free to bring your own thoughts and interests into the classroom, while understanding that others in the room may have very different thoughts and interests. Please think of this course as a flexible space that can adjust as we get to know each other's strengths and needs. And please remember that the space of the course is not static or closed: it should also be responsive to the urgencies and emergencies of the larger world.

The Raqs Media Collective wrote in "How to Be an Artist by Night" (2009) that being an artist is no different from learning to become an artist, because as artists we are constantly remaking ourselves and our horizons, rediscovering what we want to do, to think about, and to inscribe on the attention of the world. (At one point I described it to some social scientists as rather like doing a PhD over and over, except that I got to choose a different subject each time, I could cross six different disciplines in my research, and I could present my findings in any medium I chose.) The most important thing you will learn in the video program is not how to use a specific camera, because those keep changing, or a specific piece of software, because those change too, but how to think through and with technologies that change constantly; how to think like an artist, as Raqs wrote, constantly preparing for the unknown.

## COURSE SCHEDULE

\*Please remember that the course schedule may change. You should check Moodle every week for the most up-to-date version of assignments and readings. If you are not in class, it is **your responsibility** to make sure you know whether changes have been made to the schedule.

### Tues 9.4 - CLASS 1: SHOT

**Bring in: a memorable shot from a film or video; be prepared to explain why you chose the shot**

**Introductions & expectations, skill self-assessment, discussion leadership assignments**

**Discussion:** The camera & its multiple positions; artist-viewer relationships; composition & structure within the shot; types of shots

**Tech workshop #1:** intro to cameras, tripods and checkout procedures; how to use your cameras as phones (80 minutes)

**Watched in class:** Children of Men, 2006 - [car scene](#), [cease fire](#); Martha Rosler, [Semiotics of the Kitchen](#), 1975

**Also relevant:** Hubbard & Birchler, *Single Wide* [excerpt](#); Hito Steyerl, [Strike](#) (2010) and [Strike II](#) (2012); Philip Schaffner & Merle Kroger, [Havarie](#) (excerpt); Lynda Benglis, *Now* [excerpt](#) (1973) Vito Acconci, *Theme Song* [excerpt](#) (1973)

### Tues 9.11 – CLASS 2: SEQUENCE

**Reading due: Dmytryk, Eisenstein**

**Recommended: hooks**

**Exercise #1 due (in-camera edits only)– bring as raw footage to use in the tech workshop**

Choose one single subject (either a person, place or thing) and analyze him/her/it with the camera.

Be sure to include the following kinds of shots: Long Shot, Medium Shot, and Close-Up.

Be sure to execute the following actions: Pan left and right, Tilt up and down, Zoom in and out.

Shoot a three-shot sequence from that subject's point of view.

Shoot a three-shot sequence that shows that subject moving from frame to frame (easy if it's a person, be creative if it is a place or a thing)

**Discussion:** structure from shot to shot, POV matches and the gaze, rhythmic and metric montage, non-narrative formal systems, structuring for infinite loops

#### SEPC elections

**Watched in class:** Sergei Eisenstein, Battleship Potemkin [Odessa Steps sequence](#) (full film available on DVD in library); Maya Deren, *At Land* (available on DVD in library); Aida Ruilova, *Oh no* (1999), *Hey* (1999), *You're pretty* (1999), *Almost* (2001) - on her [Vimeo](#); Shirley Clarke, [Bridges-Go-Round](#) (1958); James Benning, [One Way Boogie Woogie / 27 Years Later](#)

**Also relevant:** [Kuleshov & other early Soviet filmmakers](#); Charles & Ray Eames, [Powers of Ten](#); for those of you curious about structuralist film: [Hollis Frampton](#) and [Paul Sharits](#) and [Joyce Wieland \(especially Handtinting\)](#); more James Benning: [13 Lakes](#) (2004)

**Tech workshop #2:** Adobe Premiere preferences, importing, bins, assembly, basic edits, exporting, compression / formats. (120 minutes)

**In-class exercise during workshop:** use your footage from Exercise #1 to cut a sequence of 30 seconds to one minute in duration. Next, try duplicating your sequence and recutting the same footage into a different short sequence. If you want to show your exercise(s) to the class, export them and bring them to class on 9/18 on a USB drive.

### Tues 9.18 - CLASS 3: MEDIUM

**Reading & response due: Acconci/Serra/Sharp, Davies-Crook, Paglen**

**Recommended:** Steyerl/Poitras conversation, Spielmann, London, McLuhan, Derrida

**Discussion:** the camera and its multiple positions in the age of machine vision, medium-specificity (and how it changes as the medium changes), video as/and language, diegetic vs. non-diegetic sound

**Watched in class:** Vito Acconci, *Undertone* (5 min excerpt); Dan Graham, *Performer/Audience/Mirror*; and Joan Jonas, *Vertical Roll* (5 min excerpt), 1974-5, on *Surveying the First Decade* DVD; Sophie Calle, *Double Blind*

excerpt (1992, 4:33 excerpt); Harun Farocki & Andrei Ujica, Videograms of a Revolution, (1993, [10 min excerpt](#)); Jill Magid, [Trust](#) (2004, 7 min); Hito Steyerl, [How Not to be Seen...](#) (2013, 15:52); Josh Begley, Best of Luck With the Wall (2016, 17 min) at [Field of Vision](#); [Related links](#); see also: "One Cycle of Memory in the City of L" in *Social Medium: Artists Writing 2000-2015* **Also relevant to artist/performer/camera/audience relationships:** Jannane al-Ani, Shadow Sites series (2010-15) [talk w/ films included](#); Omer Fast, 5000 Feet is the Best (2011) [last 10 mins](#); Trevor Paglen, Sight Machine ([excerpts from doc of live performance](#)) **Also relevant to medium-specificity and video's early relationship to TV:** [The Medium is the Medium](#) (video art broadcast on WGBH, 1969, featuring Nam June Paik, Allan Kaprow, Otto Piene, James Seawright, Thomas Tadlock, Aldo Tambellini - 16:57); Steina & Woody Vasulka, Golden Voyage (1973, 14:09); Nam June Paik, [Global Groove](#) (1973, 3:08 excerpt) and [Electronic Superhighway installation doc](#); Robert Wilson, [Video 50](#) (1978, 51:27); Stan Douglas, [Television Spots & Monodramas](#) (1987-1991, 2:78)

## Tues 9.25 – CLASS 4: PROJECT #1 CRITS

### Project #1 (min 1 minute, max 5 minutes) due for critique

Make a video that is composed of only **one single take**, with no edits, no extra image or sound tracks, and only one in point and one out point. The video must be no more than five minutes long, and you must operate the camera. You could think about the relationship between the artist and the viewer, or the different positions that can be occupied by the camera, as possible points of departure.

This week you might want to go to Dawna Ballard's talk at EMPAC:  
<https://empac.rpi.edu/events/2018/fall/creating-time-through-design>

## Tues 10.2 – CLASS 5: PERFORMANCE

### Reading & response due: Krauss

Recommended (strongly): Fusco; also recommended: Taylor

**Discussion:** modes of address, duration, narcissism, self-reflexivity, performing social roles, performing the medium; performance and/as history, mise-en-scène; sound/image relationships, diegetic vs non-diegetic sound, how sound affects our perception of images

**Watched in class:** Nancy Holt & Richard Serra, [Boomerang](#) (1974); John Smith, [The Girl Chewing Gum](#) (excerpt), 1976; Peter Greenaway, [Windows](#) (1975); Gillian Wearing, [2 into 1](#) (1997); Jorge Macchi, [Caja de música](#) (2003-04) and [Streamline](#) (2006); Allora & Calzadilla, [Raptor's Rapture](#) (2012), and [Returning a Sound](#) (2005); Peter Campus, [Three Transitions](#) (1973).

**Also relevant:** [John Baldessari](#); [Bas Jan Ader](#); [Mircea Cantor](#); [Kate Gilmore](#); [Marilyn Minter](#); Patty Chang, [Melons](#); Miranda July (library DVD); [Shannon Plumb](#); Alex Bag, [Untitled Fall '95](#); Guy Ben-Ner, [Moby Dick](#); [Shana Moulton](#); [Kalup Linzy](#); [Clifford Owens](#); [Wu Tsang](#); Coco Fusco & Guillermo Gomez Peña, [The Couple in the Cage: A Guatanaui Odyssey](#)

Tech workshop #3: sound – Zoom recorders, microphones, Beachtek adapters, room tone, sync

## Tues 10.9 - CLASS 6: STRUCTURE, FORM, GENRE

### Reading & response due: Schatz

Recommended: Doane, Belton

**Discussion:** effects of sound on perceptions of the image, continued; narrative and non-narrative genres; treatment, script, shooting script and storyboard format for different genres; expanded cinema

**Watched in class:** - **artist's takes on classic genres:** Chris Marker, *La Jetée* (1963, on DVD in library); Cecilia Condit, [Possibly in Michigan](#) (1983), Jesper Just, [Bliss and Heaven](#) (2005) and [The Sweetest Embrace of All](#); Julian Rosefeldt, [American Night](#) (2009)

**Also relevant:** Ragnar Kjartansson, [The Visitors](#) (2015); Paul Chan, [Re: The Operation](#) (2002)

Tech workshop #4: lighting & green screen (60 min)

## Tues 10.16 - CLASS 8: ALLUSION, APPROPRIATION, ARCHIVE

## Reading & response due: Steyerl, Birnbaum

Recommended: Lethem, Price, Bridle, Olson

**Discussion:** allusion/appropriation, “poor images”, generational loss, technological transformations, 'post-internet' and 'new aesthetic' approaches to appropriation

**Watched in class:** Ant Farm, [The Eternal Frame](#) (1975); Dara Birnbaum, [Wonder Woman: Technological Transformations](#) (1978-79); Christian Marclay, [Telephones](#) (1995); Thom Andersen, [Los Angeles Plays Itself](#) (2003, excerpt); Akram Zaatari, [Dance to the End of Love](#) (2011)

**Also relevant:** Candice Breitz installations [HIM, 1968-2008](#), and [HER, 1978-2008](#); Johan Grimonprez, [Dial H-I-S-T-O-R-Y](#) (1997, excerpt); Usama Alshaibi, [Bombshell](#) (2004); Cory Arcangel, [Super Mario Clouds](#) (2002); Trisha Baga, [Peacock](#) (2011); Oliver Laric, [787 Cliparts & Versions](#) (2012) – NSFW; [James Bridle](#)

Tech workshop #5: continuous vs discontinuous editing (split edits), multi-track editing, audio, basic effects, shortcuts, exporting

This week you might want to go to some of the 10 Years festival at EMPAC, especially Yara Trevieso and Maria Hassabi's pieces: <https://empac.rpi.edu/events/2018/fall/10years>

## Tues 10.23 - CLASS 8: PROJECT #2 CRITS

### Project #2 (min 1 minute, max 3 minutes) due

Shoot a video where either the use of lights or the use of diegetic sound (recorded via microphone) is crucial to the development of your idea / story / formal structure. You can use in-camera edits, a single take or Premiere edits, as you see fit. Duration should be between one and three minutes.

### Mid-term SEPC discussion

Visiting artist documentary filmmaker [Tan Pin Pin](#)

## Tues 10.30 - CLASS 9: SYNTAX & SYMBOLS

### Project #2 crits week 2

### Reading due: Peirce, Viola

Recommended: Jakobson, Saussure

**Discussion:** video language, syntaxes & structuralism, phenomenology/symbology

**Watched in class:** Marie Menken, [Go! Go! Go!](#), Jonathas de Andrade, [4000 Disparos](#) (excerpt), Hollis Frampton, [Zorns Lemma](#) (excerpt), Bill Viola, [The Reflecting Pool](#), [Ancient of Days](#) (DVD)

**Also relevant:** Su Friedrich, [Sink or Swim](#), Bill Viola, [Migration](#) and *Anthem*

## Tues 11.6 - CLASS 10: LAB

**Bring in** a piece of problem footage (something you've had issues with in the past, either with video or audio) or something you've already shot for Project #3, so you can work on it in the tech workshop

**Tech workshop #6:** importing layered Photoshop files; generators and complex effects with keyframes; keyframing effects and audio levels in Premiere, audio and video transitions, basic color correction, basic audio problem fixes; corrective vs. transformative effects; some tricks and tips for multi-channel and multi-camera editing; how to sync multiple audio sources; how to archive video projects,

### Individual midterm meetings

## Tues 11.13 - PLAN DAY, NO CLASSES

## Tues 11.20 - CLASS 11: PROJECT #3 CRITS

### Project #3 (min 1 minute, max 6 minutes) due 4/4

Using your body or other bodies, stage a **performance** for the camera. The performance must be specific to the medium of video – not just film of a live performance – and the video **must incorporate edits** that are integral to its structure. (Shrinking or expanding time does count as editing in this regard.) You may use diegetic or non-diegetic sound, but if you must use pre-existing music, please try to avoid editing to the beat (i.e. don't make a



boring music video). Significant edits to the sound, rather than the image, also count as edits for this project. You can use footage other than the performance footage in the video.

**Tues 11.27 - CLASS 12: PROJECT #3 CRITS #2**

**Final project (min 5 minutes, max 20 minutes, form and content open) proposals due**

This is your project to shape as wish, open to any approach to video art. The only limits are that the duration not exceed 20 minutes, and that you submit a written 1-page project proposal to me (preferably by email). I will send you comments on the proposals before you start work on the final projects.

**Tues 12.4 CLASS 13: FINAL PROJECT IN-PROGRESS CRITS**

**Final project rough cuts due**

This week you might want to come see my live cinema event at EMPAC on the 29<sup>th</sup>:  
<https://empac.rpi.edu/events/2018/fall/what-we-left-unfinished>

**Tues 12.11 - CLASS 14: FINAL PROJECT FINAL CRITS**

**Final projects due in final form, incorporating feedback from in-progress crits**

SEPC course evaluations

**FRIDAY 12.14**

**Final portfolios due by in-person USB transfer or FTP**

## REQUIRED READING

Excerpt from "Word and Image" - chapter 1 of Sergei Eisenstein's *The Film Sense*, English translation by Jay Leda published 1942

Edward Dmytryk's Rules of Editing (as summarized by Peter Thompson)

Vito Acconci, 10 Point Plan for Video (1975)

Richard Serra & Carlotta Fay Schoolman, *Television Delivers People* (1973)

Willoughby Sharp, *The Heart of the Matter* (1976)

Susanna Davies-Crook, "[Art in the Drone Age](#)" (Dazed & Confused, June 2013)

Trevor Paglen, "[Invisible Images: Your Pictures Are Watching You](#)" (The New Inquiry, 2016)

Rosalind Krauss, "Video: The Aesthetics of Narcissism" (1976)

Thomas Schatz, "Film Genre and the Genre Film" from *Hollywood Genres* (1981)

Hito Steyerl, "[In Defense of the Poor Image](#)" (2009)

Dara Birnbaum, "Talking Back to the Media" (1984)

C.S. Peirce, "[What is a Sign?](#)" (1894)

Bill Viola, "Video Black: The Mortality of the Image" (1990)

## RECOMMENDED READING

bell hooks, *Black Looks: Race and Representation*

"Techniques of the observer: Hito Steyerl and Laura Poitras in conversation" (*Artforum*, 2015)

Yvonne Spielmann, "Video: From Technology to Medium" (*Art Journal*, 2007)

Marshall McLuhan "The Medium is the Message" from *Understanding Media: The Extensions of Man* (1964)

Barbara London, "Video: Selected Chronology 1963-1983" (*Art Journal*, 1985)

Jacques Derrida, "Videor" in *Resolutions: Contemporary Video Practices*, ed. Michael Renov and Erika Suderberg (1996) - in library (call no. PN1992.935 .R47 1996)

Coco Fusco, "The Other History of Intercultural Performance" (1994)

Diana Taylor, "Performance and/as History" (2006)

Mary Ann Doane, "The Voice in Cinema: The Articulation of Body and Space" (1980)

John Belton, "Technology and Aesthetics of Film Sound" (1985)

Jonathan Lethem, "The ecstasy of influence: a plagiarism" (2007)

James Bridle, "[The New Aesthetic and Its Politics](#)" (2013)

Seth Price, [Redistribution](#) (2009)

Marisa Olson, "[Post-Internet: Art After the Internet](#)" (2011)

Ferdinand Saussure, "Nature of the Linguistic Sign" from [Course in General Linguistics](#) (1916, first English translation 1956 - link will open the entire book in Crossett Library interface, if you are signed in; PDF of chapter is attached)

Roman Jakobson and Kristina Pomorska, "The Time Factor in Language and Literature" and "Time in the Framework of Signs" from *Dialogues* (trans. Christian Hubert, MIT Press ed. 1983).