COURSE OBJECTIVE
In this course, students produce experimental film and video works using digital and traditional tools. Assignments, lectures, and discussions will explore a variety of nonlinear modes of film/video production, such as oscillating, looping, recombinant, and remediated structures, as well as a variety of input and sourcing methods ranging from current and antiquated video camera technologies to internet archives and found footage resources. Students will use digital editing software to expressively assemble and manipulate their materials into finished results. Readings and representative examples from the rich history of experimental film and video will help students contextualize their own work.

LEARNING OUTCOMES
Upon completing this course, students will be able to:

- Create an art project with a coherent concept, effective organization and development, appropriate method and sense of audience, and successful use of artistic technique.
- Operate advanced-level features of digital imaging, video, sound, and/or interactive software to produce a media art project.
- Effectively combine traditional and digital approaches to art production.
- Describe their artistic process in a completed art project making reference to the role and character of experimentation used in developing their concept and its relationship the form and medium in the work.
- Apply experimental strategies to the development of a work of digital art (e.g. image recycling, stochastic invention, calculated omissions, re-mediation and cross-purposing technologies, random generation, illogical juxtaposition and reversal).
- Participate in a group critique by making productive critical commentary focused the efficacy of peer artwork.

REQUIRED MATERIALS AND EQUIPMENT
You will need to purchase materials and a few small pieces of equipment for this course. I will let you know what is needed for each assignment, but think ahead as you can.

Materials needed may include mini-dv tapes, inexpensive clamp lights, foam core for bounce cards, blank dvds, printing paper, and so on as needed or specified.

Required Equipment:
- An external firewire drive with the following specs: 7200 rpm, 16 MB cache, firewire 800 connection, at least 100 GB capacity. (Note: The course fee should cover the cost of this item only. The following items you need to purchase on your own.)
- Professional-grade stereo headphones, non-bud type, clamshell preferable.
- Flash/Thumb drive (1GB+). Available at office supply stores etc.
- Three blank DVD-R discs (Do not get DVD+R discs). Available at office supply stores.
- Two 60-minute mini-dv tapes.

Note: ITS Media Services has video and still cameras and tripods that you can check out, some owned by the Art Department. You will need to reserve these items online and then arrange to pick them up and drop them off, abiding by the check-out policy for Art Department or ITS equipment.

ADDITIONAL SCREENINGS
You are required to view film materials I assign & put on library reserve. Alternatively, I may set up screenings outside class time.

ADDITIONAL LAB HOURS
You are required to attend at least one hour of outside lab time per week. The extra sessions will take place with a teaching assistant in our lab at these times. I will announce the times once they are set.
OTHER LABS
You should plan to do most of your outside work in our classroom/lab during the additional lab time. However, Garaventa 250 and the library lab will have some of the software we use for assignments. I recommend that you inquire with CaTS to determine hours and available software. CaTS’s phone number is 631-4266.

MOODLE, EMAILS & CALLS
Announcements, assignments, and grades will be posted on Moodle (GaelLearn). Check there whenever you’ve misplaced an assignment. You are expected to check Moodle as well as your SMC email account routinely. You are also expected to initiate and participate in Moodle forums regarding your work in the class.

If you have questions that cannot be answered during class time or if you cannot make my regular office hours, please email me and/or make an appointment to speak with me in conference. I am also giving you my personal telephone, in the event of particularly urgent messages (use it within reason).

SCHEDULE (subject to change as needed)

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<td>Oscillation, Loop</td>
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<td>Recombination/nonsequitur</td>
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<td>4</td>
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<td>10</td>
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<td>Re-framing and Projection</td>
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<td>11</td>
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<td>Conceptualizing the final project</td>
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<td>FINAL CRITIQUE &amp; PRESENTATIONS FINAL PROJECT (15 points)</td>
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GRADES
Final grades will be based on a point system (0-100) using the following criteria.

- **10 points** Attendance and productive participation during class sessions
- **75 points** (3) "Cluster" projects
- **15 points** Final term project
- **(10 points)** Extra credit (arranged in consultation with professor)
Grading Scale:

- **A+** 101 - 110 points
- **A** 91 - 100 points
- **B** 81 - 90 points
- **C** 71 - 80 points
- **D** 61 - 70 points
- **F** 0 - 60 points

The following will result in a lower final grade:
- Arriving late to class more than twice during the semester.
- More than two unexcused absences.
- Obstructing the learning environment with distractions and other disruptive actions.
- Coming to class unprepared.

Students are expected to abide by the Student Honor Code, found in the SMC Student Handbook, and the SMC Code of Conduct.

**ACADEMIC HONOR CODE**

Students are expected to abide by the Student Honor Code, found in the SMC Student Handbook and Student Code of Conduct. Saint Mary’s College expects every member of its community to abide by the Academic Honor Code. According to the Code, “Academic dishonesty is a serious violation of College policy because, among other things, it undermines the bonds of trust and honesty between members of the community.” Violations of the Code include but are not limited to acts of plagiarism. For more information, please consult the Student Handbook at [http://www.stmarys-ca.edu/your-safety-resources/student-handbook](http://www.stmarys-ca.edu/your-safety-resources/student-handbook) [for traditional undergraduate students] or [http://www.stmarys-ca.edu/graduate-professional/graduate-and-professional-student-handbook](http://www.stmarys-ca.edu/graduate-professional/graduate-and-professional-student-handbook) [for graduate and professional students].

**SERVICES FOR STUDENTS WITH DISABILITIES**

Services and reasonable accommodations are available to students with physical or mental impairments or conditions that qualify as a disability and which impede the equal opportunity to participate with other students at Saint Mary’s College of California. Verification of a disability, its nature and the appropriateness of the requested accommodation in relation to the disability either through a personal physician, a licensed learning specialist, or a licensed and credentialed mental health professional must be submitted to Saint Mary’s 504 Coordinator, located at Academic Advising and Achievement Services Office in De La Salle Hall.

**GRADING RUBRIC**

This grading rubric is based on the following five criteria:

1. **Aim**: Clarity of subject matter and concept.

2. **Organization and Development**: Effective use of the formal constraints and strengths of the medium/media employed (whether 2D, 3D, time-based, or interactive) with meaningful variation and complexity in space &/or time.

3. **Method**: Clear and coherent aesthetic approach (method) to working with chosen materials, with effective integration of form and content conceptually.

4. **Communication**: Concept conveyed with an effective sense of audience appropriate to the concept.

5. **Technique**: Effective use of artistic (and software) techniques in the service of the concept.

**< The A Assignment >**

The A assignment is outstanding and excels in meeting all criteria. The piece demonstrates exceptional initiative in working well beyond the basic requirements of the assignment.

- **Aim**: The A assignment shows a fully-developed engagement with the focal subject matter and expresses a clear and compelling concept in an aesthetic language. The concept is explored in significant depth, and the work takes on a high degree of intellectual and artistic challenge.

- **Organization and Development**: The A assignment explores a concept with outstanding aesthetic organization, based in the formal constraints of the chosen
medium. The A assignment’s aesthetic structure demonstrates a strong and meaningful variation and complexity in space &/or time.

Method: The A assignment clearly adopts an aesthetic approach to working with the chosen materials with outstanding conceptual integration of form and content.

Communication: The A assignment expresses its concept clearly with a good sense of audience appropriate to the work’s concept.

Technique: The A assignment demonstrates notably good technique with the chosen medium in the service of the concept.

< The B Assignment >

The B assignment is competent, exhibiting no serious or recurring deficiencies. The piece demonstrates some initiative in working beyond the basic requirements of the assignment.

Aim: The B assignment establishes and shows engagement with the focal subject matter and expresses a discernible concept in an aesthetic language. The concept is explored in some depth, and the work takes on some intellectual and artistic challenge.

Organization and Development: The B assignment expresses and explores a concept with good aesthetic organization, based in the formal constraints of the chosen medium. The B assignment presents clear and coherent aesthetic structure with meaningful variation and complexity in space &/or time.

Method: The B assignment clearly adopts an aesthetic approach to working with the chosen materials with effective conceptual integration of form and content.

Communication: The B assignment expresses its concept clearly with a good sense of audience appropriate to the work’s concept.

Technique: The B assignment demonstrates notably good technique with the chosen medium in the service of the concept.

< The C Assignment >

The C assignment is competent, exhibiting no serious or recurring deficiencies. The piece demonstrates little or no initiative in working beyond the basic requirements of the assignment.

Aim: The C assignment establishes a focal subject matter and expresses a discernible concept in an aesthetic language. The concept, however, may not go beyond an apparent or summary presentation of the subject and may not take on a significant intellectual and artistic challenge.

Organization and Development: The C assignment expresses a concept; however, this expression may not develop the concept with a strong aesthetic organization, based in the formal constraints of the chosen medium. The C assignment presents aesthetic structure; however, it may do so formulaically or mechanically and without meaningful variation and complexity in space &/or time.

Method: The C assignment clearly adopts an aesthetic approach to working with the chosen materials but with minimally effective integration of form and content conceptually.

Communication: The C assignment expresses its concept clearly; however the expression may not develop a fully effective sense of audience appropriate to the concept.

Technique: The C assignment demonstrates satisfactory technique with the chosen medium in the service of the concept.

< The D Assignment >

The D assignment is deficient in one of the five criteria.

Aim: The D assignment lacks a clear subject matter and/or does not express a discernible concept in an aesthetic language.
Organization and Development: The D assignment does not develop a concept with adequate aesthetic organization, based in the formal constraints of the chosen medium, lacking meaningful variation and complexity in space &/or time.

Method: The D assignment does not adopt a clear aesthetic approach to working with the chosen materials and shows no integration of form and content conceptually.

Communication: The D assignment does not express its concept with clarity or with adequate sense of audience appropriate to the concept.

Technique: The D assignment demonstrates overall ineffective technique with the chosen medium.

< The F Assignment >

The F assignment is deficient in two or more of the five criteria noted above.