Course Proposal
ARTS 109: Foundation Film and Video

1. **Proposed Field of Study**: Field of Visual and Performing Arts (FSVP)

2. **Course number and title**: ARTS 109: Foundation Film and Video

3. **How this course fulfills the purpose of the field of study**: While the primary component of this course is film and video production, students also learn about the history/theory of film and video – both within the context of contemporary art as well as the wider culture (i.e. the social/cultural ramifications of live footage from the Vietnam War being broadcast into American homes). This course involves reading/writing assignments as well as screenings/discussions of historical and contemporary works by professional artists. This process allows students to develop the knowledge and experience required to produce resolved projects and to articulately interpret the work of their peers (in-class group critiques).

4. **Catalog description**: This course serves as an introduction to film and video production within the context of contemporary art. Through readings, screenings, workshops, and hands-on assignments, students gain the technical and conceptual skills required to produce resolved independent projects. By foregrounding the distinct features of these media, this course also illustrates the many similarities and differences between film and video – from the technical and perceptual to the historical, cultural, and socio-political. Upon completing this course, students will have the ability to produce work that confronts disciplinary boundaries and challenges (or offers an alternative) to the aesthetic and cultural norms of mainstream media.

5. **Prerequisites (if any)**: None

6. **Units of credit and justification**: 1
While time will fluctuate from week to week, students will spend approximately 13.5 hours/week on this course. This course meets in-class 4 hours/week. On average, students will spend an additional 6 hours/week on their individual studio work, 1.5 hours/week on viewing films/videos, 1.5 hours/week on writing, 12 minutes/week at museums/galleries (3 hours/semester), and 16 minutes/week at assigned outside lectures (4 hours/semester). In total, this amounts to 13 hours, 28 minutes/week.

7. **Estimate of student enrollment**: 12

8. **By whom and when the course will be offered (e.g., whether every year, alternate years, summer session)**: Three sections of this course will be offered every semester. Jeremy Drummond, Associate Professor of Studio Art, will teach one section of this course each fall semester and two sections each spring semester. The remaining one or two sections will be taught by an adjunct professor. During semesters when Professor Drummond rotates into teaching an FYS course or an upper-level Studio Art course, the remaining section of this course will be taught by an adjunct professor.

9. **Effective Term**: Fall 2013

10. **Staffing implications (regarding any need for additional staff, overloads, reassignments, and changes in the staffing of general education and other courses)**: None. This course replaces our current foundation film/video course entitled ARTS 106: Space and Time. ARTS 109: Foundation Film and Video will be offered at the same frequency and will be taught by the same professors.

11. **Adequacy of library, technology, and other resources (to be previewed and certified by the**
appropriate staff members from the library, computer services, etc.): While our production and post-production equipment requires ongoing repairs and replacement, our technological needs are already in place (technology-based art production has been a standard component of our curriculum since 2005). Likewise, the library has adequate print-based resources on contemporary art – including artist’s film and video, installation, new media, and social practices. The media library in the Department of Art & Art History’s Visual Resource Library is also fairly extensive and supplies the majority of the source material for our media courses.

12. Lab needs (type of lab needed and estimated time per week):
This course will be taught in VAB 213, the Mac Classroom in the Department of Art & Art History. This classroom has been specifically designed for the Department’s computer-based art courses -- design, digital photography, film/video, sound, interactive art, etc. This facility is outfitted with the necessary computers, hardware/software, and presentation equipment required. Each section of this course will use this classroom 4 hours/week (as do all of our other computer-based courses). Students also require this room outside scheduled class time to produce their individual projects. In order to meet this demand, our students also use VAB 215 to produce their work (the Department of Art & Art History’s smaller media production lab).

13. Purpose and rationale for the course (including evidence of student interest, and how the course relates to the department or program curriculum):
This curriculum revision is one of many adjustments we have made since 2005. While this course is new, it replaces previous courses covering the same media – namely, ARTS 104: Art & Technology and ARTS 106: Space & Time. Together with ARTS 105: Foundation Color & Composition and ARTS 107: Foundation 3D Design & Materials, ARTS 109: Foundation Film and Video is required for the Studio Arts major and serves as a prerequisite for all of our upper-level courses. In comparison to Space & Time, Foundation Film & Video reflects a clearer description of the course content – minimizing student confusion as to what this course covers. Additionally, there is a stronger emphasis on experimental production in Foundation Film & Video than there was in Space & Time. Since our foundation courses fulfill the FSVP requirement and are required for our majors, student interest and enrollment is always very high – three sections of these courses are offered every semester.

14. Relation to existing courses and curricula in other departments, programs, and schools (to be discussed with these units prior to submission). Specifically, does the course fulfill major requirements or replace courses? How does it relate to interdisciplinary programs (does it fulfill major requirements in those programs)?
N/A

15. Will the course be cross-listed with other departments (please list rationale)?
No.

16. Indication of approval and date by department or program:

Signature: [Signature]
Date: 9/21/2012
Tanja Softic, Chair
Department of Art & Art History
17. Sign-offs for items 9 & 10 (changes in title or number do not require sign-offs, but they do require submission to Academic Council. These changes should be indicated in a revised course proposal and sent to the associate dean's office for inclusion in the next available Academic Council agenda):

Library resources (your department’s library liaison)

Classroom technology (Kevin Creamer)

Classrooms & course numbers (Leah Nelson)

Staffing (Malcolm Hill)

18. Contact Person:

Jeremy Drummond, Associate Professor of Studio Art, Department of Art & Art History
E-mail: jdrummo2@richmond.edu

19. Proposed syllabus (with reading/screening list)
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ARTS 109: Foundation Film & Video

This course serves as an introduction to film and video production within the context of contemporary media art. Through readings, screenings, workshops, and hands-on assignments, students gain the technical and conceptual skills required to produce resolved artworks. By foregrounding the distinct features of these media, this course also illustrates the many similarities and differences between film and video – from the technical and perceptual to the historical, cultural, and socio-political. Upon completing this course, students will have the ability to produce work that confronts disciplinary boundaries and challenges the aesthetic and cultural norms of mainstream media.

This course fulfills the General Educational requirement for the Field of Visual and Performing Arts (FSVP). “The field of visual and performing arts considers questions having to do with the forms, traditions, meaning, and historical contexts of works in visual and performance media and explores issues of method, process, and personal resources in the media. Courses satisfying this requirement are centrally concerned with the roles of creation and interpretation in the study of art. They develop in students an enhanced understanding of art both by fostering their intellectual appreciation of works of art and by involving them in the creative process. These courses are suffused with the notion that the arts are a powerful and profound influence on human perception and understanding.” For more information, please visit: http://as.richmond.edu/deans-office/forms-policies/teaching-policies/field-of-study/index.html

Prior experience in film and video production and/or post-production is not required. This course is intended to introduce students to the field.

The University of Richmond Honor Code is in effect.

Class Format:
Each class will meet in VAB 213. Attendance is mandatory as class time is used for workshops, lectures, reading discussions, screenings, critiques, and the dissemination of general information.

In terms of studio production, whole class meetings may review work-in-progress; assess ongoing technical concerns; assist with immediate needs of a project’s concept and execution all the while continuing to develop a language appropriate for evaluation and critique.

Since there will be a limited amount of in-class time to complete work, you will be required to spend a significant amount of time working outside regular class hours. This will involve booking equipment and space ahead of time when necessary.
Objectives:
Upon completing this course, students will have:

- studied a wide variety of historical and contemporary film and video works
- studied theoretical issues surrounding film, video and digital information—both within the field of contemporary art as well as the wider culture
- developed the necessary production and post-production skills required to produce independent projects in film and video
- developed a language suitable for contextualizing, analyzing and interpreting their work, the work of their peers, and the works of professional artists

Grade Distribution:
Six studio assignments: three @ 10%, three @ 15% = 75% Total
Written reading/screening responses: 15% Total
Attendance and vocal participation in all course activities: 10% Total

Materials:
All production and post-production equipment is available for sign-out from the Visual Resources Library, Department of Art & Art History. While there are no costs associated with using this equipment, late fees will be collected for all equipment not returned on time. Optional materials, such as make-up or props, are at the expense of the student.

It is highly recommended that each student purchase a portable hard drive for this course. Specific models will be recommended during the first week of the semester.

Attendance:
Prompt attendance is mandatory. Only absences due to illness, family crisis, unavoidable academic or athletic obligation, or other unavoidable conflicts are permitted. Students must notify the professor of any upcoming excusable absences and supply official documentation whenever possible.

Unexcused absences will affect your grade. Three or more unexcused absences may result in a failing grade for the course. Unexcused absences also include being late, not participating in class discussions, or using computers/PDA’s for personal use during class time.

It is the responsibility of the student to ensure they remain up-to-date on all course content.

Disclaimer:
Some of the material covered in this course may be controversial. This is common in the field of contemporary art as well as in contemporary culture. If you have concerns about this, please discuss them with the instructor during the first week of the semester.

Assignments:
1. Image Sequencing and Juxtaposition (10%)
This assignment will require students to produce a time-based project using traditional slides and two slide projectors. Students will consider the relationship between their images and how these images are
understood as a sequence. Historically, this project highlights the relationship between photography and film – projected images that produce the illusion of movement.

2. Film Loops (10%)
Using 16mm film projectors and old film reels, students will be required to produce a closed film-loop. This project will introduce students to film technology while providing an understanding of film as a material, time-based medium. This project will also introduce issues associated with appropriation and looped playback.

3. Live Audio Performance (10%)
For this project, students will be required to build their own contact microphones. Once built, students will experiment in creating a variety of sounds – resulting in a “live” performance of a sound-based project. These performances will introduce students to the material aspects of electronic media and will foreground the roots of video technology as a “live” medium (video existed for years before the technology to record the electronic signal was developed). This project will also provide a context for discussing the historical roots and cultural impact of film (photography), video (radio), and the contemporary convergence of time-based media (digital).

4. Live Video Manipulation and Performance (15%)
Using old television sets, projectors, and camcorders, students will produce a “performance” piece that makes use of live electronic sound/image transmission. This project builds upon the previous assignment as it foregrounds live (as opposed to recorded) experimentation, engages with the history of performance art, and introduces video as “surveillance.” Students will be encouraged to experiment with manipulating live electronic signals – adjusting the vertical role, applying magnets to television sets, etc.

5. Single-Channel Video (15%)
Students will record original footage for a single-channel, experimental narrative video. This project will introduce students to pre-production planning, studio lighting, and audio/video post-production. This assignment will also highlight the fusion of film and video within the contemporary digital environment.

6. Multi-Channel Installation (15%)
After recording original source material, students will experiment with multi-channel installation using projectors, flatscreens, and/or old television sets. Students continue to develop studio lighting and video production techniques while building upon the narrative exploration introduced in earlier assignments. This project also introduces students to frame-accurate multi-channel sequencing and encourages students to consider sculptural and spatial issues surrounding multi-media installation.

Required Readings:

Students are required to come to class prepared to discuss each reading. In order to insure this happens, it is recommended that each article is read twice as many of these articles deal with complex issues and/or ideas. It is also recommended that students take notes while reading as they can form the basis for written responses - to be printed/submitted at the beginning of class on the discussion date. Beyond required readings, you are encouraged to seek additional course-related information and to visit online databases such as Ubuweb on a regular basis.


Sontag, Susan. “Against Interpretation,” Against Interpretation, Farrar, Straus & Giroux, New York, 1966, Pgs. 3-14


Recommended Books (available in the Visual Resource Library, Dept. of Art & Art History):


Recommended Periodicals (available in the Visual Resource Library, Dept. of Art & Art History):

Art Papers, http://www.artpapers.org
Online Resources:

Electronic Arts Intermix, http://www.eai.org
Experimental Television Center, http://www.experimentaltvcenter.org
Rhizome/New Museum, http://www.rhizome.org
Video Data Bank, http://www.vdb.org

Screenings:
*The following titles are regularly used in my foundation-level courses on a rotating basis – each semester, different titles are selected based upon individual interests and/or course dynamics.

Rhythmus 21, Hans Richter, Germany, 1921, 3 Minutes
Le Retour à la raison, Man Ray, France, 1923, 2 Minutes
Un Chien Andalou, Luis Bunuel & Salvador Dali, France, 1929, 17 Minutes
Meshes in the Afternoon, Maya Deren, USA, 1943, 14 Minutes
A Movie, Bruce Conner, USA, 1958, 12 Minutes
Dog Star Man, Stan Brakhage, USA, 1961-64, 75 Minutes
Hold Me While I’m Naked, George Kuchar, USA, 1966, 15 Minutes
Six Men Getting Sick Six Times, David Lynch, USA, 1966, 4 Minutes
Persona, Ingmar Bergman, Sweden, 1966, 83 Minutes
Wavelength, Michael Snow, Canada, 1967, 45 Minutes
This Is Marshall McLuhan: The Medium Is The Massage (The Film), Canada, 1967, 55 Minutes
Vertical Roll, Joan Jonas, USA, 1972, 20 Minutes
Four More Years, TVTV, USA, 1972, 60 Minutes
Theme Song (Excerpt), Vito Acconci, USA, 1973, 33 Minutes
A Very Personal Story, Lisa Steele, Canada, 1974, 20 Minutes
Four Performances, Marina Abramovic, Serbia/USA, 1975-76, 30 Minutes
The Eternal Frame, Ant Farm & T.R. Uthco, USA, 1976, 22 Minutes
Vital Statistics of a Citizen, Simply Obtained, Martha Rosler, USA, 1977, 40 Minutes
Anthem, Bill Viola, USA, 1983, 12 Minutes
Sans Soleil, Chris Marker, France, 1983, 100 Minutes
Untitled Fall ‘95, Alex Bag, USA, 1995, 57 Minutes
Ever Is Over All, Pipilotti Rist, Switzerland, 1997, Continuous Loop
Gummo, Harmony Korine, USA, 1997, 89 Minutes
Human Remains, Jay Rosenblatt, USA, 1998, 30 Minutes
Jem Cohen, Little Flags, USA, 2000, 7 Minutes
Nest of Tens, Miranda July, USA, 2000, 27 Minutes
Half/Lives, Tom Sherman, USA/Canada, 2001, 7 Minutes
Decasia: The State of Decay, Bill Morrison, USA, 2002, 70 Minutes
Love is a Treasure, Eija-Liisa-Ahtila, Finland, 2002, 57 Minutes
Blind Spot, Gary Hill, USA, 2003, 12 Minutes
Paul McCarthy: WGG Test, USA, 2003, 5 Minutes
Automatic Writing, William Kentridge, South Africa, 2003, 3 Minutes
The 5 Obstructions, Lars von Trier/Jorgen Leth, Denmark/Switzerland/Belgium/France, 2003, 90 Minutes
Draft 9, Dani Leventhal, USA, 2003, 28 Minutes
Satellite, Nelson Henricks, Canada, 2004, 6 Minutes
Meditation on Violence, Sagi Groner, Israel/The Netherlands/China, 2005, 13 Minutes
Soft Cinema: Navigating the Database, Lev Manovich & Andreas Kratky, USA, 2005, Duration Variable
Song of the Whoopee Wind, George Kuchar, USA, 2005, 12 Minutes
Odds and Ends, Yael Bartana, 2005, Israel/The Netherlands, 2005, 4 Minutes
Can’t Swallow It, Can’t Spit It Out, Harry Dodge & Stanya Kahn, USA, 2006, 26 Minutes
La Camera, Ră di Martino, Italy, 2006, 11 Minutes
We will live to see these things, or, five pictures of what may come to pass, Julia Meltzer & David Thorne (The Speculative Archive), USA/Syria, 2007, 47 Minutes
In Complete World, Shelley Silver, USA, 2008, 57 Minutes
Kempinski, Neil Beloufa, France/Mali, 2008, 14 Minutes
Somewhere Only We Know, Jesse McLean, USA, 2009, 5 Minutes
Black Rain, Semiconductor, UK, 2009, 3 Minutes
Long Live the New Flesh, Nicolas Provost, Belgium, 2009, 14 Minutes
K-Corea INC. K, Ryan Trecartin, USA, 2009, 30 Minutes

Image Presentations:
*In addition to single-channel works, the following installation-based artists are commonly studied in my foundation-level courses:

Eija-Liisa Ahtila
Doug Aitken
Matthew Barney
Janet Cardiff & George Bures Miller
Douglas Gordon
Dan Graham
Christian Marclay
Paul McCarthy
Bruce Nauman
Shirin Neshat
Tony Oursler
Paul Pfeiffer
Pipilotti Rist
Ira Schneider & Frank Gillette
Diana Thater
Bill Viola
Gillian Wearing