

FA188 THE ART OF MAKING VIDEOS

Seminar Leader: Charity Ellis, Spring 2025
Email: c.ellis@berlin.bard.edu
Office Hours: by appointment
Course Times: Wednesdays, 9:30am-12:45

The goal of this course is to give you an understanding of the various creative choices within the art of making video; the technical knowledge to help realize your visions; and greater fluency to discuss your (and other) film/video work.

Film is incredibly democratic and accessible, it's probably the best option if you actually want to change the world, and not just re-decorate it. - Banksy

Course Description

This course teaches the foundations of digital video production. In this course you will be introduced to professional video and audio equipment throughout the semester and will be guided to learn all about your camera and how to use its manual settings, how to light a scene, record sound and the basics of editing in Adobe Premiere. Through in-class labs, group shoots, screenings, readings, critiques and discussions you will create a body of work ranging from short video exercises to complete productions. We will also exercise and deepen skills for reading and critiquing film and video through screenings and discussion of international works from a variety of genres and eras. By the end of the course, you will know the basics of video production and post-production and have the ability to make your own videos from storyboarding to shooting, to editing.

Requirements

There are no course prerequisites for FA188.

and **Students are expected to:**

- Turn off phones during class time.
- Arrive to class prepared, with necessary technology to ensure adequate participation
- Inform the Professor via email at least 2 hours before class if you will be absent.
- Initiate appointments with the Professor or arts staff (incl. AV) outside of class time.
- Allocate and organize time for all stages of production and clean up of shared spaces.
- Respond to emails in a timely manner.
- Inform professor at the beginning of the semester if photos of student's identity, artwork, works in progress are NOT to be taken and / or used for Bard College Berlin.

Academic Integrity

Bard College Berlin maintains the highest standards of academic integrity and expects students to adhere to these standards at all times. Instances in which students fail to meet the expected standards of academic integrity will be dealt with under the Code of Student Conduct, Section 14.3 (Academic Misconduct) in the Student Handbook.

Accommodations

Bard College Berlin is committed to inclusion and providing equal access to all students; we uphold and maintain all aspects of Section 504 of the Rehabilitation Act of 1973, the Americans with Disabilities Act of 1990, and the ADA Amendments Act of 2008, and Section 3 of the German Disability Equality Act of April 27, 2002 (Federal Law Gazette I p. 1468). If you have a disability, or think you may have a disability, please contact the Disability Accommodation Coordinator, Atticus Kleen, (accommodations@berlin.bard.edu) to request an official accommodation.

Requests for longer-term accommodations should be made as early as possible to ensure adequate time for coordination and planning. Please note that accommodations are not retroactive and may require advance notice to implement.

If you have already been approved for accommodations with the Disability Accommodation Coordinator, please arrange to meet with me outside of class so that we can develop an implementation plan.

Students may face extenuating circumstances related to various personal or external factors, which impact their academic performance. While these circumstances often do not fall within the legal framework of Disability Accommodations, Bard College Berlin is committed to supporting students experiencing such circumstances. A student needing a short extension or a replacement assignment because of an extenuating circumstance is encouraged to make arrangements directly with instructors if possible. If further support is needed, please visit the Bard College Berlin Accessibility page. Questions about this process can be directed to James Harker (j.harker@berlin.bard.edu) or Maria Anderson-Long (m.andersonlong@berlin.bard.edu).

Attendance

- Attendance of ALL classes is expected.
- More than one unexcused absence (that is, absence from one three-hour session) will significantly affect the participation grade for the course.
- Arriving late will be noted and after two late arrivals, the participation grade will be affected.

Please note: All absences due to illness or other emergency circumstances must be communicated via email to the Professor at least two hours before the beginning of the missed class meeting.

Arrival to class or to an agreed meeting point more than 15min after the start of the class or agreed meeting time will be considered an absence.

Assessment

Students will be assessed on all aspects of their participation in class. This includes preparedness for and participation in discussions of reading and/or viewing assignments, the timely completion of written and production assignments, the quality of research, ability to work independently and responsibly, as well as their willingness and capability of working within the group.

Your attendance and participation grade is a significant component of this class and goes beyond mere attendance. Being punctual, actively engaging with the material, and contributing to discussions, critiques and practical exercises are crucial aspects that indicate your commitment to academic excellence and personal development. Embracing these qualities not only enhances your own learning experience but also fosters an inspiring and supportive environment for your fellow classmates, encouraging their growth as well. Your weekly presence and participation reflects these values and benefits us all. Filmmaking does not happen successfully in a vacuum!

Submitting project proposals for both the midterm and final assignments is required. In-class screenings of both finished video works and the rough cut of the final project are also required.

Apart from attendance and participation, your overall grade will be influenced by the results of a short technical quiz, a collaborative presentation on a topic to be assigned in class, and video assignments. 50% of your final grade is constituted by prepared attendance and participation (this part of your grade also includes your presentation and tech quiz). The other 50% of your grade is from completing the three video assignments and submitting all components on time on the dates indicated in your detailed syllabus (see last two pages). *Please note, updates to the scheduling of lectures, screenings and readings may be made, and will be announced in class.*

Specific details regarding each assignment will be provided in class.

Assignment # 1: due Tuesday, 11 February 2025 @13:00

In-class screening & critique, 12 February

Assignment # 2: Storyboard due, 05 March

Assignment # 2: Video file due Tuesday, 18 March 2025 @13:00

In-class screening & critique, 19 March

SPECIAL EXHIBITION : Saturday 22 March @ 13:00, Neue Nationalgalerie

group viewing & discussion of Nan Goldin exhibit, in collaboration with AH320

Assignment # 3: Pitch/Presentation, Wednesday, 02 April 2025

- Assignment #3 (Final Project) proposals (ca. 250 words) are due via google classroom by 13:00 on Tuesday, 01 April 2025. This proposal should include the working title, all authors (in case you choose to work in a group), and a description of the content and the form of the video work. See description of final project assignment below. Students should be prepared to give a brief (max, 5 min) presentation of project proposals during class on Wednesday, 02 April 2025.

Assignment # 3: Rough Cut Presentation, 23 April* (*subject to change*)

- Rough-cut project presentations (Assignment #3): Have your rough cut uploaded to google classroom by 22 April 2025 @ 13:00. For class, please prepare a brief introduction, and think about specific feedback you would like to have from the group.

Assignment # 3: Final Video file due Tuesday, 06 May 2025 @2025

In-class screening & critique, 07 May

- Presentation: Dates will be assigned in class
- Tech Quiz: in class on 07 May 2025

• *** All video assignments need to be exported in mp4 format with H.264 codec ***
and shared via google drive on the days listed above by 13:00/1pm!

Policy on Late Submission of Artworks / Presentations

Assignments that are up to 24 hours late will be downgraded one full grade (Example: B+ becomes C+). The instructor is not obliged to accept assignments that are more than 24 hours late. Where the instructor agrees to accept a late assignment, it should be submitted by the new deadline agreed upon by both parties. Thereafter, the student will receive a failing grade for the assignment. Students receive mid- and end-of-semester grades for their seminar work. Students are also entitled and encouraged to make an appointment with the instructor to receive individual feedback on seminar participation and work, or may be asked to meet with the instructor at any stage in the semester regarding class progress.

Grading Rubric

45% Attendance, Participation & Presentation

10% Assignment # 1

15% Assignment # 2 (including storyboard)

25% Assignment # 3 (including Project Proposal & Rough Draft Presentation)

5% Tech Quiz

<p>Week One 29 January</p>	<p>Introductions; Syllabus; Overview of Film & Video history,</p> <p>View: Freres Lumière, Georges Méliès, Jean Vigo, Jessica Yu, (Mika Rottenberg)</p> <p>Introduction to Camera, tripod</p> <p>For the semester: Sony ZV-E10 manual https://helpguide.sony.net/ilc/2070/v1/en/print.pdf</p>
<p>Week Two 05 February</p>	<p>In Depth: Camera Technical; ISO, Aperture, other camera settings, SD cards AV Intro & Policy</p> <p>In-class camera lab, part I</p> <p>Viewing includes: William Wegman, Andy Warhol, Martha Rosler, <i>About Endlessness</i> (selections from)</p> <p>Reading for next week: Kracauer, “Basic Concepts” from <u>Theory of Film, The Redemption of Physical Reality</u>. **</p> <p>Introduction to 1st Assignment: One Shot film (Due Tuesday 11.02.2025 @ 13:00)</p>
<p>Week Three 12 February</p>	<p>In depth: Film as a Language, Mise en Scene; Cinematography & Composition</p> <p>Intro: Basic Video Editing, exporting</p> <p>View: Assignment 1 and in class work, critiques</p>
<p>Week Four 19 February</p>	<p>Student Presentation 1 Cinematography Storyboarding</p> <p>In-class camera lab, part II</p> <p>View: TBA</p>
<p>Week Five 26 February</p>	<p>Student Presentation 2 Mise en Scene</p> <p>In Depth: Sound Lecture & Workshop</p> <p>Viewing: TBA</p> <p>Introduction to 2nd Assignment: Due Week 8 (Tuesday 18.03.2025 @ 13:00)</p>
<p>Week Six 05 March</p>	<p>Student Presentation 3 Sound in Film</p> <p>Lighting Lab Viewing: TBA</p> <p>Reading for next week: Eisenstein **</p> <p>Due: Written proposal, Assignment #2</p>

Week Seven <i>12 March</i>	In Depth: Editing Lecture & Workshop Kuleshov Effect Viewing: Godard, Silver, Raqs Media Collective, Marker & Ozu Reading for 26 March: Tarkovsky ** Due: Storyboards for Assignment #2
Week Eight <i>19 March</i>	Due: Video Assignment #2 (Tuesday 18.03.2025 @ 13:00) In class: View/Critique Student Assignment #2
Saturday, 22 March 2025 EXHIBITION FIELD TRIP	<u>This Will Not End Well</u> . Nan Goldin Exhibit at Neue Nationalgalerie (followed by group discussion).
Week Nine <i>26 March</i>	Student Presentation 4 Lighting Gathering Loose Ends, Genres Viewing: TBA Assign Final Video
Week Ten <i>02 April</i>	In-Depth: Effects, Green Screen Lab Viewing: TBA Present: Pitch Final Project (Assignment #3)
Week Eleven <i>09 April</i>	TBA Guest Lecture / Screening or In-class filming workshop
Week Twelve <i>16 April</i>	Spring Break, No Class
Week Thirteen <i>23 April</i>	Due: Rough Cut of Assignment #3 (upload file by 22 April 2025 @13:00) In-class: View Rough Draft/edits of Assignment #3, screenings & critiques
Week Fourteen <i>30 April</i>	No class meeting scheduled. Time to work on final video!
Week Fifteen <i>07 May</i>	Tech Quiz Due 06.05.2025 Final Video Project In class screenings & critiques, Installation for Open Studios
Week Sixteen <i>14 May</i>	Completion Week, no class meeting
	** This and all other readings will be made available as digital PDFs. Print-outs upon request.