

art 302 video:digital art fall 04

Ron Saito

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Make an appointment by email

Overview

In this class we'll explore the answer to one question: what does it mean for a visual artist to work with motion? We'll cover approaches like interpretation, surrealism and abstraction and investigate how these ideas are expressed in computer motion and video.

Software

AfterEffects, Photoshop

Prerequisites

- Students must pass the prerequisite test, which covers Photoshop.
- This course assumes you have taken Art 200, Visual Technology in Art, or have equivalent experience using the Mac Operating System (opening, saving files, etc.).
- I expect you to have web access and e-mail. If you don't have a computer, you can access the web via the CSUN computer labs. If you don't have e-mail, you can get a free email account from someplace like hotmail.com.
- You should have access to a video camera for a few weekends. While a miniDV Firewire camera is best, we can also digitize video from VHS tapes. Unfortunately, we do not have cameras that can be checked out.

Who should take this class

This class is designed to be helpful for animators, designers, artists and filmmakers. It encourages flexible, open-minded, experimental, intelligent and self-motivated thinking and participation. These qualities are much more important to me than visual "talent." You should be prepared to work outside of class and participate in discussions and critiques.

Who should not take this class

This class does not emphasize character animation although it is a good supplement to character animation classes. This class is a poor choice for students who want everything spelled out ahead of time and who want to learn only computer techniques. This class is also not a good choice if you expect grading criteria to be precisely spelled out ahead of time (to me, that's "coloring within the lines" not art).

Course outline subject to change

2D animation/motion

Physics-based approaches
Interpretive approaches
Surrealist approaches
Mechanical approaches
Expressionist approaches

Video

Post production-Abstract Video
Production/post-Activity video
Production/post-Film title
Final project

Grading

Projects are graded on a 10-point scale. The longer we work on a project, the more it counts in your grade. Major projects are underlined above. Below are approximate grading equivalents. Please note that my scale is slightly different from other instructors': 10-A, 9-A-, 8.5-B+, 8-B, 7-C, 6-D, 5 and below: F.

Major projects 50%
Short projects 30%
Exercises/participation 20%

Deductions will be made for missing items (e.g., student didn't show rough cut, missing item, missed final critique, etc.) At least two points (20% of the grade) will always be deducted from late or lost work. If you will miss class because of illness, etc., please email me before class. Feel free to check on your grades at any time. Making sure you're current is your responsibility. Example: Donna got a good grade on her project: 10. But she missed showing her rough cut, and her project was late. Her grade: 10-1 (missed rough cut) -2 (late) = 7. Her final grade for that project was a 7—C.

More on grading

Grading is neither objective nor subjective. This is the nature of art/design--they involve *judgement*. This means that most projects cannot be graded by simply following a predefined checklist nor is grading subject to my arbitrary whims.

There are two kinds of students—those who follow the rules/assignment closely and those who try to use an assignment to do something meaningful to them. The best grades come from students who try to do both—negotiate the rules and do something meaningful. Best grades also go to those projects that are expressive of an idea, mood or feeling. Lower grades go to those projects that simply look like class projects.

Supplies & texts

-Optional text: Creating Motion Graphics with AfterEffects by Trish Meyer
-Inexpensive CD player-style headphones
-Media:
USB drive, zip disk, portable drive or other
Blank CD-Rs (not CD-RWs).

Late work/lost work

You will find me surprisingly unsympathetic if you lose your work because your hard disk crashed or if someone erased your work from a lab computer. These problems can simply be solved if you make backup copies. You will also find me unsympathetic if you turn in work late because you're trying to get it right. To me, perfectionism is a form of over-control which rarely benefits creativity. Three good rules to remember for this class:

1. Turning in something bad on time is almost always better than turning in your project late.

2. Turning something in late is usually better than not turning in anything at all. However, please note the following--please don't try to turn all your work in late at the end of the semester. You will not pass the class.

3. If a portfolio is due and you have some of the work completed, you should turn what you have in. Otherwise, everything will be marked late.

How I teach

For detailed information on my teaching style and concerns, see my web page:
www.csun.edu/saito/teaching.html

Miscellaneous

Please turn off your cell phone in class.

Don't leave your work on the hard disks in the computer lab and expect it to be there later. Many students have had projects (including final projects) deleted. Remember, losing your work is not an excuse for a late project.

It is important that you are finished with your own project and present in class when we are looking at other student's work. This is not for my sake, but because this is an essential part of the learning process and because it shows interest in and respect for other student's efforts.

I like to keep copies of student work for use as examples in future classes or on the web. If for some reason, you don't want your work saved or shown, please let me know

Please don't eat or drink in the lab.