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Stan Brakhage



Pipolotti Rist

THE ART OF EXPERIMENTAL FILM AND VIDEO: ARTS 391

PROFESSOR: CLAUDIA ESSLINGER OFFICE HOURS: 11-12 MWF AND BY APPOINTMENT

CELL: 740-504-5896

WEB SITE: ESSLINGERSCLASSES.COM FOR INFO, EXAMPLES, LINKS.

In this course you will experiment with the creation, manipulation and exhibition of digital film projects. In doing so you will continue a tradition from early filmmaking, where abstract montage, surreal juxtapositions and obscure narratives reflected innovations in the art, science and politics of the time. Like many current artists and filmmakers, we will follow the path of these historical trajectories by using contemporary technologies and concepts for acquisition, development and distribution of our work. Although experimental work can be widely defined, we will emphasize the aspects that separate it from mainstream commercial work. Demonstrations of a wide range of equipment and software will be provided from low-tech to high-tech, but in addition *you will be expected to be problem-solvers and researchers as well, and to share your discoveries with your colleagues.* Discussions of historical/cultural forms, will offer a context for the assignments. Frequent critiques will offer important feedback. Any additional talent you bring from other creative abilities from music to dance to writing creatively will be useful in this class.

Departmental Learning Goals:

Development of the ability to make visual art works of high quality. Success will be characterized by demonstrating creativity, gaining new art making skills, working through conceptual problems, and making formal decisions relevant to each media. Student creative development takes into consideration two different categories: (1) the progress of each student during an individual course, and (2) the progress over four years of the studio art majors.

•Development of the ability to evaluate one's own artwork and the artwork of others within the context of an inclusive learning environment. Success will be characterized by gaining an understanding of the vocabulary of art appreciation, using vocabulary to speak and write about art, and demonstrating a heightened sense of individual, social, and cultural awareness while participating in artistic evaluations.

Evaluation Criteria and Class Goals:

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Aesthetic Merit:

- To show an approach that is visually (formally), intellectually (conceptually) and emotionally **compelling**. Is there something that initially draws the viewer in to want to see more?
- Creativity/ innovation/ **surprise**/ cleverness. Does the work avoid clichés and pat expectations? Did you take a risk ...step away from your comfort zone?
- Conceptual depth, sophistication or complexity that allows a **sustaining** interest by the viewer. Did you develop metaphors, irony or mystery in your work? Does the form of the piece support the content? Is the work resolved, finished?

- Artistic Integrity: An awareness of the **appropriate audience/ assignment/ social context** of your work as relating to other artists and non-artists, those of your generation and beyond, what era you are working within, what cultural knowledge you can refer to and what will be lost on the viewer. The piece should be appropriate for experimental galleries and/or video festivals. It should show a creative response to the guidelines of the assignment.

Personal Commitment:

- **Initiative and effort** in learning technical and conceptual skills through careful listening in class, showing attention to detail, using class resources such as TA hours, the website, office hours and personal problem solving. You should show the appropriate amount of ambition for the project.
- **Responsibility** shown in meeting deadlines, having consistent attendance, caring for equipment.
- **Communal attitude** shown by helping others, contributing to critiques, discussions and presentations, showing a willingness to learn from the professor and other students and respect for others.

Class Etiquette:

- **Critiques:** You don't need to raise your hand to comment, and I encourage you to participate. Make sure to speak loudly enough for everyone to hear and give everyone a turn.
- **Bodily care:** Please plan to eat before and after class but not *during* class. A closed container of water may be placed below your desk for urgent care. You may leave if you need the restroom without asking but please be as quiet as you can.
- **Internet/phone/ Computer work: Do not use your phone for communications during class unless needed FOR class. Put your computer to sleep for critiques, demos, discussions** Take notes in your journal. Be a full participant in the critique observation and discussion. Please put your phone away during class.
- **Tuck your backpack** fully under your desk or put it at the front of the class room so I can get around easily please.

Instructional Aides:

You will be processing a lot of information technically and developing conceptually. To aide this process, I have many alternatives that I expect you to take advantage of: You will not be graded individually on them, but your **effort** in attending and viewing/reading will affect your performance and therefore affect your performance.

- TA's are available two nights a week at least (TBD) from 7:30-10pm. You will have to share times with Digital Imaging students.
- Online videos and handouts are available at esslingersclasses.com/ password: bexleyhall. You are expected to view these videos while we are working on that particular topic and be ready for a pop quiz any time! If you are absent, watching these will HELP though not replace the class demonstration.
- Office Hours with the professor as needed. You may call for help with problems outside of office hours from 9am-9 pm. Please text first. (make sure I have your contact info in my phone) I will respond to the text if I am available. Please work with TA's also as much as possible.

Equipment policy:

- You are expected to care for all equipment both on the premises and off. If something breaks or is lost while in your care, you are responsible for it financially and you must tell me immediately. You may sign out equipment through Mo Hesler (dept office) or Emily Zeller (her office) between the hours of 8:50 and 4 (except the lunch hour, 12-1pm) Return time is determined by the assignment in agreement with me (sometimes you may keep it for the length of the assignment. *We provide camera equipment, including an SD card so please make sure you don't leave the card out of the camera.*

- **Sharing computers:** You are sharing your computer with at least one other student (from the experimental film class and advanced art students). Get to know them and arrange times to work. You should only book 3 hours at a stretch in order to be fair to each other. Only students enrolled in Installation art, Digital Imaging, Digital Photo, Stop-Motion Animation, Experimental Video and Film, Acting and Directing for the Camera and Photography and Advanced Studio may use Horvitz Digital Studios. Anyone else, for any other project is not allowed (even with you helping them! *You cannot have friends working on papers in our lab...sorry.*)
- *You may choose to leave the equipment in the locking cabinets in 206 instead of bringing them to your room, but you are still responsible for their safety. You will be sharing the cabinets.*

Communication and grading: Grading comes in the form of comments and number grades. I really value talking to you in person writing emails in response to your work and I only give grades as a supplement to these more important tasks. Nevertheless, these can tell you how I think you are doing in relationship to my overall expectations which are based on a history of knowing what students can do, what the rest of the class might be able to do in the allotted time, and what I think you personally are capable of all in relationship to the above goals. Please do not compare your grades with others! There are many reasons for variations in grades. What is taking a risk for one person might be comfortable and predictable for someone else with more experience. Good work comes in many forms! Please take initiative in scheduling conversations with me if you don't understand something. It is your responsibility to catch up on work you have missed. Communication is key to understanding! To do the best in this class you should start work right after the assignment is given so that you can revise as needed. If you miss a demonstration/ lecture, you will have to work with a TA and will not be able to visit the material as thoroughly.

Grades will use the 100% scale, but will be weighted by percentage of final grade, depending on the intensity of the project. For instance: a shorter project may be worth 10% of the final grade where as a longer project could be 30%.

The evaluation criteria will all be taken into account for each due date, not just the final result.

90-100 (A range) The high end of this indicates exceptional work to which nothing can be added, completed on time, following the assignment and with special insight, effort, risk-taking and creativity. All of the evaluation criteria are met. Excellent participation in critique and discussions.

80-89 (B range) This indicates above average work, competent, safe and interesting but still lacking something or it could be innovative work without a high enough skill level. Good comments during critique and discussions.

70-79 (C range) This indicates average work, average effort, basic amount of skill and creative ideas. Low participation in critique and discussions. Questionable preparation.

65-70 (D range) The work is handed in but shows less than acceptable effort creativity and skill. Little to no participation in critique and discussions. Not prepared for class.

Up to 65 (F range) Little effort, skill, imagination, not prepared, etc.

Due Dates: Projects are due *at the beginning of the class period on the date of the progress or final critique.* A project is considered late if it is not ready at that time and will receive a 0 or F until submitted. *If you are not finished, you should still show your work, receiving a tentative grade (better than 0!) which will be replaced with another grade that is averaged with the first if you re-submit within a week. If the project continues to be late, I will deduct one letter grade per week from the grade the work would have received if on time. You are responsible to make sure I see your revised work!*

Re-submission: Even if your work is on time, you may always improve and resubmit work and the new grade will be *averaged* with your initial grade if it is submitted within a week and before the next critique. This doesn't apply to the final project which **is due the last day of class.**

We will use Petra (our internal server) to upload our projects for critiques. If you have an excused absence coming up on a critique day, the work is due *before* you leave. Most projects will have one or more progress critiques for which you will receive credit toward the final score. *The final portfolio for the semester is due on*

what would have been the next class day after the final critique. The final portfolio is a current version of all of your projects for the semester.

Attendance Policy: Attendance in this class is **mandatory** because you cannot make up lost days by just reading or any other independent work. The class time is full of demonstrations, presentations, critiques and workshop time. If you miss demonstrations, you may never catch up and not know how to use the equipment. Workdays in class allow personal assistance from the professor on assignments and should be prepared for (you should work outside of class to be at the next stage of work, ready for assistance. Expect to spend at least 8-10 hours per week outside of class. You will always do better on an assignment if you have completed more work on your project and are ready for the workdays in class. Video screenings are wonderful opportunities to inspire your work and describe the nature of the assignment. Students who miss these invariably don't do as well on the associated project. For all of the above reasons, I am strict about attendance and accountability. You are responsible for finding out what was covered and learning from others as much as possible.

After three (3) unexcused class absences I will begin to *lower your final grade for the course by two points (out of 100) for each additional absence. Two times late (5 min after class starts) will count as one absence.* Unexcused absences should be saved for occasional minor illnesses and you should still notify me through a call or email before class.

Excused absences are only given for illnesses that require a doctor, Kenyon sanctioned activities such as athletic events, etc., and must be okayed *before* the missed class. Do not leave for these events early. If you have more than three *excused* events that pull you away from class, you will have to start using your three allowed *unexcused* absences (for instance, if you have 5 scheduled events, two of them will use up some of your allowed unexcused absences.) *Excused absences do not include taking a friend to the airport, leaving early for break or the common cold.*

Excused Absences: *College sanctioned events, religious observance, Doctor level illness, Pre-notification required, Pre-submission of work.*

Unexcused Absences: *More minor illnesses, emergencies Notification required.*

Collaboration: You all have different aptitudes and experiences. Working together will improve all of your pieces. You are expected to help each other out and to pull your part of the load. Groups will also be important at idea sessions and critiques. It is here that feedback from your peers becomes collaborative. Your participation at critiques and discussions will influence your grade on each project.

Copies: All documentation of your work will be handed in as an electronic file for inclusion in the Kenyon Art Department Archives. They may be exhibited on our website or for promotional reasons within the college.

Academic Honesty: Being honest academically in an art class is more difficult to define than in other classes. Sometimes using another image is intended as a cultural reference. It even has a name: "appropriation." And it will be the focus of one assignment. Whenever this is intended, the image or genre is well known enough in the culture for most people to know where it came from, and therefore it evokes some ideas or feelings tied to the original. This is fine for an artist to do. Taking another artist's image, composition or idea directly and passing it off as your own is a case for dishonesty however. I suggest that if you have a question, come talk to me first.

Disability Statement: If you have a physical, psychological, medical or learning disability that may impact your ability to carry out assigned course work, I would urge you to contact the Office of Disability Services at 5453. The Coordinator of Disability Services, Erin Salva (salvae@kenyon.edu) will review your concerns and determine, with you, what accommodations are appropriate. All information and documentation of disability is confidential. Please notify me as well.

Accessibilities Accommodations: A student with a disability who thinks he or she may need an accommodation to access a campus program, activity, or service should contact Student Accessibility and Support Services (SASS) to discuss specific needs. Advance notice is required to review documentation, evaluate accommodation requests and provide notice or arrangements for any accommodation. It is helpful for you to notify me about these accommodations as well.

Privacy vs Confidentiality: *If you are having a particularly hard time for any reason, please let me know early and keep me in the loop...this need not be specific, but some general communication.* As a faculty member, I am deeply invested in the well-being of each student I teach. I am here to assist you with your work in this course. If you come to me with non-course-related concerns, I will do my best to help. It is important for you to know that all faculty members are mandated reporters of any incidents of harassment, discrimination, and intimate partner violence and stalking. Meaning, I must report any such discussion to the Civil Rights/Title IX coordinator. I cannot keep information involving sexual harassment, sexual misconduct, interpersonal violence, or any other form of harassment or discrimination based on a protected characteristic, confidential. The Health and Counseling Center, the College chaplains, and the staff at New Directions Domestic Abuse Shelter & Rape Crisis Center are confidential resources.

<https://www.kenyon.edu/directories/offices-services/ocr/title-ix-vawa/kenyon-policies/title-ix-policy/>

Civil Rights: Kenyon College does not discriminate in its educational programs and activities on the basis of race, color, national origin, ancestry, sex, gender, gender identity, gender expression, sexual orientation, disability, age, religion, medical condition, veteran status, marital status, genetic information, or any other characteristic protected by institutional policy or state, local, or federal law. The requirement of non-discrimination in educational programs and activities extends to employment and admission.

<https://www.kenyon.edu/directories/offices-services/ocr/discrimination/>

Statement on Names and Pronouns: As noted by the Office for Civil Rights, Kenyon College is committed to diversity, inclusion, equity and non-discrimination. Many people might use a name that is different from their current legal name. In all areas of campus, we refer to people by the names, in addition to the pronouns, that they use for themselves. Students are invited to share their names and the pronouns that they use. Students are also encouraged to use gender-neutral language, if they aren't sure of someone's pronouns. For more information on Kenyon's commitment to diversity and non-discrimination, please refer to the Office for Civil Rights and/or the Office of Diversity, Equity, and Inclusion.

For additional help contact Visiting Artist/ Contemporary Technology Specialist Emily Zeller (individual appointments available) Contact Emily at Zellere@kenyon.edu or at her office in Horvitz Hall. Teaching Assistants are also available in the digital studio several nights a week (look for schedule).

Emily Zeller, Technology Artist is available through email, zellere@kenyon.edu and her office: 209? Horvitz

Equipment and Materials:

Notebook/Journal, (Bookstore)

An external drive if you can (thunderbolt if possible)

Books available through me and Library...see ***bibliography and links on website.***

Assignments:

Lyrical Juxtapositions, Artist Research Presentation, Expanded Cinema, Appropriation and Social Comment, Extended Cinema

Changes to the syllabus will be discussed in class as needed.