



Course Code -Moving Image and Sound

Course Information

Course Duration: 15 weeks

Credit Hours: 60

Meetings: 15

Location: BFA Studio (JSLH)

Prerequisites: NIL No prior experience in art making is required.

A basic camera (Phone/DSLR)

Equivalent Courses:

Exclusive Courses:

Instructor Information

Instructor: Payal Arya

Email: parya@jgu.edu.in

Phone:

Office: BFA Studio (JSLH)

Office Hours:

Homepage:

1. Course Description

Instructor's additional course description.

This course will encompass the creative and conceptual aspects of video and sound. Students will explore multi-channel video works, desktop documentary, docufiction narratives, cinema of resistance, montage, cameraless films, photogrammetry, sound, and video installations. There will be discussions around consent while recording, political aspects of using found footage, collective memory through moving images and temporality, media dissemination and streaming. Students are expected to produce a body of video works by the end of the module to be showcased in the final display. Apart from improving skills and developing artistic sensibilities, this course aims to develop the conceptual and creative thinking of the students.

NO PRIOR KNOWLEDGE IS REQUIRED. STUDENTS WITH NO ARTISTIC EXPERIENCE ARE MOST WELCOME

2. Course Intended Learning Objectives(Aim)

Course Intended Learning Outcomes	Teaching and Learning Activities	Assessments/ Activities
Technical Skills	Studio practice	Studio practice + Submission of artwork each week
Conceptual thinking	Studio practice + History	Monthly discussion
Visual sensibility	Studio practice	Monthly discussion
Creativity	Studio practice	Studio practice

3. Scheme of Evaluation and Grading

Evaluation breakup

(Continuous assessment)

Participation: 10 points

Weekly and period submission: 60

Final assignment: 30 point

Grade Definition

4. Academic Integrity

Academic Honesty, Cheating, and Plagiarism.

Participation/Attendance Policy: 75%

Use of phone/ texting/ laptop

5. Keyword Syllabus

6. Course Material

Text books NIL

Reference books

Journals / Business Magazines NIL

Web Sources: will be provided before each class.

7. Session Plan

	General Topic	Activity	Class submission
1.	2 channel and 3 channel video art	Making videos in response to each other. Working in pairs to create a 2-channel work.	1 to 2 min 2 channel/ 3 channel artwork
2.	Photogrammetry film	Learning the 3d scanning software to create a conceptual video piece	Photogrammetry video
3.	Edit and display	Feedback edit and discussion along	

		with display	
SUBMISSION 1 (Photogrammetry video and 2 channel – 3 channel video art + concept notes and title)			
4.	Docufiction video art	<p>Select a character, build a narrative, and devise the story from their perspective.</p> <p>1 character, 2 locations, 3 camera angles</p>	Script and first draft to be submitted
5.	Creative camera	<p>Thinking conceptually and exploring different recording methods – cctv, gopro, digicam etc. incorporating it within the fictional narrative.</p> <p>Short presentation with artist films using characters – Dayanita's Mona Ahmed, Sohrab Hura's film with his mother, Aditi's It's Mandatory! Ohida's Dream your museum.</p>	Second draft of the video
6.	Editing and display	Feedback edits and discussion along with display	3 min film edit.
SUBMISSION 2 (3 min docu-fiction video)			
7.	Foley	Foley to create sounds using the mouth, body, and different objects. Interspersing the sounds within a video.	10 sounds recording + video
8.	Telephone, radio, loudspeaker	Using these modes of dissemination to conceptually frame the sound piece and employ them to produce sound.	1 to 2 mins Sound piece
9.	Sound editing/ projections	Edit sound and display for class discussion.	
SUBMISSION 3 (Foley piece with video and telephone, radio or loudspeaker as a mode of production and dissemination)			
10.	Desktop documentary	A desktop documentary does not procure its footage in the usual way (using a camera) but instead sources its images from the internet. Screen capturing software	First draft

		takes the place of the camera, turning the computer screen into both the method of production and distribution/ viewing of such a documentary.	
11.	Creative edit techniques	We will also explore a conceptual use of layering in video art, incorporating them within the desktop documentary.	Second draft of the desktop documentary
12.	Edit and display	Edit, display and discussion.	
SUBMISSION 4 (2 to 3 min desktop documentary)			
13.	Expanding the frame/ extending the screen – Broadcasting	Video and Sound installations - Think of what all spaces video and sound can occupy within the digital and analog realm. Projection mapping.	Video installation/ projection mapping
14.	Merging media	This class will include the blurring of traditional and new media to create video works.	Mixed media piece
15.	Edit and display	Display of multi-channel work as per their individual concepts.	
SUBMISSION 5 (Mixed media piece and Projection mapping/ video installation)			

Film screening of Video Art and Experimental Films

Video Artists – William Kentridge, Nam June Paik, Bani Abidi, Hito Steryl, Harun Farocki, Smadar Dreyfus, Raqs Media Collective, Marina Abramovic, David Hall, Camp, Amar Kanwar, Sohrab Hura, Devadeep Gupta, Shilpa Gupta, Kevin Lee

Experimental Films and Documentary
 Purple Sea, Nuclear Hallucinations, Sans Soleil, Space dogs,

COURSE ASSESSMENT MODES:

The students will be assessed according to their theoretical and practical skills.

Participation: 10%

Continues assessment: 60%

Final Assignment: 30% (Might fall in the examination period)

Field Visits/Visiting Speakers

The course will include visits to workshops, museums, galleries and interaction with artists.

A Note on Classroom Punctuality/Conduct:

JSLH conducts all classes on a foundation of professionalism. It is expected that students should be present in class with a pen and notebook and seated within five minutes of the class start time. Students arriving after a ten-minute window from the designated start time will be refused entry/attendance. Please show courtesy to your instructors and co-learners by observing punctuality. Please also note that the seminar room is a place for free expression and critical thinking and this comes with a responsibility on the part of students to respect the opinions expressed and actively participate in the work of the classroom discussion. Laptops may be used in class only after prior permission. Mobile phones are not used under any circumstance.

A Note on Plagiarism:

In line with JGU policy, JSLH operates a zero tolerance approach to plagiarism. The unacknowledged use of material by others within your work is a violation of academic integrity and all reported cases will be investigated before potential disciplinary action. Instructors will address methods of citation and presentation within written work.

Disability Support and Accommodation Requirements:

JGU endeavors to make all its courses accessible to students. All students with a known disability needing academic accommodations are required to register with the Disability Support Committee dsc@jgu.edu.in. The Committee has so far identified the following conditions that could possibly hinder student's overall well-being. These include: physical and mobility related difficulties; visual impairment; hearing impairment; medical conditions; specific learning difficulties e.g. dyslexia; mental health.

The Disability Support Committee maintains strict confidentiality in its discussions.