

Art 285 Core Moving Images

MW 12:20 pm – 2:50 pm
Taylor Hall Room 022

Instructor: Amy Hicks

Contact: amyhicks@udel.edu / Office: Taylor Room 013
Office Hours: MW 11:00 am - 12:00 pm and/or by appointment
TA Mathea Madsen / Contact: mmadsen@udel.edu to schedule an appointment

FIRST THINGS FIRST: THE SAFETY OF OUR LEARNING ENVIRONMENT

Student learning can only occur when students and their instructors feel safe, respected, and supported by each other. On the first in-person class session of the semester you will select your seat. This will become your assigned seat for the entire semester. To ensure that our learning environment is as safe as possible, and in keeping with CDC guidelines to slow the transmission of COVID-19, our in-person class sessions will adhere to the practice of physical distancing. This means that you:

- Should avoid congregating in groups outside of the classroom before and after class
- Return to your assigned seat for the entirety of the semester
- Upon entering the classroom, wipe down your seat and desk area
- May not move your chairs/desks from their designated positions at any time
- Must remain at least 6 feet apart from your classmates, Teaching Assistants, and instructors at all times
- Must wear a cloth mask that covers your nose and mouth

As necessary, the University may announce modifications to these practices. In that event, these guidelines will be updated to reflect those modifications. If you do not feel that you can maintain these practices over the course of the semester, you are encouraged to consider online-only courses.

COURSE STRUCTURE TO COMPLY WITH UNIVERSITY COVID GUIDELINES

This in person course will comply with the capacity limitations in the lab and teaching spaces. Access to the lab is restricted by capacity limitations. No more than 12 people allowed in Taylor 022 at a time.

Additionally, You will be assigned a work station that you will use for the entire semester. As other courses are also being held in this lab, you will wipe down your work space and before and after use.

The Canvas Course site will have links to videos and tutorials for each project. It is expected that you watch these prior to class. Much of your filming and shot planning will occur outside of class time. In person class time is precious; we will use this for problem solving, group discussions, critique, editing and presentations.

We may also meet outside and/or use the lighting studio for specific projects. These times will be announced in advance.

COURSE DESCRIPTION

A photograph is not an opinion. Or is it?
—Susan Sontag, "On Photography," 1977

You don't know what you're doing sometimes. You just begin
—Joan Jonas, [The Guardian](#), March 4, 2018

This is a studio production class with an emphasis on contextualizing the moving image within a tradition of fine art. An introduction to time-based media—video and audio—is provided through hands-on projects, readings, class discussions, screenings, critiques, and technical demos. Through a survey of moving image genres such as conceptual art and performance, appropriation and found footage films, avant-garde cinema, animation, and narrative and documentary methodologies, we will explore our cultural and historical fascination with time, motion, and light. While **conceptual development and personal expression is emphasized**, technical instruction on digital cameras, non-linear editing, and sound development is provided.

Production focuses on the conception, preproduction, and production processes involved in producing moving images. Intensive technical instruction is provided alongside a dynamic exploration of historical and contemporary

techniques, aesthetics, and conceptual issues, within a supportive critical environment focused on the development of the student's own work. Please feel free to take an experimental approach to the projects, as our goal is to expand on the potential for digital media as an artform.

One or two field trips may be included to explore the wealth of contemporary media art on view in the area. Students will also be required to attend one or more guest lectures, screenings and/or exhibitions taking place during the semester at University of Delaware and/or other venues.

STUDENT LEARNING OUTCOMES

Students will learn to:

- Individually and collaboratively create lens-based work that demonstrates social/cultural/aesthetic awareness.
- Grasp the structure of time-based media through storyboarding and image sequencing.
- Compose using camera angle, exposure, lighting, rhythm, color, and sound.
- Research history of the moving image to identify relationships between student work and technology, community, and contemporary art practices.
- Critically shoot and edit moving images independently using digital camera and software.
- Recognize and use key concepts, techniques, and vocabulary to discuss readings and critique student work orally and/or in writing.
- Experiment with digital media to understand the relationship between maker and media culture.

PROJECTS

There are two exercises and five projects. Assignments are due at the start of class uploaded to **Vimeo and Canvas**. Post reflections on Canvas. Save everything as you are required to turn in all of your completed work as compressed data files (USB key) and on-line (blog, website, Vimeo, etc). Projects will be peer-critiqued in class. Be prepared to discuss your work and ideas.

STUDENT RESPONSIBILITIES & ATTENDANCE

The whole point of this class is to learn from DOING, watching, listening, and discussing. You will learn from each other perhaps as much as you will learn from the artists' work presented, readings, discussions, lectures, and demos. All of these require PRESENCE in the classroom. Therefore, attendance is mandatory. One unexcused absence for the course will be permitted without impacting your grade, unless it is a day when projects are due. For every other absence, your grade will be impacted by seven points (1/3 letter grade). Being more than 10 minutes late for class three times will equal one unexcused absence.

CANVAS: ONLINE LEARNING MANAGEMENT SYSTEM

In this class, Canvas will be used for all course activities and most communication channels. All assignments will be posted through the Canvas course site unless otherwise directed. Information on how to use Canvas is available through the [Canvas Student Guide: \(https://community.canvaslms.com/docs/DOC-10701\)](https://community.canvaslms.com/docs/DOC-10701). Canvas is accessible via MyUD or directly at <http://www.udel.edu/canvas>.

HOMEWORK EXPECTATIONS

While it is often difficult to quantify the time needed to successfully complete an artistic project, you are expected to work on studio assignments outside of class at least the same number of hours the class meets per week. For this course, you are expected to work at least an additional six or more hours outside of class.

LATE-WORK POLICY

In general I do not accept late assignments. I will only accept assignments late if you have an excused absence from class or in an emergency situation, which you have spoken with me directly. If an assignment is turned in late, it will be given only partial credit.

LAB AND EQUIPMENT USE POLICIES

This semester Nate Sherman's office hours are: Wed - Fri from 8:30 am - 4:30pm. Additional hours for lab techs will be posted. Reservations for equipment MUST be made in advance.

Equipment demonstrations and technical practice will take place in the digital project space. We may also visit and use equipment and facilities at the SMDC (basement of Morris Library). Although technical demos will be taught in class, self-guided Adobe Premiere and AfterEffects tutorials are available for further study. Software available in the Lab includes: Adobe CC (Photoshop, Illustrator, Premiere, After Effects) and DragonFrame among others.

Lab hours for REC 203 and Taylor 22 are posted on the doors. In order to use either lab and/or any production equipment (cameras, mics, tripods, lights, etc.) you will have to abide by the Art Department's Equipment Loan policies and regulations. You are fully responsible for loss or intentional damage of equipment. Equipment will be available for use for two to three days at a time from the equipment cage in the basement of Taylor Hall.

The SMDC (basement of Morris Library) also provides cameras, tripods, lights, editing suites, etc. However, equipment is available on a first come, first serve basis! Plan your time accordingly. Policies are posted on your Sakai course site and also available from the equipment cage.

TUTORIALS

Tutorials are optional (but highly recommended!). For more information on accessing the tutorials go to: <http://www.lynda.com/>; Adobe Video Training: <http://tv.adobe.com/>; Vimeo Help Center & School: <https://vimeo.com/help> and No Film School: <http://nofilmschool.com/>.

RECOMMENDED TEXTS

Film Directing Shot by Shot: Visualizing from Concept to Screen, by Steven d. Katz (366 pgs); **Publisher:** Michael Wiese (August 14, 1991); **ISBN-10:** 0941188108; **List Price (approximate):** \$27.95

DSLR Cinema: Crafting the Look With Video, by Kurt Lancaster (286 pgs); Publisher: Focal Press

REQUIRED STORAGE MEDIA

Back-up your work continuously. Lab computers are not a safe place to leave your work, as they may be periodically cleaned out or accidentally deleted/modified by other computer lab users. Therefore, it is required that projects are stored on removable hard-drives and also on-line. Losing your files because you have not backed them up is not an acceptable excuse for tardy assignments.

You are required to purchase your own external hard drives for use in storing and editing your footage, which, depending on how much storage space you want, will cost you a minimum of \$125. I suggest you purchase LaCie drives, as they are sturdy, reliable drives. Specs required: minimum 1 TB, Thunderbolt and/or USB 3 (match your computer interface), and 130MB/s rotational speed (SSD will be faster but pricier).

Recommended External Drive:

1 TB LaCie Rugged Thunderbolt USB-C, <https://www.lacie.com/products/rugged/>

SUGGESTED TEXTS AND READINGS

New Media in Art (World of Art), by Michael Rush (Thames & Hudson; June 2005);

Understanding COMICS: The Invisible Art, Scott McCloud (Harper Paperbacks April 1994)

Video Art (Basic Art) by Sylvia Martin (Taschen; June 2006)

Illuminating Video: An Essential Guide to Video Art by Doug Hall and Sally Jo Fifer (Editors), Aperture/BAVC

Video Culture: A Critical Investigation, ed. John G. Hanhardt, (Rochester, NY: Visual Studies Workshop; 1986)

Video in the United States: Notes on the Evolution of an Art Form, Marita Sturken, (1986)

Video Culture: A Critical Investigation, edited by John Hanhardt (Gibbs Smith; June 1987)

Single-Camera Video Production, Fifth Edition by Robert B. Musburger PhD (Focal Press; Feb 2010)

Bare Bones Camera Course for Film and Video by Tom Schroepel (January 2003)

GRADING

Grades are based on student's full participation in critiques, discussions of readings, attendance, and class exercises as well as his/her individual progress and commitment to projects. Projects are evaluated with consideration of concept and development, technical execution, and presentation of work. Experimentation is encouraged.

Projects	Percent of Grade
Exercise 1 (Basic Camera Controls)	5%
Exercise 2 (Formal Video Terms)	5%
Projects 1, 2, 3, 4	40% (10% each)
Final Project & Proposal	20%
Reading Response / Writing / Participation	30%

The following descriptions detail the criteria for earning grades. **To receive a grade of C- or better on any assignment, it must be turned in on time unless a PRIOR arrangement has been made or there is an emergency situation.**

A Outstanding Achievement Significantly Exceeds Standards Innovative & Creative Thinking	C Acceptable Achievement Meets Standards	D Marginal Achievement Below Standards
B Commendable Achievement Exceeds Standards	C- Substandard You still receive elective credit.	F Failing No credit received.

GRADING SCALE

Students will be assigned a letter grade, based on the calculation coming from the course assessment.

Grade	Interval	Grade	Interval	Grade	Interval
A	94 and over	B-	80 to 83	D+	67 to 69
A-	90 to 93	C+	77 to 79	D	64 to 66
B+	87 to 89	C	74 to 76	D-	60 to 63
B	84 to 86	C-	70 to 73	F	59 and below

A note on F – F Represents **failure** and signifies that the work was either (1) completed but at a level of achievement that is **not worthy of credit** or (2) was **not completed** and there was **no agreement** between the instructor and the student that the student would be awarded an "I". Keep in mind that a student can turn in work, attend class and still fail the course if the work is **not worthy of credit** according to the clearly stated criteria for passing work. "F" is for **"failed to get help."** Anyone willing to make a sincere effort can pass this class. There are many resources available for assistance. The first step is to let me know that you need help. The second is to follow through on doing the work.

The F carries 0 (ZERO) grade points and the credits for the course do not count toward any academic degree program. The credit hours for the course shall count in the grade point average.

Incomplete (I) - Assigned **at the discretion of the instructor** when, due to extraordinary circumstances, e.g., hospitalization, the student was prevented from completing the work of the course on time. Student must have

been passing the course before the emergency incident. Requires a written agreement between the instructor and student specifying the time and manner in which the student will complete the course requirements.

Note: The requirements and objectives are clearly stated on canvas. This is the criteria you will be graded on. If you are not clear about the criteria or what you will be graded on, please ask. I encourage you to discuss your grades with me at any time.

DEPARTMENT EXPECTATIONS

Statement on Attending Visiting Speakers and Gallery Exhibits: Art Majors are expected to attend all Visiting Artist Lectures in the Department of Art & Design during the semester. In addition, students are expected to see all the art exhibitions in the department's galleries. As a part of this course, you are asked to bring a sketchbook and take notes. Engaging in dialogue with our guests by asking questions is highly recommended.

Field Trips: Academic field trips are an important—and enjoyable—element of education. They often significantly enhance the content of a course by providing a type of information hard to convey in the classroom. Site visits to museums, galleries, contemporary art centers, design studios, and advertising agencies help to contextualize and enhance understandings of contemporary and historical practice. Students are strongly encouraged to attend.

Documentation of Projects from ALL CORE classes for CORE REVIEW: It is essential that you document all of your work from all of your CORE classes. You will need high quality (clear, color-balanced, high resolution) images of your art and design assignments for the required CORE Review. It is highly recommended that, in addition to storage on your computer, that you store these images on a back-up drive and in some form of cloud storage. The submission of images of your work from your CORE classes is a requirement of CORE Review, which is a requirement to advance in the department to complete your BA or BFA degree. It is also an important professional practice. **NOTE: Required for all CORE classes.**

UNIVERSITY EXPECTATIONS

Harassment and Discrimination: The University of Delaware works to promote an academic and work environment that is free from all forms of discrimination, including harassment. As a member of the community, your rights, resource and responsibilities are reflected in the non-discrimination and sexual misconduct policies. Please familiarize yourself with these policies at www.udel.edu/oei. You can report any concerns to the University's Office of Equity & Inclusion, at 305 Hullahen Hall, (302) 831-8063 or you can report anonymously through UD Police (302) 831-2222 or the EthicsPoint Compliance Hotline at www1.udel.edu/compliance. You can also report any violation of UD policy on harassment, discrimination, or abuse of any person at this site: sites.udel.edu/sexualmisconduct/how-to-report/

Faculty Statement on Disclosures of Instances of Sexual Misconduct: If, at any time during this course, I happen to be made aware that a student may have been the victim of sexual misconduct (including sexual harassment, sexual violence, domestic/dating violence, or stalking), I am obligated to inform the university's Title IX Coordinator. The university needs to know information about such incidents in order to offer resources to victims and to ensure a safe campus environment for everyone. The Title IX Coordinator will decide if the incident should be examined further. If such a situation is disclosed to me in class, in a paper assignment, or in office hours, I promise to protect your privacy—I will not disclose the incident to anyone but the Title IX Coordinator. For more information on Sexual Misconduct policies, where to get help, and how to reporting information, please refer to www.udel.edu/sexualmisconduct. At UD, we provide 24-hour crisis assistance and victim advocacy and counseling. Contact 302-831-1001, UD Helpline 24/7/365, to get in touch with a sexual offense support advocate. For information on various places you can turn for help, more information on Sexual Misconduct policies, where to get help, and reporting information please refer to www.udel.edu/sexualmisconduct

Accommodations for Students with Disabilities: Any student who thinks he/she may need an accommodation based on a disability should contact the Office of Disability Support Services (DSS) office as soon as possible. Students who have documentation of their need for accommodation should register via the SAM

platform: andes.accessiblelearning.com/UDEL/. Reach DSS in the following ways: Visit at 240 Academy Street, Alison Hall Suite 130, Phone: 302-831-4643, fax: 302-831-3261, [DSS website](#). Email: dsoffice@udel.edu

Academic Integrity: Students at the University of Delaware are expected to be honest and forthright in their academic endeavors. It is the official policy of UD that all acts or attempted acts of alleged academic dishonesty be reported to the Office of Student Conduct for disposition within the University Undergraduate Student Conduct System. Any violation of this standard must be reported to the [Office of Student Conduct](#).

Inclusion of Diverse Learning Needs: Any student who thinks they may need an accommodation based on a disability should contact the Office of Disability Support Services (DSS) office as soon as possible. The DSS office is located at 240 Academy Street, Alison Hall Suite 130, Phone: 302-831-4643, fax: 302-831-3261, DSS Website (<http://www.udel.edu/DSS/>). You may contact DSS at dsoffice@udel.edu

Non-Discrimination: The University of Delaware does not discriminate against any person on the basis of race, color, national origin, sex, gender identity or expression, sexual orientation, genetic information, marital status, disability, religion, age, veteran status or any other characteristic protected by applicable law in its employment, educational programs and activities, admissions policies, and scholarship and loan programs as required by Title IX of the Educational Amendments of 1972, the Americans with Disabilities Act of 1990, Section 504 of the Rehabilitation Act of 1973, Title VII of the Civil Rights Act of 1964, and other applicable statutes and university policies. The University of Delaware also prohibits unlawful harassment including sexual harassment and sexual violence. For inquiries or complaints related to non-discrimination policies, please contact:
Interim Director, Institutional Equity & Title IX Coordinator - Fatimah Stone titleixcoordinator@udel.edu, 305 Hullahen Hall Newark, DE 19716 (302) 831-8063

For complaints related to Section 504 of the Rehabilitation Act of 1973 and/or the Americans with Disabilities Act, please contact: Elizabeth Reed, Interim Director Office of Disability Support Services and University ADA Compliance Coordinator - ereed@udel.edu, Alison Hall, Suite 130, Newark, DE 19716 (302) 831-4643 OR contact the [U.S. Department of Education - Office for Civil Rights](#).

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COURSE SCHEDULE SPRING 2021 – SUBJECT TO CHANGE

<p>WEEK 1 / Mon Feb 15 & Wed Feb 17 ZOOM: https://udel.zoom.us/my/amyhicks</p> <p>Introduction to course and each other. Overview of required materials. External hard drives. Why use them? What is lens media? Brief discussion of lens culture and the moving image.</p> <p>Facility and equipment procedures. Review how a camera sees: Manual Exposure, White Balance, and Focus. Depth of Field. Equivalent Exposure. Color Profile. Video and Still. Aspect Ratio, Time Code, and tape-based vs. card-based. SD vs. HD.</p> <p><i>Exercise 1: Testing knowledge of basic camera controls. In-class quiz.</i></p>	<p>Homework:</p> <ol style="list-style-type: none"> 1. Open a Vimeo account, join 285 group 2. Complete Quiz (Canvas) 3. Shoot <i>Demonstrate Your Knowledge</i> 4. Required Readings: <u>Ch 14 pp. 239-258 and Ch 17-20 pp 279-320: <i>Shot by Shot</i>, by Steven Katz</u> <p><u>"#01_Composition," <i>Bare Bones Camera Course</i>, Tom Schroepfel (posted on Canvas)</u></p>
<p>WEEK 2 / Mon Feb 22 & Wed Feb 24</p> <p>Review Quiz and Photos / Videos</p> <p><i>Introduce Project 1: Foil Me Once, Foil Me Twice: A Constructed Something (Collaborative)</i></p> <p>Lighting Studio: Basic light safety. Training with light, camera angle, motion, and camera movement. DSLR video, tripod, studio lighting.</p> <p>Review importing and working with Bridge/Lightroom and MPEG Streamclip.</p> <p>**Bring Your Digital Single Lens Reflex Camera.</p>	<p>Homework:</p> <ol style="list-style-type: none"> 1. Sign up in ADVANCE for lighting studio time. Shoot responsibly and with intention for Project 1. 2. Watch assigned tutorials (see Lighting Exercise in Canvas.) 3. Review how to compress for the web on Vimeo School (link on Canvas). 4. Required Reading: <u>CH. 2 & 3 pp. 16-59, <i>Criticizing Photographs</i> by Terry Barrett (Canvas)</u>
<p>WEEK 3 / Mon Mar 1 & Wed Mar 3</p> <p>LAB: Bring your <i>Constructed Something</i> photos, camera with cable or card reader. Make selections and edit/trim. Export for the Web.</p> <p>How to Critique. Review <i>Criticizing Photographs</i> Reading. Describing vs Interpreting.</p> <p><u><i>Critique Project 1: Foil Me Once, Foil Me Twice: A Constructed Something (Vimeo)</i></u></p>	<p>Homework:</p> <p>Required Readings:</p> <p><u>"#03 Basic Sequence," <i>Bare Bones Camera Course</i>, Tom Schroepfel (posted on Canvas)</u></p> <p><u>Ch 1 pp.3-6; Ch 3 pp 23-84 (scan/peruse); and Ch 6 pp.121-143: <i>Shot by Shot</i>, by Steven Katz</u></p>

<p>WEEK 4 / Mon Mar 8 & Wed Mar 10</p> <p><i>Introduce Project 2: Spatial Study: Stealing Time</i></p> <p>Camera as a Selective Framing Device. Introduce basic tools of video: light, time, motion, camera angle. Discuss Narrative Continuity Conventions.</p> <p>Watch Tom, Tom The Piper's Son</p> <p>Continuity Editing Workshop. Work in groups to plan in-class shoot. Storyboards, shot list, and camera diagram required!</p>	<p>Homework:</p> <ol style="list-style-type: none"> 1. <i>Scene Analysis</i>—Print pdf from Canvas 2. <i>Prepare for in-class shoot</i>. Bring all props and necessary equipment! 3. Required Reading: Ch 7 pp.145-156 and Ch 8 pp. 159-172: <i>Shot by Shot</i>, by Steven Katz (posted on Canvas) 4. <u>Premiere tutorials—do them (1 hour):</u> https://helpx.adobe.com/support/premiere-pro.html
<p>WEEK 5 / Mon Mar 15 & Wed Mar 17</p> <p>In-class collaborative shoot. <i>Spatial Study: Stealing Time</i>. Bring Your Cameras AND external hard drive.</p> <p>Introduce Premiere workflow: Browser, Timeline, Viewer, Canvas. Importing media. Basic file management. CODECS and Container files. Straight Cuts and Basic Editing strategies.</p> <p>Begin Editing <i>Spatial Study</i> in-class.</p>	<p>Homework:</p> <ol style="list-style-type: none"> 1. <u>Premiere tutorials—do them (1 hour).</u> 2. Edit <i>Project 2: Spatial Study</i>. 3. Required Readings: Ch 12 pp.221-228 and Ch 14 pp 239-244: <i>Shot by Shot</i>, by Steven Katz
<p>WEEK 6 / Mon Mar 22 & Wed Mar 24</p> <p><i>Crit: Watch and Discuss Project 2: Spatial Study</i>. What did you learn?</p> <p><i>Introduce Project 3: HiLo, Conceptual Video Art and Performance for the Camera</i></p> <p>Student Artist Presentations Due (4)</p>	<p>Homework:</p> <ol style="list-style-type: none"> 1. <u>Premiere tutorials—do them (1 hour).</u> 2. <u>Shoot over the weekend.</u> 3. Write list of thirty things that have impacted you. Bring to next class.
<p>WEEK 7 / Mon Mar 29 & Wed Mar 31</p> <p>Discuss Montage and Audio. Introduce Internet Archive.</p> <p>Using found audio in Premiere. Begin Found Footage exercise with Audio.</p> <p>Describe “List of Ten.” Reduce list of 30 to 10.</p> <p>Student Artist Presentations Due (4)</p>	<p>Homework:</p> <ol style="list-style-type: none"> 1. <u>Premiere tutorials—do them (1 hour).</u> 2. Select and download footage (image and sound). 3. Shoot for “List of Ten” 4. Watch films prior to 4/6 screening of Black Maria Film Festival at Colloquium 5. Write questions for guest speaker Jane Steuerwald, BMFF Director <p><i>Note: Tues, 3/30 = No Classes for Re-Coop Day</i></p>

<p>WEEK 8 / Mon Apr 5 & Wed Apr 7</p> <p><u>Critique Project 3: HiLo, Conceptual Video Art and Performance for the Camera (Vimeo)</u></p> <p>Audio Workshop. Introduce Recording Sound and Audio Devices.</p> <p>Bring <i>List of Ten</i> clips to class. Rough-cut.</p> <p>Discuss BMFF</p>	<p>Homework:</p> <ol style="list-style-type: none"> 1. <u>Premiere tutorials—do them (1 hour).</u> 2. Write script for “List of Ten” 3. Finish editing found footage montage 4. Create Rough-Cut edit of “List of Ten” 5. <u>Attend Tues April 6 screening of Black Maria Film Festival at Colloquium</u>
<p>WEEK 9 / Mon Apr 12 & Wed Apr 14</p> <p>Lab: Bring <i>List of Ten</i> rough-cut to class. Record Audio & Edit in class (voice over).</p> <p>Partner - Crit: <u>Found Footage Compilation & List of Ten v1</u></p> <p>Discuss <u>Project 4: List of Ten Revised</u></p>	<p>Homework:</p> <ol style="list-style-type: none"> 1. <u>Premiere tutorials—do them (1 hour).</u>
<p>WEEK 10 / Mon Apr 19 & Wed Apr 21</p> <p><i>Mon, 4/19 = No classes for Re-Coop Day</i></p> <p>Screening: <i>Apple Grown In Wind Tunnel, La Jetee, The Gleaners and I, and/or others</i></p> <p><i>Introduce Project 5 (Final): Image Essay: One paragraph proposal</i></p> <p>Student Artist Presentations Due (3)</p>	<p>Homework:</p> <ol style="list-style-type: none"> 1. <u>Premiere tutorials—do them (1 hour).</u> 2. Write and Submit final project proposal. Due on Canvas by midnight on Friday, 4/23
<p>WEEK 11 / Mon Apr 26 & Wed Apr 28</p> <p><u>Critique Project 4: List of Ten Revised</u></p> <p>Individual Meetings (schedule TBD)</p>	<p>Homework:</p> <ol style="list-style-type: none"> 1. <u>Premiere tutorials—do them (1 hour).</u> <p>Keyframes, motion effects, composites, titles and audio mixing.</p>
<p>WEEK 12 / Mon May 3 & Wed May 5</p> <p>Ideation for final project: writing, storyboarding, and sketching. Bring notebooks to class. Trouble-shoot projects.</p> <p>LAB: Work on Project 5</p>	<p>Homework:</p> <ol style="list-style-type: none"> 1. Shoot footage for Final Project 2. <u>Attend Friday May 7 Receptions: MFA Thesis & FA-BFA Lynn Sharp Award Show at The Delaware Contemporary, Wilmington from 5-9PM</u>

<p>WEEK 13 / Mon May 10 & Wed May 12</p> <p>LAB: Edit Project 5.</p> <p>Review effects and filters in Premiere. Color Correction and Audio Mixing.</p>	<p>Homework:</p> <ol style="list-style-type: none">3. Edit Final Project4. Color correction, audio mixing & titles.5. Tues, May 11: Fine Art & Visual Communications-BFA Exhibitions Recitation & Taylor Hall Gallery Receptions, 6:30 - 8:00 PM
<p>WEEK 14 / Mon May 17 / Final Class</p> <p><i><u>Final Critique: Project 5 Final Project.</u></i></p> <p><i><u>All projects DUE on USB drive and posted on-line.</u></i></p>	