Course Description

The illiterate of the future will be the person ignorant of the use of the camera as well as of the pen.
—László Moholy-Nagy, “Vision In Motion,” 1947

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 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 encouraged (and 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 four projects. Assignments are due at the start of class uploaded to Vimeo and Canvas. After critique post reflections on Canvas. For the final, 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.

Equipment demonstrations and technical practice will take place in the digital project space (Taylor 022). 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 tutorials are available for further study. Software available in the Lab includes: Adobe CC: Photoshop, Illustrator, Premiere, After Effects among others.
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.

<table>
<thead>
<tr>
<th>Projects</th>
<th>Percent of Grade</th>
</tr>
</thead>
<tbody>
<tr>
<td>Exercise 1 (Basic Camera Controls)</td>
<td>5%</td>
</tr>
<tr>
<td>Exercise 2 (Natural &amp; Artificial Motion)</td>
<td>5%</td>
</tr>
<tr>
<td>Projects 1, 2, 3, 4</td>
<td>40% (10% each)</td>
</tr>
<tr>
<td>Final Project &amp; Proposal</td>
<td>20%</td>
</tr>
<tr>
<td>Reading Response / Writing / Participation</td>
<td>30%</td>
</tr>
</tbody>
</table>

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.**

<table>
<thead>
<tr>
<th>A</th>
<th>C</th>
<th>D</th>
</tr>
</thead>
<tbody>
<tr>
<td>Outstanding Achievement</td>
<td>Acceptable Achievement</td>
<td>Marginal Achievement</td>
</tr>
<tr>
<td>Significantly Exceeds Standards</td>
<td>Meets Standards</td>
<td>Below Standards</td>
</tr>
<tr>
<td>Innovative &amp; Creative Thinking</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>B</th>
<th>C-</th>
<th>F</th>
</tr>
</thead>
<tbody>
<tr>
<td>Commendable Achievement</td>
<td>Substandard</td>
<td>Failing</td>
</tr>
<tr>
<td>Exceeds Standards</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>You still receive elective credit.</td>
<td></td>
</tr>
</tbody>
</table>

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.

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 three points (scale of 100). Being more than 10 minutes late for class three times will equal one unexcused absence.

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.

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](http://www.udel.edu/canvas).

Course Fees

There are no course fees for this course.
LAB AND EQUIPMENT USE POLICIES

Lab hours for REC 203 and Taylor 022 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 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 Canvas course site and also available from the equipment cage.

TUTORIALS

Tutorials are optional (but highly recommended!), based on need to further your technical proficiency with specific software. 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/.

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 firewire hard-drives, CDs, DVDs, or your personal computer. 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 firewire hard drive 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 a LaCie Firewire drive, as they are sturdy, reliable drives.

Recommended External Drives:

a. LaCie Rugged Thunderbolt (1TB Hard drive)

b. G-Technology G-DRIVE mini High-Speed Portable Drive 500GB ($80.00)
   HDD drive, 7200rpm, FW800 (+), 500GB
   http://www.bhphotovideo.com/c/product/893243-REG/G_Technology_0g02568_500GB_7200_G_Drive_Mini_USB.html

REQUIRED TEXTS AND READINGS

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

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

SUGGESTED TEXTS AND READINGS

New Media in Art (World of Art), by Michael Rush (Thames & Hudson; June 2005);
The Language of New Media by Lev Manovich
The New Media Reader, edited by Noah Wardrip-Fruin and Nick Montfort
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
In the Blink of an Eye, Walter Murch, (Los Angeles, CA: Silman-James Press; 1995)
Digital McLuhan: A Guide to the Information Millennium by Paul Levinson (Routledge; April 2001)
Video Culture: A Critical Investigation, edited by John Hanhardt (Gibbs Smith; June 1987)
Suggested Texts and Readings (continued)

Suggested Texts and Readings (continued)

*Single-Camera Video Production, Fifth Edition* by Robert B. Musburger PhD (Focal Press; Feb 2010)
*The Book of Movie Photography*, David Cheshire; 1984
*Bare Bones Camera Course for Film and Video* by Tom Schroepel (January 2003)

Grading Scale

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

<table>
<thead>
<tr>
<th>Grade</th>
<th>Interval</th>
<th>Grade</th>
<th>Interval</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>94 and over</td>
<td>C</td>
<td>74 to 76</td>
</tr>
<tr>
<td>A-</td>
<td>90 to 93</td>
<td>C-</td>
<td>70 to 73</td>
</tr>
<tr>
<td>B+</td>
<td>87 to 89</td>
<td>D+</td>
<td>67 to 69</td>
</tr>
<tr>
<td>B</td>
<td>84 to 86</td>
<td>D</td>
<td>64 to 66</td>
</tr>
<tr>
<td>B-</td>
<td>80 to 83</td>
<td>D-</td>
<td>60 to 63</td>
</tr>
<tr>
<td>C+</td>
<td>77 to 79</td>
<td>F</td>
<td>59 and below</td>
</tr>
</tbody>
</table>

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. In no event may any such written agreement allow a period of longer than 6 months to complete the course requirements.

Note: The requirements and objectives are clearly stated on assignment sheets. 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.
Art 285 Core Moving Images  Instructor: Amy Hicks

Course Schedule Spring 2018

Week 1

5:30-7:00 PM: Parallel Lives, Parallel Visions: Prison Arts Program Exhibition, Recitation Gallery
Dashel Hernandez: The Little Gray Wolf Will Come, Taylor Hall Space


Exercise 1: Testing knowledge of basic camera controls. In-class. Bring your camera!

Reading / Homework due Tues 2/13:
• Ch 14 pp.239-258 and Ch 17-20 pp 279-320: Shot by Shot, by Steven Katz
• Read “#01_Composition,” Bare Bones Camera Course, Tom Schroeppel (posted on Canvas)
• Open Vimeo accounts—this is how we will view your work in class.
• Watch Lighting Tutorials on-line (links on Canvas)

Week 2
2/13 Tues Review Quiz
Introduce Project 1: Foil Me Once, Foil Me Twice: A Constructed Something (Collaborative)
Lighting Studio: Basic Training with light safety. DSLR video, tripod, studio lighting.
**Bring Your Digital Single Lens Reflex Camera (DSLR).

2/15 Thurs Lighting Studio: Continue Training with light, camera angle, motion, and camera movement.
Review importing and working with Bridge/Lightroom and MPEG Streamclip.
**Bring Your DSLR

Reading / Homework due Tues 2/20:
• Sign up in ADVANCE for lighting studio time. Shoot responsibly and with intention!!
• Read CH. 2 & 3 pp. 16-59, Criticizing Photographs by Terry Barrett (Canvas)
• Review how to compress for the web on Vimeo School (link on Canvas).

Week 3

5:00-6:00 PM Visiting Speaker: Kelly Holohan, Smith Hall, Room 130

Critique Project 1: Foil Me Once, Foil Me Twice: A Constructed Something (Vimeo)

Thurs Art + Design Field Trip to NYC (sign up at the art office in advance!)
Feb 23+26 Student drop-off for 2018 Annual Juried Undergraduate Exhibition

Reading / Homework due Tues 2/27:
• Read “#03_Basic Sequence,” Bare Bones Camera Course, Tom Schroeppel (posted on Canvas)
• Read Ch 1 pp.3-6; Ch 3 pp 23-84 (scan/peruse); and Ch 6 pp.121-143: Shot by Shot, by Steven Katz
Week 4
2/27 Tues  *Introduce Project 2: Spatial Study: Stealing Time*
Camera as a Selective Framing Device. Introduce basic tools of video: light, time, motion, camera angle. Discuss Narrative Continuity Conventions. Watch *Tom, Tom The Piper’s Son*.

5:00-6:00 PM  *Visiting Speaker: Scott Buschkul, Smith Hall, Room 130*

3/1 Thur  Continuity Editing Workshop. Work in groups to plan in-class shoot. Storyboards, shot list, and camera diagram required!

Reading / Homework due Tues 3/6:
- Read Ch 7 pp.145-156 and Ch 8 pp. 159-172: *Shot by Shot*, by Steven Katz
- *Scene Analysis*—Print pdf from Canvas
- *Prepare for in-class shoot. Bring all props and necessary equipment!*

Week 5
3/6 Tues  In-class collaborative shoot. *Spatial Study: Stealing Time.*
Bring Your Cameras AND external hard drive.

5:00-6:00 PM  *Visiting Speaker: Lynn Tomlinson, Smith Hall, Room 130*
5:30-7:00 PM:  *Lynn Tomlinson: The Elephant In the Room*, Recitation Hall Gallery
6:00-7:30 PM:  *Annual Undergraduate Juried Show 2018*, Taylor Hall Space


Reading / Homework due Tues 3/13:
- Ch 12 pp.221-228 and Ch 14 pp 239-244: *Shot by Shot*, by Steven Katz
- Premiere tutorials—do them (1 hour).

Week 6
3/13 Tues  Review and troubleshoot Premiere Workflow as needed.
Watch and Discuss *Project 2: Spatial Study*. What did you learn?

5:00-7:00 PM  *Black Maria Film Festival, Smith Hall, Room 130*

3/15 Thur  Finish watching/discussing *Project 2: Spatial Study*, *Introduce Project 3: HiLo, Conceptual Video Art and Performance for the Camera* Four Artist Presentations

Homework:  1) Shoot over the weekend.  2) Premiere tutorials—do them (1 hour).

Week 7
3/20 Tues  Discuss Montage and Audio. *Three Artist Presentations*
Week 7 continued --

3/22 Thur  *Critique Project 3: HiLo, Conceptual Video Art and Performance for the Camera (Vimeo)*
Introduce *Project 4: Temporal Disruptions In Two Parts (Part One: Found Footage Compilation)*

Homework: Premiere tutorials—do them (1 hour).
Select and download footage (image and sound).
Read *Copy Rights & Copy Wrongs*. (Posted on Canvas)
Write list of thirty things that have impacted you. Bring to next class.

Week 8  **HOLIDAY – CLASSES SUSPENDED**

Week 9

4/3 Tues  Discuss Montage. Review parameters for Project 4. *Three Artist Presentations*
Using Audio in Premiere. Edit exercise Found Footage with Audio.

4/5 Thur  Work with your choice of Image & Audio from sources provided. Edit in class.

4/6  *Lynn Sharp Award Show & Alumni Exhibition Receptions at the DC, 5:00-8:00 PM*

Homework: Premiere tutorials—do them (1-2 hours).

Week 10

4/10 Tues  *Critique Project 4, Part 1: Found Footage Compilation*
Discuss *Project 4, Part 2: List of Ten.*

4/12 Thur  *Three Artist Presentations*. Introduce Recording Sound and Audio Devices.

Week 11

*Three Artist Presentations.*

4/19 Thur  Edit in class. Trouble-shoot projects. Screen movie.

Screening: TBD: *Apple Grown In Wind Tunnel, La Jetee, The Gleaners and I, or others*

Week 12

4/24 Tues  *Critique Project 4, Part 2: List of Ten*

4/26 Thur  Ideation for final project: writing, storyboarding, and sketching. Bring notebooks to class.
Individual Meetings (as previously scheduled).
Week 13
5/1 Tues  Individual Meetings continued (as previously scheduled).
   In class tutorials: Keyframes, motion effects, composites, titles and audio mixing.
5/3 Thur  Review effects and filters in Premiere. Color Correction.

5/4 MFA Thesis Exhibition Reception at The Delaware Contemporary, 5:00-8:00 PM
   BFA FA Reception at Chris White Gallery, 5:00-8:00 PM

Week 14
5/8 Tues  LAB: Work on Project 5.
5/10 Thur LAB: Work on Project 5.

Week 15
5/15 Tues  Critique: Project 5 Final Project.
   Final Class. All projects DUE on USB drive and posted on-line.

   Opening Receptions: BFA Exhibitions, Recitation and Taylor Galleries, 5:30-7:00 PM