Core Moving Images - ART285
Tuesday/Thursday 12:30PM-3:00PM
Taylor Hall, 022
Fall 2019

Instructor: Camilo Cárdenas
camicar@udel.edu
Office hours: by appointment

Course Description:

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, pre-production, 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 art form.

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.
Required Texts/Readings:

1. *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
2. Optional: *DSLR Cinema: Crafting the Look With Video*, by Kurt Lancaster (286 pgs); Publisher: Focal Press

Required Equipment:

For this class you will need the following basic equipment:

1. DSLR Camera
2. External Hard Drive (USB 3.0) *Not a thumbdrive!!
3. 2 SD Cards (one 8GB, one 64GB)
4. Card Reader

*Please let me know if you have any questions/concerns about what to purchase!
*Check canvas for links to suggested equipment items

Attendance:

The potential for this to be a great class rests in your participation! You are expected to be present and engaged with your classmates and the subject matter. This also means that you have to be on time. Please follow the guidelines below:

1. Students who arrive to class more than 15 minutes late will be given an unexcused absence for the day.
2. Three unexcused absences will result in a full letter grade drop from the student’s final grade for the semester. Every additional unexcused absence will result in a half-letter grade drop from the student’s final grade for the semester.
3. Class missed due to university sports/music events will be counted as excused if the instructor is notified by the end of the add/drop period.

Late Work:

I do not like late work. Turning in your work late means that your peers will not be able to see your work during the scheduled screenings and therefore you will miss their valuable feedback.

1. Late work will be graded down by two points for each day it is late.
Grading:

Grades are based on student’s full participation in critiques, discussions of readings, attendance, and class exercises as well as their 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>Item</th>
<th>Percent of your overall grade:</th>
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<tbody>
<tr>
<td>Exercises</td>
<td>10%</td>
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<tr>
<td>Quizzes</td>
<td>5%</td>
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<tr>
<td>Projects # 1-4</td>
<td>40%</td>
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<tr>
<td>Final Project</td>
<td>20%</td>
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<tr>
<td>Class Participation (Incl. Readings/Writings)</td>
<td>25%</td>
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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 dssoffice@udel.edu

Statement on Attending Visiting Artists, Designers, Critics, and Curators Lectures and Gallery Exhibits:

Art & Design Majors are expected to attend all Visiting Artist and Designer Lectures in the Department of Art & Design during the year. 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 strongly encouraged.

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 Art & Design 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.

**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 [http://www.udel.edu/oei](http://www.udel.edu/oei). You can report any concerns to the University’s Office of Equity & Inclusion, at 305 Hullihen Hall, (302) 831-8063 or you can report anonymously through UD Police (302) 831-2222 or the EthicsPoint Compliance Hotline at [http://www1.udel.edu/compliance](http://www1.udel.edu/compliance). You can also report any violation of UD policy on harassment, discrimination, or abuse of any person at this site: [http://sites.udel.edu/sexualmisconduct/how-to-report/](http://sites.udel.edu/sexualmisconduct/how-to-report/)

**Title IX Statement:**

The University of Delaware does not discriminate on the basis of race, color, national origin, sex, disability, religion, age, veteran status, gender identity or expression, or sexual orientation, 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.
Course Schedule:
(subject to change)

Week 1
Tue - 8/27  INTRO. Go over syllabus and required materials. External drives, why use them? What is lens media? Brief discussion on the moving image.
Screening: Eadweard Muybridge, Lumiere Brothers, Georges Melies.

SD vs. HD.
*Bring your camera!

Reading/Homework:
- Take ‘open-book’ Quiz #1.
- Read “#01_Composition,” Bare Bones Camera Course, Tom Schroeppe1 (posted on Canvas)
- Open Vimeo accounts—this is how we will view your work in class.

Week 2
Tue - 9/3  Exercise #1: Testing knowledge of basic camera controls. *Bring your camera!

Introduce Project 1: Foil Me Once, Foil Me Twice. (Collaborative)

Reading/Homework:
- Shoot Project 1. Sign up in ADVANCE for lighting studio time. Shoot responsibly and with intention!!
- Ch 14 pp.239-258 and Ch 17-20 pp 279-320: Shot by Shot, by Steven Katz
- Read CH. 2 & 3 pp. 16-59, Criticizing Photographs by Terry Barrett (Canvas)

Week 3
Tue - 9/10  Critique Project 1: Foil Me Once, Foil Me Twice. (Vimeo)
Introduce Project 2: “Stealing Time” Narrative Continuity.
Camera as a Selective Framing Device. Introduce basic tools of video: light, time, motion, camera angle. Discuss Narrative Continuity Conventions.
Screening: Tom, Tom The Piper’s Son.
Thu - 9/12  Continuity Editing Workshop. Work in groups to plan in-class shoot. Storyboards, shot list, and camera diagram required!

Reading/Homework:
- Complete exercise #2 - Demonstrate your Knowledge.
- 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


Reading/Homework:
- 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
Tue - 9/24  LAB DAY - Editing. Review and troubleshoot Premiere Workflow as needed.

Thu - 9/26  Watch and Discuss Project 2: “Stealing Time” Narrative Continuity. What did you learn?

Reading/Homework:
- Ch 12 pp.221-228 and Ch 14 pp 239-244: Shot by Shot, by Steven Katz
- Take ‘open book’ Quiz #2 - on Canvas

Week 6
Tue - 10/1  Artist Presentations. (5Mins)

Thu - 10/3  Artist Presentations. (5Mins)
Introduce Project 3: HiLo, Conceptual Video Art and Performance for the Camera Screening: Andy Warhol, John Baldessari, Joan Jonas, Bruce Nauman, Martha Rosler, Guillermo Gómez-Peña, Chris Burden, etc… (ppt)
Homework:
- Shoot over the weekend.
- Watch: Marina Abramovic “The Artist is Present” (on Kanopy).

Week 7
Tue - 10/8  Discuss Montage and Audio.
Introduce Internet Archive. Using Audio in Premiere.
Introduce Recording Sound and Audio Devices. Edit exercise Found Footage with Audio.
Screening: Citizen Kane, City of God, Rushmore, Amelie.

Thu - 10/10  Critique Project 3: HiLo, Conceptual Video Art and Performance for the Camera (Vimeo)
Introduce Exercise #3 - Found Footage Compilation

Reading/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
Tue - 10/15  LAB DAY

Thu - 10/17  Critique Exercise #3 - Found Footage Compilation
Introduce Project #4 - List of Ten

Homework:
- Premiere tutorials—do them (1 hour).
- Write down List of Ten

Week 9
Tue - 10/22  LAB DAY
Thu - 10/24  LAB DAY

Week 10
Tue - 10/29  Critique Project 4 - List of Ten
Introduce Project 5 (Final): Image Essay: One page proposal due Thurs.

Thu - 10/31  Screening: Apple Grown In Wind Tunnel, La Jetee
Audio Workshop. Troubleshoot Final Project Ideas.
Homework:
- Watch: Chris Marker’s “Sans Soleil” (on Kanopy).
- Storyboard for Final Project

Week 11
Tue - 11/5  Bring notebooks to class. Individual Meetings. LAB DAY
Thu - 11/7  In class tutorials: Keyframes, motion effects, composites, titles and audio mixing. LAB DAY

Week 12
Tue - 11/12 LAB DAY

Week 13
Tue - 11/19 LAB DAY
Thu - 11/21 LAB DAY - Rough Cut Due (90% finished! Pay attention to audio)

Week 14 -  THANKSGIVING HOLIDAY - NO CLASS

Week 15
Tue - 12/3  LAB DAY
Thu - 12/5  LAST DAY OF CLASS; Final screening.