CORE MOVING IMAGE SPRING 2021

Course Title:	**CORE MOVING IMAGE**		
Course mnemonic:	**ART 285**	Day/Time:	**M,W, 905am - 1135am**
Section number:		Term Start Date:	**Feb 15th, 2021**
Credits:	**1 CU**	Term End Date:	**May 18th, 2021-Exams 20th-27th**
			Zoom Room: [ART285 Zoom Room](#)
Hours per week:	**6**	Location:	Password: **ART285IND**
			https://udel.zoom.us/j/2138746858?pwd=M0Inak9aOWdkeUYrZlhIOTVKbTgyZz09
Prerequisites:	**Core Image**		
Professor: T/A:	**Derenoncourt, Sebastien**	Email:	sdere@udel.edu
Office number:	**646 755 4509**	Office hours:	**Wednesdays by appointment**

Our eyes see very little and very badly – so people dreamed up the microscope to let them see invisible phenomena; they invented the telescope…now they have perfected the cinecamera to penetrate more deeply into the visible world, to explore and record visual phenomena so that what is happening now, which will have to be taken account of in the future, is not forgotten.

Provisional Instructions to Kino-Eye Groups, **Dziga Vertov**, 1926

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.

John Cage: *Some rules for students and teachers*

- RULE ONE: Find a place you trust, and then try trusting it for awhile.
- RULE TWO: General duties of a student - pull everything out of your teacher; pull everything out of your fellow students.
- RULE THREE: General duties of a teacher - pull everything out of your students.
- RULE FOUR: Consider everything an experiment.
- RULE FIVE: be self-disciplined - this means finding someone wise or smart and choosing to follow them. To be disciplined is to follow in a good way. To be self-disciplined is to follow in a better way.
- RULE SIX: Nothing is a mistake. There's no win and no fail, there's only make.
- RULE SEVEN: The only rule is work. If you work it will lead to something. It's the people who do all of the work all of the time who eventually catch on to things.
- RULE EIGHT: Don't try to create and analyze at the same time. They're different processes.
- RULE NINE: Be happy whenever you can manage it. Enjoy yourself. It's lighter than you think.

- RULE TEN: "We're breaking all the rules. Even our own rules. And how do we do that? By leaving plenty of room for X quantities." (John Cage)
- HINTS: Always be around. Come or go to everything. Always go to classes. Read anything you can get your hands on. Look at movies carefully, often. Save everything - it might come in handy later.

A Message from the Department

From Lens Media Head Amy:

This is likely to change again. But I know it can be comforting to have some sense of order during times of chaos, so, together, we will continue updating our course schedule as the situation evolves.

While it may feel like it, none of this is happening in a vacuum. There are online support systems for students and teachers alike. I sought some out while working through my sadness and frustration of not being able to work with you in-person in the classroom. These have helped me accept the situation and move forward. If you are in need of support, please reach out. And (or) if you have found helpful support services, please feel free to share links on our Canvas Discussion Board or via email.

Meanwhile, I am sharing some "Principles" that I found on a "Teaching Art & Design During Social Distancing" Facebook Group and I would like us to abide by them for the remaining of the semester. *(I'm not sure who first wrote them.)*

PRINCIPLES

Nobody signed up for this. Not for the sickness, not for the social distancing, not for the sudden end of our collective lives together on campus Not for an online class, not for teaching remotely, not for learning from home, not for mastering new technologies, not for varied access to learning materials

The humane option is the best option. We are going to prioritize supporting each other as humans We are going to prioritize simple solutions that make sense for the most We are going to prioritize sharing resources and communicating clearly

We cannot just do exactly the same thing online. Some assignments are no longer possible Some expectations are no longer reasonable Some objectives are no longer valuable

We will foster intellectual nourishment, social connection, and personal accommodation. Accessible asynchronous content for diverse access, time zones, and contexts Optional (but encouraged) synchronous discussion to learn together and combat isolation

We will remain flexible and adjust to the situation. Nobody knows where this is going and what we'll need to adapt Everybody needs support and understanding in this unprecedented moment

NEW COURSE FORMAT

We will meet synchronously on Zoom, Mondays & Wednesdays from 9am-11:35am EST. The link to the zoom meeting will be the same (listed above and included in your google calendar invite.).

These zooms meetings will be for lectures, new projects, and workshops, as well as reviewing your journal entries.

ADJUSTED SYLLABUS AND SYNCHRONOUS MEETINGS

Because our semester and group meeting times will be shorter, I have reduced the number of overall projects for the semester. We will discuss assigned films/videos and readings, introduce concepts for each project, and give technical instruction. The first three Wednesdays will be synchronous classes, then the following will be asynchronous. I will be available for individual (or small group) appointments and problem-solving conversations, but these will be workdays, and I will expect you to reach out for questions as you are working.

ASYNCHRONOUS WORK AND GROUP CRITIQUES

We are unable to have group lab sessions so your production and post-production work will occur on your own time and with the equipment that you have available. After the first 3 Wednesdays the rest will be dedicated work days, when I will be available for questions and one on one help, but you are expected to be working on your projects during this allotted time.

Just think, everything is "Homework" now! Additionally, since our time together will be shortened and less fluid, group critiques will have 2 parts, everyone will watch and comment on everyone elses work on vimeo, and we will also have on zoom discussions.
Verbalizing – oral and written forms of discussing other people's artwork – increases our ability to SEE and shape perception.
I believe that the act of connecting language and image vastly improves our cognitive and creative skills. It also brings me great joy to hear you talk about each other's work with the level of critical thought that you each deserve.

For these reasons, everyone is expected to watch carefully and pay attention to each other's work as well as have comments… Everyone will be a member of a vimeo channel for the class and will be expected to post their work on that channel. Everyone will also have access to the class shared google drive and will be posting here all non video assets in their own folders.

For the group crits on Zoom we will watch the current persons crit offline, and then come back to discuss it after we have all watched on Vimeo.
We will also try watching separately and writing comments on the videos.
To make this work, everyone must do their best to complete work and post on Vimeo by 11:59 PM on the due date.

ACCEPTABLE EQUIPMENT

Camera

Everyone should have their own camera as you should have taken "Core Photo" and gotten a DSLR or Mirrorless camera. If you do not have a camera you are responsible to get access to one.

Mirrorless and DSLR camera are the basic requirement.

If this is not possible you will need to talk to me about this.

External Hard Drive

Everyone should get additional fast drive space to be able to work in video, if you are working from a laptop. The work done in this class will completely fill up normal laptop drives and reduce your computer into a slow crawling monster. You will need to be able to move your shoots and work files to a **fast** external drive to be able to complete this class.
This will also be the case if you intend to work on school computers on which you are not allowed to save large files (normal video files range from 500MB to 32GB depending on length)
I have detailed information on what to buy in the Equipment, Software and etc canvas page

Editing

All tutorials are in Adobe Premiere, FinalCut Pro and Resolve.
(go to the tutorials page on Canvas)
You will need access to a computer and one of the above professional software to edit,
The required software is available @ significant student discounts.

- Premiere Pro is included in the $19/month adobe CC membership,
- Apple Final Cut Studio is $199 but this is a one time payment,
- Davinci Resolve is free.

You are not allowed to work with consumer software such as iMovie or Premiere elements.
You will be required to show your timelines in class!

(As mentioned previously please get in touch immediately if you have any issues here. The department's IT staff will try to help you.)

Course commitment
The term runs from February 15th to May 18th;
There is a Final Critique that will be scheduled in the week between May 20th and May 27th.

The class meets twice a week, on Monday and Wednesday evenings from 905AM-1135AM.

The course will require that you spend approximately 4-6 hours per week on readings/homework/projects in addition to class time. 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.

⅓ of class time will be used for in class projects and experiments, ⅓ on lectures, and ⅓ on presentations, discussion, and critiques.

Canvas, Google Drive & Vimeo --Online Learning Management System:

In this class, Canvas will be used for some course activities mainly containing class materials and extra resources, the **announcements** channel, **Assignments instructions**, and the **Pages** section, which contains links to lecture decks, a static list of **readings and watchings**, and very importantly **tutorials and resources** which you will need to use to complete this class.

All assignments will be posted through the Canvas course site but the exact due dates and timings will be provided during lectures and in the posted lecture decks which will be accessible through the Lectures pages on canvas.

Canvas is accessible via MyUD or directly at http://www.udel.edu/canvas.
Information on how to use Canvas is available through the Canvas Student Guide:
https://community.canvaslms.com/docs/DOC-10701.

(Grades in canvas will not be used, and do not correspond to your class grade. The schedule on canvas will slip out of order, please only follow what is posted in the lecture decks and that which is mentioned in class for which you should be taking notes.)

Google Drive:
Your static assignment materials, (photos/notes/daily journals and process work) will be saved on the classes Shared google drive in which you will make your own folder/directory in your name and inside of which you will have folders for each assignment and project.
There is an example folder that has the exact expected directory structure currently in the shared folder.

The Classes Shared Google Drive is only accessible from your UDEL google account, and you will be added to this folder once you are in the class list. *(and I have time to add you)*

You will find the shared folder in your google drive under shared drives when you are added to it's membership!
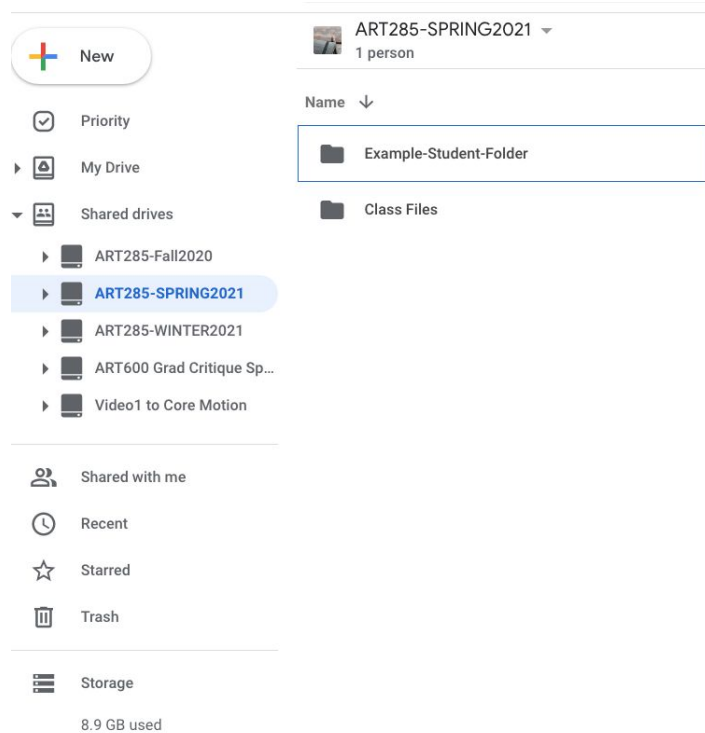
Your Video work will be shared with the class on Vimeo.com, where you will need to make an account or use an existing account to share work for criticism.

You will need to post all videos with your initials and project/assignment name as well as add every video you post to the **"ART285 SPRING 2021" group,** this is the very last setting at the bottom of the videos settings when uploading videos.
You will be invited to the ART285 SPRING 2021 group AFTER you make an account and share that account information with me!!! I can only add you to the group after this is done!

ASK FOR HELP!!!
ASK FOR HELP EARLY!!!
ASK FOR HELP OFTEN!!
We are here to help you learn, not to help you fail!

Projects

There will be one or two exercises and four projects.
Assignments are due at the start of class uploaded to Vimeo and the class shared google drive.
After each critique reflections will need to be included in reading notes.

Save everything!!!
All work process files as well final work, are required to get final grades. You are required to
have comprehensive work folders on the class **shared google drive** and videos on **Vimeo**.
Each Project folder will need to include all sketches, synopsis, notes, storyboards, shooting
scripts and other assets generated per the assignment.
You are also required to have all reading/watching notes, weekly journals

Projects will be peer-critiqued in class. *(This affects your participation grade)*
Be prepared to discuss your work and ideas.

You are responsible to have the necessary tools for this class, these
were required for the fine arts degree. This includes the proper camera
and access to the required software or approved professional software.

The equipment cage is a possible source of gear although this is dependent on Covid restrictions.

You are also required to do, self-guided tutorials to learn one of the listed professional editing
tools *(Adobe Premiere Pro, Apple Final Cut Pro, Davinci Resolve)* A list of tutorials is listed on the
Canvas Tutorials page.

This software is available in the 022 Taylor Lab but the lab itself is also available dependent on
Covid restrictions.

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 but used around $6 on amazon
- *Optional: **DSLR Cinema: Crafting the Look With Video**, by Kurt Lancaster (286 pgs);
  Publisher: Focal Press;* **List Price (approximate):** $15 but used around $6 on amazon

Additional required readings will be posted on Canvas

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
- *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)
- *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)
- *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 Schroeppel* (January 2003)

Critique & Participation

In addition to being present, in class participation is an integral part of this course. Class critiques and discussion of work will be more fruitful and interesting if everyone is actively involved. The critique format is the best way to get feedback on your work, not only from me but from your peers. I will foster an open exchange and expect everyone to contribute constructive comments and speak clearly about their own work. Participation is monitored and the success of critiques will be determined by the level of involvement.

Attendance

Attendance is mandatory and will be taken at the beginning of every class.
You may get in touch with me early if you know you are going to miss class or be late, but this will not count as an excused absence, I will take it into consideration in my assessment of your commitment to the class if you are considerate of the class.

All students are responsible for material covered in the classroom regardless of his or her presence, you have to take notes during class and if you miss class you have to ask your

classmates for said notes, to catch up...
Arriving more than 15 mins late to class 3 times will be counted as an absence, or leaving early without first notifying the professors will be counted as an absence.

Only two unexcused absences are allowed for the semester, and only 2 excused absences will not count towards your grade.

Excused absences need to be made through the Dean's office Using UDIS! Sending me a note separately is important as well but will not count as an excused absence.

Grading Criteria

- Projects 1-3: 10% each or 40%
- Final Project: 20%
- Class exercises 1-2: 5% each
- Class participation; homework; quizzes: 30%

Grading scheme

A+ 97-100% A 93-96% A- 90-92%	B+ 88-89% B 83-87% B- 80-82%	C+ 78-79% C 73-77% C- 70-72%	D 65-69% F 0-64%

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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

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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 . 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. 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/

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.

University of Delaware's Code of Academic Integrity

Students must be honest and forthright in their academic studies. To falsify the results of one's research, to steal the words or ideas of another, to cheat on an assignment, or to

allow or assist another to commit these acts corrupts the educational process. Students are expected to do their own work and neither give nor receive unauthorized assistance. (…)

Please read the definitions:
https://catalog.udel.edu/content.php?catoid=29&navoid=3551

SCHEDULE TBA: (will be dynamically updated based on progress)

Week of Feb 15th :
Intro, Camera & exposure review & Exercise 1
Camera Reviews: Quiz 1.part 1
Proj 1 introduced

Week of Feb 22nd:
Proj 1, intro to Digital Video
Camera Reviews: Quiz 1.part 2

Week of March 1:
The language of moving images
Proj 2 and Quiz 2