Art 385 Moving Image Production	**Instructor: Amy Hicks**
TuTh 12:30 – 3:00 pm	Contact: amyhicks@udel.edu
TAYLOR HALL Room 022 & Room 016	Office Hours: Tu/Tr 11:00am-12:00pm and by 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 a 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

COURSE STRUCTURE TO COMPLY WITH UNIVERSITY COVID GUIDELINES

This in person course will use two primary classrooms during our designated meeting times: Taylor Lab 022 and Taylor Room 016. You will be assigned a work station in one of these spaces that you will use for the entire semester. Each week I will split my time between rooms.

At the start of class, announcements and presentations will be made with Zoom turned on. Each Tues / Thurs students in the alternate room will be asked to join the class via Zoom.

Access to the lab is restricted by capacity limitations. No more than 12 people allowed in Taylor 022 at a time.

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

> *An artist should always bite the hand that feeds him - but not too hard.* **–Nam June Paik**
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> *I totally believe that art is an open dialogue and that it is not logical. It does not always make sense.* **–Lynda Benglis**
>
> *While photography is the easiest medium in which to be competent, I think it is the hardest medium in which to have a distinctive personal vision.* **—Chuck Close**

This is a studio production class with an emphasis on contextualizing the moving image within a tradition of fine art while exploring conceptual, experimental, narrative and documentary methodologies. You will investigate lens and time-based media—video, audio, animation, and video installation—through readings, screenings, critiques, and hands-on creation of single and multi-channel video at an intermediate level. While technical instruction on the digital video camera, non-linear editing, and sound development is provided, conceptual development rooted in response to emergent media is emphasized. As Adam Bell states in ***Vision Anew***, "the point is not merely to make it new but to use new tools in old ways or old tools in new ways. *Freedom lies in moving beyond the assumed uses and forms of the lens arts.*"

Production focuses on the conception, preproduction, and production processes involved in producing moving image work. 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 art in relation to emergent media.

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 and time-based work that demonstrates social/cultural/aesthetic awareness.
- Effectively compose using camera angle, exposure, lighting, rhythm, color, and sound for individual time-based projects.
- Prepare oral and/or written analyses of video art history and its relationship to student work, technology, community, and contemporary art practices.
- Conduct research to develop original ideas for video projects.
- Critically shoot and edit video independently using digital cameras and non-linear editing software.
- Interpret key concepts, techniques, and vocabulary at an advanced level to discuss readings and critique student work orally and/or in writing.
- Experiment and take risks with digital and/or analog media to investigate the relationship between maker and media culture.

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.

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 of letter grade). Being more than 10 minutes late for class three times will equal one unexcused absence.

PROJECTS

There are a series of prompts and three projects. Assignments are due at the start of class. For critiques, upload projects to Vimeo and Canvas. Post reflections on-line (Canvas). Save everything; you are required to turn in all of your completed work as compressed data files (USB drive) and on-line (blog, website, or Vimeo). Projects will be peer-critiqued in class. Be prepared to discuss your work and ideas.

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 is different – Nate's hours: Tues from 10:30 am - 4:30pm and Thurs/Fri 8:30 am - 4:30 pm. Reservations for equipment MUST be made in advance. Nate and I will check-out equipment by appointment.

Equipment demonstrations and technical practice will take place in the digital project space (Taylor 022) and Taylor 016. 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

Vision Anew: The Lens and Screen Arts, *by Adam Bell and Charles H. Traub* (312 pages); **Publisher:** University of California Press (May 2015); ISBN: 9780520284708; **List Price (approximate):** $34.95

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 external hard-drives, not just your personal laptop! 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-C (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/

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*
Prompts (4)	10 points each (20%)
Projects (3)	30 points each (45%)
Installation Documentation	10 points (5%)
Written Proposal & Rough-Cut Screening	30 points (15%)
Reading Response / Writing / Participation	30 points (15%)

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

B
Commendable Achievement
Exceeds Standards

C
Acceptable Achievement
Meets Standards

C-
Substandard
You still receive elective credit.

D
Marginal Achievement
Below Standards

F
Failing
No credit received.

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.

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.

Art 385 Moving Image Production	Instructor: Amy Hicks
Tues / Thurs 12:30 – 3:00 pm	Contact: amyhicks@udel.edu / Office: Taylor, Room 013
Taylor Hall, Room 022 & Room 016	Office Hours: Tu/Tr 11 am – 12 pm and/or by appointment

COURSE SCHEDULE FALL 2020 – *SUBJECT TO CHANGE*
Tues/Thurs 12:30 – 3:00 pm

WEEK 1 / **Sept 1, Tuesday & Sept 3, Thursday**	**Homework:**
Introduction to course and each other. <u>Bring your cameras, tripod, AND external hard drives.</u> *Prompt 1: Location Piece – Shoot outside during class* Review: Camera as a Selective Framing Device: light, time, motion, sound, camera angle. Review of basic technical tools: manual adjustments, aspect ratio, time code. SD vs. HD. Audio. *Edit Prompt 1: Location Piece – compile footage into grid* Review work flow in Premiere: Naming files, importing, file formats, basic cuts, working with multiple tracks, motion tab, scale, titles. *Introduce Prompt 2: Choose A Technique, Milk it.*	1 – Open a Vimeo account, join 385 group 2 – Edit Location Grid 3 – Premiere Tutorials: https://helpx.adobe.com/support/premiere-pro.html **4 – Watch assigned videos (see Prompt 2 in Canvas.)** 5 - Recommended Reading: <u>*Review: Shot by Shot by Steve Katz;* Ch 1, Ch 3, and CH 6 (pp. 121-144)</u> <u>CH 8 (pp. 159-172) and (pp 239-245) from</u> *Shot by Shot,* Steve Katz

WEEK 2 / **Sept 8, Tuesday & Sept 10, Thursday**	**Homework:**
Watch and discuss *Prompt 1: Location Project.* *Edit Prompt 2: Choose A Technique, Milk it.* *Introduce Prompt 3: A Materiel Investigation* Audio Recap. Trouble Shoot.	**1 – Watch assigned videos (see Prompt 3 in Canvas.)** 2 – Premiere tutorials: https://helpx.adobe.com/support/premiere-pro.html 3 – Recommended Reading: Read Part 2, CH 9 pp 69-71 from *Vision Anew* by Bell & Traub CH 7 (pp. 145-156) from *Shot by Shot,* Steve Katz.

WEEK 3 / **Sept 15, Tuesday & Sept 17, Thursday**	**Homework:**
Edit Prompt 3: A Materiel Investigation Audio Recap (as needed). *Watch & Discuss Prompts 2 & 3: Choose A Technique & Material Investigation* *Introduce Project 1: Video Installation Project / Assign Groups* *Artist Presentations (as assigned)* **Advanced Student Meeting: Proposals Due** *September 15 Last day of Drop/Add*	**1 – Watch assigned videos (see Project 1 in Canvas.)** **2 – Prepare Artis Presentations (assigned)** 3 – Premiere tutorials: https://helpx.adobe.com/support/premiere-pro.html

W E E K 4 / Sept 22, Tuesday & Sept 24, Thursday

Introduce Project 3: Video Collage

Discuss Ideas for Video Installation Project / Assign Equipment & Location: Demonstrate video projectors, monitors, etc.

Artist Presentations (as assigned)

Edit P1 / P2

Overview of time-based works: early cinema, abstraction, cinematic work, installation and conceptual art. Screen *Five Obstructions* and more.

Editing with Audio Review**.** Edit project 2. Bring footage. Advanced Editing: Motion tab, effects, keyframes

Homework:

1 – Watch assigned videos (see Project 2 in Canvas.)

2 – Premiere tutorials:
https://helpx.adobe.com/support/premiere-pro.html

3 – Recommended Reading: Read CH 10 pp 72-88 from *Vision Anew* by Bell & Traub

Ch 12 pp.221-228 and Ch 14 pp 239-244: *Shot by Shot*, by Katz

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W E E K 5 / Sept 29, Tuesday & Oct 1, Thursday

Artist Presentations (as assigned)

Edit and Install Video Installation

Edit P2

Thurs: Tour & Crit P1 Video Installation Project / Group 1 (4)

Premiere: Digital collage using basic motion properties.

Homework:

1 – Work on Projects

2 – Premiere tutorials:
https://helpx.adobe.com/support/premiere-pro.html

3 - Rad CH 26 pp 207-211 from *Vision Anew* by Bell & Traub

W E E K 6 / Oct 6, Tuesday & Oct 8, Thursday

Artist Presentations (as assigned)

Edit and Install Video Installation

Edit P1 / P2

Tues: Tour & Crit P1 Video Installation Project / Group 1 (4)

Review Premiere: Digital collage using basic motion properties.

Advanced Presentation / Crit

Homework:

1 – After Effects tutorials:
https://helpx.adobe.com/after-effects/tutorials.html

2 – Premiere tutorials:
https://helpx.adobe.com/support/premiere-pro.html

W E E K 7 / Oct 13, Tuesday & Oct 15, Thursday

Edit and Install Video Installation

Edit P1 / P2

Thurs: Tour & Crit P1 Video Installation Project / Group 2 (4)

Introduce Big Project Parameters (aka "Final" project)

Homework:

1 – Premiere tutorials:
https://helpx.adobe.com/support/premiere-pro.html

2 - Write proposal for your Final Project. Due Friday, 10/23 @ 10:00 pm.

	Homework:
W E E K 8 / Oct 20, Tuesday & Oct 22, Thursday *Edit and Install Video Installation* *Edit P1 / P2* *Thurs: Tour & Crit P1 Video Installation Project / Group 3 (5)* Submit your Final Project proposal. <u>Due Friday, 10/23.</u>	1 - Write proposal for your Final Project. <u>Due Friday, 10/23 @ 10:00 pm</u>.

	Homework:
W E E K 9 / Oct 27, Tuesday & Oct 29, Thursday *Tues: Critique Project 2: Video Collage* *Thurs: Tour & Crit P1 Video Installation Project / Group 3 (if needed)* **Advanced Rough-Cut Crit.** *Oct 27 Last day to change registration or to withdraw from courses*	1 – Edit, Story boards, prepare for Individual Meetings

	Homework:
W E E K 1 0 / Nov 3, Tuesday & Nov 5, Thursday **N o v 3 = E l e c t i o n D a y / N o C l a s s e s** Thursday: Open Lab. INDIVIDUAL MEETINGS / Group 1 Workshops and Exercises based on needs for final projects.	1 –Shoot & Edit

	Homework:
W E E K 1 1 / Nov 10, Tuesday & Nov 12, Thursday Tuesday: Open Lab. INDIVIDUAL MEETINGS / Group 2 Thursday: Rough-Cuts. / Lab Time for group 2. Workshops and Exercises / Trouble Shoot	1 – Shoot & Edit

	Homework:
W E E K 1 2 / Nov 17, Tuesday & Nov 19, Thursday Tuesday: Group 2 Rough-Cuts. / Lab Time for group 1. Thursday: Final In-Person Crit Introduce Zoom Interviews	1 – Edit 2 – Prepare for Zoom Interviews (see Canvas)

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W E E K   1 3 :   T H A N K S G I V I N G   –   C L A S S E S   S U S P E N D E D

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W E E K 1 4 / **Dec 1, Tuesday & Dec 3, Thursday** **V i r t u a l** Tuesday: Zoom Interviews / Breakout Rooms / Record Interviews Thursday: Follow-up with Instructions and/or Open questions about re-edit of final project	**Homework:** 1 – Make childhood object from scratch as instructed

W E E K 1 5 / **Dec 8, Tuesday & Dec 10, Thursday** **V i r t u a l** Tuesday: Edit Interviews & Objects Thursday: Share Constructed Objects. Final Class. All projects DUE on VIMEO and Canvas.	**Homework:** 1 – Final Edit Interview and Object