



SCHOOL OF MEDIA ARTS

SOMA1315

Time Based Art 1A

Session 2 2009

CONTENTS

	Page
Course staff	3
Course Information	3
a) Units of Credit	
b) Teaching Times and Locations	
c) Contact Hours per week	
d) Student Learning Outcomes	
e) Parallel Teaching	
Assessment	3
Academic honesty and plagiarism	5
Course Schedule	6
Safety Information	8
Course Evaluation & Development	11
Administrative matters	11
Resources for Students	12

Course Coordinator: John Gillies

Room: CG10

Phone: 93850707

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Consultation times: I am available in my office on Wednesday afternoons during session times if you need to contact me

Course Information

a) **Units of Credit:** 6

b) **Teaching Times and Locations:** Monday 9.00am – 12.00pm CG07

c) **Relationship to other courses**

This unit provides a grounding for further study within the Time Based Art major of the BFA and BFA/BA

d) **Student learning outcomes**

Basic understanding of and competency in time based art techniques and forms, including and introduction to cinema structures. Basic proficiency with simple lighting and audio recording. This unit provides a grounding for further so that the student may progress to the next level of study within the Time Based Art major of the BFA and BFA/BA

e) **Parallel Teaching**

All students undertaking this course will also be undertaking Time Based Art 1B SOMA1308 which has a technical focus on video post-production and an artistic focus on the production of video art. The two courses have been designed to complement each other.

Assessment

Virtual/Real Exercise Due Week 4 20%
Juxtapose a projected video image onto a real object, thing or space. The projection may mirror, contradict or re-interpret what it is projected upon, but it must have some relationship to it.

Reports due week 5 Due Friday Week 7 10%
Each student is to write 2 personal responses to 2 works from artists on the list supplied. Each report should be a minimum of two pages double spaced. Please print out and place in my pigeon hole. Do not email.

Reports should not contain footnotes, quotes or references but be a personal account and engaged response to each work viewed. I am looking for the quality of your engagement with the viewing process; get inside the work. What is it doing? How is it doing it? What is it doing to you? THIS IS NOT AN ESSAY.

The Kuleshov Effect Due Week 8 20%

Shoot 2 shots:

Use only manual settings on the camera. Use available light. Consider the composition and location of each shot carefully. Slate each shot. No sound.

1. A close up of an impassive face. No emoting. Rely on context rather than acting. Shoot a few eyeline options eg. looking down, looking up, into the lens, looking left/right etc.

2. Shot of an object or tableaux to cut into the face shot. Follow the direction of one of the eyelines to determine the angle you will shoot from.

3. Edit shot 2 into shot 1 and present to the class.

Research diary/notebook Present Week 13 10%

Record, speculate, imagine, research

Each student is to keep a methodical research diary/notebook. It is to be presented to the lecturer on week 13 and returned to the student in week 14.

It should catalogue your thinking and creative processes /sketches/ideas. It should parallel the creative process and show the depth of research of each student. Its contents will be kept in confidence and not shown to any other student or staff member.

It should also contain notes on other works that you have experienced outside of class time during the session

Make a small self-initiated time based art project 40%

Each student will produce a body of work or at least one self directed project. A project description is to be presented in a consultation in week 7. It should be clear and succinct and may include diagrams, drawings, images and research materials.

Project possibilities include experimental video, video or sound installation, performance, interactive installation or other temporal artwork or combinations of the above. Cross-disciplinary, experimental and hybrid forms are encouraged. Works do not necessarily have to have a technological component.

All work must be within the genre of fine art practice. Informational, commercial, graphic design, advertising and music clips may not be presented for assessment.

General criteria for assessment:

1. Concept (content, originality, vision, resonances, poetics, cultural value etc)
2. Realisation (presentation, resolution, depth of inquiry, appropriateness and handling of craft/technique, level of commitment and motivation, evidence of critical process, risk taking)
3. Progress (shows development of artistic practice and research)The work presented shows that it is part of a larger and deeper artistic research by the student.

Academic honesty and plagiarism

What is Plagiarism?

Plagiarism is the presentation of the thoughts or work of another as one's own.*

Examples include:

- direct duplication of the thoughts or work of another, including by copying material, ideas or concepts from a book, article, report or other written document (whether published or unpublished), composition, artwork, design, drawing, circuitry, computer program or software, web site, Internet, other electronic resource, or another person's assignment without appropriate acknowledgement;
- paraphrasing another person's work with very minor changes keeping the meaning, form and/or progression of ideas of the original;
- piecing together sections of the work of others into a new whole;
- presenting an assessment item as independent work when it has been produced in whole or part in collusion with other people, for example, another student or a tutor; and
- claiming credit for a proportion a work contributed to a group assessment item that is greater than that actually contributed.†

For the purposes of this policy, submitting an assessment item that has already been submitted for academic credit elsewhere may be considered plagiarism.

Knowingly permitting your work to be copied by another student may also be considered to be plagiarism.

Note that an assessment item produced in oral, not written, form, or involving live presentation, may similarly contain plagiarised material.

The inclusion of the thoughts or work of another with attribution appropriate to the academic discipline does *not* amount to plagiarism.

The Learning Centre website is main repository for resources for staff and students on plagiarism and academic honesty. These resources can be located via:

www.lc.unsw.edu.au/plagiarism

The Learning Centre also provides substantial educational written materials, workshops, and tutorials to aid students, for example, in:

- correct referencing practices;
- paraphrasing, summarising, essay writing, and time management;
- appropriate use of, and attribution for, a range of materials including text, images, formulae and concepts.

Individual assistance is available on request from The Learning Centre.

Students are also reminded that careful time management is an important part of study and one of the identified causes of plagiarism is poor time management. Students should allow sufficient time for research, drafting, and the proper referencing of sources in preparing all assessment items.

* Based on that proposed to the University of Newcastle by the St James Ethics Centre. Used with kind permission from the University of Newcastle

† Adapted with kind permission from the University of Melbourne.

Course Schedule

All students are expected to keep a visual diary during the session.

Week 1 Date 20/7 Room: CG07

Introduction to the course and the major.

Sound Recording: An introduction and proficiency with the Zoom H4 audio recorders

Basic monophonic recording
Basic XY stereophonic recording
PCM sample rates and file types
Recording levels
Sound perspective
Importing audio files
Standard audio connectors
Microphone stands
Shooting double system with slate

<http://www.zoom.co.jp/english/products/h4/>

Screening: COFA programme, Loop '09 Video Art Festival, Barcelona

Week 2 Date 27/7 Meet at Circular Quay 9.30am

Cockatoo Island excursion to visit the kinetic and multimedia installations, 'A Ringing Glass (Rilke) by Ken Unsworth

If you are lost/delayed ring 0425206458

Week 3 Date 3/8 Room: CG07

Discussion of the Virtual/Real exercise due during next week's class:

Shoot this project in the 4:3 aspect ratio

Proficiency:
Video Projectors and video cables
OHS and equipment safety.

Seminar and screening: contemporary practitioners

Week 4 Date 10/8 Room: CG07

Virtual/ Real exercise: 20%

We have 4 Sony HC-9s and 4 video projectors booked for the class. If you need specific rooms please have them booked via the online room booking system.

Seminar and screening: contemporary practitioners

Week 5 Date 17/8 Performance Space@Carriageworks 10am

*The Hosts: A Masquerade of Improvising Automaton*s by Wade Maranowsky with Jeremy Apthorp, Sally Jackson, Aras Vaichas, Mirabelle Wouters.

WHERE: Performance Space @ Carriageworks, 245 Wilson St, Eveleigh. Parking in Wilson St.

By train: An 8 min walk from Redfern Station, which is easily accessed from most train lines.

By bus: The closest stop is Sydney University stop at Codrington St on City Rd/King St.
From Central, take the Newtown buses 422, 423, 426, 428, 370 or 352.

Week 6 Date 24/8 Room: CG07

Camera/lighting workshop with Sony DSR-3000 and Sony HC-9 camcorders and portable monitors:

colour temperature
shooting using manual manual settings. Shutter speed/aperture/white balance/focus/gain.
use of reflectors
3 point lighting
LED lighting
lighting OHS
shooting procedures and house keeping

it is expected that each student will complete the lighting OHS test from the Resource Centre after this class

Description of the Kuleshov Effect exercise.

Discussion of self Initiated Projects and project proposals

Week 7 Date 31/8 Research Week, No Class
Reports Due Friday 20%

Mid Semester Break 7/9 No Class

Week 8 Date 14/9 Room: CG07

Presentation of Vertov Effect videos to the class.

A brief historical overview of the relationship between art and the moving image Part 1.

Self initiated project proposals due. Leave in my pigeon hole in C Block.

Hand out Coverage sheets

Week 9 Date 21/9 Room: CG07

A brief historical overview of the relationship between art and the moving image Part 2.

Consultation on project proposals.

Return completed Coverage sheets for correction

Week 10 Date 28/9 Room: CG07

Class workshop: *Hand made film*

Using a variety of drawing instruments we will draw directly onto 16mm film stock. We will then edit all the film pieces together and project the film so that we can re-shoot the results onto video.

Week 11	Date 5/10	Public Holiday no class
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Week 12 **Date 12/10** **Room: CG07**
 Project consultations and development

Week 13 **Date 19/10** **Room: CG07**
 Project consultations and development
Research Diaries due for presentation

Date 2/11 Assessment Week

All students are to present their final self- initiated projects during this class time.

Safety Information

Students must wear enclosed rubber soled shoes to the class.

You have a responsibility to not do anything that risks the safety or health of your fellow students and also staff.

This will involve informing your lecturer of any safety risks you become aware of, and also following the directions of staff in relation to such issues as equipment usage, and safety equipment and clothing.

You are responsible for:

- adhering to UNSW and COFA OHS policies and procedures,
- following instructions on safe work methods,
- promptly reporting hazards or accidents
- ensuring your conduct does not endanger others.

Emergencies and evacuation

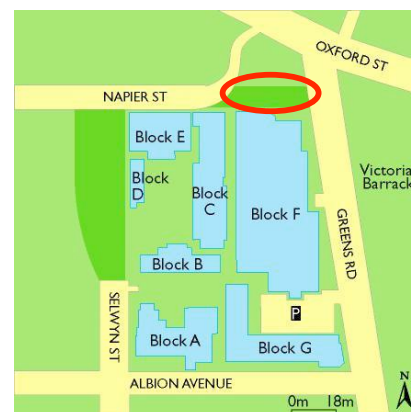
In case of emergency you should follow the instructions on the emergency procedures displays, which are located on each level.

The emergency phone number is 9385-6666 (not 000).

During evacuations always follow the directions given by fire wardens and proceed to the emergency assembly area, which is in front of the campus art store (red oval on diagram).

First aid information

If you are injured or are hurt in any way inform your supervisor. All accidents and incidents must be reported. The names and contact details of first aid officers on campus are displayed on the green and white first aid posters. Security staff are also trained first aid officers.



Electrical safety

Students should ensure that any portable electrical equipment they bring onto the campus (such as laptop computer power supplies and lights) are tested and tagged. Such equipment will not be able to be used on campus if not tagged. Testing can be done at the Resource Centre.

Public Liability

The University has appropriate insurance cover whereby you, the student and the University are indemnified in the event of you, while on work experience, placement or assignment (including such things as film/video shoots, setting up installations off site and performances) become legally liable for any injury to any person or damage to property caused by your negligent act.

Advice and instructions to students regarding workplace safety and hazardous substances.

Students should be aware of their responsibility to avoid causing injuries to themselves or to others. These injuries could include; eyestrain, hearing damage, back, neck and repetitive strain injury (RSI), burns, chemical poisoning, inhalation damage, lacerations and the like. Students using, or planning to use, unorthodox materials, or materials/processes/performances in a potentially damaging manner in their class, or related work, ARE REQUIRED to complete a Risk Assessment Form. This form must be signed by the lecturer and lodged with the relevant Technical Officer or School Administrative Assistant. Unorthodox materials are considered to be material, solvents, chemicals, paints, electricity etc. not covered by standard practice or tuition within the area. All potentially dangerous materials MUST be used in consultation with the mandatory material safety data sheets (MSDS) available at the point of acquisition of such materials. It is UNSW policy that no bodily parts or fluids are used on any campus for any purpose.

Portable Lighting Safety

(to borrow portable lighting from the Resource Centre you must pass the Lighting Safety test – see Resource Centre)

Setting Up Lights

Electrical power is measured in watts. Watts is equal to the voltage multiplied by the current. A standard domestic power outlet is 240 volts and 10 amps (amperes measure current). Therefore the amount of power available is: $240 \times 10 = 2,400$ watts. For example, three 800 watt lights are the absolute maximum on one 240 volt 10 amp. power point. If you exceed 2,400 watts on one 240 volt 10 amp outlet you will trip circuit breakers, blow fuses, or worse, start fires inside walls.

Note also that in older houses multiple power points are often on the same circuit so the limit of 2,400 watts applies. 2 outlets but one circuit. 2,400 watts maximum allowed.

- Long extension cables should not be used coiled up. The power cables can generate enough heat to melt their insulation, causing wires to touch each other resulting in short circuits, damage to lights, damage to other equipment plugged into the mains, fire hazards and possible electrocution.
- Do not leave a power cable where people will walk. If you must run the cable across a walk way, gaffer-tape it to the floor, leaving no part of the cable exposed where people will walk.

- Be careful to not have the cords from some models of lamps touching or draped over the lamp head. Power cords should hang entirely beneath the lamp.
- Elevate the light stands starting with the widest post at the bottom. When this has been fully extended, you can move up to the next widest post. If required, elevate the thinnest post last.
- All lights must be adequately supported or mounted to prevent tipping or falling. Spread the light stands as broadly as possible. Secure larger lights with sandbags or something similar.
- A free-fall area should be made with restricted access – an area where if a light should fall over, nobody will be hit by the falling light.
- Suspended lights shall have a separate safety chain .
- Check all plugs and cables before you switch lights on. If there is any evidence of damage – exposed wires – bent pins on plugs etc do not use the light and return it to technical staff as soon as possible.
- Place RCD (Residual Current Device) as close as possible to the power source.

Operating the Lights

- All lights must have a wire mesh or safety glass in place while they are in operation. (Protection against shrapnel from an exploding lamp.)
- Never switch on a light while it is pointed at anybody or look at a light while switching it on.
- These lamps produce very high radiation. Extended direct exposure to the lamp may lead to ultra-violet irritation of skin and eyes. For average light skinned people 4 hours exposure to 200 foot candles gives noticeable skin reddening. Increased foot candles shorten the time proportionately. For example an 800 watt lamp gives 200 foot candles at a distance of 2 metres.
- If you work for long periods under hot lights you may suffer from Heat Stress. Early symptoms may include dizziness, fainting, headache, sweating, Take regular breaks, resting somewhere cool, drink plenty of non-alcoholic fluids, remove heavy clothing & turn the film/video lights off when not in use.
- Never have a light switched on when the barn doors are shut.
- Never use plastic pegs on barn doors.
- Do not move a light while it is switched on. Let it cool a bit. The bulb filament becomes very delicate when hot and may break if it is subjected to vibration.
- Never operate lights outside when its raining.
- Do not pack the lights away until they have cooled down.
- Lighting equipment must never be operated by anyone under the influence of alcohol/drugs.

Replacing Lamps

- Lights must be **switched off** and **unplugged** before changing lamps.
- Hot! Let the bulb cool before removing.
- Never touch the replacement lamp with your bare fingers - oil from the skin can overheat on the lamp when it is on causing the lamp to blow. If touched clean with alcohol.
- Do not use cracked or scratched bulbs.

Course Evaluation & Development

Periodically student evaluative feedback on the course is gathered, using among other means, UNSW's Course and Teaching Evaluation and Improvement (CATEI) Process. Student feedback is taken seriously, and continual improvements are made to the course based in part on such feedback. Significant changes to the course will be communicated to subsequent cohorts of students taking the course.

Administrative Matters

Marks will be deducted from work where it is submitted after the due date unless there is a valid and pressing reason for non-submission.

Where, because of illness or misadventure, you cannot hand in an assignment on time, or your work has suffered, you can apply for Special Consideration. For information on Special Consideration (see <https://my.unsw.edu.au/student/atoz/SpecialConsideration.html>).

- Applications for special consideration must be lodged with the COFA Student Centre (within 3 working days of the assessment to which it refers) – applications will not be accepted by teaching staff;
- Applying for special consideration does not automatically mean that you will be granted additional assessment or that you will be awarded an amended result;
- If you are making an application for special consideration (through COFA Student Centre) please notify your Lecturer in Charge;
- Please note: a register of applications for Special Consideration is maintained. History of previous applications for Special Consideration is taken into account when considering each case.

Students who have a disability that requires some adjustment in their teaching or learning environment are encouraged to discuss their study needs with the course convener prior to, or at the commencement of, their course, or with the Equity Officer (Disability) in the Equity and Diversity Unit (9385 4734 or www.equity.unsw.edu.au/disabil.html). Issues to be discussed may include access to materials, including Library materials, signers or note-takers, the provision of services and additional exam and assessment arrangements. Early notification is essential to enable any necessary adjustments to be made.

Student Counsellor

COFA offers counselling on any problems causing distress or concern. For an appointment ring 93850733. Don't wait to contact them until you need support or an application for Special Consideration: counselling is offered to assist you to resolve the problems that are affecting your work.

Computer Usage In The Area

When you have finished working you should quit all applications you have been using, log out and put the computer into sleep. Peripheral devices (eg video monitors) should also be turned off. Do not turn off individual devices in facilities that have a master switch (eg sound studios). Make sure peripheral devices are not turned off if connecting to Firewire or USB ports.

Resources for Students

SOMA 1315 Reading List

- Asher & Pincus, *The Filmmakers Handbook* Penguin Group 1999
- Braverman, Barry. *Video Shooter: Storytelling with DV, HD and HDV Cameras*, CMP Books, San Francisco 2005.
- Bordwell, David and Thompson, Kristin. *Film Art: an Introduction*, McGraw-Hill, New York, International Edition 1997.
- Brenneis, Lisa. *Final Cut Pro HD for Mac OS X*, Peachpit Press, Berkeley 2006.
- Cox, Christoph and Warner, Daniel, *Audio Culture: Readings in Modern Music*, Continuum Publishing 2004
- Elwes, Catherine. *Video Art: A Guided Tour*, I.B. Tauris, 2005.
- Kahn, Douglas, *Noise, Water, Meat: A History of Sound in the Arts*, Massachusetts Institute of Technology Press, Boston, 1999.
- Rush, Michael. *Video Art*, Thames and Hudson, London 2003.
- Schaefer & Salvato. *Masters of Light*, Uni of Cal Press
- Samuelson, David W, *Motion Picture Camera & Lighting Equipment*, Focal Press
- Weynand and Weise *How Video Works* , Focal Press 2004
- Schafer, R Murray, *The Tuning of the World: Towards a Theory of Soundscape Design*, University of Pennsylvania Press, 1980.
- Time Based Art Reader 2007, College of Fine Arts 2007
- Wardrip-Fruin, Noah & Montfort, Nick, *The New Media Reader*, The MIT Press, Cambridge and London 2003
- Zurbrugg, Nicholas, Ed, *Electronic Arts in Australia*, Continuum: the Australian Journal of Media and Culture, Vol 8, No.1 1994.

Selected Links

Media art, video art, film art:

<http://www.ubu.com/>

<http://www.luxonline.org.uk/index.html>

<http://www.newmedia-art.org/>

<http://www.medienkunstnetz.de/mediaartnet/>

<http://www.ubu.com/>

Sound Art etc:

<http://www.abc.net.au/arts/adlib/>

<http://www.kunstradio.at/>

<http://www.liquidarchitecture.org.au/articles.html>

<http://www.sounddesign.unimelb.edu.au/site/index1.html>

<http://www.ubu.com/>

Cinema:

<http://www.sensesofcinema.com/>

Cinematography Mailing List (<http://www.cinematography.net/>) – Student Forums

Excellent 'how to' and technical articles/tutorials particularly on FCP, DVD Studio Pro and other Mac A/V software etc:

<http://www.atomiclearning.com/macintosh>

http://www.kenstone.net/fcp_homepage/fcp_homepage_index.html

<http://www.lafcpug.org/>

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