



SCHOOL OF MEDIA ARTS

SOMA2324  
Time Based Art 2A

2009 SESSION 1  
Tuesday 9am 10am F106  
10am to 11am CG07

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## Course staff

Course Coordinator:	John Hughes
Room	CG08
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Email	j.hughes@unsw.edu.au
Consultation times	Tuesday 12pm by appointment

## Course Information

Units of Credit:	6
Contact hours per week*:	3 hours/week

Course Aims:

This course aims to further the students' knowledge of the art historical contexts and inter-disciplinary skills necessary to time based art practices. Students are expected to develop an area of research relevant to their individual art practice. The students concentrate on producing a substantial body of work which demonstrates an understanding and refinement of the concepts and contexts central to their work. Specialized content extend the students technical and conceptual skills in the use of film, video, audio and multi-media computing technologies. Concurrently, the course deepens the students' critical comprehension of time based forms through study and analysis of different art works in the screening and presentation programs.

### Teaching Strategies:

Practical projects, tutorial presentations and or written papers which are project based will be self generated in discussion with lecturers to allow students to critique and analyze their emergent practice within contemporary fine art contexts. Studio based theory supplements and challenges the concerns developed within the students work. Students expand their proficiency in sound, video, experimental narrative, installation and performance leading to the creation of installation or major video, film or sound works. It is not required that students complete 16 mm films on film print: they may complete their films on video. Film, video and computer combinations may be used. Students will also be able to undertake multimedia or electronic art based projects.

\*Please note that the expectation of time in this course is more than contact hours. The University has expectations of a total load of 25 – 30 hours per unit of credit. This means that you should spend no less than 8-9 hours per week on average on class work in addition to your timetabled hours.

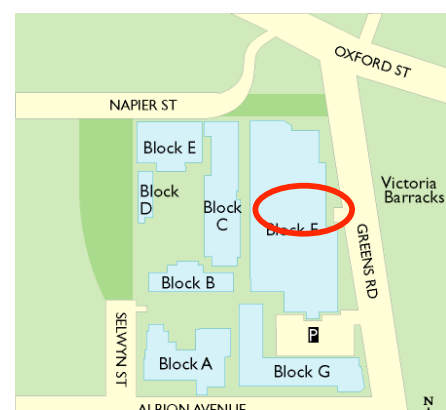
## Computing Requirements

You may wish to do the bulk of your projects not using computers to generate the imagery. In these cases you will not require any computer access out of class time. However if you wish to produce digital animation on computer you will need a copy of Flash as a minimum.

## Safety Information

### Emergencies and evacuation

In case of emergency you should follow the instructions on the emergency procedures displays,



**which are located on each level and notify security on 9385-6666.**

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).

### **Students OHS responsibilities**

Students are responsible for adhering to UNSW and COFA OHS policies and procedures, following instructions on safe work methods, promptly reporting hazards or accidents and ensuring that their conduct does not endanger others.

### **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) 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.

### **Assessment**

To qualify for a passing grade all students must complete all set work, which is to be submitted on time. Where absences in excess of three (3) classes occur, students may be given a fail grade (UF). Students must be punctual and participate in all class activities. The student should be expected to show evidence of the achievement of the course's objectives.

One formal evaluation of Satisfactory, or Unsatisfactory will be made mid-session and students will be informed by their class lecturer of this determination.

### **Assessment details**

**Aftereffects compositing and animation. (Weeks 1-6) = 45% (**

**Direction Workshop (Weeks 7-14) = 45%**

**Diary/Blog 10% (that relates to this class)**

**A progressive mark will be given in week 7**

## **Course schedule**

### **Wk1 10-03-09**

#### **Project 1 Aftereffects Compositing and Animation**

Each student is to complete four small class exercises and as well one self devised project,

This section of the course concentrates on developing way of producing work in Adobe "After Effects" The project is to design and produce a sequence with digital video compositing (the process by which layers of moving images are superimposed) The workshop is divided up into a series of practical demonstrations of various aspects of After Effects. These demonstrations will for the most part take place in the first half of the lesson. The second half will be dedicated to working on your project.

**Project brief:** Taking the theme of transitions develop a sequence which explores different notions of passing from one state to another. You can explore video effects, textures, animation and matting to this end.

Devise and produce a short sequence in one of the following categories

1 Title sequence animating text in conjunction or not with still or moving images.

2 Composite various moving and still images with blue screen or various other matting techniques

3 Animate still and or moving images

4 Propose a project

This demonstration will take most of the lesson and is designed to reveal several aspects of the program in a project real world situation.

First we will take a piece of black and white footage and analyse the action and the lighting. Then we will script an additional character into the action and decide where and how they interact.

Next we will set up a lighting situation to match this but also allow for a good chroma key.

Next we will rehearse the action and timing to match the original scene.

Next we will shoot the new sequence with some small alterations in timing.

Taking this footage and digitizing it we will import it into AFX.

Adjusting the key and sampling it to achieve a good image.

Reducing the contrast and image quality to match each other.

Producing mattes and nesting the various compositions into a finished work.

### **Green screen**

This first week will be a production exercise using the video studio.

### **W2 17-03-09**

#### **Lab work**

Processing the blue screen footage from last week.

#### **File management and working with menus.**

Investigating how the logic of the software operates. What sequence of steps you go through in developing compositions and how they interact and work.

### **Wk 3. 24-03-09**

#### **Lab. Matting and nesting compositions**

This demo will go further into various situations where you need to isolate various parts of footage so as to layer sequences together. Nesting is the process whereby one composition is brought into another. In this way functions and operations done inside one composition can be cycled copied and transformed in many ways.

#### **Working with filter effects and time remapping**

Next we will explore how effects are applied over time. This demo is more in the line of work methods than a technical explanation.

**Wk 4 31 -03 09**

This week be a non teaching week as I will be attending the other major class for project presentations.

**Wk 5 07-04-09****Morph Animation Techniques and other Animation techniques in AFX**

What types of animation and who and when to apply them. Including vector animation of mattes and collage animation with parented objects.

**Exporting and video compression.****Week 6: 21-04-09****Production consultation**

Class feedback and discussion

**Week 7 28-04-09****Direction and writing through improvisation**

Any readings required Impro Keith Johnston (relevant chapters are on the classwork server)

Status and improvisation

This workshop runs for five weeks. We will work both with actors and also acting ourselves. In it we will develop a viral digital video script (a script that has a common gene but each person writes their own variation on this gene) We will work in a number of ways but improvisation will be common to the whole process. We will shoot edit each sequence and exhibit it on the university video internet server.

Looking at the work of Keith Johnston in his pioneering work with improvisation techniques which created far greater senses of internal resonance to improvised scenes.

The class will do it first experiments working as performers.

We will also examine the project and develop our first situations and characters.

Task for next week

Write a short outline of a situation based on the CV of Ned Binley. Create a history for your characters and a simple self image based on their assumptions about themselves.

**Week 8: 05-05-09****What is directing**

We will examine the role of the director but as an art practitioner and as a role in the entertainment industry. We will compare and contrast the work of four very different directors, Mike Leigh, Mathew Barney, William Kentridge, Iqmar Burgman and make reference to several others.

In the second half of the class we will workshop our script ideas and develop our improvisation techniques.

Task for next week

Further develop your script ideas into situations where the relationships have more complex connections.

**Week9: 12-05-09****Observation, writing and working with actors**

Suddenly we understood that every inflection and movement implies a status and that no action was due to chance. Keith Johnston Impro

We begin our first experiments with actors. We will learn what makes for good and bad direction and examine the nature of the interaction between actor and director. We will then workshop our situations and develop them through improvisation.

### **Week 10: 19-05-09**

#### **Balance**

Now we have developed our characters further and in different combinations we can make subtle adjustments to the balance between the characters. Working in groups we will experiment with our scenes, both characters playing low status, both rise status, one raises while the other lowers then reversing the situation.

#### **Conflict and Space**

As the actors moved I could feel imaginary iron filings marking out the force fields. This feeling of space was strongest during the coffee breaks, or when they were discussing some difficulty.

We will do our final script development phase by looking at how we will use space and the camera. In this we will also examine how different forms of conflict and tension drive our questions.

### **Week 11: 26-05-09**

#### **Developing ideas for working with actors.**

Looking at the processes typically involved in developing and creating narratives. We will be working with a small group of actors to test some key concepts used to create a sense of presence and truth.

### **Week 12: 02-06-09**

Presentation feedback and consultation

## **Academic honesty and plagiarism**

Penalties for academic dishonesty or plagiarism can be severe, and range from reduced marks, through failing the course, to exclusion from the University. Your responsibility is to understand what plagiarism is and take steps to avoid plagiarism in your assignments.

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 work, or knowingly permitting it to be copied. This includes 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;

### **Resources for students**

Travels in Hyperreality Umberto Eco

Relational Aesthetics, Nicolas Bourriaud

Catching the light, Arthur Zajonic

“Catching the Light” by Arthur Zajonic. The work of: Tony Oursler, James Turrell, Bruce Nowman,

How to use Adobe **After Effects** 5.0 & 5.5 / Donna L. Baker CFA 005.369/55

Creating motion graphics with **After Effects** CFA 005.369/45 A

### **Continual course improvement**

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**

Information about each of the following matters can be presented in a **generic School handout**, but if so, reference should be made in every course handout to where the information can be found, and the importance of being familiar with the information

- Expectations of students (including attendance at lectures and tutorials/laboratory classes/seminars; and computer use, for example, in the use of email and online discussion forums)
- Procedures for submission of assignments and the School's policy concerning late submission
- Information on relevant Occupational Health and Safety policies and expectations
- Assessment procedures and advice concerning illness or misadventure
- Equity and diversity: those 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](http://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. Information on designing courses and course outlines that take into account the needs of students with disabilities can be found at:

[www.secretariat.unsw.edu.au/acboardcom/minutes/coe/disabilityguidelines.pdf](http://www.secretariat.unsw.edu.au/acboardcom/minutes/coe/disabilityguidelines.pdf)



