



SCHOOL OF MEDIA ARTS

SOMA2344
Time Based Art 2B

2009 SESSION 1
Wed 10am 1pm CG07

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Course staff

Lecturer	David Haines
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Course Coordinator:	John Hughes
Room	CG08
Phone	JH 93850737
Email	j.hughes@unsw.edu.au
Consultation times	Tuesday 12pm by appointment

Course Information

Units of Credit:	6
Contact hours per week*:	2 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 that 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

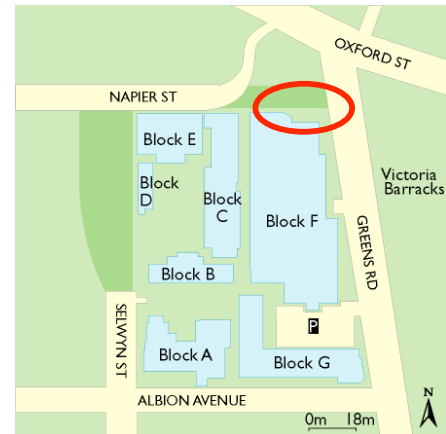
You may wish to do the bulk of your projects not using computers to generate the imagery. In these cases you will not require any computer access out of class time. However if you wish to produce digital animation on computer you will need a copy of Flash as a minimum.

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 Assessment for this course will consist of three sections.

Assessment 1 (Due week 4)

The submission of a written proposal for a self directed project (worth 10%)

Note: You will also informally discuss / present your proposal to the class and TBA lecturers (John Hughes and myself).

The proposal must cover the following:

What are you going to do

How are you going to do the project

Why are you doing the project

What / who are your influences (Artistic / philosophical / cultural)

How does the work locate itself within/ relate to /or differ from/ media arts theory and practice

(historical or current).

Note: Please provide a hard copy for submission and a copy located on the class server.

Close Listening – Fading Light: Project 10%

Assessment 2 (Due week 7 and week 9)

An in depth structured presentation of the work in progress. (worth 20%)

This should include:

- *A screening / showing / presentation of the work in progress.
- *Examples or evidence of an established and well directed working methodology. (An explanation and expansion of the points outlined in your proposal.
- *An outline and the steps undertaken and of any problems encountered.
- *The presentation should also attempt to contextualise your work/ideas within broader contemporary time based art practice.

This can be achieved by acknowledging:

- *Artistic influences,
- *Established theoretical, philosophical and historical ideas (or counter to)
- *And situating your work within a contemporary context.

The use of audio visual material to demonstrate this is also highly recommended.

Strategies for the completion of the work need also be outlined.

Assessment 3: (Due week 13)

PART A Assessment of final project (worth 50%)

PART B Submission of project Blog or diary demonstrating documentation of process/ and self assessment of your work and process (worth 10%)

Cross-disciplinary, experimental and hybrid forms are encouraged. All work must be within the genre of fine art practice. Informational, commercial, graphic design, advertising and music clips may not be presented. If your work attempts to critique the above conventions you must discuss your ideas with your lecturer prior to assessment (Before week 7)

It is strongly suggested that students are aware of the spatial and equipment restrictions that are inevitable in assessment week. It will be the students responsibility to ensure that the necessary equipment and space for their installation is reserved for Assessment (Book early). It is also advised that the student rehearse the installation in the planned location at least once prior to assessment. If you are experiencing problems obtaining equipment or securing a location for your project, inform your lecturer at least 2 weeks prior to assessment.

General criteria for assessment of projects include:

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, satisfaction or requirements, professional attitude)
3. Progress (shows development of artistic practice and willingness to instigate and carry out research).
4. It is important to note that you are being marked on the ASSIGNMENT .
5. Hence your works should attempt to address the “**criteria**” listed for the relevant project.

Course schedule

Week: 1 Date 11/3/09

The Time Based Art Area would like to acknowledge the Gadigal clan of the Eora people, the traditional owners of this land.

Proficiency: Sony A1P HDV/DV camcorder. Working with manual control of white balance, aperture, focus

and audio. Brief discussion of codec's and formats. Video projector proficiency, analogue video cables and connectors. The manual is available in the class folder. Discussion an update of technical facilities and software. Meet with new A/V technical staff.

Short overview of my own practice and collaborations with Joyce Hinterding.

Overview of contemporary approaches to time based art. Artists include: Pierre Huyghe, Christian Maclay, Melati Olafur Eliasson, Jeremy Deeler, Carsten Nicoli, Riuji Ikeda, Janet Cardiff, Emma Kay, Pippilotti Rist, Isaac Julien, Jan Fabre, Shirin Neshat, William Kentridge, Shelly Silver, John Smith et al. Angelica Mesitsi, The Kingpins, Soda Jerk, Sam Smith, John Tonkin, Peter Newman.

Discussion of the **Close Listening-Fading Light** exercise for next week. Discussion of self initiated projects

Week 2: Date 18/3

Close Listening – Fading Light: Field recording exercise on location at centennial park. Meet at COFA first. **10% mark**

Discussion of Project Proposals (due 31/3)

Week 3: Date 25/3

Close Listening-Fading Light: Exercise continues - final mixing and post production. (In computer Lab) Project Consultation, students must have material prepared for consultation.

IMPORTANT NOTE: Next Week Project Proposals/presentations Due 8/4 in class.

Week 4: Date 1/4

Artist Case Study: Australian Adam Nash: an artist working in second life.

Project Proposals/presentations Due : submit in class. Talk to your proposals with the group. Important note: In addition presentation of completed **Close Listening – Fading Light** project.

Proficiency: Sony LCD camera lights

Reading for next week: *Battle of the Images*, Raymond Bellour 2001 (in TBA reader)

Week 5 : Date 8/4

Artist Case Study: An overview of selected works in The Inaugural Queensland Premiers Prize for New Media Art. Gallery of Modern Art Queensland. Sam Smith, John Tonkin, Mari Velonaki, Anita Fontaigne, and Natalie Jerimijenko.

Class crit session for self initiated project in progress.

Work in Progress mark based on self initiated project 30%

MID SEMESTER BREAK begins 13/4/09

Week 6: Date 22/4

Mid semester review

Artist Case Study: Continent of Light – James Turrell, Mariko Mori, Maholy Nagy, Len Lye.

Technical: working with plugins and sound in Final Cut Pro.

Additional technical workshop possible based on student's production needs.

Week 7: Date 29/4

Artist Case Study:

Introduction to the Video Studio CG13 and analogue video techniques, including multi-camera mixing, chroma and luminance keying, feedback, etc.

Proficiency: Edirol VS3 vision mixer

Week 8: Date 6/5

Artist Case Study: Presentation of Artists Projects and art on the web. International Corporation of Lost structures, Patricia Piccinini, Dia Web projects. Jody.org.

Individual project consultations (please have all materials ready, ie computers ready, files loaded etc)

Week 9: Date 13/5

Artist Case Study: The wonderful and frightening world of the Vasulkas.

Screening: The Art of Memory –Woody Vasulka + Paperhouse – Peter Newman.

Len Lye screening of short works.

In class exercise. The Eternal Unfolding of Rainbow Consciousness.

Students will work on a collective scratch 16mm film that will be completed in two sessions.

Week 10: Date 20/5

In class exercise. The Eternal Unfolding of Rainbow Consciousness. (continued)

And discussion around professional practices. Case study: applying for funding/writing a proposal.

Week 11: Date 27/5

Artist Case study: Sound Art – from Percy Grainger vs Cage vs No Wave vs Tuning of the world vs Helyer's Constuctacon vs Hinterding vs Lucier vs Ikeda.

Allocated time to visit galleries if appropriate. Individual student consultations.

Week 12: Date 3/6

Artist Case Study: The sensual world of Stan Brackage

Class group crit session for self initiated project in progress.

Week 13: Date 10/6

ASSESSMENT: Self Directed Project Due – in class assessment and screening.

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;
- 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.†

Submitting an assessment item that has already been submitted for academic credit elsewhere may also be considered plagiarism.

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

Students are reminded of their Rights and Responsibilities in respect of plagiarism, as set out in the University Undergraduate and Postgraduate Handbooks, and are encouraged to seek advice from academic staff whenever necessary to ensure they avoid plagiarism in all its forms.

The Learning Centre website is the central University online resource for staff and student information on plagiarism and academic honesty. It can be located at:

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

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). 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