

SCHOOL OF ART
BACHELOR OF FINE ARTS

SUBJECT OUTLINE: MULTI-MEDIA COMPUTING WORKSHOP

1996

COFA3811

S1 or S2 HPW3 C10

SUBJECT DESCRIPTION:

The subject is drawn from a series of workshop/tutorials examining contemporary art issues as explored through relevant software, particularly the sequencing and/or interactive manipulation of digital photographic images, planar and 3D animation and sound sampling/digital soundtrack creation. Classes include demonstrations and workshops, treatments, discussions and tutorials, review and critique.

SUBJECT CONTENT:

Introductions to the following programs are presented: Photoshop, Design Studio, Painter, Sound Edit Pro, MacroMedia Director, and Hypercard. The student will develop an individual or group project integrating methodologies and processes derived primarily from film, video and photo-collage production (concept: synopsis: treatment: storyboard/branching diagram etc.) Projects can explore either narrative or non-linear strategies .

SUBJECT OBJECTIVES:

This course is designed to investigate relationships related to digital time based imaging in terms of the development of individual student practice, through interactive digital objects or time based sequences. An emphasis is placed on the students working processes and the development of personal artistic practice.

ASSESSMENT:

The subject will be assessed as follows:

Project 1 = 50%
Project 2 = 50%

To achieve a passing grade all students must successfully complete all assessments, which are to be submitted on time. Students must maintain a satisfactory record of attendance (no more than three absences a session), be punctual and participate in class discussions.

METHOD OF DELIVERY:

- Combination of lectures with:
 - seminars

RESOURCES/FACILITIES REQUIRED:

- access to computer laboratory
- Dat and professional cassette recorders plus microphones
- SVHS video camcorders

RECOMMENDED TEXTS/REFERENCES:

Photoshop Manual.

Hypercard Manual.

Macromedia Director Manual.

Sound Edit Pro Manual.

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SUBJECT OUTLINE SOUND STUDIO: INTRODUCTORY WORKSHOP 1996

COFA3812

S1 or S2 HPW3 C10

SUBJECT DESCRIPTION:

This subject covers all aspects of audio production to produce audio art works and or soundtracks for film, video, performance and multimedia computing.

SUBJECT CONTENT:

The following elements are covered: 8 track recording, digital audio effects, audio mixing, importing sound into a computing context, studio patching, sampling, sequencing, midi, sound synthesis, foley, the sound recording process both in the studio and in the field, microphones, introduction to timecode and synchronisation, various analogue and dat tape recorders, as well as an introduction to film/video soundtrack.

SUBJECT OBJECTIVES:

Students will gain the conceptual, artistic and technical skills to develop studio based experimental sound or soundtrack works as related to their practice. This unit is vital to all students undertaking film and/or video projects. All students will gain proficiency on the basic operation of the sound studio. Various conceptual, stylistic, aesthetic and philosophical approaches to sound and sound design will be introduced through critical discussion of examples and project work.

ASSESSMENT:

The subject will be assessed as follows:

Project 1 = 50%
Project 2 = 50%

To achieve a passing grade all students must successfully complete all assessments, which are to be submitted on time. Students must maintain a satisfactory record of attendance (no more than three absences a session), be punctual and participate in class discussions.

METHOD OF DELIVERY:

- Combination of lectures with:
 - seminars

RESOURCES/FACILITIES REQUIRED:

- sound studio and control room
- sound facility B
- portable audio cassette recorders
- Nagra tape recorders and microphones

RECOMMENDED TEXTS/REFERENCES:

Audio Control Room Reader, COFA.

Weis & Belton (ed.) 1985, *Theory and Practice of Film Sound*, Columbia Uni Press.

Schaffer, Murray R., 1993, *The Soundscape: Our Sonic Environment and the Tuning of the World*, Destiny Books.

Nyman, Michael 1974, *Experimental Music: Cage and Beyond*, Studio Vista.

COFA3813

S1 or S2 HPW3 C10

SUBJECT DESCRIPTION:

The subject is designed to explore and expand an understanding of video production methods and practice. The course is comprised of: technical demonstrations and workshops, discussions and tutorials, individual and group project development, assessment and critique, proficiency on A/B roll editing will be gained in the workshop. The use of timecode, telecine, and sound editing will also be introduced.

SUBJECT CONTENT:

Facilities which are covered include the basic use of the Betacam suite, SVHS editing, the chroma key studio, studio cameras, video patching and dubbing. Technical proficiency for the Betacam and A/B roll SVHS suite is gained in this course. Other areas covered include timecode, telecine and audio editing on videotape.

SUBJECT OBJECTIVES:

The focus of this course will be on expanding technical skills and approaches toward the production of individual and group projects within the video studio. Another focus concerns the development of the critical awareness needed in utilising technology based art media as a means of expression.

ASSESSMENT:

The subject will be assessed as follows:

Project 1 = 50%
Project 2 = 50%

To achieve a passing grade all students must successfully complete all assessments, which are to be submitted on time. Students must maintain a satisfactory record of attendance (no more than three absences a session), be punctual and participate in class discussions.

METHOD OF DELIVERY:

- Combination of lectures with:
 - seminars

RESOURCES/FACILITIES REQUIRED:

- video studio and control room
- 3 SVHS video editing suites
- SVHS A/B roll suite
- Betacam edit suite
- SVHS video camcorders.

RECOMMENDED TEXTS/REFERENCES:

Hall, Doug & Fifer, Sally Jo (eds.) 1992, *Illuminating Video: An Essential Guide to Video Art*, Aperture Foundation Inc., California.

Video Handbook, COFA

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SUBJECT OUTLINE

CINEMATOGRAPHY WORKSHOP

1996

COFA3814

S1 or S2 HPW3 C10

SUBJECT DESCRIPTION:

The cinematography workshop offers students grounding in the technical operation of cameras and lighting equipment and explores related conceptual issues. Attention is focused on control of the media through an understanding of framing, lighting, and film stock. Areas of concern include camera operations, film language, exposure, lighting, camera mounts, frame speed, filters, printing, and the laboratory process. Classes include demonstrations and workshops, treatments, discussions and tutorials, review and critique.

SUBJECT CONTENT:

The students work on group projects and investigate various issues arising from these exercises. The students integrate methodologies and processes derived primarily from pre existing film. These are enhanced by demonstrations in the more practical aspects of cinematography.

SUBJECT OBJECTIVES:

This course is designed to invest the student with a working knowledge of film language and the practical confidence to develop challenging and experimental forms. The development of individual practice and group development are given equal emphasis.

ASSESSMENT:

The subject will be assessed as follows:

Project 1 = 50%
Project 2 = 50%

To achieve a passing grade all students must successfully complete all assessments, which are to be submitted on time. Students must maintain a satisfactory record of attendance (no more than three absences a session), be punctual and participate in class discussions.

METHOD OF DELIVERY:

- Combination of lectures with:
 - lectures
 - seminars

RESOURCES/FACILITIES REQUIRED:

- VHS playback
- SVHS camcorder
- large black out space with high ceiling
- light kits and dimmer board
- Aarton and CP16 16 mm cameras

RECOMMENDED TEXTS/REFERENCES:

Bresson, Robert 1977, *Notes on Cinematography*, Urizen Books, New York.

Malkiewicz, Kris 1989, *Cinematography*, 2nd edition, Columbus, London.

McDonald, Scott 1988, *A Critical Cinema: interviews with independent filmmakers*, University of California Press, Berkeley.

Schaefer, Dennis 1984, *Masters of Light: conversations with contemporary cinematographers*, University of California, Berkeley.

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SUBJECT OUTLINE: PHOTOMEDIA: DIGITAL WORKSHOP

1996

COFA 3815

S1 or S2 HPW3 C10

SUBJECT DESCRIPTION:

In this studio workshop the student is introduced to the basic concepts and future possibilities of digital imaging processes. The emphasis is on the integration of digital technologies into visual arts practices. The subject opens up for consideration a range of digital applications suitable for extending image production and visualisation. The student is introduced to the practice and methods of production of contemporary artists who utilise a variety digital technologies in their work.

SUBJECT CONTENT:

Students will be introduced to the basic technical applications of image construction, editing and output in a digital environment.

The technical skills acquired will include: software applications & uses, image resolution, filing, saving, storage of images, image manipulation tools, texts/fonts for images, and digital output (file types, prints, transparencies, CD's and negatives).

Students will be introduced to health and safety issues specific to the computer environment.

SUBJECT OBJECTIVES:

The student will be expected to achieve a proficiency in basic digital imaging techniques. The student will have the opportunity to apply the technical applications of the digital environment as appropriate to extending the work they are producing in their major area of study.

In conjunction with the above, it is expected that the student will continue to develop a keen critical awareness of contemporary visual arts practice and its issues of debate, central to the production of their work.

ASSESSMENT:

To achieve a passing grade all students must successfully complete all assessments, which are to be submitted on time. Students must maintain a satisfactory record of attendance (no more than three absences a session), be punctual and participate in class discussions. The student should expect to show evidence of the achievement of the subject objectives.

The subject will be assessed as follows:

Project 1 = 50%
Project 2 = 50%

METHOD OF DELIVERY:

- A combination of lectures with:
 - workshop demonstrations by lecturers
 - workshop projects
 - seminars, individual and group tutorials
 - review and critique sessions
 - industry and gallery visits

RESOURCES/FACILITIES REQUIRED:

- computing teaching facilities (3 hours per week each session)
- photomedia seminar room

RECOMMENDED TEXTS/REFERENCES:

Mitchell, Professor William 1992, *The Reconfigured Eye*, visual truth in the post-photographic era, MIT Press, Cambridge.

Virilio, Paul 1994, *The Vision Machine*, Bloomington, Indiana University Press.

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SUBJECT OUTLINE: **PHOTOMEDIA: ANALOGUE WORKSHOP** 1996

COFA3816

S1 or S2 HPW3 C10

SUBJECT DESCRIPTION:

The subject introduces the student to the basic technical skills in photography. The student is provided with the opportunity to explore both black and white, and colour photographic processes. The subject addresses and questions the content and context of the photographic image with relationship to the intent of the student.

SUBJECT CONTENT:

Set projects are undertaken in which the relationship of photography to other art forms, such as drawing, film, video and sculpture can be considered.

The skills introduced include: 35 mm camera operation, darkroom practice, Black/white and colour film exposure and processing, balancing light source and film types, lighting, basic black/white and colour printing and print finishing, principles of colour theory in photography

The students are introduced to photographic health and safety issues and darkroom etiquette.

SUBJECT OBJECTIVES:

Studio based projects are set that encourage the student to experiment with the technical possibilities of black and white and colour photography. In addition, the student is encouraged to develop an awareness of the possibilities, context and implications of the use of the photographic in their work.

ASSESSMENT:

To achieve a passing grade all students must successfully complete all assessments, which are to be submitted on time. Students must maintain a satisfactory record of attendance (no more than three absences a session), be punctual and participate in class discussions. The student should expect to show evidence of the achievement of the subject objectives.

The subject will be assessed as follows:

Project 1 = 50%
Project 2 = 50%

METHOD OF DELIVERY:

- A combination of lectures with:
 - darkroom and workshop demonstrations by lecturers
 - darkroom and workshop projects
 - seminars, individual and group tutorials
 - review and critique sessions
 - gallery visits

RESOURCES/FACILITIES REQUIRED:

- photomedia seminar room
- darkrooms
- film processing areas
- photographic lighting studio
- preparation and finishing area

RECOMMENDED TEXTS/REFERENCES:

Barthes, Roland 1981, *Camera Lucida*, Hill & Wang, New York.

Squiers, Carol (ed.) 1990, *The Critical Image*, Bay Press, Seattle.

METHOD OF DELIVERY:

- A combination of lectures with:
 - darkroom and alternative processes workshop demonstrations by lecturers
 - darkroom and alternative workshop projects
 - seminars, individual and group tutorials
 - review and critique sessions
 - gallery visits

RESOURCES/FACILITIES REQUIRED:

- photomedia seminar room
- darkrooms,
- processing areas
- photographic lighting studio
- preparation and finishing area

RECOMMENDED TEXTS/REFERENCES:

Arnou, J. 1982, *Handbook of Alternative Photographic Processes*, Van Nostrand Reinhold, New York.

Crawford, William 1979, *The Keepers of Light*, Morgan & Morgan, New York.

Nettles, Bea 1992, *Breaking the Rules*, Inky Press, Illinois.

Schwarz, George 1992, *Alternative Photographic Printing Processes*, Schwarz, Sydney.