

FA3830

S1 or S2 HPW3 C10

SUBJECT DESCRIPTION:

This subject will examine performance art in terms of contemporary practice. The body as a medium or vehicle of expression will be explored. Notions of performance as it relates to video and multi-media computing will also be examined e.g. notions of acting, non-verbal performance, and gesture/dance. Performance in relation to various technologies will also be addressed.

SUBJECT CONTENT:

Topics introduced will be the utilisation of the body, movement, and the body as object. Other areas of focus will include text, dialogue, lighting, sound, music, the creation of environments, installations and sets for performance. A critical language related to performance will be developed through workshops, and the student's individual practice as well as the viewing of recorded performances and documentation of performance works.

SUBJECT OBJECTIVES:

The student will develop their own individual performance based work with skills and techniques explored in the course. Students will develop a critical overview based on the relevance of a wide range of contemporary performance practices including monologue, solo art, task oriented performance, theatre of images, sound performance, experimental narrative, Butoh, multimedia performance, spectacle, private/autobiographical as well as theoretical forms.

ASSESSMENT:

This 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

COFA3830

S1 or S2 HPW3 C10

SUBJECT DESCRIPTION:

This subject will examine performance art in terms of contemporary practice. The body as a medium or vehicle of expression will be explored. Notions of performance as it relates to film, video and multi-media computing will also be examined e.g. notions of acting, non-theatrical performance, and gesture/dance. Performance in relation to various technologies will also be addressed.

SUBJECT CONTENT:

Areas introduced will be the utilisation of the body, movement, and the body as object. Other areas of focus will include text, dialogue, lighting, sound, music, the creation of environments, installations and sets for performance. A critical language related to performance will be developed through workshops, and the student's individual practice as well as the viewing of related performances and documentation of performance works.

SUBJECT OBJECTIVES:

Each student will develop their own individual performance based work with skills and techniques explored in the course. Students will develop a critical overview based on the observance of a wide range of contemporary performance practices including monologue, body art, task oriented performance, theatre of images, sound performance, experimental narrative, Butoh, multimedia performance, spectacle, private/autobiographical as well as historical forms.

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:

- large performance and rehearsal space
- theatre lights
- dimmer board
- sound system and VHS playback

RECOMMENDED TEXTS/REFERENCES:

Artaud, Antonin 1974, *The Theatre and its Double*, Calder.

Cage, John 1968, *Silence, Lectures and Writings*, Marion Bogars, London.

Juno & Vale (eds.) 1991, *Angry Women*, Re/Search Publications, San Francisco.

Goldberg, Roselee 1988, *Performance Art: From Futurism to the Present*, Thames & Hudson.

SCHOOL OF ART
BACHELOR OF FINE ARTS

SUBJECT OUTLINE SOUND STUDIO: ADVANCED WORKSHOP

1996

COFA3837

S1 or S2 HPW3 C10

SUBJECT DESCRIPTION:

Through consultation with the lecturer each student will develop projects based upon the utilisation of the audio studio. This may be a soundtrack for a film, video, performance or computer based work or a recorded sound work. This subject, if taken in conjunction with Time Based Art 3, will facilitate the completion of advanced film and video projects within that unit.

SUBJECT CONTENT:

This subject covers more advanced aspects of audio production. The following elements are covered in increased detail; 8 track recording, digital audio effects, audio mixing, importing to computers, sampling, sequencing, midi, sound synthesis, foley, the sound recording process both in studio and in the field, microphones, various analogue and dat tape recorders. Detailed explanation of timecode and synchronisation for film and/or videotape. The further development of skills in sound recording, multi-tracking, and mixing. Various conceptual, stylistic, aesthetic and philosophical approaches to experimental music, sound art and sound design will be analysed through critical discussion of examples and project work.

SUBJECT OBJECTIVES:

The subject will further develop the conceptual, artistic and technical skills of students to produce studio based experimental sound or soundtrack works. Students will obtain a high level of proficiency in operation of the sound studio and portable recording equipment.

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:

- audio control room and studio
- Nagra, professional cassette and Dat recorders
- a selection of studio microphones
- video facilities with timecode
- steenbecks

RECOMMENDED TEXTS/REFERENCES:

Audio Control Room Reader, COFA

Kostalanez, Richard, Sound Art.

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

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

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

SCHOOL OF ART
BACHELOR OF FINE ARTS

SUBJECT OUTLINE

ANIMATION WORKSHOP

1996

COFA3839

S1 or S2 HPW3 C10

SUBJECT DESCRIPTION:

The Animation Workshop explores an overview of various animation techniques in both traditional film and computer graphic forms as well as ways of combining these various techniques. The course encourages experimentation on the part of the student. Such techniques as pixilation, cell animation, smudge animation, computer graphic manipulation of the image, computer animation, cut out techniques, in camera techniques, concepts of the frame, and landscape animation are explored.

SUBJECT CONTENT:

Group exercises are designed to enable every student to have a independent creative input to a larger work. Content explored in relation to the techniques described above include notions of character development, story, design, image, sound, movement and timing. The workshops devote time to pixilated animation of the body as a starting point to develop a personal awareness of movement and timing. A limited range of techniques are covered thereafter. The skill development and technical applications are put together in multi media projects which combine the various exercises into presentations.

SUBJECT OBJECTIVES:

The workshop seeks to develop traditional animation skills and how to apply these to multi media computing. These basic conceptual-physical skills are placed in a context of the independent experimental producer-artist. Allied to this is rigorous understanding of the different forms of techniques and media. An emphasis is placed on the ability to be able to work across different media in the one project as well as the development of an individual's 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:

- 5 Bolex 16 mm cameras
- computer labs
- animation stand

RECOMMENDED TEXTS/REFERENCES:

Halas, John, *The Contemporary Animator*, Focal Press.

Halas, John, *Masters of Animation*, BBC Books.

Halas, John, *Art in Movement*, Hastings Huses.

Frierson, Michael, *Clay Animation*, Twayne Maxwell.

Leonardo Supplement Issue 1990, *Digital Image, Digital Cinema*, Pergamon Press.
Macromedia Director Manual.

SCHOOL OF ART
BACHELOR OF FINE ARTS

SUBJECT OUTLINE: ADVANCED MULTI-MEDIA COMPUTING WORKSHOP

1996

COFA3840

S1 or S2 HPW3 C10

SUBJECT DESCRIPTION:

This advanced workshop explores a set of interrelated computer programs. Notions of linear sequence and interactive structures in the production of artworks, are both explored. Individual elements of sound, image and text are generated using these programs with the knowledge that these elements could become frames/fragments of time based works. MacroMedia Director and Hypercard function as sites for bringing these elements of sound, image and text into time based linear or interactive structures.

SUBJECT CONTENT:

Advanced work with the following programs : Photoshop, Design Studio, Painter, Sound Edit Pro, MacroMedia Director, Adobe Premier 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. The class 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, digital video, planar and 3D animation and sound sampling/digital soundtrack creation. Classes include demonstrations and workshops, treatments, discussions and tutorials, review and critique.

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 the student's own experimental art 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:

- computing laboratory
- video editing suite
- SVHS video camcorders
- Dat and professional cassette recorders

RECOMMENDED TEXTS/REFERENCES:

Benedict, Michael (ed.) 1991, *Cyberspace: First Steps*, MIT Press, Cambridge.

Brand, Stewart 1987, *The Media Lab: Inventing the Future at MIT*, Viking Press, New York.

Helsel, Sandra & Roth, Judith Paris 1991, *Virtual Reality: Theory Practice and Promise*, Meckler, Westport, 1991.

Krueger, Myron 1991, *Artificial Reality II*, Addison Wesley, New York.

Laurel, Brenda 1991, *Computers as Theatre*, Addison Wesley.

Moravec, Hans 1988, *Mind children: the future of robot and human intelligence*, Harvard University Press.

**SCHOOL OF ART
BACHELOR OF FINE ARTS****SUBJECT OUTLINE****ANIMATION ELECTIVE**

1996

COFA3651, COFA3652, COFA3653**S1 or S2 HPW3 C10****SUBJECT DESCRIPTION:**

The Animation Electives explore an overview of various animation techniques in both traditional film and computer graphic forms as well as ways of combining these various techniques. This sequence of subjects encourage experimentation on the part of the student. Such techniques as pixilation, cell animation, smudge animation, computer graphic manipulation of the image, computer animation, cut out techniques, in camera techniques, concepts of the frame, and landscape animation are explored.

Through the development of an awareness of movement and timing and the application of rigorous techniques to the various media the student's individual and experimental artistic practice will be developed.

SUBJECT CONTENT:

Group exercises are designed to enable every student to have a independent creative input to a larger work. Content explored in relation to the techniques described above include notions of character development, story, design, image, sound, movement and timing. The subject will devote time to pixilated animation of the body as a starting point to develop a personal awareness of movement and timing. A limited range of techniques are covered thereafter. The skill development and technical applications are put together in multi media projects which combine the various exercises into presentations.

SUBJECT OBJECTIVES:

The subject seeks to develop traditional animation skills and how to apply these to multi media computing. These basic conceptual-physical skills are placed in a context of the independent experimental producer-artist. Allied to this is rigorous understanding of the different forms of techniques and media. An emphasis is placed on the ability to be able to work across different media in the one project as well as the development of an individual's 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
 - practical studio

RESOURCES/FACILITIES REQUIRED:

- animation stand
- 5 Bolex 16 mm cameras
- GRS 700 SVHSC camcorders
- computer laboratory

RECOMMENDED TEXTS/REFERENCES:

Frierson, Michael, *Clay Animation*, Twayne Maxwell.

Halas, Joh, *The Contemporary Animator*, Focal Press.

Has, John, *Art in Movement*, Hastings Huses.

Leonardo Supplemental Issue 1990, *Digital Image Digital Cinema*, Pergamon Press.

Macromedia Director Manual.

Photoshop Manual.

SCHOOL OF ART
BACHELOR OF FINE ARTS

SUBJECT OUTLINE

SOUND STUDIO ELECTIVE

1996

COFA3551, COFA3552, COFA3553

S1 or S2 HPW3 C10

SUBJECT DESCRIPTION:

These electives offer aspects of audio production. The following elements are covered: 8 track recording, digital audio effects, audio mixing, importing to computers, studio patching, sampling, sequencing, midi, sound synthesis, foley, sequencing, the sound recording processes both in the studio and in the field, microphones, introduction to timecode and synchronisation, various analogue and dat tape recorders, and an introduction to film/video soundtrack.

Students will gain the conceptual, artistic and technical skills to develop studio based experimental sound or soundtrack works. All students will gain proficiency in basic operation of the sound studio. Various conceptual, stylistic, aesthetic and philosophical approaches to sound and sound design will be introduced through critical analysis of examples and project work.

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, an 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. All students will gain proficiency on the basic operation of the sound studio and have an understanding of the various conceptual, stylistic, aesthetic and philosophical approaches to sound and sound design which 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
 - practical studio

RESOURCES/FACILITIES REQUIRED:

- sound studio and control room
- sound studio
- portable audio cassette and nagra tape recorders
- selection of studio microphones

RECOMMENDED TEXTS/REFERENCES:

Audio Control Room Reader, COFA

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

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

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