

Art 280 Introduction to Photo & Video

MoWe 12:20 – 3:15 pm

Rooms: REC 203 & Taylor 016

Instructor: Amy Hicks

Contact: amyhicks@udel.edu

Office Hours: Mo/We 11:00am-12:00pm and by appointment

TA: Allison Ruffner / LAB HOURS (Taylor 022) / Tuesdays from 7:00-9:30pm

COURSE DESCRIPTION FALL 2015

Even in 2006, Time Magazine significantly highlighted YouTube with Wikipedia, MySpace, Facebook, Second Life and podcasting as media that empowered consumer-producers, when Time made "You" ... its 'Person of the Year' – from "New New Media," Paul Levinson

I believe in the imagination. What I cannot see is infinitely more important than what I can see.
–Duane Michals

This is an introductory studio art course in lens media—digital photography, video, and audio. As such, it involves the exploration of lens and time-based uses of the camera and computer. You will learn about media primarily by making, viewing, and discussing work. Whereas becoming familiar and proficient with specific technical features of cameras, scanners, audio recorders, computers, and other lens-related gear is relatively straight-forward (almost anyone can read a manual and push buttons), understanding how media inform and are informed by that which we call "meaning" is a much more formidable task. Lens media is, after all, much more than a mere technical phenomenon. It is also a cultural, historical, political, aesthetic one. Therefore, we will investigate media culture and relationships to digital technology in an image-saturated society.

Together, we will interrogate the myriad dimensions of the medium through a combination of lectures, demonstrations, hands-on experimentation, and the group critique forum. Your full and energetic participation in each of these components of the course—especially the critiques—is mandatory for success in the class. Additionally, it is expected that you will experience the wealth of art activities in the area, and, may be required to attend artist talks on campus and/or events at the Delaware Center for Contemporary Art, Philadelphia Museum of Art, and/or the numerous artist collectives in Philadelphia.

STUDENT LEARNING OUTCOMES

Students will learn to:

- Individually and collaboratively create lens and time-based work that demonstrates social/cultural/aesthetic awareness.
- Grasp the structure of time-based media through storyboarding and image sequencing.
- Compose using camera angle, exposure, lighting, rhythm, color, and sound.
- Research history of photo and video to identify relationship between student work and technology, community, and contemporary art practices.
- Critically shoot and edit still and moving images independently using digital camera and software.
- Recognize and use key concepts, techniques, and vocabulary to discuss readings and critique student work orally and/or in writing.
- Experiment with digital and/or analog media to understand the relationship between maker and media culture.

PROJECTS

There are two exercises and five projects. Assignments are due at the start of class. For critiques, turn in projects as Jpegs or Quick Time movies as instructed. For the final, you are required to turn in all of your completed work as compressed data files (DVD or USB key) and on-line (blog, flickr, vimeo, etc). Projects will be peer-critiqued in class. Be prepared to discuss your work and ideas.

Equipment demonstrations and technical practice will take place in the computer lab (Recitation 203) and seminar room (Taylor 016 or 022). We may also visit and use equipment and facilities at the SMDC (basement of Morris Library). Although technical demos will be taught in class, self-guided Photoshop, Premiere and AfterEffects tutorials are available on-line for further study. Software available in the Lab includes: Final Cut Studio (FCP 7.0, Soundtrack Pro, DVD Studio Pro), Adobe CC (Bridge, Photoshop, Illustrator, After Effects, Premiere) among others.

GRADING *

Grades are based on student's full participation in critiques, discussions of readings, attendance, and class exercises as well as his/her individual progress and commitment to projects. Projects are evaluated with consideration of concept and development, technical execution, and presentation of work. Experimentation is encouraged.

Projects	Percent of Grade
Exercises 1 (cliché) & 2 (controls test)	10% (5% each)
P1 <i>Something from Nothing</i>	10%
P2 <i>Construction: Foil Me Once</i>	10%
P3 <i>Typologies & Systems: Consuming Evidence</i>	10%
P4 <i>Insert Yourself</i>	10%
P5 <i>Final: Image Essay</i>	15%
Reading Response / Writing / Presentation	10%
Participation	25%

The following descriptions detail the criteria for earning grades. **To receive a grade of C- or better on any assignment, it must be turned in on time unless a PRIOR arrangement has been made or there is an emergency situation.**

A Outstanding Achievement Significantly Exceeds Standards Innovative & Creative Thinking	C Acceptable Achievement Meets Standards	D Marginal Achievement Below Standards
B Commendable Achievement Exceeds Standards	C- Substandard You still receive elective credit.	F Failing No credit received.

LATE-WORK POLICY

In general I do not accept late assignments. I will only accept assignments late if you have an excused absence from class or in an emergency situation, which you have spoken with me directly. If an assignment is turned in late, it will be given only partial credit.

STUDENT RESPONSIBILITIES

The whole point of this class is to learn from DOING, watching, listening, and discussing. You will learn from each other perhaps as much as you will learn from the artists' work presented, readings, discussions, lectures, and demos. All of these require PRESENCE in the classroom. Therefore, attendance is mandatory. One unexcused absence for the course will be permitted without impacting your grade, unless it is a day when projects are due. For every other absence, your grade will be impacted by one half point. Being more than 10 minutes late for class three times will equal one unexcused absence.

HOMEWORK EXPECTATIONS

While it is often difficult to quantify the time needed to successfully complete an artistic project, you are expected to work on studio assignments and readings outside of class at least the same number of hours the class meets per week. For this course, you are expected to work at least an additional six or more hours outside of class.

LAB AND EQUIPMENT USE POLICIES

Lucky you, there is no lab fee. Lab hours for REC 203 and Taylor 022 are posted on the door(s).

In order to use any production equipment (cameras, mics, tripods, lights, etc.) you will have to abide by the Art Department's policies and regulations. You are fully responsible for loss or intentional damage of equipment. Equipment will be available for use for two to three days at a time from the equipment cage in the basement of

Taylor Hall. The SMDC (basement of Morris Library) also provides cameras, tripods, lights, editing suites, etc. However, equipment is available on a first come, first serve basis! Plan your time accordingly. Policies are posted on your Sakai course site and also available from the equipment page.

TUTORIALS

Tutorials are optional (but highly recommended!), based on need to further your technical proficiency with specific software. For more information on accessing the tutorials go to: <http://www.lynda.com/> and Adobe Video Training: <http://tv.adobe.com/>

REQUIRED STORAGE MEDIA

Back-up your work continuously. Lab computers are not a safe place to leave your work, as they may be periodically cleaned out or accidentally deleted/modified by other computer lab users. Therefore, it is required that projects are stored on removable firewire hard-drives, CDs, DVDs, or your personal computer. Losing your files because you have not backed them up is not an acceptable excuse for tardy assignments.

You are required to purchase your own external firewire hard drive for use in storing and editing your footage, which, depending on how much storage space you want, will cost you a minimum of \$110. I suggest you purchase a LaCie Firewire drive, as they are sturdy, reliable drives. If you need more information about what to buy, ask.

Recommended External Drives:

- a. LaCie Rugged Thunderbolt (1TB Hard drive)
<https://www.lacie.com/us/products/product.htm?id=10629>
- b. G-Technology G-DRIVE mini High-Speed Portable Drive 500GB (\$80.00)
HDD drive, 7200rpm, FW800 (+), 500GB
http://www.bhphotovideo.com/c/product/893243-REG/G_Technology_0g02568_500GB_7200_G_Drive_Mini_USB.html

RECOMMENDED TEXTS

1. ***A Short Course in Digital Photography, by Barbara London and Jim Stone*** (224 pages) **Publisher:** Prentice Hall; 2 edition (March 11, 2011); **ISBN-10:** 0205066429 / **ISBN-13:** 978-0205066421; **List Price** (approximate): \$55.00 New
2. ***DSLR Cinema: Crafting the Film Look with Video*** by Kurt Lancaster (320 pages); **Publisher:** Focal Press; 1 edition (November 1, 2010); **ISBN-10:** 0240815513 / **ISBN-13:** 978-0240815510; **List Price** (approximate): \$39.00 New
3. ***Criticizing Photographs: An Introduction to Understanding Images*** by Terry Barrett (312 pages); **Publisher:** McGraw-Hill; 4 edition (July 21, 2005); ISBN 0072977434 / 9780072977431; **List Price** (approximate): \$36.00 New
4. ***The Photograph as Contemporary Art, 2nd edition*** by Charlotte Cotton (248 pages) **Publisher:** Thames & Hudson (September 7, 2009); **ISBN** 0500204012 / 978-0500204016

SUGGESTED TEXTS FOR FURTHER READING & INVESTIGATION

New Media in Art (World of Art), by Michael Rush (Thames & Hudson; June 2005)
Understanding COMICS: The Invisible Art, Scott McCloud (Harper Paperbacks April 1994)
Video Art (Basic Art) by Sylvia Martin (Taschen; June 2006)
Digital McLuhan: A Guide to the Information Millennium by Paul Levinson (Routledge; April 2001)
Criticizing Photographs: An Introduction to Understanding Images by Terry Barrett (July 2005)
Video Culture: A Critical Investigation, edited by John Hanhardt (Gibbs Smith; June 1987)

On Photography by Susan Sontag (Picador; Aug 2001)

Classic Essays on Photography edited by Alan Trachtenberg (Leete's Island Books; Dec 1980)

Film Directing Shot by Shot: Visualizing from Concept to Screen by Steven D. Katz (Michael Wiese Prod; 1991)

David Pogue's Digital Photography: The Missing Manual (Pogue Press; January 2009)

Photography (10th Edition), by Barbara London, John Upton, and Jim Stone (Prentice Hall; Feb 2010)

Digital Photography Expert Techniques by Ken Milburn (O'Reilly Media; Oct 2006)

Bare Bones Camera Course for Film and Video by Tom Schroepfel (January 2003)

Photography: Revised Edition by Henry Horenstein & Russell Hart (Pearson Copyright: 2004)

*** GRADING POLICY CONTINUED:**

A note on F – F Represents **failure** and signifies that the work was either (1) completed but at a level of achievement that is **not worthy of credit** or (2) was **not completed** and there was **no agreement** between the instructor and the student that the student would be awarded an "I". Keep in mind that a student can turn in work, attend class and still fail the course if the work is **not worthy of credit** according to the clearly stated criteria for passing work. "F" is for **"failed to get help."** Anyone willing to make a sincere effort can pass this class. There are many resources available for assistance. The first step is to let me know that you need help. The second is to follow through on doing the work.

The F carries 0 (ZERO) grade points and the credits for the course do not count toward any academic degree program. The credit hours for the course shall count in the grade point average.

Incomplete (I) - Assigned **at the discretion of the instructor** when, due to extraordinary circumstances, e.g., hospitalization, the student was prevented from completing the work of the course on time. Student must have been passing the course before the emergency incident. Requires a written agreement between the instructor and student specifying the time and manner in which the student will complete the course requirements. In no event may any such written agreement allow a period of longer than 6 months to complete the course requirements.

Note: The requirements and objectives are clearly stated on assignment sheets. This is the criteria you will be graded on. If you are not clear about the criteria or what you will be graded on, please ask. I encourage you to discuss your grades with me at any time.

COURSE SCHEDULE FALL 2015

Week 1

9/2, Wed Introductions. Overview course and syllabus. What is lens media? Tools of the trade. Brief history of lens culture. Camera Obscura.

Exercise 1: What is cliché, art, and/or manipulative?

Exercise 2: Testing knowledge of basic camera controls.

Screening: *Daguerre, Talbot, Lumiere, Cameron, Muybridge, Marey, etc.*

Reading: Ch 1 & 2 pp.3-49: **A Short Course in Digital Photography**, by Barbara London and Jim Stone (hereafter referred to as **DP London/Stone**)

Homework: Open Flickr AND YouTube or Vimeo accounts—this is how we will view your work in class.

Week 2

9/9, Wed Facility and equipment procedures. Discuss Exercise 1. Camera Obscura. How a camera sees: Manual Exposure, White Balance, and Focus. Depth of Field. Equivalent Exposure. JPEG vs RAW. Color Profile. Use a Tri-pod.
Bring Your Digital Single Lens Reflex Camera. Review Exercise 2.
Introduce *Project 1: Something from Nothing*.

Screening: *Richard Wentworth, Gabriel Orozco, Uta Barth, etc.*

Reading: Ch 3 & 4 pp 50-107 and 170-171 from **DP London/Stone**

Ch 4 “something from nothing,” pp 115-135 from **The Photograph as Contemporary Art**, by Charlotte Cotton (SAKAI)

Week 3

9/14, Mon **Review Camera Test. *Bring Your Digital Single Lens Reflex Camera**
Framing & Composition. Review parameters for *Project 1*.

9/15, Tues **Visiting Artist: Dennis Beach, Smith Hall 130, 5:00-6:00 pm**

9/16, Wed **LAB: Bring your something/nothing 144 photos, camera with cable or card reader.** Basic Digital Workflow with Bridge and Photoshop. Check Flickr Accounts.

Reading: Ch 8 pp 129-172 from **DP London/Stone**

Ch 2 & 3 pp. 16-59: from **Criticizing Photographs: An Introduction to Understanding Images** by Terry Barrett (SAKAI)

Week 4

9/21, Mon Critique *Project 1: Something from Nothing* (Flickr).

9/22, Tues **Visiting Artist: Mikey Burton, Smith Hall 130, 5:00-6:00 pm**

9/23, Wed **Lighting Studio:** Overview of DSLR video, tripod, studio lighting.
Introduce *Project 2: Foil Me Once, Foil Me Twice (Light, surface, and motion)*.
Plan/work collaboratively.

Screening: *James Welling, Craig Cutler and others*

Week 5

9/28, Mon LAB: Working with video. Basic Digital Workflow with MPEG Streamclip and Final Cut Pro / Adobe Premiere. Exporting and Compressing for Web. CODECS and container files.

9/30, Wed LAB: Editing a sequence. Review Digital Workflow with Bridge and Photoshop. Artist Presentations.

Week 6

10/5, Mon Critique *Project 2: Foil Me Once, Foil Me Twice*

10/7, Wed Introduce *Project 3: Typologies & Systems: Consuming Evidence*.

Screening: *Hilla & Bernd Becher, Jay Rosenblatt, Laura Letinsky, Larry Sultan & Mike Mandel and more*

Week 7

10/12, Mon Artist Presentations. Mid-term progress check-in.

10/13, Tues **Visiting Artist: William Cordova, Smith Hall 130, 5:00-6:00 pm**

10/14, Wed LAB: Photoshop. Printing. Mid-term progress check-in.

Week 8

10/19, Mon LAB: Photoshop. Printing. Mid-term progress check-in continued.

10/21, Wed Critique *Project 3: Consuming Evidence*.

Week 9

10/26, Mon Introduce *Project 4: Insert Yourself*. Collaborative. Text. The finger. Making a mark. Construction and Performative. Recording Sound and Audio Devices.

10/27, Tues **Visiting Artist: Gail Scott White, Smith Hall 130, 5:00-6:00 pm**

10/28, Wed Screen movie. Discuss. Artist Presentations. Trouble Shoot Project Ideas.

Screening: *The Gleaners and I, Apple Grown In Wind Tunnel, and more*
Reading: pp 78-89 from *Single-Camera Video Production*, by Robert B. Musburger
 hand-out *Bare Bones Camera Course* by Tom Schroepfel
 Ch 7 "Audio & Sound Control" from *Video Basics 5* by Herbert Zettl (SAKAI)

Week 10

11/2, Mon LAB: Adobe Premiere. MPEG Streamclip.

11/4, Wed LAB: Adobe Premiere. Export for the Web. Introduce *Project 5 (Final): Image Essay: One paragraph proposal due midnight 11/09*.

Week 11**11/9, Mon** Critique *Project 4: Insert Yourself***11/11, Wed** **LAB:** Work on *Project 5* and Individual Meetings.

.....

Week 12**11/16, Mon** **LAB:** Work on *Project 5* and Individual Meetings.**11/18, Wed** **LAB:** Work on *Project 5*. Artist Presentations.

.....

Week 13**11/23, Mon** *HOLIDAY – CLASSES SUSPENDED***11/25, Wed** *HOLIDAY – CLASSES SUSPENDED*

.....

Week 14**11/30, Mon** **LAB:** Work on *Project 5*.**12/2, Wed** **LAB:** Work on *Project 5*.

.....

Week 15**12/7, Mon** **LAB:** All work must be posted on-line by end of class. Final Project Crits begin at 2:00 pm.**12/9, Wed** Critique: *Project 5 Final Project*.
Final Class. All projects DUE on USB drive and on-line.