

Art 384 Photographic Strategies

MoWe 10:05 am – 12:00 pm

Rooms: TAYLOR 022

Instructor: Amy Hicks

Contact: amyhicks@udel.edu

Office Hours: Mondays 12:00--1:00 pm and by appointment

COURSE DESCRIPTION 2014

This is a studio production class with an emphasis on contextualizing lens media within a tradition of fine art. In this course you will develop independent work in phases culminating in a completed project that demonstrates innovation and awareness of seeing with the lens and/or the screen. By taking one idea and working through permutations of that idea throughout the semester, you will expand critical and technical skills to manifest your vision through the lens. You will have the opportunity to work with historic or contemporary photographic tools from chemical to digital processes while researching intermediate to advance techniques with image processing and printing.

Production focuses on the conception (input) and output processes involved in creating lens based work. Intensive technical instruction is provided alongside a dynamic exploration of historical and contemporary techniques, aesthetics, and conceptual issues, within a supportive critical environment focused on the development of the student's own work. Please feel free to take an experimental approach to the projects, as our goal is to expand on the potential for art in relation to lens media.

One or two field trips may be included to explore the wealth of contemporary media art on view in the area. Students will also be required to attend one or more guest lectures, screenings and/or exhibitions taking place during the semester at University of Delaware and/or other venues.

STUDENT LEARNING OUTCOMES

Students will learn to:

- | Individually and collaboratively create lens---based work that demonstrates social/cultural/aesthetic awareness.
- | Effectively compose using camera angle, exposure, lighting, rhythm, color, and sound.
- | Devise planning strategies and employ work habits toward the production and exhibition of independent lens---based projects.
- | Conduct technical and material research to develop and produce original ideas.
- | Critically shoot and edit independently using digital cameras and visual editing software.
- | Prepare oral and/or written statements evaluating your own practice in relation to a broad media discourse.
- | Experiment and take risks with digital and/or analog media to investigate the relationship between maker and media culture.

PROJECTS

There are several in class workshops, one collaborative project, and four individual critiques. Assignments are due at the start of class. For critiques, projects are to be presented in a finished form. For the final, you are required to turn in all of your completed work on a data DVD. 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 project space (Taylor 022). We may also visit and use equipment and facilities at the SMDC (basement of Morris Library). Software available in the Lab includes: Final Cut Studio (FCP 7.0, Soundtrack Pro, Color, Motion, DVD Studio Pro) and Adobe CS4 (Photoshop, Illustrator, Premiere, After Effects, Flash, Dreamweaver) 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. *Students will be provided with a mid-term evaluation of their performance and a letter grade at the end of the semester.*

Projects	Percent of Grade
Participation in Workshops	10%
Collaborative Project	10%
Critiques: 4 Permutations of Same Idea	40%
Final Installation / Show	10%
Presentation & Paper	15%
Attendance & Participation	15%

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 & ATTENDANCE

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 outside of class at least the same number of hours the class meets per week in addition to readings. For this course, you are expected to work at least an additional six or more hours outside of class.

Consumable FEES

The fee for this course is \$50 per student. This covers use of the Epson 4900 printer (ink and basic roll paper) in Taylor 022, expendables in the lighting studio, and access to the darkroom chemistry.

LAB AND EQUIPMENT USE POLICIES

Lab hours for REC 203 and Taylor 22 are posted on the doors. In order to use either lab and/or 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 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. To review these policies, go to:
<http://www.udel.edu/smdc/policies.html>

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:
Adobe Video Training: http://www.adobe.com/designcenter/video_workshop/about.html

* 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 SPRING 2014

Week 1

2/10, Mon Introductions. Overview course and syllabus. Introduce presentation guidelines.
Introduce class project: John Cage and Musicircus / Sky and Earth
March 6, Puglisi Orchestra Hall (TBA)

2/12, Wed Lighting Studio. Bring your camera and a hard boiled egg.
Exercise 1: Review Basic Lighting Techniques

Reading: A Child's History of Fluxus: <http://www.artnotart.com/fluxus/dhiggins---childshistory.html>

Homework: Watch Lighting Technique Videos:
Remember the Egg You Tube: <http://www.youtube.com/watch?v=qM7CcUrUD2g>
Three Rules of Lighting: <http://www.youtube.com/watch?v=EJWNQv01VtI>
Basic Lighting Techniques: http://www.youtube.com/watch?v=7r_Yi7MnJFs
Shading Light and Form Basics (Language): <http://www.youtube.com/watch?v=V3WmrWUEIJo>

Week 2

2/17, Mon 10 Presentations (6 minutes each): Christie Kievit, Brooke Hoffman, Michelle Morgensten, Preston Klinke, Dani Holden, Ryan O'Dowd, Brian Newsom, Addie George, Lindsay Yeager.

2/19, Wed 10 Presentations: Casey Harsh, Mary Birmingham, Jill Jacobs, Wenbo Fan, Mark Woodrum, Krista Adams, Claire Lieber, Dan Punshon---Smith, Elizabeth Zenz, Kyle Moran.

Reading: Intro to Human Ecology: <http://gerrymarten.com/human---ecology/chapter01.html#p1>

Homework: Shoot Sky and Earth (video=1280x720, 29.97 frames, Apple Intermediate Codec, sRGB color profile. Stills=JPEG, fine, sRGB color profile)
Begin Daily writing & sketches.

Week 3

2/24, Mon **LAB:** Partner Edit. Musicircus/Sky and Earth. Bring processed footage.

2/25 Artist Talk: Wade Saunders, Smith Hall 130, 5pm

2/26, Wed **LAB:** Partner Edit. Musicircus/Sky Earth. Export as one file. Prep for Screening.
NYC field trip (VC)

Homework: Continue Daily writing & sketches.

Week 4

3/3, Mon **LAB:** Partner Edit. Musicircus/Sky Earth. Export as one file. Prep for Screening.

3/5, Wed Library: Idea and Inspiration Workshop. Write 1 page paper.

3/6, Thursday **March 6, Musicircus, Puglisi Orchestra Hall (TBA)**

Week 5

3/10, Mon Critique 1: Ryan O’Dowd, Brooke Hoffman, Mary Birmingham, Wenbo Fan, Claire Lieber

3/11, Tuesday Black Maria Film Festival, Smith Hall 130, 5pm

3/12, Wed Critique 1: Michelle Morgenstern, Dani Holden, Addie George, Christie Kievit, Krista Adams



Week 6

3/17, Mon Critique 1: Brian Newsom, Dan Punshon---Smith, Liz Zenz, Casey Harsh, Preston Klinke

3/18 Artist Talk: Gabriela Salazar, Smith Hall 130, 5pm

3/19, Wed Critique 1: Jill Jacobs, Kyle Moran, Mark Woodrum, Lindsay Yeager



Week 7

3/24, Mon Technical/Output Workshop.
Paper Due.

3/25 Artist Talk: Kate Moross, Smith Hall 130, 5pm

3/26, Wed Printing Workshop.



Week 8

3/31 & 4/2 *HOLIDAY – CLASSES SUSPENDED*



Week 9

4/7, Mon Critique 2: Ryan O’Dowd, Brooke Hoffman, Mary Birmingham, Wenbo Fan, Claire Lieber

4/8 Artist Talk: Josh MacPhee, Smith Hall 130, 5pm

4/9, Wed Critique 2: Michelle Morgenstern, Dani Holden, Addie George, Christie Kievit, Krista Adams



Week 10

4/14, Mon Critique 2: Brian Newsom, Dan Punshon---Smith, Liz Zenz, Casey Harsh, Preston Klinke

4/15 Curator/Artist Talk: Victoria Brooks, Smith Hall 130, 5pm

4/16, Wed Critique 2: Jill Jacobs, Kyle Moran, Mark Woodrum, Lindsay Yeager



Week 11

4/21 Mon Critique 3: Ryan O’Dowd, Brooke Hoffman, Mary Birmingham, Wenbo Fan, Claire Lieber

4/23, Wed Critique 3: Michelle Morgenstern, Dani Holden, Addie George, Christie Kievit, Krista Adams



Week 12

4/28, Mon Critique 3: Brian Newsom, Dan Punshon---Smith, Liz Zenz, Casey Harsh, Preston Klinke

4/30, Wed Critique 3: Jill Jacobs, Kyle Moran, Mark Woodrum, Lindsay Yeager



Week 13

5/5, Mon Crit 4 / Final Crits: Ryan O'Dowd, Brooke Hoffman, Mary Birmingham, Wenbo Fan, Claire Lieber

5/6 Artist Talk: Gail Wight, Smith Hall 130, 5pm

5/7, Wed Crit 4 / Final Crits: Michelle Morgenstern, Dani Holden, Addie George, Christie Kievit, Krista Adams



Week 14

5/12, Mon Crit 4 / Final Crits: Brian Newsom, Dan Punshon---Smith, Liz Zenz, Casey Harsh, Preston Klinke

5/14, Wed Crit 4 / Final Crits: Jill Jacobs, Kyle Moran, Mark Woodrum, Lindsay Yeager



Week 15

5/19, Mon Final Show. Location TBA. All projects DUE on data DVD and on---line.