



SCHOOL OF MEDIA ARTS

SOMA3374

Time Based Art 5B

Session 2

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Course schedule

Week 1 Date

Discussion of self devised projects to be produced during the session

Production issues related to high definition video and surround sound.

Revision working with HDV in Final Cut Pro, transcoding to ProRes 422 HQ from HDV.

3 video works by Nicholas Provost.

New equipment in resource centre.

Introduction to Magic Bullet Editor's Suite plugins for Final Cut Pro.

Week 2 Date

Project consultations. **Project proposals due.**

Screening in CG07 : *The Mirror*, Andrei Tarkovsky

Discussion of COFA Annual and Chauvel Screening
Discuss Biennale gallery visit next week

Week 3 Date

Field Trip: Biennale of Sydney, Cockatoo Island. Meet at Circular Quay in front of the MCA at 9.45am

Week 4 Date

Field trip: 'Mirror States' Cambelltown Arts Centre, Cnr Camden & Appin Rds.

Campbelltown. 46454100. Meet at 10am at the arts centre.

A major touring exhibition of interactive works produced by leading Australian and international media artists eg. David Rokeby, Mari Velonaki, Alex Davies (including 3 ex-TBA students).

Week 5 Date

Response Reports due.

Part 1. Mixing and mastering surround sound in Soundtrack Pro in CG13. Monitoring and conforming to Final Cut Pro. Authoring a DVD with surround sound. Discussion of the history of surround formats: Quadraphonic to Dolby DTS 7.1 etc.

Listening: *Kontakte* by Karlheinz Stockhausen 1958-60 (4 channel work realized here in stereo).

Week 6 Date

Part 2. Mixing and mastering surround sound in Soundtrack Pro in CG13. Monitoring and conforming to Final Cut Pro. Authoring a DVD with surround sound. Discussion of the history of surround formats: Quadraphonic to Dolby DTS 7.1 etc.

Week 7 Date

Presentation of major project in progress, with class feedback.

Progress mark 30%

Week 8 Date

Content to be developed in response to major projects presented in week 7

Lecture: 'Transcendental Style' in contemporary cinema and the renewed relationship between art and cinema. Directors discussed: Carlos Reygadas, Nicholas Provost, Andrej Sokoruv, Jesper Just, Bela Tarr, Markus Shinwald et al

Week 9 Date

Lecture: Performance on Screen: extreme states, naturalism and beyond. Examples from Marina and Ulay, 'Paisan' Roberto Rosellini, 'O Deus, O Diabolo no Terra do Sol' Glauber Rocha, 'Hamlet' Gregori Kozintsev, Werner Herzog, John Cassavetes; 'Throne of Blood' Toshiro Mifune/Akira Kurosawa; 'Modern Times' Charles Chaplin; Buster Keaton, 'Playtime' Jacques Tati; Kon Ichikawa, Paradjanov.

Reading: *Culture is the Body*, Tadashi Suzuki, TBA reader 2007.

Week 10 Date

Project development/consultation

Week 11 Date

Project development/consultation

Week 12 Date

All students are to show their projects for final feedback from the class and lecturer. Have all material reading and files loaded onto the computer in CG07. Installations may be set up in other rooms before the class time..

Week 13 Date**Final Assessment of major project or body of work 60%**

The assessment schedule will be coordinated with TBA5A

NB. Those works to be assessed in the screening the the Chauvel Cinema or in the COFA annual are not to be presented during this assessment.

2. Course staff

Course Coordinator/ John Gillies (Coordinator, Time Based Art)

Room CG10 (opposite CG07)

If you need to contact me or have a problem or query email me at the above address. Please let me know or the relevant lecturer if you are unable to attend class for a period of weeks. Please do not hesitate to contact me and make an appointment if you have problems that need addressing.

3. Course Information

a) **Units of Credit: 6**

b) **Teaching Times and Locations: Tuesday 10am – 1pm CG07**

c) **Contact hours per week*: 3**

*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.

d) **Parallel Teaching**

All students undertaking this course will also be undertaking Time Based Art 5A SOMA3354. The two courses have been designed to complement each other. The same assessable projects may be presented for both classes.

e) **Course Aims:**

The course provides students with the conceptual and contextual understandings to generate their own developing artistic practice within the fine arts. A professional context is created for the student's work by presenting leading practitioners within the field.

f) **Relationship to other courses**

Time Based Art 5B is undertaken at the end of 3rd year in the BFA. It is the culmination of studies taken within the major.

g) **Student learning outcomes**

- Develop proficiency in analysing and discussing work.
- Further develop a critical engagement in various time based artforms and further develop a critical practice within those disciplines.
- Develop an ability to pursue intention in the development of an art work.
- Develop an ability to experiment, but also to produce resolved work.
- Provide further experience and awareness of interdisciplinary practice and specific artistic histories.
- Provide a growing awareness of critical art practice and creative processes within an Australian and International cultural and historical context.
- Understanding of sound and moving image relationship and appropriate terminology.

h) **Graduate Attributes Developed in this Course**

COFA Graduate Attributes (see http://www.ltu.unsw.edu.au/ref4-4-1-2_faculty_grad_atts.cfm)	Select the level of FOCUS 0= NONE 1=MINIMAL 2=MINOR 3=MAJOR	Activities / Assessment
Disciplinary knowledge	3	

Communication skills	3	Will be developed through class discussion, critique sessions and the presentation of project work in a seminar context.
Technical skills	3	Technical skills are also developed through the completion of assessable projects. The lecture will assist the student with technical questions issues that arise during the working process.
Critical thinking	3	Will be assessed as displayed and developed in the finished work and demonstrated during discussion and critique sessions during class.
Group skills	3	Will be developed by class discussion, debate and negotiation of the exhibition.
Social awareness	3	Will be developed through the analysis of space, site, social context and audience in seminar context.
Ethical understanding	2	Underpins discussion around the work produced and analyzed in class.
Information Literacy	0	
Entrepreneurial skills	2	Will be developed through the creation and planning of original projects. Planning and producing skills will be formally addressed, leading to the COFA Annual exhibition.

i) Approach to learning and teaching

As lecturers within the Time Based Art area, we collaborate with each student to facilitate their individual development as emerging artists and cultural producers.

While informed by, and involved in the current production of art using time based means we are also aware of historical precedent and the wider context and histories of our mediums. All lecturers in the area are practicing artists – our teaching informed by our practice and research in the field.

Learning in this area is necessarily multi-disciplinary and multi-faceted – ranging across many technical processes, bodies of knowledge and precedent – the aim being for the student to synthesis and develop their own particular body of work using the means of their own choosing. Emphasis is placed on the growth of each student as an individual cultivating a personal vision.

The production of meaningful and pertinent culture expressing a quality of artistic process, thinking and realisation is the goal of the area.

j) Teaching Strategies:

- Studio critique and the practical development of studio based projects.
- Screenings, seminars and class discussions.

The class is based upon a hybrid of the Atelier model of teaching fine art and a seminar/lecture model. Students will not be allocated their own discreet studio spaces, however they are encouraged to use the rooms and facilities on the floor as a pseudo group studio. The physical studios are conceived of as creative spaces and not sterile learning laboratories. It is assumed and expected that students will function autonomously and professionally within this studio learning context.

4. Assessment

Response Reports due week 5 **10%**

Each student is to write a personal response to 2 works viewed in the current exhibitions: 'Bienalle of Sydney' or 'Mirror States'. Each report should be a minimum of one page single spaced 11pt. Please print out and place in my pigeon hole.

Major Project or body of work, in progress mark due week 7 (9th Sept) **20%**

Each student is to present to the class.

Major Project or body of work due week 13 or assessed in exhibition in the COFA Annual **70%**

Supplementary material or other works that were not presented can be given to the lecturer no latter than week 13.

Description of major project or body of work

Each student will produce a body of work or at least one major project. A project description is to be presented in a consultation in week 4. It should be clear and succinct and may include diagrams, drawings, images and research materials.

Project possibilities include experimental video, video or sound installation, performance, interactive installation or other temporal artwork or combinations of the above. Cross-disciplinary, experimental and hybrid forms are encouraged. Works do not necessarily have to have a technological component.

All work must be within the genre of fine art practice. Informational, commercial, graphic design, advertising and music clips may not be presented for assessment.

General criteria for assessment:

- a) Concept (content, originality, vision, resonances, poetics, cultural value etc)
- b) Realisation (presentation, resolution, depth of inquiry, appropriateness and handling of craft/technique, level of commitment and motivation, evidence of critical process, risk taking)
- c) Progress (shows development of artistic practice and research)

The Learning Centre

The Learning Centre provides assistance for study-related problems. The COFA Learning Centre is staffed Monday 11am-3pm, Tuesday 10am-2pm, Thursday 12pm-4pm and Friday 11am-5pm. Call in for an appointment or phone 9385 0739. Check their web site on

<http://www.cofa.unsw.edu.au/start/currentstudents/services/default.php?n=141>

Student Counsellor

The COFA Counseling Service offers counseling on any problems causing distress or concern.

The Counselling Service at COFA is located in:

G Block, Room G05

Opening hours: daily 9am-5pm, except for Wednesday open 2-5pm

For an appointment Tel: +61 2 9385-0733/5418

Don't wait to contact the service until you need support for an application for Special Consideration: counseling is offered to assist you to resolve the problems that are affecting your work. Check their web site on:

http://www.cofa.unsw.edu.au/currentstudents/helpsupport/unswservices/service_0004.html

5. Academic honesty and plagiarism

What is Plagiarism?

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 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.†

For the purposes of this policy, submitting an assessment item that has already been submitted for academic credit elsewhere may be considered plagiarism.

Knowingly permitting your work to be copied by another student may also be considered to be plagiarism.

Note that an assessment item produced in oral, not written, form, or involving live presentation, may similarly contain plagiarised material.

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

The Learning Centre website is main repository for resources for staff and students on plagiarism and academic honesty. These resources can be located via:

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 study and one of the identified causes of plagiarism is poor time management. Students should allow sufficient time for research, drafting, and the proper referencing of sources in preparing all assessment items.

* Based on that proposed to the University of Newcastle by the St James Ethics Centre. Used with kind permission from the University of Newcastle

† Adapted with kind permission from the University of Melbourne.

6. Computing Requirements

It is suggested that you purchase an external firewire hard drive with a read and write speed of at least 7200rpm. Consult your lecturer for more information.

Computer Usage In The Area

When you have finished working you should quit all applications you have been using, log out and put the computer into sleep. Peripheral devices (eg video monitors) should also be turned off. Do not turn off individual devices in facilities that have a master switch (eg sound studios). Make sure peripheral devices are not turned off if connecting to Firewire or USB ports.

7. Safety Information

You have a responsibility to not do anything that risks the safety or health of your fellow students and also staff.

This will involve informing your lecturer of any safety risks you become aware of, and also following the directions of staff in relation to such issues as equipment usage, and safety equipment and clothing.

You are responsible for:

- adhering to UNSW and COFA OHS policies and procedures,
- following instructions on safe work methods,
- promptly reporting hazards or accidents
- ensuring your conduct does not endanger others.

Emergencies and evacuation

In case of emergency you should follow the instructions on the emergency procedures displays, which are located on each level.

The emergency phone number is 9385-6666 (not 000).

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).

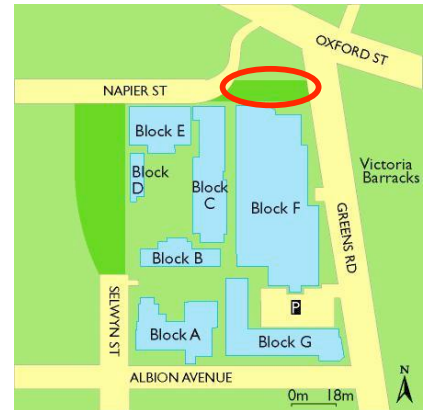
First aid information

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.

Occupational Health and Safety



Advice and instructions to students regarding workplace safety and hazardous substances:

Students should be aware of their responsibility to avoid causing injuries to themselves or to others. These injuries could include; eyestrain, hearing damage, back, neck and repetitive strain injury (RSI), burns, chemical poisoning, inhalation damage, lacerations and the like. Students using, or planning to use, unorthodox materials, or materials/processes/performances in a potentially damaging manner in their class, or related work, ARE REQUIRED to complete a Risk Assessment Form. This form must be signed by the lecturer and lodged with the relevant Technical Officer or School Administrative Assistant. Unorthodox materials are considered to be material, solvents, chemicals, paints, electricity etc. not covered by standard practice or tuition within the area. All potentially dangerous materials MUST be used in consultation with the mandatory material safety data sheets (MSDS) available at the point of acquisition of such materials. It is UNSW policy that no bodily parts or fluids are used on any campus for any purpose.

Public Liability

The University has appropriate insurance cover whereby you, the student and the University are indemnified in the event of you, while on work experience, placement or assignment (including such things as film/video shoots, setting up installations off site and performances) become legally liable for any injury to any person or damage to property caused by your negligent act.

A Letter of Indemnity Template is available for download from:

https://www.fin.unsw.edu.au/files/forms/rmu/Letter_of_Indemnity_pdf.pdf

This should be signed by the relevant Lecturer or Head of School.

Portable Lighting Safety

(to borrow portable lighting from the Resource Centre you must pass the Lighting Safety test – see Resource Centre)

Setting Up Lights

Electrical power is measured in watts. Watts is equal to the voltage multiplied by the current. A standard domestic power outlet is 240 volts and 10 amps (amperes measure current). Therefore the amount of power available is: $240 \times 10 = 2,400$ watts. For example, three 800 watt lights are the absolute maximum on one 240 volt 10 amp. power point. If you exceed 2,400 watts on one 240 volt 10 amp outlet you will trip circuit breakers, blow fuses, or worse, start fires inside walls.

Note also that in older houses multiple power points are often on the same circuit so the limit of 2,400 watts applies. 2 outlets but one circuit. 2,400 watts maximum allowed.

- Long extension cables should not be used coiled up. The power cables can generate enough heat to melt their insulation, causing wires to touch each other resulting in short circuits, damage to lights, damage to other equipment plugged into the mains, fire hazards and possible electrocution.

- Do not leave a power cable where people will walk. If you must run the cable across a walk way, gaffer-tape it to the floor, leaving no part of the cable exposed where people will walk.
- Be careful to not have the cords from some models of lamps touching or draped over the lamp head. Power cords should hang entirely beneath the lamp.
- Elevate the light stands starting with the widest post at the bottom. When this has been fully extended, you can move up to the next widest post. If required, elevate the thinnest post last.
- All lights must be adequately supported or mounted to prevent tipping or falling. Spread the light stands as broadly as possible. Secure larger lights with sandbags or something similar.
- A free-fall area should be made with restricted access – an area where if a light should fall over, nobody will be hit by the falling light.
- Suspended lights shall have a separate safety chain .
- Check all plugs and cables before you switch lights on. If there is any evidence of damage – exposed wires – bent pins on plugs etc do not use the light and return it to technical staff as soon as possible.
- Place RCD (Residual Current Device) as close as possible to the power source.

Operating the Lights

- All lights must have a wire mesh or safety glass in place while they are in operation. (Protection against shrapnel from an exploding lamp.)
- Never switch on a light while it is pointed at anybody or look at a light while switching it on.
- These lamps produce very high radiation. Extended direct exposure to the lamp may lead to ultra-violet irritation of skin and eyes. For average light skinned people 4 hours exposure to 200 foot candles gives noticeable skin reddening. Increased foot candles shorten the time proportionately. For example an 800 watt lamp gives 200 foot candles at a distance of 2 metres.
- If you work for long periods under hot lights you may suffer from Heat Stress. Early symptoms may include dizziness, fainting, headache, sweating, Take regular breaks, resting somewhere cool, drink plenty of non-alcoholic fluids, remove heavy clothing & turn the film/video lights off when not in use.
- Never have a light switched on when the barn doors are shut.
- Never use plastic pegs on barn doors.
- Do not move a light while it is switched on. Let it cool a bit. The bulb filament becomes very delicate when hot and may break if it is subjected to vibration.
- Never operate lights outside when its raining.
- Do not pack the lights away until they have cooled down.
- Lighting equipment must never be operated by anyone under the influence of alcohol/drugs.

Replacing Lamps

- Lights must be **switched off** and **unplugged** before changing lamps.
- Hot! Let the bulb cool before removing.
- Never touch the replacement lamp with your bare fingers - oil from the skin can overheat on the lamp when it is on causing the lamp to blow. If touched clean with alcohol.
- Do not use cracked or scratched bulbs.

8. Student Resources

It is expected that you buy:

Time Based Art Reader 2007, (availability to be advised)

Reading List

Ahtila, Eija-Liisa (et al.) *Cinema Cinema: Contemporary Art and the Cinematic Experience*, Netherlands, Stedelijk Van Abbemuseum Eindhoven. 1999

Bordwell, David and Thompson, Kristin. *Film Art: an Introduction*, McGraw-Hill, New York, International Edition 1997.

Braverman, Barry. *Video Shooter: Storeytelling with DV, HD and HDV Cameras*, CMP Books, San Francisco 2005.

Brenneis, Lisa. *Final Cut Pro 5 for Mac OS X*, Peachpit Press, Berkeley 2005

Bresson, Robert, *Notes on the Cinematographer*, Quartet Books, London 1996.

Chion, Michel, *The Sound Image: Sound on Screen*, Columbia University Press, New York, 1994.

Cox, Christoph and Warner, Daniel, *Audio Culture: Readings in Modern Music*, Continuum Publishing 2004

Hall, Doug and Fifer, Sally Jo (eds.) *Illuminating Video: An Essential Guide to Video Art*, Aperture in association with the Bay Area Video Coalition, New York 1988.

Huxley, Michael & Witts, Noel, Eds. *Twentieth Century Performance Reader*, Routledge, London, 1996.

Kahn, Douglas, *Noise, Water, Meat: A History of Sound in the Arts*, Massachusetts Institute of Technology Press, Boston, 1999.

Levin, Thomas (et al.). *Ctrl Space: Rhetorics of Surveillance from Benthan to Big Brother*, MIT Press, Cambridge, 2002.

Mignot, Dorine (ed.). *Het Lumineuze Beeld/The Luminous Image*, Stedelijk Museum, Amsterdam 1984.

Nyman, Michael. *Experimental Music: Cage and Beyond*, Cambridge University Press, Cambridge, 1999.

RoseLee Goldberg. *Performance Art: from Futurism to the Present*, Thames & Hudson, 1988.

Rush, Michael. *Video Art*, Thames and Hudson, London 2003.

Schafer, R Murray, *The Tuning of the World: Towards a Theory of Soundscape Design*, University of Pennsylvania Press, 1980.

Time Based Art Reader, College of Fine Arts 2007

Wardrip-Fruin, Noah & Montfort, Nick, *The New Media Reader*, The MIT Press, Cambridge and London 2003

Weis, Elisabeth and Belton, John, *Film Sound: Theory and Practice*, Columbia University Press, New York 1985.

Zurbrugg, Nicholas, Ed, *Electronic Arts in Australia*, Continuum: the Australian Journal of Media and Culture, Vol 8, No.1 1994.

Selected Links

Media art, video art, screen art:

<http://www.ubu.com/>

<http://www.luxonline.org.uk/index.html>

<http://www.newmedia-art.org/>

<http://www.medienkunstnetz.de/mediaartnet/>

Sound Art etc:

<http://www.abc.net.au/arts/adlib/>

<http://www.kunstradio.at/>

<http://www.liquidarchitecture.org.au/articles.html>

<http://www.sounddesign.unimelb.edu.au/site/index1.html>

<http://www.ubu.com/>

Cinema:

<http://www.sensesofcinema.com/>

Cinematography Mailing List (<http://www.cinematography.net/>) – Student Forums

Connectors, tech jargon etc:

http://www.crutchfieldadvisor.com/ISEO-rgbtcspd/learningcenter/home/tv_glossary.html

<http://www.rane.com/digi-dic.html>

Excellent 'how to' and technical articles/tutorials particularly on FCP, DVD Studio Pro and other Mac A/V software etc:

<http://www.atomiclearning.com/macintosh>

http://www.kenstone.net/fcp_homepage/fcp_homepage_index.html

<http://www.lafcpug.org/>

- <http://www.urbanfox.tv/workbooks/sonyz1/index.htm>

9. 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.

10. Administrative Matters

Marks will be deducted from work where it is submitted after the due date unless there is a valid and pressing reason for non-submission.

Where, because of illness or misadventure, you cannot hand in an assignment on time, or your work has suffered, you can apply for Special Consideration. For information on Special Consideration (see <https://my.unsw.edu.au/student/atoz/SpecialConsideration.html>).

- Applications for special consideration must be lodged with the COFA Student Centre (within 3 working days of the assessment to which it refers) – applications will not be accepted by teaching staff;
- Applying for special consideration does not automatically mean that you will be granted additional assessment or that you will be awarded an amended result;
- If you are making an application for special consideration (through COFA Student Centre) please notify your Lecturer in Charge;
- Please note: a register of applications for Special Consideration is maintained. History of previous applications for Special Consideration is taken into account when considering each case.

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.