

*Academy of Visual Arts*  
*Bachelor of Arts (Hons) in Visual Arts Programme*

## **VART 3136 Experiments in Moving Image**

**No. of units: 3**

**Pre-requisite: VART 2135 Looking Through the Lens OR VART 2136 Sound: The Basics**

**Duration: 52 hours**

**Cluster: Lens-based Media (2012 & 2013 Intakes) / Media Arts (2014 Intake and onwards)**

### **I.1. Course Description & Rationale:**

This course aims at offering students unconventional perspectives on moving image and sound. Notions of creativity and usages of digital moving image and sound gears as artistic tools are highlighted. Hence, the course strongly encourages mixed genres and personal experiments.

Students will learn the art of moving image and sound that inherently stress the significance of experimentation in visual rhetoric, mass media (TV) criticism, and the spirits of boldness in contemporary art making. Students will learn histories, technological/cultural contexts and artistic practices of experimental film/video art.

As an intermediate level course, students will learn digital video production including camera work and the use of supported gears, the craft of three-point lighting and its variations, and also the knowledge of safety and different types of lighting gears.

After taking this course, students should be ready for upper-level courses that are research-based and aim at exploring further on novelty of time-based media. This course also supports students working on other areas of arts with elements of moving image and sound, such as interactive media, hypermedia and installation art works.

## I.2. Course Content:

No.		Hours	%
1.	Styles, histories, development of forms (audio-visual relations) and cultural contexts of both international and local experimental sound/film/video art works	8	15.4
2.	Techniques of video camera work and supportive gears: - Optical theory: creative use of shutter speed, iris range, depth of field, changes of focus, colour temperature; - Camera movements and mise-en-scene; - Operation of professional HDV camera and related gears such as tracks and dolly, shoulder holder, tripod/monopod.	8	15.4
3.	Advanced techniques of sound recording and sound recording with camera work: - Use of various types of mics (dynamic, condenser, shotgun, contact mic, hydrophone, stereo mic) and accessories (boom pole, windscreen and pistol grip); - Operation of sound recorder and technicality of recording (mono and stereo recording).	4	7.6
4.	Lighting workshop: - Use of tungsten studio lights and LEDs - Supported gears: light stands, c-stands, filters, colour gels, reflectors; - 3-point lighting and its variations; - Safety issues; - Multiple-cam shoot with lighting; - Projection as lighting.	14	27
5.	Techniques of moving image and sound editing: -Final Cut Pro on Mac Pro Computer.	10	19.3
6.	Screenings and critiques of students' projects	8	15.3
		52	100

## I.3. Intended Course Learning Outcomes (CILOs):

*(Please take note of the PILOs for the overall BA programme in the Programme Document.)*

Upon successful completion of this course, students should be able to:

No.	Intended Course Learning Outcomes (CILOs)
1.	Critically reflect the variety and expansions of languages, styles and issues in art of experimental moving image;

2.	Demonstrate advanced skills of camera work, sound recording, lighting and editing to intermediate level;
3.	Transfer skills from other contexts (photography and illustrations) to create moving image works;
4.	Analyse and discuss sound and film/video art works in terms of aesthetics as well as cultural contexts;
5.	Make a complete sound and moving image art work from idea/concept to actual production and management; and
6.	Adhere to standards of professional practice and ethos.

*\* More may be added.*

#### I.4. Alignment of CILOs with PILOs:

Learning Outcomes	<i>Please indicate alignment by checking '✓' the appropriate box</i>					
	CILO1	CILO2	CILO3	CILO4	CILO5	CILO6
PILO1.1	✓			✓		
PILO1.2		✓	✓		✓	
PILO2.1						
PILO2.2					✓	
PILO2.3						
PILO3.1					✓	✓
PILO3.2						✓

*\* There may not be 6 CILOs, in which case, just leave columns empty.*

#### I.5. Alignment of Teaching and Learning Activities with CILOs:

No.	Teaching and Learning Activities	CILO	Hours
1.	Lecture on styles, histories, development of forms in art of moving image with the assistance of ppt and screenings of the art works.	1, 4, 6	6
2.	Technical workshops: demonstrations on operation and skills of professional cameras and camera works, supported gears and lighting; editing in computer application on Final Cut Pro with mac computers; students have hands-on experience and do in-class exercises in groups.	2, 3, 6	34
3.	Field work: practise ways of observation and listening and audio-visual recording (with cameras/sound gears on site)	2, 6	4

4.	Critique and discussions on students' assignments and projects, with aid of ppt and screenings	1, 4, 5, 6	8
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*\*More may be added.*

#### I.6. Assessment:

No.	Assessment Methods/Activities	Weighting	Alignment with CILOs
1.	Two assignments on practical skills of camera work and lighting to demonstrate the learned skills	20%	2
2.	Field Work and presentation/discussion of materials captured during field work	10%	2, 3
3.	Final Project: Individual practical creative work of personal experiments and cross-genres resulting in a piece of moving image work with sound, which demonstrates students' understanding of various styles of experimental film/video arts as well as their learned technical skills and the ability to apply creative tactics in their art work productions.	40%	1, 4, 5
4.	Professional Attitude: Professional Attitude does not necessarily define its own learning outcomes, but takes a look at 'how' the other, non-attitudinal outcomes are achieved. Assessment will always be based on direct personal contact with the student. Assessment methods include personal conversations – formal and informal –, class observation, individual and group-tutorials, and such like. Assessment evidence is continuously produced through attendance and participation class-records, public presentations, peer-reviews, evaluation of sketchbooks or visual diaries, personal notes of students and teachers, etc.  For more information, please refer to the BA (Hons) in Visual Arts' Programme Document.	30%	6

*\*More may be added.*

#### I.7. References (up to 10 books):

Brown, Blain. *Cinematography Theory And Practice*. New York: Focal Press, 2002.

Curtis, David. *Experimental Cinema*. New York: Universe Books, 1971.

Hatfield, Jackie. *Experimental Film And Video: An Anthology*. Eastleigh: John Libbey Publication, 2006.

Gibbs, Tony. *The Fundamentals Of Sonic Art & Sound Design*. Lausanne: AVA Publishing, 2007.

Gorbman, Claudia, ed. trans. *Audio-Vision: Sound On Screen*. New York: Columbia University Press, 1994.

Horsfield, Kate, and Lucas Hilderbrand, eds. *Feedback: The Video Data Bank Catalog Of Video Art and Artist Interviews*. Philadelphia: Temple University Press, 2006.

Malkiewicz, Kris, and David M. Mullen. *Cinematography*. New York: Simon & Schuster, 2005.

Rees, A.L. *A History of Experimental Film and Video*. London: BFI, 1999.

Shaw, Jeffrey, and Peter Weibel, eds. *Future Cinema: The Cinematic Imaginary After Film*. Cambridge: MIT, 2003.

### **1.1 Academic Integrity:**

Students will endeavour to only claim work that they have actually produced themselves. Claiming the work of others is considered plagiarism, and will be dealt with under the academic policies of the university.

### **1.2 Health and Safety:**

Every effort will be made to comply with the intent of Hong Kong's law or acts and the University's policies to maintain a safe and healthy working environment.

### **1.3 Final Note:**

The instructor reserves the right to modify the class and the syllabus or the schedule to adjust to the dynamics of the particular group or to take advantage of opportunities that may arise.