

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

## **VART3135 Independent Music Video**

**No. of units: 3**

**Pre-requisite: VART2135 Looking Through the Lens OR VART2136 Sound: The Basics**

**Duration: 52 hours**

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

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

Independent music videos have been an exceptionally rich platform for audio-visual experimentations since the 1980's. Artists work with limited resources and manipulate simple craft to create innovative music/visual relations. Examining various forms and development of independent music videos will therefore definitely broaden students' mastery of aesthetics and technicality of music/visual productions.

This studio course provides students with knowledge of history, cultural contexts, various styles of independent music video with emphasis on its spirits of DIY, low budget, experimentation and novelty.

The course's offerings include video camera and lighting workshops, but it also aims at expanding the possibilities of making moving images by including sequences of photographs, illustrations and drawings for music video, which are not necessarily video camera-based. This is achieved by covering essential skills of computer-based moving image composition.

As a course-project course, each student must finish a music video for Hong Kong independent musicians/bands or sound artists by the end of the semester. Hence, production management is also a focus. Students have to deal with allocation of work in a crew, location scouting, scheduling, equipment booking etc. The instructor will introduce students to local independent musicians/sound artists and facilitates communication for the collaborations.

In sum, students acquire experience of the complete procedures of a music video production: choosing music/sound works, knowing the musicians/sound artists, generating initial ideas, presentation of concept and treatment, negotiations and fine-tuning, production (shooting or drawings), moving image compositions, and publishing (in format of professional broadcast HDV, DVD or web-based platforms).

**I.2. Course Content:**

<b>No.</b>		<b>Hours</b>	<b>%</b>
1.	The histories, cultural contexts, forms and styles of music video especially independent music video productions	12	22.6
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.	20	38.5
3.	Techniques of moving image and sound editing: - Final Cut Pro and - Soundtrack Pro operation on Mac Pro Computers.	12	22.6
4.	Lighting workshop: - Use of red head, blonde; - Supported gears: light stands, c-stands, filters, colour gels, reflectors; - 3-point lighting and its variations; - Safety issues.	8	15.4
		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:

<b>No.</b>	<b>Intended Course Learning Outcomes (CILOs)</b>
1.	Reflect their knowledge of histories and various styles of independent music videos;
2.	Apply aesthetic and technical skills regarding audio/visual relations;
3.	Critically analyse and discuss music video works;
4.	Produce a time-based visual expression of music;
5.	Work collaboratively in different roles of music video productions, which especially requires good management of the personal working-process; and
6.	Adhere to standards of professional practice and ethos.

*\* More may be added.*

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

Learning Outcomes	Please indicate alignment by checking '✓' the appropriate box					
	CILO1	CILO2	CILO3	CILO4	CILO5	CILO6
PILO1.1	9					
PILO1.2		9				
PILO2.1						
PILO2.2				9		
PILO2.3			9		9	
PILO3.1						9
PILO3.2						9

\* 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 (ppt) and screening (dvd and web materials) of histories, cultural contexts, aesthetics of music video and independent music	1, 2, 6	12
2.	Technical Demonstrations and Workshops: - Optical theory - Operations of digital HD video cameras, accessories (different types of lenses) and supporting gear including tracks and dolly, steady-cam -- Lighting workshops -- Green screen workshop	2, 4, 6	20
3.	Technical Demonstrations and workshops of moving image editing with aid of computer application (Final Cut Pro)	2, 4, 6	8
4.	Discussions of in-class exercises, presentations and final project	1, 3, 5, 6	12

\*More may be added.

#### I.6. Assessment:

No.	Assessment Methods/Activities	Weighting	Alignment with CILOs
1.	Two in-class technical exercises (5% each) to show students' understanding of moving image production and related skills	10%	2
2.	Presentation of Work-in-progress of Music Video Project for comments by instructor and fellow students regarding both concept and productions	20%	1, 2, 3
3.	Music Video Project of a local indie bands/musician/artist – a collaborative work with the musicians and export master copy to on either DVD or professional HDV	40%	2, 4, 5

4.	<p>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.</p> <p>For more information, please refer to the BA (Hons) in Visual Arts' Programme Document.</p>	30%	6
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*\*More may be added.*

## I.7. References:

### Books:

Adlington, Robert, ed. *Sound Commitments: Avant-garde Music And The Sixties*. Oxford: Oxford University Press, 2009.

Austerlitz, Saul. *Money For Nothing: A History Of The Music Video, From The Beatles To The White Stripes*. New York: Continuum, 2007.

Fonarow, Wendy. *Empire Of Dirt: The Aesthetics And Rituals Of British Indie Music*. Middletown: Wesleyan University Press, 2006.

Goodwin, Andrew and Lawrence Grossberg. *Sound And Vision: The Music Video Reader*. London: Routledge, 1993.

Hanson, Matt. *Reinventing Music Video: Next-generation Directors, Their Inspiration, And Work*. Burlington: Focal Press, 2006.

Reiss, Steven and Neil Feineman. *Thirty Frames Per Second: The Visionary Art Of The Music Video*. New York: Harry N. Abrams, 2000.

Schwartz, Daylle Deanna. *I Don't Need A Record Deal!: Your Survival Guide For The Indie Music Revolution*. New York: Billboard Books, 2005.

Vernallis, Carol. *Experiencing Music Video: Aesthetics And Cultural Context*. New York: Columbia University Press, 2004.

**I.8. 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.

**I.9. 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.

**I.10. 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.