

SYLLABUS: 2282C Time Based Media

HYE YOUNG KIM

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DIG 2282C: Time Based Media

University of Florida School of Art + Art History
Section: 2493 SPRING 2013, Credit: 3 credits
Meets: Tue/Thr 8-10 (3:00pm–6pm) NRNA G514I 3C (Norman Hall Addition)
Instructor: Hye Young Kim
Email: hyeyoungkim@ufl.edu
Office Hours: Tue 6:00 – 7:00pm(or by appointment) FAC 302C Grad Office
Class Site: <https://medialab.arts.ufl.edu/groups/dig2282cspring2013kim/>

COURSE DESCRIPTION

This course introduces the four-dimensional fundamentals of Time Based Media. Sound, animation and video, with emphasis on narrative, planning of action, and sequencing of images will be studied and practiced. Basic production techniques, project planning, and concepts integral to time based media will be studied and students will learn to use Time Based Media as an expressive and communicative art form. Aesthetic, technical, historical, and conceptual issues will be addressed through lectures, demonstrations, exercises, projects, screenings, research, and readings.

Prerequisite: ART 1803C

OBJECTIVES

Students will demonstrate understanding of the following principles and techniques:

1. Four-dimensional Imaging Concepts and Terminology
 - Aesthetics
 - Motion
 - Duration
 - Pacing/Tempo
 - Montage
 - Sequence
 - The Narrative/Storyline
 - Animation
 - Interactivity
 - The performative
2. Application of software for time based media (students are expected to obtain an intermediate knowledge of Macromedia Flash and iMovie or other related software)
3. Research Methods
4. Project Development

TOPICS

- An introduction to historical references, background, and contemporary concepts of time based media
- Project Planning (including storyboarding and organizing clips)
- Basic Video Camera Use
- Basic in-camera editing techniques
- Representation, image and culture, symbol, concept and conceptual storytelling
- Framing & Composition (including panning, close-ups, landscape)
- Lighting
- Professional Production Techniques (fps, sizing for output, video and audio capture, photo import and animation of still images)
- Simple transitions
- Use of typography and graphics in animation
- Morphing elements
- Narrative Theory
- Integration of video and animation
- Content and Context
- Computer as a tool, not a means to an end

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REQUIRED/RECOMMENDED TEXTBOOKS, MATERIALS, EQUIPMENT

- Textbook: Launching the Imagination Comprehensive (2-D, 3-D and 4-D) with CD-ROM by Mary Stewart
- 100 GB External Hard Drive (Mac Compatible) for storage of materials
- MiniDV tapes
- CD-R Media with plastic cases
- DVD-R Media with plastic cases. Flash Drive (Mac Compatible) for storage of materials
- Process Blog
- Headphones
- Course Blog
- Access to Software: Final Cut Pro, iMovie, Audacity (open source), and Adobe Photoshop (note that most software is available in the UF CIRCA Computer Labs)
- Required Registration with <http://lynda.com>

REQUIREMENTS AND EVALUATION

Overall grades are based upon:

Project 1: 5%

Project 2: 10%

Project 3: 15%

Project 4: 5%

Project 5: 5%

Project 6: 10%

Project 7: 25%

Critical Essay/Artist Presentation: 10%

Participation: 5%

Attendance: 5%

GRADING SCALE (100 points possible)

100% possible: A: 100%-95%, A-: 94%-90%, B+: 89%-87%, B: 86%-83%, B-: 82%-80%, C+: 79%-77%, C: 76%-73%, C-: 72%-70%, D+: 69%-67%, D: 66%-63%, D-: 62%-56%, F: 55%-0%

ATTENDANCE

Students are expected to attend every class and be prepared to participate. Up to three unexcused absences are allowed. The overall grade is lowered by 5% for each unexcused absence thereafter. Tardiness and/or lack of appropriate class materials is unacceptable and will count as unexcused absences if they become a habit. Medical and family emergencies can generally be accommodated with letters. Also, students require extra work to make up the class. Refer to UF guidelines.

LATE WORK

Late assignments and projects will be penalized up to 20%, and will not be accepted after one week from the due date. Attending critique is one of the most important aspects of the class. Even if you are not prepared to turn in your project, come to critique! This way you can at least get your critique participation points and it will show me that you are serious about the project and your dedication to the class.

ACADEMIC HONESTY

An academic honesty offense is defined as the act of lying, cheating, or stealing academic information so that one gains academic advantage. As a University of Florida student, one is expected to neither commit nor assist another in committing an academic honesty violation. Additionally, it is the student's duty to report observed academic honesty violations. These can include: cheating, plagiarism, bribery, misrepresentation, conspiracy, or fabrication.

The University's policies regarding academic honesty, the honor code, and student conduct related to the honor code will be strictly enforced. Full information regarding these policies is available at the following links:

SA+AH Syllabus Requirements & Suggestions (03/25/12)- 2

Academic Honesty: <http://www.registrar.ufl.edu/catalog/policies/students.html#honesty>

Honor Code: <http://www.dso.ufl.edu/sccr/honorcodes/honorcode.php>

Student Conduct: <http://www.dso.ufl.edu/sccr/honorcodes/conductcode.php>

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ACCOMMODATION FOR STUDENTS

“Students requesting classroom accommodation must first register with the Dean of Students Office. The Dean of Students Office will provide documentation to the student who must then provide this documentation to the Instructor when requesting accommodation.”

The ADA office (<http://www.ada.ufl.edu>) is located in Room 232 Stadium. Phone: (352) 392-7056 / TDD: (352) 846-1046

Phone number and contact sites for university counseling services and mental health services:

Counseling Services: <http://www.counsel.ufl.edu> / 392-1575 Peabody Hall

INFORMATION ABOUT THE UF COUNSELING AND WELLNESS SERVICES

University Counseling & Wellness Center 3190 Radio Road P.O. Box 112662, University of Florida Gainesville, FL 32611-4100 Phone: 352-392-1575 Web: <http://www.counseling.ufl.edu/cwc/>

HEALTH AND SAFETY

<http://www.arts.ufl.edu/art/healthandsafety>

Download UF SA+AH Health and Safety Handbook

<http://saahhealthandsafety.weebly.com/handbook.html>

You will sign and return the waiver distributed on the first day of class. You are responsible for helping maintain the safety of the labs, especially by keeping them clean and free of trash and debris. Pick up after yourself, or your final grade will be lowered at the instructor's discretion. Michael Christopher (mchristo@ufl.edu) is the area contact for health and safety issues. The following is an overview of the health and safety information specific to digital media art classes.

Appendix I: Health and Safety Area Specific Information: Digital Media

4. Area Rules All users of the studio classrooms are expected to follow studio guidelines at all times. If you have any questions, ask your instructor.

1. Follow all SA+AH Health and Safety handbook guidelines.

2. Alcohol is not permitted (open or closed containers)

3. No smoking in the building or within 50 feet of the entry.

4. No eating or drinking in the lab.

5. Shoes must be worn at all times.

6. Protective equipment must be worn for hazardous work.

7. Do not block aisles, halls or doors with stored items or when working. This is a violation of fire codes.

8. Do not store anything on the floor. This impedes cleaning and creates a hazard.

9. Do not park bikes in the building.

10. Clean up spills immediately.

11. Take items which do not fit into the trash to the dumpster, follow dumpster guidelines.

SA+AH CONTAINER POLICY

There are 2 types of labels used in the SA+AH-- yellow and white. Both labels are found at the red MSDS box and are supplied by the SA+AH. Each is used for a different purpose. White: All new and or used product in containers (hazardous or what might be perceived as hazardous -i.e. watered down gesso, graphite solutions, satellite containers of solvents, powders, spray paints, fixatives, oils, solvents, etc...) must be labeled within the SA+AH to identify their contents. Labels can be found at the MSDS box in each studio and work area. All containers must be marked with your name, contents and date opened. All secondary/satellite containers for hazardous materials must be marked with content, your name and the date opened. All unmarked containers will be disposed of with no notice.

Yellow: WHEN HAZARDOUS ITEMS ARE DESIGNATED AS WASTE. All containers must have a yellow label identifying the contents that are designated as trash for weekly EHS pick up. - Flammable solid containers (red flip top) must have a yellow hazardous waste label on the outside (top). - 5-gallon jugs must have a yellow hazardous waste label on the outside. - Fibrous containers must have a yellow hazardous waste label on the outside (top). - Each item in the blue bin must have a yellow hazardous waste label.

Note: Hazardous Waste labels should include all constituents in the waste mixture as well as an approximate percentage of the total for that item and must add up to 100%. Labels should also include the Bldg and room number of the shop generating the waste along with the Waste Manager for your area; this is located on the SWMA sign posted at the sink or at the Waste Management Area.

SYLLABUS: 2282C Time Based Media/ Weekly Schedule

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Daily schedule can be changed, so please check the class website before you come to the class.
Class Site: <https://medialab.arts.ufl.edu/groups/dig2282cspring2013kim/>

Week 1

Jan 8 Tue: Introduction of class and explanation of syllabus / Introduction of digital media art
Jan 10 Thr: INTRODUCTION PROJECT #1 (start)
Demo: GIF animation
Screening: Stop Motion Examples
Homework: Reading and Blog Assignment #2, finish project #1

Week 2

Jan 15 Tue: CRIT: PROJECT #1 (finish) / Process Blog Check #1
INTRODUCTION PROJECT #2-1(start)
Demo: Flas01. Intro to Flash, basic demo exercises
Homework: Project process 2-2: make storyboards
Jan 17 Thr: Process PROJECT #2-2
Demo: Flash02. basic demo exercises, sound management
Due: Project #2-2 Storyboards Drafts/ Peer Review
Revised Storyboards due for instructor approval, begin photography for Stop Motion
Homework: Project process 2-3: start to work in flash

Week 3

Jan 22 Tue: Process PROJECT #2-3
Demo: Flash03. Flash tutorials, Import Photographs to Flash, edit, sound, etc.
Screening: stop motion animation
Homework: Project process 2-4: work in flash
Jan 24 Thr: Process PROJECT #2-4
Working day: Individual discussion/ trouble shooting
Homework: Stop Motion Project Process III

Week 4

Jan 29 Tue: Critique: Stop Motion Project #2, Process Blog Check #2
Jan 31 Thr: INTRODUCTION: Project #3-1 Group Process Project
Class activity: Division into Groups, begin brainstorming
DEMO: Video Camera, In-camera video editing, i-movie
Homework: write a group proposal for the project

Week 5

Feb 5 Tue: Process PROJECT #3-2: Group work - work on project storyboard
DEMO: Final Cut Pro
Homework: prepare storyboard presentation
Feb 7 Thr: Process PROJECT #3-3: Group work – plan for assign shooting tasks
DEMO: Final Cut Pro
Presentation: Group storyboard

Week 6

Feb 12 Tue: Process PROJECT #3-4: Shooting Day: Group Work – studio/ outdoor shooting
Feb 14 Thr: Process PROJECT #3-5: Working Day: Group Work – Video footage due, import, editing

Week 7

Feb 19 Tue: Process PROJECT #3-6: Due: Over 80% finished video, ready for final feedback.
DEMO: Final Cut Pro, export. Group discussion
Feb 21 Thr: Critique Group Project #3/ Process blog check #3

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Week 8

Feb 26 Tue: INTRODUCTION: Project #4 / Demo: sound programs(Audacity)

Feb 28 Thr: INTRODUCTION: Project #5/ Demo: sound programs(Audacity)

Week 9

Mar 5 Tue: Spring Break

Mar 7 Thr: Spring Break

Week 10

Mar 12 Tue: Critique: Project #4 + Project #5/ Process blog check #4, #5

Mar 14 Thr: INTRODUCTION: PROJECT #6-1/ brainstorming

Screening

Student Presentation 01

Homework: collect video clips, images, or sound

Week 11

Mar 19 Tue: Process: PROJECT #6-2/ edit

Demo: Final Cut Pro/ Student Presentation 02

Mar 21 Thr: Process: PROJECT #6-3/ edit

Demo: Final Cut Pro/ Student Presentation 03

Week 12

Mar 26 Tue : Process: PROJECT #6-4/ edit

Demo: Final Cut Pro/ Student Presentation 04

Mar 28 Thr: CRITIQUE: PROJECT #6 / process blog check #6

Week 13

Apr 2 Tue: INTRODUCTION: PROJECT #7-1: brainstorming, write a proposal

Screening/ Student Presentation 05

Apr 4 Thr: PROCESS: PROJECT #7-2: proposal due

Screenings/ Student Presentation 06

Week 14:

Apr 9 Tue: PROCESS: PROJECT #7-3: performance due

Screenings/ Student Presentation 06

Apr 11 Thr: PROCESS: PROJECT #7-4: first video edit due

Screenings/ Student Presentation 06

Week 15

Apr 16 Tue: PROCESS: PROJECT #7-5: film due

Filming due, prepare to show in-camera or as quicktime, export, ready for installation

Apr 18 Thr: FINAL CRITIQUE: PROJECT #7 / final process blog check #7

Week 16

Dec 4th Tue: FINAL CRITIQUE: PROJECT #7 / final process blog check #7

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Project #1 TIME OBSERVATION WALK_GIF Animation

Project Objectives

To heighten awareness of time, space, and sound.

Project Description

Exercises 1(sensor walk with partner in class)

1. Two people are in one team for 30 min walk and make 3 stops in the walk.

One needs to close his/her eyes to observe sound and smells by recording with pen. The other needs to guide and take 5 photos for each stop. Describe any visualization, sounds, smells, or anything in your map. Come back to the classroom. Discuss about your thoughts, observation, notification, and feeling. Be aware of world around you.

2. Come back to the class and make GIF animation with your 15 photos. (640px width, 72dpi)

Try to combine any text from your observation like noise, smell, or texture.

3. Upload in your wiki with your name and your partner's name.

Exercises 2. (homework in weekend)

1. Choose a place to walk focusing one sense. (example: following red color, following power line, following clouds, following flower smell, following dog or cat, following loud noise.. and so on) (anywhere, campus, near your house, park, lake, and so on)

2. Take over 50 photos from walk.

3. Choose 20 to 30 photos.

4. Make simple GIF animation with selected photos using Photoshop. (640px width, 72dpi)

5. Export Save as Web & Device, GIF files.

6. Upload your GIF files on the class blog.

Materials

Process Blog, pen or pencil, digital camera or phone(for recording photos)

Strategy

When sitting, it is important to be full aware of each passing moment. Pay attention to everything— your breathing, the movement of your pencil across the paper, the surrounding sounds and any thoughts that you have and any activity that you see. Imagine that the fifteen minutes of time has been deliberately staged for you. Apply the same awareness to your walking meditation but wait until you return to the classroom to write down the results.

Inspiration: Bill Viola, Nam June Paik and Robert Irwin.

Due at Critique: upload GIF to the class blog/ bring your folder in USB

You need to finish your GIF animation.

You need to write one paragraph(WORD file, over 300words) of your walk, observation, and your concept of animation/ and upload in class blog.

Make sure that you upload your GIF file and statement for critique like profiles or rocket exercises. (BLOG: title: project 1_title_your name)

Make your Folder (project1_lastname, firstname) and bring your both PSD file and GIF file.

Make sure that you need to hand out your Folder via USB to the instructor's computer.

For example) Project01_Kim, Hye (folder)

Project01_Kim,Hye.PSD and Project01_Kim,Hye.GIF; Project 01statement_Kim,Hye. DOC

Project Grading Criteria: total 5pt

20% Quality of work: Resolution to the assigned problem

20% Quality of work: Development of conceptual ideas and technical skills

20% Quality of work: Visualization and Craftsmanship

20% Quality of work: Inventiveness, experimentation and risk taking

20% Quality of work: Participation in discussion, peer feedback, and critique

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Project #2 EVERYDAY_Stop Motion Animation

Project Objectives

Make a short, one-minute, stop motion animation of an organism displaying a single emotion, comprised of approximately 900-1200 still images. To do this you will first develop a story or sequence of events that explore the single emotion of your organism, by drawing a storyboard. In order to execute the animation, and fulfill the project criteria, you will need to generate multiple storyboards, complete the reading and blogging assignment and incorporate four dimensional principles into finished stop motion work.

Project Description

Stop Motion is a general term for an animation technique which makes static objects appear to move, think of Nick Park's Wallace and Gromit claymation, or flipbooks, this technique dates back to the late 1800's! Artists such as William Kentridge, Norman McLaren and Jan Svankmajer also make use of stop motion animation in their work. In a stop motion work, an object is moved by very small amounts between individually photographed frames, producing the effect of motion when the series of frames is played back at normal speed, as in conventional drawn and painted animation. For this project you will conceptualize and execute the production of a short, stop-motion animation using techniques and criteria listed below.

Project Process for Stop-motion Animation

- Test light, props and composition
- Photograph your character/motion
- Import the files and animate using Flash
- Add credits and artist name in the end
- Turn in the original flash (.fla) file, the .swf, and the quicktime files from the student to an instructor.

Project Criteria

1. One minute stop motion animation that emphasizes the effect of motion. Although sequence is required, do not mistake sequence for story. Your finished project may be no less than fifty and no more than sixty seconds.
2. Minimum of two different camera angles,
3. Audio may be incorporated, however, it must be constructed/generated by you and must be integral to the concept of the work! If the work doesn't need it, leave it out.
4. Credits are required: title and artist name

Inspiration: Norman McLaren, Jan Svankmajer, Ladislav Starewicz, Ed Ruscha, Every Building on the SunSet Strip, William Kentridge, Cyclopedia of Drawing, Eadweard Muybridge, Paul McCarthy in Sauce, Abbie Hoffmans Making Gefilte Fish, Steina and Woody Vasulka

Due at Critique

Write one page artist statement about your stop-motion animation.

Work your animation in flash, and export as both SWF and MOV.

You need make FOLDER (Project02_lastname, firstname) and put SWF and MOV file.

For example) Project02_Kim,Hye/ Project02_Kim,Hye.SWF and Project02_Kim,Hye.MOV

You need to hand out your Folder via USB to the instructor's computer or handout with CD. (not DVD)

You need to upload all class assignment(Storyboard, any reading responses)

Project Grading Criteria: total 10pt

- 20% Quality of work: Resolution to the assigned problem
- 20% Quality of work: Development of conceptual ideas and technical skills
- 20% Quality of work: Visualization and Craftsmanship
- 20% Quality of work: Inventiveness, experimentation and risk taking
- 20% Quality of work: Participation in discussion, peer feedback, and critique

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Project #3 BLURRING THE BOUNDARIES BETWEEN ART AND EVERYDAY Small Group Video Project

Project Objectives

Create a short non-narrative video with video clips and still images from everyday objects, sounds, images, texts, actions, habits, or activities. Make a short video(3-5min) by compiling individually filmed gestures(each group member need to contribute at least 1min) and compiling them into a cohesive whole. There is no clear narrative like a story, but all video clips should be connected in conceptually and visually by innovative transitions. Preplanning, storyboards, and group effort will combine to make this first video task richer. Incorporation of four-dimensional principles is required, see project criteria.

Project Description

1) Content is inspired from Fluxus movement!

Everyday can become art, and art become everyday! Familiar things become unfamiliar things, and unfamiliar things become familiar things! Fluxus is similar in spirit to the earlier art movement of Dada, emphasizing the concept of anti-art and taking jabs at the seriousness of modern art. Fluxus artists used their minimal performances to highlight their perceived connections between everyday objects and art, similarly to Duchamp in pieces such as Fountain.

2) Method: group projects

Part of functioning in a global community means understanding how to work within a team, and appreciating how things that may seem different are actually connected. For this short project, you will be divided into groups of two(recommend) or upto four people in order to produce a group process video. Each group will write a proposal, then send it to an instructor to get approval. Each group member needs to actively participate in this project. The goal is to explain to a group of people how something is done. For this project you will develop a topic, separate each gesture or task and develop a storyboard for your group. Each group member will then be assigned one gesture or task to film independently. The group will next take the individual gestures/tasks and edit into a video a cohesive video of the process.

Project Criteria (Technique)

1. Group Process Video that successfully communicates the process selected. Your finished project may be no less than 3 minute and no more than 5 minutes. You can combine any still images from your videos.
2. Minimum of two different transitions (cut, fade, dissolve, wipe, action-to-action, subject-to-subject, scene-to-scene, moment-to-moment, aspect-to-aspect)
3. Minimum of two different camera angles.
4. Audio may be incorporated, however, it must be constructed/generated by you and must be integral to the concept of the work!
5. Credits are required: title and artist name
6. Peer Evaluation – you will be given a form to evaluate all the members of your team, this will be considered in the individual grade.

Due at Critique

You will work your video in I-MOVIE/Final Cut Pro. You need to export your movie as MOV file. You need make FOLDER (project3_groupname) and MOV file and any text or word files of your group proposal and group member names. Also, you need to indicate how each group member contributes to the project. (for example: Hye: shoot and edit scene #2)

Project Grading Criteria: total 15pt

- 20% Quality of work: Resolution to the assigned problem
- 20% Quality of work: Development of conceptual ideas and technical skills
- 20% Quality of work: Visualization and Craftsmanship
- 20% Quality of work: Inventiveness, experimentation and risk taking
- 20% Quality of work: Participation in discussion, peer feedback, and critique

SYLLABUS: 2282C Time Based Media/ Project 04

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Project #4 FRAGMENTATED SOUND_Found Sound Project

Project Objectives

Sound art is a complex multidimensional medium situated in both physical and virtual space. We will approach it in terms of “auditory sculpture”, not necessarily engaging compositional development in terms of tonal or “musical” construction, but reconfiguring ‘found’ sound to generate a variety of aural textures and rhythms. You will make two audio works for this exercise, Loop #1 and then choose between Loop #2a and Loop 2b.

Project Description

Loop #1: 10 sec x 6 times same repetition = 1min

WORK IN THE CLASS/ WORK in Audacity, and EXPORT TO aiff, wav, mp3 in stereo

In line with Steve Reich's It's Gonna Rain, approach this loop in the following way: choose one byte of audio from a Prelinger piece you find particularly compelling. Out of the chosen sound byte you will fragment it into smaller chunks and create a texture or pattern that changes over time. Your goal with this is continuity through repetition. You are limited to one stereo channel where the left and right channel MUST be the same piece of audio.

Loop #2a: 1 minute

WORK in Audacity, and EXPORT TO aiff, wav, mp3 in stereo

Construct a loop, similar to Loop #1, which specifically emphasizes a tension between chaos and order. For example, dissolution and resolution compete with each other - repetition or a sense of order begins, pulls apart, then establishes itself again, and so on.

Loop #2b: 1 minute/ WORK in Audacity, and EXPORT TO aiff, wav, mp3 in stereo

Thinking of Marclay's Telephone construct a cultural loop, a sound piece that simply highlights the repetition that may already exist within the information presented in the Prelinger films.

Project Process

1. Reading: <http://www.ubu.com/papers/russolo.html>
2. Only download files from below site. (no song, no instrumental sound!)
http://www.archive.org/details/prelinger_library
3. Download 512Kb MPEG4(small files are better, because we will use only audio, not video!!)
4. SAVE AS desktop or your USB which you can find them easily.

Project Criteria

Loop #1 and Loop #2a or #2b, All loops should be 1 minute! Stereo (same sounds in 2 channels)
No sound effects or filters are allowed. Texture must come from how you edit the audio itself.

Due at Critique

Make titles for each piece, and write each paragraph about your sound 4-1 and 4-2 and Project 5.

Upload(attach) them in your wiki(STUDENT/ YOUR NAME/ PROJECT 4 and PROJECT 5)

You will use Audacity for sound editing.

You need to export your sound into three format with stereo(same two channels, right/left)

You need to make Folder(project04_project05_lastname, firstname) and Critique(AIFF, WAV, MP3)

Project Grading Criteria: total 5pt

- 20% Quality of work: Resolution to the assigned problem
- 20% Quality of work: Development of conceptual ideas and technical skills
- 20% Quality of work: Visualization and Craftsmanship
- 20% Quality of work: Inventiveness, experimentation and risk taking
- 20% Quality of work: Participation in discussion, peer feedback, and critique

SYLLABUS: 2282C Time Based Media/ Project 05

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Project #5 SOUNDSCAPE_Recording Sound Project

Project Objectives

Create a Sound Image, this sound should inhabit – or become – an environment....not a music video. The sound project should generate an architecture that is of time or space, keep returning to our previous Time Observed exercise to find the focus for your Sound Image. Keep the exercise simple and experimental, even coincidental. You need to create an unfamiliar space by using only sounds from two places.

Project Description: Try to use any method to record sound. Be experimental!

1. You can record sound using Audacity with your laptop.
2. You can record sound from your phone(example, iphone, you can record in Voicememo or any audio recording application, and share to send it to your email. Download the momo.m4a, and import it to Audacity.)
3. You can record using your video camera, and import your video to final cut pro, and then export only SOUND aiff. Then you can import sound.aiff to Audacity. If you have any microphone, the quality of sound will be improved.
4. You can record any sound recorder if you have or can borrow.
5. Requirement: No recognizable human voice. No recognizable language(no English, Spanish, Italian... etc) No song. You are not allowed to sing a song. No musical sound, no guitar, no piano, no violin...etc)

Project Process

1. Brainstorm what kind of place you want to create by using sound.
2. You will choose two different places.
3. You will record sounds in each places.
4. You will import the sounds in Audacity.
5. You will create an unfamiliar space by transforming one place to another place.
6. Duration: between 1min to 2min.

Technical Support

Program Training: Audacity

- Audacity's Manual Tutorials - <http://audacity.sourceforge.net/manual-1.2/tutorials.html>
- Google tutorials and forums

Due at Critique

Make titles for each piece, and write each paragraph about your sound 4-1 and 4-2 and Project 5. Upload(attach) them in your wiki(STUDENT/ YOUR NAME/ PROJECT 4 and PROJECT 5)

You will use Audacity for sound editing.

You need to export your sound into three format with stereo(same two channels, right/left)

You need to make Folder(project04_project05_lastname, firstname) and Critique(AIFF, WAV, MP3)

Project Grading Criteria: total 5pt

- 20% Quality of work: Resolution to the assigned problem
- 20% Quality of work: Development of conceptual ideas and technical skills
- 20% Quality of work: Visualization and Craftsmanship
- 20% Quality of work: Inventiveness, experimentation and risk taking
- 20% Quality of work: Participation in discussion, peer feedback, and critique

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Project #6 MEDIA CONSUMPTION_Experimental Appropriation Video

Project Objectives

Are you a consumer? What have you consumed today? Whether it be the water from your faucet or the energy lighting up your computer screen right now, there is little doubt we all constantly consume a myriad of products – both natural and manufactured – and great amounts of energy. Consumption is very closely tied to our existence and survival as humans. But are you an over-consumer? How does contemporary art address the idea of consumption? How do artists question commonly held assumptions about commerce, mass media, and consumer society?

Project Description

We will use this project as a way to introduce the many available ways to take what you need from the world as well as ways of manipulating this raw material. By using a limited set of appropriated footage you should focus on your own abilities to make decisions. These decisions are what vocalize your aesthetic uniqueness. How can this be done with appropriated material? How do the ideas of juxtaposition, harmony, inference, and tone affect your durational projects? These materials will have an origin. How obvious do you want this origin to be? How can you dislocate appropriated videos? How can you quote their previous form? How can you contextualize this found footage in a way that provides more thought or insight than was already present? MAKE A SHORT MOVIE(between 1 to 3min) with Using only Downloaded Videos!! TRY to evoke the most strong emotional responses to viewers.

Project Process

1. Download videos from internet (archive.org or YouTube)
Record all links, which you download. You need to write all resources in the end of your movie.
2. Import/Edit/Export all movies and images into Final Cut Pro.
3. Make a title and your name in the beginning of the movie.
4. Make a credit page with lists of all resources you used in the end of the movie.
5. Export video as a .mov file
6. Make an account in the YouTube, and upload your movie in YouTube.

Source Material

1. <http://archive.org> download MOV or MPEG 4 movie files.
2. <http://www.youtube.com> download free software and install them. Then, download movies from YouTube.

Due at Critique

1. Hand in your Folder Project 06
Write one page artist statement(over 500 words) about your concept of project 6.
You will work your video in Final Cut Pro. You need to export your movie as MOV file.
You need make FOLDER (project6_lastname, firstname) and MOV file and artist statement.
Example) Project6_Kim,Hye / Project6_Kim,Hye.MOV/ Project6_statement_Kim,Hye. DOC
You can hand out your MOV files via USB to the instructor's computer or handout MOV file in CD.
2. For Critique
It's important to upload your final video to YouTube for our critique.
Our Class Website/ WIKI/ Students/ Your Name/ Project 06
Please upload your artist statement and links from the YouTube.

Project Grading Criteria: total 10pt

- | | |
|-----|---|
| 20% | Quality of work: Resolution to the assigned problem |
| 20% | Quality of work: Development of conceptual ideas and technical skills |
| 20% | Quality of work: Visualization and Craftsmanship |
| 20% | Quality of work: Inventiveness, experimentation and risk taking |
| 20% | Quality of work: Participation in discussion, peer feedback, and critique |

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Project #7 BODY PERFORMANCE AS ACTION_Performance Documentation

Project Objectives

What is a performance art? Performance may be scripted or unscripted, random or carefully orchestrated; spontaneous or otherwise carefully planned with or without audience participation. The performance can be live or via media; the performer can be present or absent. It can be any situation that involves four basic elements: time, space, the performer's body, or presence in a medium, and a relationship between performer and audience. Performance art can happen anywhere, in any venue or setting and for any length of time. The actions of an individual or a group at a particular place and in a particular time constitute the work.

Project Description: Use your BODY!

Create a documentary video by engaging in a performance with a simple task. Start to think about when, where, how, and why you want to have performance. Focus on the performance itself rather than depending on editing video. Consider that your work determines the length of work. You need a reason to make 1min video, 3min video, 27min video, or 1 hour video depending on your performance. The camera [with its recording medium] is the only tool you may access—becoming your only way to present your performance. Consider the performance as an action, and how you can present it actively and effectively. You, as the camera, control the images presented to the viewer. Also consider how that editing affects the viewer's perception, and how you make your choices.

Project Process

- Research performance artists.
- Make a list of performance, which you can execute.
- After you choose a performance, and consider all setting; who can perform, how can perform, where can perform...
- Document your performance as a whole and review your documentation.
- Decide if you need to change your performance or reshoot your performance.
- Try to keep original documentation with minimum video editing.

Project Requirement: Create a video that explores body performance.

- Let performance decides the length of the video.
- Minimum of video editing and transition.
- Credits are required: title and artist name.
- You can use text or narration if you need.

Inspiration

Martha Rosler, Cindy Sherman- film still 21, film still 48, Nikki Lee, Nan Golden, Eva Hesse Accession II, Bruce Nauman's experimental films. Patty Chang's performance.

Due at Critique

Write one page artist statement(over 500 words) about your concept of project 7.
You will work your video in Final Cut Pro. You need to export your movie as MOV file.
You need make FOLDER (project7_lastname, firstname) and MOV file and artist statement.
Example) Project7_Kim,Hye / Project7_Kim,Hye.MOV/ Project7_statement_Kim,Hye. DOC
You can hand out your MOV files via USB to the instructor's computer or handout MOV file in CD(as data CD)

Project Grading Criteria: total 25pt

- 20% Quality of work: Resolution to the assigned problem
- 20% Quality of work: Development of conceptual ideas and technical skills
- 20% Quality of work: Visualization and Craftsmanship
- 20% Quality of work: Inventiveness, experimentation and risk taking
- 20% Quality of work: Participation in discussion, peer feedback, and critique

SYLLABUS: 2282C Time Based Media/ Critical Essay and Presentation

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Critical Essay/Presentation

Objective

Write a three page critical essay examining a Time Based Media artwork. Present this paper, with supporting images to the class. Your goal is to educate your audience about the artwork, its processes and meaning. Please note this is not a biography but a critical analysis of an artwork. This research paper and presentation will help to forge relationships between a TBM artwork and the principles and theories learned in the classroom. You will sign-up for an artist on a list in class.

Write a critical essay specifically addressing a time based work (or the way the artist works with time) and how the artist constructs a 'time space',--the environment that you experience when seeing the work. Some artists maintain a distance between the work and the viewer (that you are an observer, not a participant), others use a more phenomenological approach, engaging the audience within the context of the work--like Paul McCarthy. Other works are narrative (Anri Sala), some experiential (Francis Alys, Douglas Gordon), some political (Jenny Holzer).

Requirement

Critical Essay: 3 pages printed, 1 1/2 space or double-spaced.
Presentation: PDF or Powerpoint(more than 5 pages)

Description

Describe your chosen artwork in terms of its form and content. Explore the 4D relationships (time, motion, sequence, etc.) and how the formal relationships combine with the subject matter to create content or meaning. Discuss fully your thoughts regarding the overall content and how the work spoke to you.

- Begin writing with a brief description of the work.
- Name the artist, title, medium, date and location of the piece.
- Describe what you see, what tools are used, and how they add form and feeling to the work.
- How have the artists' 4D decisions (time, motion, sequence) functioned to support the conceptual component of the work.
- How does sound function to support the conceptual component of the work?
- Describe your interpretation of the work. What is the subject matter? Beyond the subject matter what does it mean?
- What is the artwork conveying to me? (i.e. what is the content?)What does it make you think about?

Artists/Writers/Theorists to Research for Critical Essay/Class Presentation

Walter Benjamin, Gary Hill, Marshall McLuhan, William Kentridge, Vito Acconci, Douglas Gordon, Joan Jonas, Paul McCarthy, Bill Wegman, Pierre Huyghe, Martha Rosler, Michel Gondy, Peter Campus, Errol Morris, Dan Graham, Jenny Holzer, Steina Vasulka, The Brothers Quay, Nam June Paik, Peter Tscherrkassy, Dara Birnbaum, Kurt Kren, Bill Viola, Manfred Neuwirth, Isaac Julien, Gustav Deutsch, David Claerbout, Francis Alys, Anri Sala, Spike Jonze, Pipilotti Rist, Jim Jarmush, Sadie Benning, Spike Lee, Bruce Nauman, Sophie Calle, Lucy Gunning, John Baldessari, Michael Snow and other contemporary artists/writers/theorists needs to discuss with an instructor.

Criteria: 10 point(5 point for Essay, 5 point for Presentation)

1. Understanding of artist and his/her work
2. Depth of research
3. Critical Analysis
4. Effective visual presentation
5. Logical and confident verbal presentation