COURSE CONTENT

Course Code	DP3010
Course Title	Moving Image for Media Artists
Pre-requisites	DN1012 Black and White Film Photography; or DP2000 Photo Imaging I: Black and White Film Photography; or DP2001 Digital Photography
No of AUs	3
Contact Hours	39 hours studio contact

Course Aims

In this intermediate-level course you will explore the creative space that lies between image, sequenced image, motion-graphic, and video. Using the image as a starting point, you will explore how time-based processes can add extra dimensions to your visual explorations. You will expand imagery into time-based artistic formats and produce video art installations that can be presented in an exhibition context. You will also gain a basic understanding of genres and forms of Video Art and other artist's moving image work within contemporary art and wider media practice.

Intended Learning Outcomes (ILO)

By the end of the course, you should be able to:

1. Describe technologies, equipment and processes used to create video art.
2. Develop a range of techniques that critically investigate moving photographic and video imagery.
3. Apply motion techniques to images to create original, time-based screenwork.
4. Present, evaluate and reflect on the effectiveness of artistic moving image sequences to communicate an original idea.
5. Constructively discuss and critique video art concepts, formats, techniques and media employed by peers.

Course Content

In this course, you will create artistic projects utilising time, movement and sound. This class will enable you to explore the ways that time-based lens work can be added to your skill set. We will work with the principles of rhythm and structure, sequencing and framing, to methods of presenting and exhibiting the results, by mastering the technical demands of this exciting medium. Particular emphasis will be placed on the application of techniques to put the static image in motion.
The aim is to develop an objective understanding of time-based media and the application in an artistic context. Grounded in the knowledge of capturing and editing techniques, a special emphasis lays on your unique creativity and individual methodologies.

Image acquisition and post-production
Through practice-based exercises and project assignments, you will learn essential and advanced image acquisition techniques and post-production workflows required for artistic moving image projects.

Moving Image in an artistic context
The course begins with an investigation into artistic projects, the concepts behind them and the form of presentation. This includes examining the context, style, content and form of presentation. This is then applied to your individual projects. Technical aspects such as composition, lighting, colour, camera movements and editing strategies will be explored.

Artistic considerations

What makes a good composition? How can you address your audience? Which role do audio and other senses play? Through analysis of a variety of examples, you will develop a sense of creative considerations and their role in creating successful moving image projects.

Beyond traditional narrativity

You will receive a basic introduction to newly emerging and evolving story-formats that deviate from traditional forms. This may include installations, exhibitions, interactive and multiscreen storytelling, immersive environments such as VR, and augmented reality. The aim of this section is to gain a basic familiarisation with the terms and the different requirements for conceiving narratives.

Class assignments

You will produce four creative projects that demonstrate visualising and capturing movement, exploring time, storytelling through framing of image sequences, and enhancing the project through various editing techniques. These assignments will culminate in a final project which will include exploration in forms of presentations. Classes will consist of mini-lectures, demonstrations, and activities that may be included in the assessment.

Assessment (includes both continuous and summative assessment)

Component	ILO Tested	Programme LO	Weighting	Team/ Individual
Continuous Assessment - Image with motion - Exploring time-based visual techniques - Image sequence	1,2,3,4	N.A	40	Individual
Final Project: Creative forms of time-based projects	1,2,3,4	N.A	40	Individual
Continuous Assessment: Participation	5	N.A	20	Individual
Total			100%	

Reading and References

1. Bordwell, David & Thompson, Kristin and Smith, Jeff. *Film art: an introduction*. New York: McGraw-Hill Education, 2017

2. Youngblood, Gene. *Expanded Cinema*. Introd. by R. Buckminster Fuller. New York: Dutton, 1970.

3. Krauss, Rosalind. *Video: the aesthetics of narcissism*. Art and the Moving Image. 208-219, 2008

4. Katz, Steven Douglas. *Film directing shot by shot: visualizing from concept to screen.* Gulf Professional Publishing, 1991.

5. Madden, Matt. *99 ways to tell a story: exercises in style.* Random House, 2006.

6. Mercado, Gustavo. *The filmmaker's eye: learning (and breaking) the rules of cinematic composition*. Taylor & Francis, 2011.

7. Murch, Walter. *In the blink of an eye: A perspective on film editing*. Silman-James Press, 2001.

8. Campany, David. *Photography and Cinema (Exposures).* Reaktion Books, 2008

9. Jihoon, Kim. *Between Film, Video, and the Digital: Hybrid Moving Images in the Post-Media Age.* Bloomsbury Academic. 2016

10. Redrobe, Karen & Ma, Jean. *Still Moving: Between Cinema and Photography.* Duke University Press. 2008

11. *Creative Cloud Tutorials: https://helpx.adobe.com/support/creative-cloud.html*

12. *Lynda online tutorials: https://www.lynda.com/in/Adobe-Software*

Course Policies and Student Responsibilities

(1) General

You are expected to complete all assigned readings, activities, assignments, attend all classes punctually and complete all scheduled assignments by due dates. You are expected to take responsibility to follow up with assignments and course related announcements. You are expected to participate in all project critiques, class discussions and activities.

(2) Punctuality

You are expected to be punctual for all classes. If you are more than 30 minutes late, you will be deemed as absent and will not be able to sign on the attendance register.

(3) Absenteeism

In-class activities make up a significant portion of your course grade. Absence from class without a valid reason will affect your participation grade. Valid reasons include falling sick supported by a medical certificate and participation in NTU's approved activities supported by an excuse letter from the relevant bodies. There will be no make-up opportunities for in-class activities.

Academic Integrity

Good academic work depends on honesty and ethical behaviour. The quality of your work as a student relies on adhering to the principles of academic integrity and to the NTU Honour Code, a set of values shared by the whole university community. Truth, Trust and Justice are at the core of NTU's shared values.

As a student, it is important that you recognize your responsibilities in understanding and applying the principles of academic integrity in all the work you do at NTU. Not knowing what is involved in maintaining academic integrity does not excuse academic dishonesty. You need to actively equip yourself with strategies to avoid all forms of academic dishonesty, including plagiarism, academic fraud, collusion and cheating. If you are uncertain of the definitions of any of these terms, you should go to the academic integrity website for more information. Consult your instructor(s) if you need any clarification about the requirements of academic integrity in the course.

Planned Weekly Schedule*

*Subject to adjustment by instructor according to the teaching situation, students' progress, public holidays and unforeseeable circumstances. A revised schedule will be issued to students at the start of the semester.

Week	Topic	Course LO	Readings/ Activities
1	**Course Introduction: From Still Image to Movement:**	1, 2, 3, 5	**Introductory Lecture** • Review syllabus and overview of projects • An investigation of the single image as the elemental unit for building sequential narratives. **Briefing on Assigned Project 1:** An Image with motion
2	**Capturing Time: From Still to Moving Images**	2, 3	Presentation and discussion of project 1 **Lecture:** • Overview of the key visual and audio-visual media • The magic numbers: slowing down, speeding up – or just matching the rules ○ **Briefing on Assigned Project 2:** Exploring techniques to visualise time
3	**Framing and editing:**	1, 2, 3, 5	**Lecture:** The Power of Editing • Principles of editing and how it affects storytelling and pace
4-5	**Structure, Narrative Voice and Point of view**	2, 3, 4, 5	Presentation and discussion of project 2 **Lecture:** • Discussion of ideas and story-development: • Linking film through textures, pattern and theme, rather than a narrative structure **Assigned Project 3:** • Narrative image sequencing

6-7	**Lighting and Sound for video**	1, 2, 3, 5	**Lecture:** **The Role of Sound and Lighting in video art** **Workshop:** • Setting up of lighting situations • Setting up a recording situation • Recording and editing Video and Audio **Class Discussion** • Experience with Light and Sound • Presenting and discussing your progress for Assigned Project 3 and outlook to project 4
8	**New applications of Photographic and Video Storytelling**	1, 2, 3, 4, 5	Presentation of Assigned Project 3 **Lecture:** • Beyond classic narrative filmmaking: non-traditional forms of visual storytelling • VR films, multi-screens storytelling, performance and interactivity, and non-linear temporalities • **Briefing and sharing on Assigned Project 4:** o Alternative Forms of Time-based Narrative Storytelling. Full audio-visual animatic, live action short film or photographic sequence. Based on original or adapted story
9-11	**Project development and Post-production: Advanced Film Editing**	1, 2, 3, 4, 5	**Lecture:** **Stages of project development: From the idea to the installation** • Title Sequencing • Advanced post-production video editing techniques Workshop: Advanced Editing **Class Discussion** - Continuous review and feedback of final assignment through various stages of

			completion
12	**Presenting and Documenting Video Art**	1, 2, 3, 4, 5	**Lecture:** **Installation, presentation and distribution of time-based artwork** • Individual meetings and progress discussion **Final discussion of Assigned project 4** • Students in studio work • Continuous assessment and feedback throughout production
13	**Submission for Assessment, Screening and Final Presentation**	4, 5	Presentation of Assigned Project 4 • Documentation and installations • Student presentations on final assignment with critique and feedback