Fall 2013 - Art + Technology Workshop

Experimental Cinematography

Course Description

Credits: 3; Prereq: DIG 4527C and ART 4528C

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Undergraduate: ART 4527C Section 2899
Graduate: ART 6522C Section 8289
Class: FAC 308
Time: TTh 11:45am - 2:45pm
Course Web site: http://dept.arts.ufl.edu/joel/wn/Fall13-DMWorkshop/index.php
Course Listen: mailto:FALL9355.Cioli@ufl.edu

Introduction

This semester Art + Technology Workshop will be structured as an advanced workshop that is less strictly topical than in the past. Seniors and Graduate students will work independently or in teams on projects engaging the broad topic of digital cinematography. Most of you have had Programming for Artists at this point (or otherwise know basic programming), have experience with 3D modeling, lighting, texturing and compositing. You also have experience with motion tracking and basic usage of the RED Scarlet Digital Cinema Camera. Some students are interested in the use of video game engines, while others expressed a desire to continue their work with the filmic image. The workshop will accommodate your interest in either case. The Game Engine can be thought of as a method of artistic production and image-making forming an alternative cinema. Of course, the medium has its own set of characteristics for which one must account. We will NOT be creating "games" as an entertainment form, but will look at how the idea of gaming can interface with culture in a critical way. We will study current artists who produce work in this manner, and we will become familiar with contemporary game studies.theory. Some may choose to create work that uses the tools as a visualization technique, while others may choose to investigate the form as a critical medium. In any case, the goal is to think about the motion image in an experimental fashion that transgresses our current expectations. The class is project-based and students will be encouraged to work in small teams. This will compensate for disparate technical proficiencies and allow everyone to contribute to a significant work. Sample project ideas include but are not limited to: Installations, networked experiences, spatialized audio, place visualization, info-viz, general research, interactivity experiments, and more. Experience with 3d modeling and/or programming can be beneficial, but is not required.

Objectives

1. Develop an ability to analyze and evaluate works from an informed point-of-view.
2. Gain an awareness of related work in the field.
3. Learn to engage in meaningful discussion and develop a sense of criticism.
4. Develop a level of comfort with the integration of digital processes where appropriate.
5. Learn to propose and present ideas in a way that clearly demonstrates intent.
6. Become aware of the history and foundation of game studies.
7. Have FUN!

Grading

Grades will be based 90% on projects. 10% will be based on class participation. See below for the breakdown. You are expected to constructively criticize your peers. Constructive criticism is considered a part of your class participation.

Minus Grades were instituted on campus during Summer A 2009. For more information: [1].

Detailed specific info on grades and grading can be found at:
http://www.registrar.ufl.edu/catalog/policies/regulationgrades.html

Notwithstanding the description of grades above, generally, grades are conceived in this way:

A(Excellent) Student's work is of exceptional quality and the solutions to problems show a depth of understanding of the program requirements. Project is fully developed and presented well both orally and graphically. Student has developed a strong and appropriate concept that clearly enhances the overall solution. The full potential of the problem has been realized and demonstrated.
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B (Good) Student’s work shows above average understanding and clear potential. All program requirements are fulfilled and clearly and concisely presented.

C (Fair) Student’s work meets minimum objectives of course and solves major problem requirements. Work shows normal understanding and effort. Quality of project as well as the development of knowledge and skills is average.

D (Poor) Student’s work shows limited understanding and/or effort. Minimum program requirements have not been met. Quality of project or performance as well as development of knowledge and skills is below average.

F (Failure) Student’s work is unresolved, incomplete and/or unclear. Minimum course objectives or project requirements are not met, and student’s work shows lack of understanding and/or effort. Quality of project or performance is not acceptable.

Instructor’s evaluation of student’s interest, motivation, attendance, proficiency and overall development or improvement during the semester will be taken into consideration in determining the final course grade.

This syllabus is subject to refinement and development throughout the semester based on feedback and class interaction. Policies and grading criteria are absolute and will not change. Any substantial changes will be discussed with the class prior to implementation.

**Grading breakdown:**

<table>
<thead>
<tr>
<th>Project</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Project 1</td>
<td>10%</td>
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<tr>
<td>Project 2</td>
<td>10%</td>
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<tr>
<td>Project 3</td>
<td>10%</td>
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<tr>
<td>Project 4</td>
<td>10%</td>
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<tr>
<td>Project 5</td>
<td>10%</td>
</tr>
<tr>
<td>Project 6</td>
<td>10%</td>
</tr>
<tr>
<td>Final Project</td>
<td>30%</td>
</tr>
<tr>
<td>Participation</td>
<td>10%</td>
</tr>
</tbody>
</table>

**Attendance**

1. Attendance is required. You are required to work/participate the duration of the scheduled class period.
2. You are permitted a maximum of 3 unexcused absences before your grade is reduced 1 letter grade per absence.
3. Be on time for class. Three tardies equals 1 unexcused absence.
4. If an absence occurs it is the student’s responsibility to make up all work.
5. All assignments are due at the beginning of class.
6. No late assignments will be accepted.

**Reading**

Readings will consist of .pdfs and URLs available on the class website.

**Materials**

Required materials will depend on the proposed projects submitted by students. Students will design projects and set budgets based on the goals of the work. Software such as Photoshop, Maya, Unity3d, Final Cut X, Synthesys, Processing and others will be provided in the lab. Software tutorials will be provided for all students via lynda.com.
University/College/School Policies

Academic Honesty

Students are required to be honest in all of their university class work. Faculty members have a duty to promote ethical behavior and avoid practices and environments that foster cheating. Faculty should encourage students to bring incidents of dishonesty to their attention. A faculty member, in certain circumstances, can resolve an academic dishonesty matter without a student disciplinary hearing. The procedures and guidelines are available from the Director of Student Judicial Affairs. In the fall of 1995, the UF student body enacted a new honor code and voluntarily committed itself to the highest standards of honesty and integrity. (See UF Rule 6C1-4.0172 (PDF)).

The Honor Code

We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honesty and integrity. On all work submitted for credit by students at the university, the following pledge is either required or implied: "I have neither given nor received unauthorized aid in doing this assignment." More on these policies can be found in the UF STUDENT GUIDE.

Accommodations for Students with Disabilities

Support services for students with disabilities are coordinated by the DISABILITY RESOURCE CENTER in the Dean of Students Office. All support services provided for University of Florida students are individualized to meet the needs of students with disabilities. To obtain individual support services, each student must meet with one of the support coordinators in the Disability Resources Program and collaboratively develop appropriate support strategies. Appropriate documentation regarding the student's disability is necessary to obtain any reasonable accommodation or support service.

Computer Use and Acceptable Use Policy

All faculty, staff, and students of the University of Florida are required and expected to obey the laws and legal agreements governing software use. Failure to do so can lead to monetary damages and/or criminal penalties for the individual violator. Because such violations are also against University policies and rules, disciplinary action will be taken as appropriate. HTTP://WWW.CIRCA.UFL.EDU/COPOLICY.HTML

Disruptive Behavior

Be advised that you can and will be dismissed from class for disruptive behavior. More detailed information on this can be found in the UF RULES AND POLICIES.

HEALTH AND SAFETY

Please familiarize yourself with the UF SA+AH Health and Safety Handbook, available online at: http://arts.ufl.edu/ent/healthandsafety.

Email and Communications

All email correspondence will be through your UFL gatorlink email address. You are responsible to check your email on a daily basis. No excuses for not having read email will be accepted. It is recommended that you DO NOT forward your UFL email to other services. Often, other services will mark UFL email as junk/spam and you will not receive it. THIS IS NOT A VALID EXCUSE. I commit to responding to your email within 24 hours during the week, and within 48 hours on the weekend. In return, I expect you to respond to my emails with same provisions.
Stenner:teaching:General disclaimer

This syllabus is a work in progress, a "living" document. Readings will be added and content will be modified during the course of a semester. It is expected that students refer to the class web on a regular basis. Students are also encouraged to use the features of the web for their own work and feel free to contribute in the form of questions and discussion.
Bi-weekly Projects (5) - Create an experimental cinematographic work of art. You may use any medium that suits the conceptual and technical requirements of your area of investigation and you must be able to discuss the rationale for your choices. You have two weeks from inception to presentation for each of the 5 works. Project deliverables are:

1. REPRESENTATIVE IMAGE, posted to wiki space for project
2. FORM Statement (min 1 paragraph)
3. CONTENT Statement (min 1 paragraph)
4. METHOD Statement (min 1 paragraph)
5. The work uploaded to the class folder on Public (before class begins)
6. A copy of the work uploaded to Local Share on the Black Box computer (before class begins)

Final Project (1) - Create an experimental cinematographic work of art. Your final project will require all of the same deliverables as the bi-weekly projects, only more refined and well-developed. The final project can be a resolved version of previous work, or a new concept entirely. Complete documentation for this work must be posted to your personal workspace on http://art-tech.arts.ufl.edu/ instead of the wiki. As such, it should be presented in a manner that is "portfolio" quality. Your final project website should be linked to the Final Projects page of this wiki along with a banner graphic.

This page was last modified on August 22, 2013, at 09:52. This page has been accessed 33 times.
Course Outline

Week 1 - Introduction, Context, Plan

Aug 22
- Introductions
- Syllabus Review
- New structure for class!
- Set up accounts, set passwords.
- Introduction - EXPERIMENTAL CINEMATOGRAPHY?

DUE NEXT WEEK
- Be prepared to discuss and brainstorm your tentative semester plan.

DUE TUESDAY
- On your wiki space, post a detailed schedule of your semester plan.
- Identify to which Crit Group (1 or 2) you belong.
- Identify any team members if you are working collaboratively.
- If working as team, create a team workspace and link to it from your wiki space.

Week 2

Aug 27
- Choose Crit Groups
- Discuss and Brainstorm Projects
- Begin WORK!

Week 3

Sept 3
- Discussion/Tutorials/Work.

Sept 5
- CRIT GROUP 1
  - Student Name : Project Name (linked to wiki documentation)

Week 4

Sept 10
- Discussion/Tutorials/Work.

Sept 12
- CRIT GROUP 2
  - Student Name : Project Name (linked to wiki documentation)

Week 5 - Sept 17

Sept 17
- Discussion/Tutorials/Work.

Sept 19
- CRIT GROUP 1
  - Student Name : Project Name (linked to wiki documentation)

Week 6

Sept 24
- Discussion/Tutorials/Work.

Sept 26
Week 9
- Oct 15
  - Discussion/Tutorials/Work.
- Oct 17
  - CRIT GROUP 1
    - Student Name : Project Name (linked to wiki documentation)

Week 10
- Oct 22
  - Discussion/Tutorials/Work.
- Oct 24
  - CRIT GROUP 2
    - Student Name : Project Name (linked to wiki documentation)

Week 11
- Oct 29
  - Discussion/Tutorials/Work.
- Oct 31
  - CRIT GROUP 1
    - Student Name : Project Name (linked to wiki documentation)

Week 12
- Nov 5
  - Discussion/Tutorials/Work.
- Nov 7
  - CRIT GROUP 2
    - Student Name : Project Name (linked to wiki documentation)

Week 13
- Nov 12
  - Discussion/Tutorials/Work.
- Nov 14
  - CRIT GROUP 1
    - Student Name : Project Name (linked to wiki documentation)

Week 14
- Nov 19
  - Discussion/Tutorials/Work.
- Nov 21
  - CRIT GROUP 2
    - Student Name : Project Name (linked to wiki documentation)

Week 15
- Nov 26
  - Discussion/Tutorials/Work.
- Nov 28
  - THANKSGIVING BREAK

Week 16
- Dec 3
  - Discussion/Tutorials/Work.
- Week 17 - Dec 10
  - FINAL CRIT
null
Readings

This semester, I am not assigning a single required reading. Of course, that doesn't mean you shouldn't read. By this point in your “career” you should realize that reading/learning is fundamental to art practice. In order to discuss your work intelligently, it is REQUIRED...just not by me. If you intend to focus on art games, the reading list below is highly suggested. For those working in other areas, I will refer readings on a case-by-case basis to the subject matter you propose.

**Week 1 - Aug 22 - Navigable Space**
- Navigable Space, Lev Manovich
- Realtime Art Manifesto by Aurea Harvey & Michael Samyn

**Week 2 - Aug 27, 29 - Remediation**
- Immediacy, Hypermediacy, and Remediation. In Remediation: Understanding New Media, J. David Bolter
- Genre Trouble: Narrativity and the Art of Simulation, Espen Aarseth, in First Person: New Media as Performance and Game, pp 46-65 (ed Noah Wardrip-Fruin, Pat Harrigan)

**Week 3 - Sept 3, 5 - Sociality**
- Critical Play - Introduction and Chapters 1 & 2
- Critical Play - Chapters 5: Performative Games and Objects, and 8: Artist's Locative Games

**Week 4 - Sept 10, 12 - Subjectivity**
- Games as Cultural Rhetoric in Rules of Play: Game Design Fundamentals, Katie Salen and Eric Zimmerman.
- Realism & Subjectivity in First-Person Shooter Games by Pnueli Bell.

**Week 5 - Sept 17, 19 - Immersion**
- The Immersive Fallacy in Rules of Play: Game Design Fundamentals, Katie Salen and Eric Zimmerman.

**Week 6 - Sept 24, 26 - Simulation**
- Simulation 101: Simulation Versus Representation by Gonzalo Frasca.
- Social Realism in Gaming by Game Studies 4, No. 1 (2004). Galloway, Alexander R.

**Week 7 - Oct 1, 3 - Violence**
- Adam Killer by Brody Condon.

**Week 8 - Oct 8, 10 - Interactivity/Interface**
- The Core Mechanic in Rules of Play: Game Design Fundamentals, Salen, Katie, and Eric Zimmerman.

**Week 9 - Oct. 15, 17 - Politics**
- Gonzalo Frasca's Games
- Serious Games
- Watercooler Games
- Critical Play - Chapter 8: Designing for Critical Play

**Week 10 - Oct 22, 24 - Gender**
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Week 4 - Sept 10, 12 - Subjectivity
- Realism & Subjectivity in First-Person Shooter Games by gnovis, Georgetown University (2003) by Peter Bell.

Week 5 - Sept 17, 19 - Immersion

Week 6 - Sept 24, 26 - Simulation
- Simulation 101: Simulation Versus Representation by Gonzalez Fresca.
- Social Realism in Gaming. 2 Game Studies 4, No. 1 (2004). Galloway, Alexander R.

Week 7 - Oct 1, 3 - Violence
- Adam Killerm by Brody Condon.
- Tekkon Torture Tournament (Interactive Installation, video game) by 2001 Stern, Eddo, and Mark Allen.

Week 8 - Oct 8, 10 - Interactivity/Interface

Week 9 - Oct. 15, 17 - Politics
- Gonzalez Fresca's Games
- Serious Games
- Waterpolo Games

Week 10 - Oct 22, 24 - Gender
- Lars Croft: Feminist Icon or Cyberbimbo? on the Limits of Textual Analysis. 2 Game Studies 2, No. 2 (2002). Kennedy, Helen W.

Week 11 - Oct 29, Oct 31 - Play
Various Links related to Game Studies/Theory/Engines

Art Games an Introduction
Art Games from an Artist's Perspective
Keeping Watch on the Cultural Frontiers
List of Game Engines on Wikipedia
Tool assisted speed runs (Nintendo games, etc., broken and beaten superfast using emulators)
Annette Weintraub transmits space/place using 3D models and narrative elements
Atari 2600 Hacks
Installation using Unity
Jane McGonigal's Avantgame website - "Reality is broken. Why aren't game designers trying to fix it?"
Museum as game design (NPR story featuring Jane McGonigal)

Cool Animations/Techniques

Steve Madden Commercial

Crysis Physics - 3'000 barrel explosion

Possible Future Uses of Our Unity Skills
Resources

Why

Mark Leckey: Cinema In The Round

20 Hz by Semiconductor

20 Hz by Semiconductor

RED

RED

CG/Tracking Links from last semester

CG/Tracking Links from last semester

Lynda.com Tutorials

Maya, Photoshop, and NEW Unity tutorials = [1]

Unity

FPS Tutorial

Unity Demo Projects

Unity Video Tutorials

Unity Scripting Tutorial

V1 First Person Tutorial

Tutorials for V1(still good)

Unity Essential Skills

FadeInOut for scene transitions

Unity 3D Beast Lightmapping Tutorial