PHOTOGRAPHY, SOUND, & THE MOVING IMAGE

Intermediate Photography: Photography Sound and the Moving Image
Spring Semester 2021
Course Number: ASTU 3504
Course Model: UNT Internet Course
Professor: Christopher Meerdo
Contact: christopher.meerdo@unt.edu
Office Hours: Zoom ID: 283 597 0912 Mon 10-2 by appointment

COURSE DESCRIPTION:
This course offers an examination and practice with the intersection between still and moving images and explores the possibilities beyond conventional modes of photographic practice. Through assignments, lectures, demonstrations and critiques students gain competencies in video capture using a DSLR camera, audio capture, and video and audio editing software. Assignments and instruction will cover a wide range of approaches to video including narrative, non-narrative and installation.

CLASS STRUCTURE:
This course takes place entirely online. We may have some optional synchronous video conferences using Zoom throughout the semester. We will use Canvas as our main resource for receiving and uploading projects and readings. There are 16 weeks of content that you will move through. I will open up a new module each week on Canvas.

COURSE OBJECTIVES:
Upon successful completion of this course, learners will be able to:
• Identify contemporary photographic, sound, and moving image styles, techniques, and histories as they relate directly to contemporary art.
• Identify key artists within your field.
• Analyze critical essays that relate to contemporary photography, sound and moving image.
• Operate photographic, sound, and moving image technology, hardware, and software.
• Create original works of art to demonstrate knowledge of technology, contemporary art and theory.
PREREQUISITES:

The following course pathway is required prior to being enrolled in this class:
ART 1440 - Design I, ART 1450 - Design II, ASTU 2501 - Beginning Photography: Photo I, and ASTU 2502 - Beginning Photography: Photo II.

It is expected that, in order to be successful in this course, you will need to:
- Have a working knowledge of contemporary artists who use photographic practices
- Bring a technological mindset to the course materials based on your knowledge of photographic practices.
- Cite sources, giving credit to where you obtain information.
- Make the commitment to spend at least 10 hours a week reading the assignments, working on developing tech skills, and creating original artwork for this semester alone.

GRADING/REVIEWS:

Being enrolled in this course is not a guarantee of a passing grade. You must participate in projects in entirety and complete all required work for the course.

I will not accept late work in this course. All work turned in after the deadline will receive a grade of zero unless the student has a university-excused absence and provides documentation with 48 hours of the missed deadline. Work missed from COVID-19 illness counts as an excused absence.

I will be calculating your projects and assignments based on a percentage system. The following lists the weighted values of each portion of the class content you are responsible for.

Activities
- Weekly Reading Summaries (10 @ 10 points each, 100 points total)
- Project Feedback Discussion Forums (5 @ 10 points each, 50 points total)
- Research Discussion Forum (5 @ 10 points each, 50 points total)
- Weekly Creative Exercises (5 @ 20 points each, 100 points total)
- Quizzes (5 @ 20 points each, 100 points in total)
- Cultural Requirement (2 @ 40 points each, 80 points total)
- Final Project Proposal (20 points)

Projects
- Project 1: Photographic (100 Points)
- Project 2: Sound (100 Points)
- Mid-Term Contemporary Artist Research Presentation (100 Points)
- Project 3: Moving Image (100 Points)
- Final Project (100 Points)

Projects are assessed based on their technical, formal, and conceptual merit. All work in this class must demonstrate a high level of engagement the medium. The works you produce over the course of the semester must exhibit a clear trajectory and show an evolution of technical application and concept. Additionally, all work must be made for this class only and cannot be taken from another class without my permission. Using projects made previous classes will result in failure. All papers, presentations, and artistic projects must be completed within the context of this course only.

CLASS POLICIES:

This semester is unique in the way that we are negotiating a global and national pandemic.

If you are feeling unwell and show ANY signs of COVID-19 - do not attend any class in person. Call the UNT COVID Hotline to report symptoms: 844-366-5892 or COVID@unt.edu
If you do not contact me within two class days regarding your absences, I am required to contact UNT.

Asynchronous
You are free to work at your own pace on each weekly module and complete the week’s items based on your own weekly schedule. Module assignments are typically due by the end of the day on Friday and feedback and discussion is due by Sunday of that week. Make sure to keep an eye on due dates each week so you do not miss critical deadlines.
Synchronous
Some optional synchronous meetings will be offered to help humanize our class. These meetings will be held over Zoom and posted in the Announcement area on Canvas.

COMMUNICATION POLICY:

I am always available to be reached by email or office hours but I ask that you are respectful and professional in your communication and don’t use it as your first go-to for getting an answer to your question. Please refer to this helpful resource that outlines professional communication with your professor. Before you contact your professor ask yourself:

- Have I looked on canvas, in the syllabus, or assignment prompt for the answer?
- Have I reached out to a fellow student for the answer?
- Would this be a helpful question for the entire class to receive clarification on?

If you have a private question, please contact me via email and I will respond within 24 hours on weekdays. Please do not expect a response over the weekend.

Normally, I will return feedback on major assignments within 1 week of the due date. However, if I see that I will be unable to return your feedback that quickly I will post an Announcement to let everyone know when it can be expected. You can expect to see me participate in the discussion board after all student original posts have been posted.

TIME MANAGEMENT:

This class will require a full intellectual and time commitment from you in order to pass with full marks. There are 6 hours per week that you should schedule for yourself that will be held in class or out of class if we are not meeting in person that week. You should expect to have a comparable amount of time outside this window to complete homework assignments (an additional 6 hours). Realistically, you should budget between 10-20 hours per week on this class. Make sure you are mindful of this as you begin the semester so that you stay on track throughout and are successful in the end.

Depending on our in-class schedule for the week, you are free to work at your own pace on each weekly module and complete the week’s items based on your own weekly schedule. Module assignments are typically due by the end of the day on Friday and feedback and discussion is due by the Sunday end of that week. Reading summaries, quizzes, and other activities are due by the end of the day on Sunday of the week. Make sure to keep an eye on due dates each week so you do not miss critical deadlines.

REQUIRED READING:

In this course we will be reading a variety of essays from the following books. You will be given access to them through Canvas or you may choose to purchase them for your personal library.

- Picture Industry: A Provisional History of the Technical Image 1844-2018
- Photography After Frank, Phillip Gefter
- The Cinematic, David Campany
- The Dialectical Image: La Jetée and Photography as Cinema”, Uriel Orlow
- Stillness and Time: Photography and the Moving Image, Joanna Lowry
- Sound Art: Revisited, Alan Licht
- Audio-Vision: Sound on Screen, Michel Chion
- Inflamed Invisible, David Toop
- Video Art: The First Fifty Years, Barbara London
- Illuminating Video: An Essential Guide to Video Art, Doug Hall and Sally Jo Fifer

The readings in the class are arranged thematically but may change according to individual and collective interests or based on your individual practices. We will consider how expanded photographic discourse naturally moves into other mediums, theories, and disciplines. Reading summaries are due by all each week and count as a large part of your grade.
COURSE MATERIALS REQUIREMENTS:

- DSLR with video capabilities or Professional Digital Video Camera (must be beyond smartphone)
- Professional Portable Microphone/Recording Device/Zoom Recorder (must be beyond smartphone)
- Camera Tripod
- Adobe Photoshop/Lightroom/Bridge
- Adobe Premier Pro (NOT Elements or Rush)
- Audacity (Freeware) or Adobe Audition

CULTURAL REQUIREMENT:

As part of your grade this course, you are required to visit TWO contemporary art cultural events, museums, art fairs, galleries, screenings, etc. - one online and one in-person.
This must be of contemporary art and must be cleared with me prior to counting as your Cultural Requirement. Good examples include: Dallas Art Fair, Amon Carter Museum, Dallas Contemporary, And Now Gallery, etc. This should be reputable spaces with nationally legitimate contemporary art projects. This may also include experimental things like apartment gallery noise performances, pop-up independent 16mm art film screenings, etc. Ask me first.
Bad/unacceptable examples include: “modern” art gallery with glass vases and abstract paintings to hang above your couch, history/science/etc museum with no contemporary art on view, music concert, Hollywood movie. Generic instagammable “Experience” museums like AT&T Discovery District, Meow Wolf, etc These types of things will not count. Events on UNT campus do not count.
You must turn in a full-page writing about the event or space you attended and 5 photos that you took onto canvas. Photos taken from websites will not count.
This project can be completed at any point during the semester so I recommend completing this earlier on in the semester so it does not interfere with your finals.

COURSE SCHEDULE:

Tentative and subject to revision.

WEEK ONE – Jan 11-17
1. Introduce yourself!
2. Read through the entire course “Start Here” and “Introduction” areas to familiarize yourself with the class.
3. Read the assigned essay on Eadweard Muybridge
4. Summarize the essay in the Assignments area
5. Research 1 contemporary artist who makes explicit use of time in photography and post in the Discussions area.
6. Read the Creative Exercise 1: Long Exposure prompt and begin working on a creative response (due next week).
7. Prepare for the Photography Review Quiz 1
8. Complete the Photography Review Quiz 1

WEEK TWO – Jan 18-24
1. Creative Exercise 1 is due. Upload your 10 images in RAW format to the Assignment.
2. Contribute to Creative Exercise 1: File Share, Discussion, and Critique
3. Watch the Panopto video lecture on Photographic artists
4. Read the two assigned essays: Chronophotography and “Is That Portrait Staring at Me?”
5. Summarize the two essays in the Assignments area
6. Begin working on Main Project 1: Sequencing (due in two weeks)
7. Begin working on Creative Exercise 2: Field Recording (due in two weeks)

WEEK THREE – Jan 25-31
1. Take a moment to learn about and celebrate Labor Day (September 7th)
2. Watch La Jetée,1962 (26 minutes, english subtitles)
3. Read the assigned essay: The Dialectical Image: La Jetée and Photography as Cinema by Uriel Orlow
4. Summarize the film and essay in the Assignments area
5. Review the Study Guide: Quiz #2: Photography Artist ID
6. Complete Quiz 2: Contemporary Photographer ID
7. Continue working on Main Project 1: Sequencing (due next week)
8. Begin working on Creative Exercise 2: Field Recording (due in two weeks)
9. Familiarize yourself with the Cultural Requirement which is due by the end of the semester
**WEEK FOUR – Feb 1-7**

1. Main Project 1: Sequencing is due. Upload your images in RAW format to the Assignment. Include your exhibition proposal image(s) in jpg format.
2. Contribute to Main Project 1: Sequencing - Feedback and Critique
3. Read the assigned essay: Sound Recording Systems & Techniques
4. Summarize the essay in the Assignments area
5. Read the Creative Exercise 2: Field Recording prompt and begin working on a creative response (due next week).

**WEEK FIVE- Feb 8-14**

1. Creative Exercise 2: Field Recording is due. Upload your 5 field recordings to the Assignment.
2. Contribute to Creative Exercise 2: File Share, Discussion, and Critique
3. Watch the Panopto video lecture on Sound Art Part 1
4. Read the assigned essay: “Sound Art Revisited by Alan Light - Prehistories and Early Manifestations”
5. Summarize the essay in the Assignments area
6. Begin working on Main Project 2: Sonic Landscape (due in two weeks)

**WEEK SIX – Feb 15-21**

1. Watch the Panopto video lecture: Sound Art Part 2
2. Read the assigned essay: Audiovisual Scene, Alvin Lucier & Ryoji Ikeda
3. Summarize the two essays in the Assignments area
4. Review the Study Guide: Quiz #3: Sound Artist ID
5. Complete Quiz 3: Sound Art
6. Begin working on Creative Exercise 3: Time Lapse (due in two weeks)
7. Continue working on Main Project 2: Sonic Landscape (due in one week)

**WEEK SEVEN – Feb 22-28**

1. Main Project 2: Sonic Landscape is due. Upload your 3-5 minute soundscape to the Assignment.
2. Contribute to Main Project 2: Sonic Landscape - Feedback and Critique
3. Complete the first of four Premiere Pro Essential Training sessions via LinkedIn Learning
4. Download the Panopto App and Review the Panopto training page.
5. Watch the Panopto video lecture: Video Art Part 1
6. Read the Creative Exercise 3: Time Lapse prompt and begin working on a creative response (due next week).
7. Begin working on Mid Term Research Project (due in 2 weeks)

**WEEK EIGHT – Mar 1-7**

1. Complete the second of four Premiere Pro Essential Training sessions via LinkedIn Learning
2. Read the assigned essay: Reading Summary 7: Introduction to Video
3. Summarize the essay in the Assignments area
4. Creative Exercise 3: Time Lapse is due. Upload your video in 1080 format to the Assignment.
5. Contribute to Creative Exercise 3: Time Lapse - File Sharing and Discussion
6. Download the Panopto App and Review the Panopto training page.
7. Watch the Panopto video lecture: Video Art Part 2
8. Continue working on Mid Term Research Project (due in 1 week)

**WEEK NINE – Mar 8-14**

1. The Mid-Term Research Project is due. Submit your paper and Panopto presentation to the Assignment.
2. Contribute to the Mid Term Research Project Discussion
3. Complete the third of four Premiere Pro Essential Training sessions via LinkedIn Learning
4. Begin working on Creative Exercise 4: Durational Photograph (due in 2 weeks)

**WEEK TEN – Mar 15-21**

1. Complete the fourth of four Premiere Pro Essential Training sessions via LinkedIn Learning
2. Read the assigned essay: Morgan Fisher, Vilém Flusser, and Video Art
3. Summarize the two essays in the Assignments area
4. Watch the Panopto video lecture: Video Art Part 3
5. Continue working on Creative Exercise 4: Durational Photograph (due in 1 week)
6. Begin working on Main Project 3: Experimental Film (due in 2 weeks)
### WEEK ELEVEN – Mar 22-28
1. Creative Exercise 4: Durational Photograph due. Upload your video in 1080 format to the Assignment.
2. Contribute to Creative Exercise 4: Durational Photograph - File Sharing and Discussion
3. Watch the Panopto video lecture: Video Art Part 4
4. Continue working on Main Project 3: Experimental Film (due in 1 week)
5. Begin working on Creative Exercise 5: Soundscape as Video Soundtrack (with Chroma Key!) (due in 2 weeks)

### WEEK TWELVE – Mar 29-Apr 4
1. Main Project 3: Experimental Film is due. Upload your video in 1080 format to the Assignment.
2. Contribute to Main Project 3: Experimental Film - Feedback and Critique
3. Review the Study Guide: Quiz #4: Video Artist ID
4. Complete Quiz 4: Video Art
5. Continue working on Creative Exercise 5: Soundscape as Video Soundtrack (with Chroma Key!) (due in 1 week)
6. Begin working on the Final Project Proposal (due in 2 weeks)

### WEEK THIRTEEN – Apr 5-11
1. Creative Exercise 5: Soundscape as Video Soundtrack (with Chroma Key!) is due. Upload your video in 1080 format to the Assignment.
2. Contribute to Creative Exercise 5: Soundscape as Soundtrack - File Sharing and Discussion
3. Read the assigned essay: Reading Summary 9: Video Installation
4. Summarize the essay in the Assignments area
5. Continue working on the Final Project Proposal (due in 1 week)

### WEEK FOURTEEN – Apr 12-18
1. Final Project Proposal is due. Submit your Written Proposal, Storyboard Proposal, and Proposal Sketch to the assignment. I will be providing feedback and green-lighting your project
2. Read the final assigned essay: Reading Summary 10: Facing the Future
3. Summarize the essay in the Assignments area
4. Review the Study Guide: Quiz #5: Artists and Tech
5. Complete Quiz 5: Art & Tech
6. Complete your Cultural Requirement if you have not already done so. (due in 2 weeks)
7. Begin working on Final Project: Expanded Cinema (due in 2 weeks)

### WEEK FIFTEEN – Apr 19-25
1. Continue working on Final Project: Expanded Cinema (due in 1 week)
2. Complete your Cultural Requirement if you have not already done so. (due in 1 week)

### WEEK SIXTEEN – Apr 26 – May 2 – FINALS WEEK
1. Final Project: Expanded Cinema is due. Upload your video in 1080 format to the Assignment.
2. Contribute to Final Project: Expanded Cinema - Feedback and Critique
3. The Cultural Requirement is due. Upload your two written reviews and 10 photos to the Assignment.
SUPPLEMENTAL INFORMATION:

CONTENT DISCLAIMER
Content in the arts can sometimes include works, situations, actions, and language that can be personally challenging or offensive to some students on the grounds, for example, of sexual explicitness, violence, or blasphemy. As the College of Visual Arts and Design is devoted to the principle of freedom of expression, artistic and otherwise, and it is not the college’s practice to censure these works or ideas on any of these grounds. Students who might feel unduly distressed or made uncomfortable by such expressions should withdraw at the start of the term and seek another course.

ACADEMIC INTEGRITY
According to UNT Policy 18.1.16, Student Academic Integrity, academic dishonesty occurs when students engage in behaviors including, but not limited to cheating, fabrication, facilitating academic dishonesty, forgery, plagiarism, and sabotage. A finding of academic dishonesty may result in a range of academic penalties or sanctions ranging from admonition to expulsion from the University.

DISABILITY ACCOMMODATION
The University of North Texas makes reasonable academic accommodation for students with disabilities. Students seeking reasonable accommodation must first register with the Office of Disability Access (ODA) to verify their eligibility. If a disability is verified, the ODA will provide you with a reasonable accommodation letter to be delivered to faculty to begin a private discussion regarding your specific needs in a course. You may request reasonable accommodations at any time, however, ODA notices of reasonable accommodation should be provided as early as possible in the semester to avoid any delay in implementation. Note that students must obtain a new letter of reasonable accommodation for every semester and must meet with each faculty member prior to implementation in each class. Students are strongly encouraged to deliver letters of reasonable accommodation during faculty office hours or by appointment. Faculty members have the authority to ask students to discuss such letters during their designated office hours to protect the privacy of the student. For additional information, refer to the Office of Disability Access website at http://www.unt.edu/oda. You may also contact ODA by phone at (940) 565-4323.

HEALTH & SAFETY PROGRAM
Students are required to follow the Department of Studio Art Health and Safety guidelines and are required to complete training for each studio course. The goal of the Studio Art Health and Safety Program is to protect the health and welfare of all faculty, staff, and students and to cooperate with the University of North Texas’ Office of Risk Management. Please visit the website for details and the departmental handbook: https://art.unt.edu/healthandsafety.

BEST PRACTICES FOR HEALTH & SAFETY / STUDIO RULES
Please include a statement of expectation for studio safety including classroom rules best-practices for health and safety specific to your area. These can be found on the attached email and in the appendixes of the H&S manual at https://art.unt.edu/healthandsafety. For ASTU 3000/5000 courses, please create best practices & rules based on the room you are teaching in and the materials used.

EMERGENCY NOTIFICATION & PROCEDURES
UNT Emergency Guide: https://emergency.unt.edu/about-us
UNT uses a system called Eagle Alert to quickly notify students with critical information in the event of an emergency (i.e., severe weather, campus closing, and health and public safety emergencies like chemical spills, fires, or violence). In the event of a university closure, please refer to the course management system for contingency plans for covering course materials.

ACCEPTABLE STUDENT BEHAVIOR
Student behavior that interferes with an instructor’s ability to conduct a class or other students’ opportunity to learn is unacceptable and disruptive and will not be tolerated in any instructional forum at UNT. Students engaging in unacceptable behavior will be directed to leave the classroom and the instructor may refer the student to the Dean of Students to consider whether the student’s conduct violated the Code of Student Conduct. The University’s expectations for student conduct apply to all instructional forums, including University and electronic classroom, labs, discussion groups, field trips, etc. The Code of Student Conduct can be found at deanofstudents.unt.edu/conduct.

STUDENT EVALUATION ADMINISTRATION DATES
Student feedback is important and an essential part of participation in this course. The student evaluation of instruction is a requirement for all organized classes at UNT. The survey will be made available during weeks 13 and 14 [insert administration dates] of the long semesters to provide students with an opportunity to evaluate how this course is taught. Students will receive an email from “UNT SPOT Course Evaluations via IASystem Notification” (no-reply@iasystem.org) with the survey link. Students should look for the email in their UNT email inbox. Simply click on the link and complete the survey. Once students complete the survey they will receive a confirmation email that the survey has been submitted. For additional information, please visit the spot website at www.spot.unt.edu or email spot@unt.edu.

INCOMPLETE GRADES
An Incomplete Grade ("I") is a non-punitive grade given only during the last one-fourth of a term/semester and only if a student (1) is passing the course and (2) has a justifiable and documented reason, beyond the control of the student (such as serious illness or military service), for not completing the work on schedule. In consultation with the instructor, complete a request for an Incomplete Grade. This form can be found on the department website and must be turned into the department chair prior to the last day of classes (not the exam date). Note: A grade of Incomplete is not automatically assigned to students.
SEXUAL DISCRIMINATION, HARRASSMENT & ASSAULT
UNT is committed to providing an environment free of all forms of discrimination and sexual harassment, including sexual assault, domestic violence, dating violence, and stalking. If you (or someone you know) has experienced or experiences any of these acts of aggression, please know that you are not alone. The federal Title IX law makes it clear that violence and harassment based on sex and gender are Civil Rights offenses. UNT has staff members trained to support you in navigating campus life, accessing health and counseling services, providing academic and housing accommodations, helping with legal protective orders, and more.
UNT’s Dean of Students’ website offers a range of on-campus and off-campus resources to help support survivors, depending on their unique needs: http://deanofstudents.unt.edu/resources. UNT’s Student Advocate she can be reached through e-mail at SurvivorAdvocate@unt.edu or by calling the Dean of Students’ office at 940-565-2648. You are not alone. We are here to help.

PERMISSION TO USE STUDENT ARTWORK
We would like to use your work to spread the news about the amazing art made at CVAD! Please help us put your talent on display by allowing us to photograph and exhibit your art on CVAD’s social media, websites and paper advertising. Thank you!

I hereby grant permission to UNT and CVAD to use, copy, reproduce, publish, distribute or display any and all works created in my classes while at UNT. Additionally, I consent to the use of my name to coincide with images of my artwork.

1. Scope of Permission. This permission extends to the use of the described work and images of such work: (1) for academic purposes in order to demonstrate examples of student work to current and future UNT students; (2) for public display in the galleries or on the campus of the UNT or on the UNT website; (3) for promotional materials created by UNT in all forms of media now known or later developed, including but not limited to exhibition catalogues, direct mail, websites, advertising, social media, and classroom presentations. My permission is on-going, but can be revoked by giving the professor of record for this course written notice of my wish to revoke permission and use of any images of my artwork. UNT will have three months from the date of my notice to stop all use agreed with this permission.

2. Certificate of Ownership. I am the owner of all work submitted and the work is not subject to any restriction that would prevent its use consistent with this permission. All aspects of the work are original to me and have not been copied. I understand that as owner of the work I have the right to control all reproduction, copying and use of the work in accordance with U.S. copyright laws.

3. Privacy Release. I hereby authorize and consent to the release, maintenance and display of my name if necessary and any other personally identifiable information that I have provided in connection with the work and its use described in this Agreement.

4. Signature. By signing below I hereby grant the permissions indicated above. I understand that this grant of permission relates only to the use of the described work. This is not an exclusive right and I may sell, give or otherwise transfer the rights to such work to others on a non-exclusive or exclusive basis. However, in the event that I do sell, give or otherwise transfer ownership or the exclusive right to use my work to another party, I will notify UNT immediately in writing through the professor of record for this course. UNT will have three months from the date of my notice to stop all use in accordance with this permission.

Printed name: __________________________________________________________
Signature: __________________________________________________________________
Date: ____________________________
Name of Course: __________________________________________________________