

ART 5303 GRADUATE RESEARCH IN MULTI MEDIA
PROF. C. FAIRLIE
CONTRACTED WITH Ty Muennink

COURSE DESCRIPTION

This is an advanced concept and technique class in multi media video production. It is generally as a coinciding class to graduate studio ART 5304. Exploration of thematic concepts, color theory, composition, advanced techniques and consistency in medium is required. Students may only work in one medium per semester, unless a unique series of work has been agreed upon with the instructor.

OVERVIEW: The seven major emotions

What is the connection between your work and the outside world?

Choose one emotion that you can capture in experimentally, not as a narrative but in external patterns of the major elements (lines, textures, spaces, values, colors) and take that emotion through a progression of changes that ends with another emotion. It must be a definable change.

Use shape and line, etc. over a period of time to evoke an emotion. Use found scenes, not created scenes.

Have three acts: the opening, conflicts and resolution.

Look at these non-narrative artists: Theodor Geisel, Salvador Dali's Movies "Destino" by Disney & Dali http://www.youtube.com/watch?v=3zELQrI_Pnk

Four parts

Begin with an investigation of Ideas and then a written outline of ideas that you can use.

Create a series of images and then edit them into a series of workable edits.

Produce one good 3-5 minute production , mount on YouTube or Vimeo

REQUIRED WORK:

- A short statement that identifies "what is the connection between your artwork and the outside world?"
- Brief written evaluations of four non-narrative films or videos that play with emotion.
- Written outlines of a series of feasible three act productions.
- The production of one good 3-5 minute production , mount on YouTube or Vimeo

Choose one emotion that you can capture in experimentally, not as a narrative but in external patterns of the major elements (lines, textures, spaces, values, colors) and

take that emotion through a progression of changes that ends with another emotion. It must be a definable change.

Use shape and line, etc. over a period of time to evoke an emotion. Use found scenes, not created scenes.

Have three acts: the opening, conflicts and resolution.

The class will be divided into four parts:

1. An investigation of Ideas and then a written outline of ideas that you can use.
2. The creation of a series of images
3. A series of workable edits, created by the images.
4. Production of one good 3-5 minute production, mount on YouTube or Vimeo

All work must show evidence of consistent work habits and intent through out the semester. Students must be able to discuss use of Composition: Use of elements, Focal points, spatial relations, color and palette choices, texture, content/context to Art History, and use of thematics.

The work must show evidence of consistent work habits and intent through out the semester. Although a set size format and number of works been established, individual directions and specific ideas can be substituted with the permission of the instructor as long as the project and the amount of work is equal to the original portfolio.

TEXTS & REFERENCES:

Review the following artist and their non-narrative works : Theodor Geisel, Salvador Dali's Movies

Any good text that helps you through the subject matter. Please send me a workability review.

ATTENDANCE:

The structure of the "4301/5304 studio class" course requires consistent attendance. This class is required to cover 96 studio class hours.

You should be prepared to put in at least 10-15 hours per week to finish your work. This means You are expected to work regularly, and have a scheduled class hours!

Work not finished by the due date, will be dropped a letter grade per class day.

Critiques will be held every online. Due dates will be given and work turned in with

critique and suggestions returned within three days.

Course Objectives, This Class strives to meet the following MA PLO'S:

Demonstrate the ability to expressively communicate series of emotions visually.

Demonstrate knowledge of current contemporary art.

Develop professional standards in the production of art

Demonstrate the ability to articulate effectively in oral and written form about their own artwork.

To receive a good grade:

- Create a workable time schedule.
- Be able to manipulate ideas in such a way that they translate concepts.
- **Originality:** stay away from trite clichés. Plagiarism: do not use ideas derived from commercially published sources.
- Understand the medium. Learn different techniques. Understand the major elements and utilize them.
- Work/rework assignments after suggestions have been made. Always striving for quality work
- **Complete work on time.**
- Be consistent.

GRADING

I grade on a 100 point scale. An assignment that is 50% done is a 50.

Evaluation:

- A. 60% Final Project
- B. 20% idea development
- C. 20% Papers
- D.

You MUST finish work in sequential order, you may start a new idea or work two at a time, but you must finish them.

In grading your work, I will look for the

* Idea development

* Compositional structure: Design, value, space, and color!!!

* Technique and use of medium

* Originality and initiative

Unfinished work will not be graded higher than a 75, (C).

Assignments due

Assignments are due before 5pm on Fridays. Critiques and feedback will be returned before 5 on Mondays.

Phase 1

Feb 6

Feb 13

Feb 20

Phase two

March 6

March 20

March 27

Phase three

April 10

April 24

May 3

Disabilities: Please notify me if you have a disability that requires accommodation. If you would like to request such accommodation because of a physical, mental, or learning disability, please contact:

Counseling and Accessibility Services

Accessibility Services Coordinator-Grace Petty

Ferguson Hall Room 112

Phone 432-837-8203

Fax 432-837-8363

Academic honesty: The University expects all students to engage in all academic pursuits in a manner that is beyond reproach. The University and its official representatives may initiate disciplinary proceedings against a student accused of any form of academic dishonesty including but not limited to cheating, plagiarism, collusion,

and the abuse of resource materials. More information on this can be found in the SRSU Rules & Regulations supplement to the Student Handbook.