Attached is my comprehensive Sabbatical Leave Report. I certify that I have fulfilled the objectives of my sabbatical leave and will render the amount of service required by District Policy – Administrative Procedure 7341.

NAME: Anna O’Cain

DATE SUBMITTED : 3/5/2012; Revision submitted on 3/26/2012

ACADEMIC SCHOOL YEAR IN WHICH LEAVE WAS TAKEN: 2011-2012

SEMESTER IN WHICH LEAVE WAS TAKEN: Fall 2011

(NOTE: If this was a full-year leave or a variable leave, please indicate this. Do not include any unbanking as part of a sabbatical leave)

CHECK (X) TYPE OF SABBATICAL LEAVE: _____ Advanced Academic Studies, or _XX_ Non-Traditional Activities

SIGNATURE : Anna O’Cain

(hard copy must include your actual signature on line above)

(Applicant should not write below this line.)

**APPROVALS**

<table>
<thead>
<tr>
<th>Title</th>
<th>Approved?</th>
<th>Signature</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>SLC Chair</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Academic Senate President</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Superintendent/President</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
II. Restatement of Sabbatical Leave Abstract

The primary purpose of this non-traditional sabbatical leave proposal is to develop proficiency and broaden my knowledge of video/audio production, history and theory as utilized by contemporary artists in the last forty-five years. Research and practice in this field will be integrated into art courses I teach; art production, and a documentation of three years of Hurricane Katrina volunteer work with MiraCosta College students on the Gulf Coast of Mississippi.

III. Completion of Objectives, Description of Activities

Restatement of Objective #1:

a. Research, study and develop proficiency in video and audio production, history and theory by taking two, three-unit courses in the Visual and Performing Art Department at California State University San Marcos.

(See Appendix A, Page 10, “Going Back to College”)

b. I successfully completed two three-unit courses in the Visual and Performing Art Department at California State University San Marcos (CSUSM). The courses were VSAR 303 Introduction to Video taught by Instructor Tony Allard and VSAR 308 Audio Art and Sound Design taught by Professor Kristine Diekman. Both courses included history, theory and practice. While I continued to learn Final Cut Pro 7 (the editing application for both classes) I broadened my knowledge of the history of early video art and began to learn the more traditional practices of video shooting, lighting and editing. I found VSAR 308 Audio Art and Sound Design course to be completely inspiring: I hear films differently and am delighted to be more aware of the subtleties in art installations, films and video art. I will continue to work with both video and sound media in my personal artwork.

The amount of time spent doing homework such as completing tutorials, viewing films, researching video and sound art, reading historical, theoretical, and technical texts, writing brief project proposals, studying for quizzes was overwhelming at times. Of course I also needed an abundance of time to begin and complete projects in both video and sound. I did manage to complete two short video pieces titled alone@night and Ordinary Events in the Studio. I shot footage for two other videos with working titles: Gardens for Everyone and A Pie and A Pasta. I plan to complete the video projects in the summer of 2012 after shooting the three garden spaces this spring for a complete cycle of
gardening, and creating a more interesting soundtrack for *A Pie and A Pasta*. I completed two sound scores (visual diagrams for sound work) and three short sound pieces.

c. Hours: 288 allowed for 6 units, I stated I would spend more hours totaling 300. I actually spent a total of 374 hours on this part of my sabbatical.

**Restatement of Objective #2:**

<table>
<thead>
<tr>
<th>a. Expand technical skills in audio production to create audio art environments with collected sounds from the Gulf Coast since 2005 and oral history interviews of Pascagoula, Mississippi citizens after Hurricane Katrina disrupted life in the area. Audio production proficiency will give me the ability to introduce sound as a medium that students may use in their art practice.</th>
</tr>
</thead>
</table>

b. In 2010 artist Richard Keely and I completed a dual-sided video installation titled *GULF*, but the audio was unacceptable. I shot standard definition video footage of the destruction in Pascagoula, Mississippi two weeks after Katrina hit the Gulf Coast on August 29, 2005. This was the footage used in the 2010 production of *GULF*. Since I was a completely inexperienced videographer the sound recorded was average to inadequate. In November of 2011, after working on one small sound project I began creating, repairing, and mixing better quality audio tracks for *GULF*. I searched for natural and mechanical sounds, and dialogue from the original video footage (eleven hours). After working on this project for one week I thought it was complete, but when I listened to the newly produced DVD, I recognized that it needed more work. Two weeks later, after more intensive work on the audio tracks, I brought the files back to Act One (Audio Video Specialist) for another DVD production. They were amazed at the detailed adjustments visible in audio tracks. While I was pleased with the new soundtrack created from average to inadequate audio recordings, I had truly begun to see the beauty and importance of proficient sound recording. The new version of *GULF*, the video installation, is now on view at the San Diego State University Downtown Gallery, and will remain on view until July 30, 2012.

c. I spent 125 hours working on the sound track and 30 hours setting up the video installation in the SDSU Downtown Gallery space. Total hours: 155

**Restatement of Objective #3:**

<table>
<thead>
<tr>
<th>a. Create a video, DVD or online site based on three years of Hurricane Katrina volunteer work with MiraCosta College students on the Gulf Coast of Mississippi in order to promote volunteerism among college students.</th>
</tr>
</thead>
</table>

(See Appendix B, Page 15, “Katrina Recovery work in Pascagoula, Mississippi” by Elisabeth Robles, a student at MiraCosta College in 2007.)

b. I tracked down names and email addresses of students who traveled to the south for Katrina recovery work in 2007, 2008 and 2009. I collected photographs and/or statements
from several students. I began sizing, color correcting and editing the photographs in Photoshop. I dropped the images into folders according to the three years I went with MiraCosta students to volunteer for Katrina recovery work. I searched through computer files and external hard drives for preliminary fundraising activities such as the Art Auctions, T-shirt sales, pottery sales, and Opportunity Drawings for the 2007, 2008, and 2009 trips. I contacted a friend in Oklahoma who designs and maintains very diverse Facebook pages for businesses in Oklahoma and Kansas. (I was considering Facebook as a place to up-load photographs and student texts about the experiences.) I made a family visit to Oklahoma in the third week in August and spent a two afternoons with her. She recommended using Word Press or PowerPoint instead of a Facebook page. I will continue working on the project and present it to the collage during the fall semester of 2012.

c. Hours: I spent 150 hours doing the preliminary work for this project.

IV. Contribution to District

<table>
<thead>
<tr>
<th>A. How will the study or project contribute to the professional development of the applicant?</th>
</tr>
</thead>
<tbody>
<tr>
<td>The focus of professional development for an educator of studio arts is an active practice as an artist, continued exhibitions of the artwork and the pursuit of research in contemporary art, art history and cultural studies. All objectives in this sabbatical leave proposal contribute to my practice as a studio artist and lead to currency in the field, and to the improvement of curriculum and teaching strategies in studio art courses I teach at MiraCosta College. The research and hands-on work in video/audio production will enhance future installation art projects, as I will be more adept at the incorporation of sound and video in the exhibitions I design and construct.</td>
</tr>
</tbody>
</table>

Conclusions:

Objective #1: By completing VSAR 303 Introduction to Video and VSAR Audio Art and Sound Design at CSUSM I took formal steps to learn the history, theory and practice of video and sound production. In addition to the course work at CSUSM I subscribed to Lynda.com for Final Cut Pro 7 tutorials, discovered YouTube tutorials, and used a sound production text created by sound artist/filmmaker Professor Rob Danielson from the University of Wisconsin, Milwaukee. My practice as a visual artist has been enhanced through the classes, online video tutorials and other texts. I look forward to the continued development of video and/or sound in my art research and practice, and I am enthusiastic about keeping current in this field.

I have become a more knowledgeable link to the new media courses within the Art Department at CSUSM. With firsthand experience as a student in the video and sound classes at CSUSM I have already described the video lab, the structure of the courses and the exceptional equipment available for checkout by students enrolled in video, sound, or digital art courses.
Strong ties to professors of video and sound were developed during the semester. Allard and Diekman want to work more closely with the Art Department at MiraCosta College and are impressed that we have a video lab facility and two rather new courses: ART 230 Introduction to Installation, Interactive and Site-Specific Art and ART 231 Introduction to Video and Performance Art.

I have revised lectures to include the artwork by artists who produce video and sound as their primary art form. If the MiraCosta College art student transfers with the knowledge and understanding of artwork generated with contemporary media they will be more successful in the upper division courses in art.

During the next few months I will be working with Professor Diekman from CSUSM as a studio art consultant as she designs an experimental, interactive video installation that addresses the emotional and physical difficulties of returning veterans via their personal stories.

Objective #2: I was able to apply what I learned to the revision of an artwork by completely remaking the sound track for the video installation project titled GULF. This installation is currently on view in the Loading Dock space of the SDSU Downtown Gallery. I will continue to produce artwork utilizing the recordings from the oral history project “Conversations after Katrina” (2006-2009) with new sound and video recordings. At some point in every semester students will ask me to show my work. This semester they are particularly interested in seeing GULF. I believe students are inspired to know their instructors are practicing artists who continue to exhibit their work.

Objective 3#: The work on the Katrina volunteer digital document has been primarily an organizational task. After contacting students from three Katrina volunteer trips sponsored by MiraCosta College in 2007, 2008, and 2009 it was evident how important and even life changing these volunteer trips were for many of the students. I now have too many photographs and not enough texts and stories, but will continue to gather statements and stories from students, staff and faculty who went to the south to do the Katrina recovery work. During the fall 2012 semester I will schedule a campus presentation of the final digital document, offer the use of the document to anyone at the college and turn over the entire digital archive to the library or other appropriate office. My hope is that this digital document become a record of one of the many ways that MiraCosta College steps up to help others in a crisis situation; and that it might inspire other students, staff, and faculty to be active and/or supportive of volunteerism.
B. Anticipated Impact of My Project

1. Students

Digital slide presentations are an integral part of all studio art courses. The expanded knowledge base will provide me with new image sets to integrate into slide presentations and class discussions. The new technical skills will allow me to speak more clearly about production strategies. Students will be more prepared to understand the nature of video and sound installations while visiting museums and galleries. I will be able to confidently work with video as a medium that students may use to either produce an artwork or document an artwork for a portfolio. Students will be more prepared and successful when they transfer to advanced and forward thinking art programs that incorporate a wide range of new media with traditional media into varied studio programs (SDSU, CSUSM, and UCSD).

Conclusions:

I am excited to share what I have learned thus far and would like to create reciprocal learning environments with students about new technologies in art. In order to encourage and expand ideas and approaches to art making I have introduced the work of artists who use video as a primary medium or as a documentary in ART 201 Objects and Ideas in Contemporary Art. I have screened the early videos of John Baldesarri (in preparation of a field trip to the Museum of Contemporary Art San Diego) and short documentaries of the artist Cai Guo-Qiang who is currently building a large-scale exhibition of his work at the Geffen Contemporary/Museum of Contemporary Art in Los Angeles. One of the students was motivated enough to drive up to Los Angeles to volunteer to help in the preparation of the drawings for Cai Guo-Qiang’s upcoming exhibition. As I introduce the next two assignments in ART 201 I will be showing the video work of Tony Oursler, Ann Hamilton, Janine Antoni, William Kentridge, and sound artist Janet Cardiff. This semester I’ve also encouraged students in my classes to consider taking ART 231 Video and Performance Art at MiraCosta College in the fall of 2012, and as I expected, there is excitement among students about this possibility.

The introduction of artwork utilizing video, film, digital media, sound, installation, performance and/or post-studio concepts will prepare them for 300 and 400 level art courses. The transfer student in a junior class should not be questioning the validity of the medium from which the art was made; but be informed enough to have opinions, questions and thoughts about intentions and ideas evoked in art created with any media. With this knowledge our students will be able to acknowledge historical changes in media, ideas and concepts in art, and have an expansive view of art in our world.

In ART 295 Visual Artist/Professional Practice I plan to highlight the importance of community work and volunteerism as they organize their resumes and write biographical statements for their portfolios. I will use the Katrina document as an example to show what other MiraCosta College students have done in the past. I will also be working with students to make short videos as components of their digital portfolios.
2. Department

Our New Genre program will be enhanced and grow quickly if video and sound is introduced to our students in courses not included in the New Genre program. The generosity and support of the faculty, staff and students in the Art Department will be acknowledged in the video, DVD or online site (Objective #3) created to promote volunteerism among students. Documentation of video, sound and new media artwork will be made available for faculty in the Art Department to use in their lectures.

Conclusions:

I am working to promote and recruit students for the New Genre courses (ART 230 and ART 231) in my current classes by including artists who work in video, sound and installation in my lectures.

During my sabbatical I strengthened the relationship between the Art Department at MiraCosta College with Video, Sound and Digital Photography professors at CSUSM. I also made a new contact, Michael Trigilio in the Visual Art Department at the University of California San Diego (UCSD). He teaches video and media studies and is currently overseeing the undergraduate video, film, and media curriculum. He is interested in learning about our video and digital media courses ART 231 Introduction to Video and Performance Art and ART 245 Introduction to Digital Media. Gilbert Neri (full time faculty in Art) and I will be meeting with him to discuss potential articulation agreements between the new genre courses and the UCSD foundation media courses. We will also meet Professor Diekman at CSUSM in the video lab for further discussion about articulation issues and advising students interested in video, performance, and digital media at CSUSM. The Art Department at MiraCosta College can only benefit by fostering stronger ties to art departments at CSUSM and UCSD.

The Art Department of MiraCosta College applauds its full time and associate faculty when they continue to create and to exhibit their artwork. The instructors are refreshed and the students are inspired and motivated when they realize their teachers are doing what they teach in the studio courses. The exhibition of GULF in downtown San Diego is one small part of the total exhibition record of the faculty in art at MiraCosta College.

In the video, DVD, or website production on Katrina volunteer work the Art Department at MiraCosta College will be acknowledged for it’s invaluable participation in fundraising for the Katrina volunteer trips for three years. Art faculty, staff and students helped raise money for the Katrina excursions to the south via donations to the silent auction exhibition, graphics for the auction announcement, pottery sales, preparing and installing the exhibition, taking down the exhibition, delivering work across campus, purchasing t-shirts and opportunity drawing tickets. Conceivably the Art Department’s contribution could inspire others to collaboratively take part in a different fundraising project.
3. College

The video, DVD or website production on volunteerism will be shared with all interested parties across campus. It will serve as a document of how students have participated in volunteer efforts after Hurricane Katrina, and hopefully will encourage volunteerism in local and distant situations as needed. MiraCosta College will be acknowledged in the presentation for the ongoing support and sponsorship of these efforts.

The Katrina art and video work that I have created has been spurred on by the continual show of support over the years at MiraCosta. The next exhibition in the Kruglak Gallery (November, 2010) is dedicated to the students, faculty and staff of MiraCosta as well as family and friends in Pascagoula, Mississippi. I am exhibiting artwork including installation work, photographs, oral histories and the latest video work in response to the aftermath of Katrina.

Perhaps MiraCosta College will one day have a student video festival as the Media Arts and Technology Department and the Art Department’s New Genre program grows.

Conclusions:

The video, DVD or website production on Katrina recovery work by MiraCosta College students, staff and faculty will be presented to the college during the Fall 2012 semester. MiraCosta College faculty, staff and students will be acknowledged. The college would be able use the Katrina document and images from the archives as it deems necessary.

MiraCosta College also benefits when its faculty publishes and/or exhibits art and is acknowledged by venues outside the college. GULF, the dual-sided video installation on view at the SDSU Downtown Gallery Space is such an acknowledgment.

I realized early in the fall semester that my instructors and other faculty in the Art Department at CSUSM did not know of our new courses in video and performance and installation art. I gave Professor Diekman the MiraCosta College 2011-2012 Catalog and then invited Diekman and Deborah Small (CSUSM art faculty who teaches digital courses) to see the hybrid lab in the 2200 building where digital photography is taught and to see the 2300 building where the video course is taught. However, John Gordon, the new director of the Fine Art, Applied Art and Design Department at San Diego State University contacted me to ask for a tour of the MiraCosta College Art Department because he had heard about our video, performance, installation art courses and new facilities. His directorship does not begin until July 1, 2012, so the meeting will not take place until after that date. My hope is that the connections, relationships, and dialogue between art faculty at MiraCosta and art faculty at CSUSM, UCSD, and SDSU will also be beneficial to the college as a whole.
I have spoken to Gilbert Neri (primary instructor of video and installation art courses) about how CSUSM screens student video projects in an auditorium and in an outdoor setting on the exterior walls of buildings on campus. With public advertising (online and print graphics) the student artists and MiraCosta College would benefit from such a screening. The event would provide students a venue for screening their best work and the community would be invited to campus to see the work.

4. Community

By the introduction of new media into our traditional courses we will become current with contemporary art production and history. As the ideas of new media are introduced into traditional studio courses and as the New Genre program grows there will be a different kind of programming: video screenings, video projections, site-specific installations with guided tours, and performances in alternative spaces. The community will be invited and engaged in this new media art programming. The activities stated in this sabbatical leave proposal will begin to light small flames as an introduction to new media, interdisciplinary and contemporary art that has existed since the early 1900’s. My ties to the video community will be strengthened by the completion of these proposed activities. I will call upon video artists to present their work in a public forum on campus that will be open to the community. I will also be able to confidently pick up the video camera or turn on the high definition movie function of a still camera to document the event at hand and take it into production without hesitation or anxiety.

Conclusions:

The Art Department faculty recently discussed a video exhibition for the Kruglak Gallery in the 2012-2013 academic year. Video artists would be invited to speak about their artwork. I offered to work as one of the curators of the video exhibition. As an educational component a time line of the use of video as art could be produced as part of the exhibition. As always, the community public would be invited to see the work and hear the artists’ presentations. This would be one way the Art Department could introduce video art and installation new media art to the campus community and to the off-campus communities. If the MiraCosta College Art Department becomes more visible in the community then the whole college becomes more visible in the community.
GOING BACK TO COLLEGE  
FIRST DAY OF CLASS(ES)  
California State University San Marcos

VSAR 303 Introduction to Video  
Instructor Tony Allard  
Monday, August 29, 2011  
Monday 1:00 – 4:50 pm  Room 340  
Texts: Final Cut Pro 7 by Diane Weynand and VSAR 303 Reader

On the first day of class (VSAR 303 Introduction to Video) I had trouble finding a place to park, was five minutes late and completely embarrassed. I had purchased the reader and textbook the Thursday before however and had a few simple questions related to both texts, but I couldn’t find my voice. I was the oldest person in the class, nervous, and unable to open my mouth. I’d retreated to the fearful college student I was in 1973 when I switched to a new college and began taking art courses at the University of Oklahoma in Norman. I waited around to talk to the professor after class. I admitted my nervous feelings to Allard and we laughed about it. Questions about the texts were no longer important, though. Allard had taken the four hours to read and discuss how to use the syllabus; he also demonstrated how we needed to set up files on specified computers in the lab. With great care and attention to detail he covered the video tutorial requirements, the video history readings, the technical readings, a list of videos and links we would need to see as homework, and the video production schedule. All I really wanted to know was how much time I could stay in the lab after class ended each Monday. He told me the lab was open until ten and was an open for all students in video courses. I was relieved. He left and I began to work. I set up Final Cut Pro files on a computer in the lab, went to the equipment check out room to be sure I was in the system, and then to the library to figure out how to see videos listed in the syllabus.

Wednesday, August 31, 2011  
VSAR 308 Audio Art and Sound Design  
Professor Kristine Diekman  
Wednesday 1:00 to 4:50pm  Room 340  
Text: VSAR 308 Reader

On the first day of class (VSAR 308 Audio Art and Sound Design) I was determined to be early! I arrived fifteen minutes before class began. Professor Diekman was not in the classroom; no one was in the room. There was a couch in the video lab, so I sat down on the couch and began to read the reader I had purchased on the way to class. I was fascinated as I perused the articles in the reader. I began reading about silence in one of the articles. Male students began to arrive. It appeared that they all were in their twenties and all seemed to know the lab and one another. I wished I wasn’t sitting on a couch. I wanted to move to one of the computer chairs, but alas it would have been so awkward. As in the video course I was barely able to speak. I would say hello, but go back to the article on silence. I kept trying to read, but found it impossible. Actually I began listening to their conversations and realized how much I wanted to be the teacher and not a student. It was funny; but I couldn’t laugh. I was miserable, but completely relieved when Professor Kristine Diekman walked into the room and began the class.
WHAT WAS I THINKING?

With only two class meetings under my belt I was wondering what on earth I’d gotten myself into! I wanted to have more experience with Final Cut Pro; but I wanted to use my equipment: a High Definition Video/SLR Canon. It’s a reputable camera that others have used in professional settings to shoot television commercials, independent films and even some commercial films. I found the full time Photography/Video Technical assistants (Albert and Chad) for the Visual and Performing Art Department to be very helpful with my quest. They completely understood why I would want to use my camera; and they explained the limitations. They recommended a BeachTek Audio Adapter for recording sync sound; but I explained I would have to wait until April 2012 to purchase the BeachTek for my camera. In the mean time I recorded sound on my Marantz audio recorder I’d used for the Katrina oral history project in 2007-2009; and used claps and vocal counts to sync sound when needed. The lab technician for the class was also helpful; he was very experienced in video production, probably in his twenties and an expert at very complex computer games! He spoke and worked so very quickly that I could barely keep up with what he was doing as he showed me a different way to trans-code footage from my camera for the video course and sound material I’d recorded on my Marantz for the sound course. Truly, he was brilliant. I took copious notes quickly and would rewrite them the moment he left my computer station in order to read the notes. I needed to remember how to trudge my way through each step. He was doing cartwheels around every move I made throughout the semester. Most of the guys in the class were adept at learning and moving quickly through technical exercises. It was inspiring and daunting simultaneously.

I bought a backpack, researched and purchased a Firewire (800) 2TB portable drive to use for both classes. I purchased and installed Final Cut Pro 7 on my Mac in hopes of completing some of the tutorial work at home. I downloaded media from a disk included in the training book Final Cut Pro 7 by Diane Weynand. Each chapter in the text is a tutorial ranging from twenty to forty pages in length. Completed lessons or tutorials were uploaded to the teacher’s server file for review and evaluation. Many nights I reworked tutorials over and over again in order to complete them. If a certain actions had not occurred in proper sequence then a lesson might not be completed successfully.

I spent three to five hours after every video class on Mondays, and many of the Audio classes just working on tutorials. I also spent time at home working on the lessons. It was fortunate that both the video and the sound course were in the same video lab and that I was taking both classes at once. On a few occasions I re-worked the audio tutorials so that I could remember how to edit sound in Final Cut Pro 7 for the audio course. The log of hours spent on the two courses includes many more hours than was required for this part of my sabbatical project. I obviously had not realized how many hours of work would be necessary for this coursework at CSUSM.
Topics in VSAR 308 Introduction to Video

Introduction to course and instruction on how to use the syllabus
Surveying the First Decade of Video Art Online (a history of video as art)
The first decade of independent video by artists began when an affordable and portable, half-inch, open reel video recorder called the Portapak was introduced in 1967-1968. Artists welcomed the new media and saw the possibility of creating accessible, real time videos as alternatives to corporate media structures. The artists’ use of the video medium as a personal voice of investigation, and exploration of traditional narrative structures exploded as more portable equipment was designed and used in collective and educational settings.

Video artists’ work:
Chris Burden, Bill Viola, Tony La Bone, and student work shown in class

Film/Video hard cut editing (Up In the Air clip), shooting for continuity

Reading:
Cliff Roth, “Camcorder Basics: The Camera Section,” Low Budget Video Bible
Richard Williams, “All in Good Timecode”, Adobe Magazine, Spring 1999
Michael Wohl, Editing Techniques with FPC, Ch.1, “The Editor’s Job”, Chapter 2, “Film as Language”

Technical: Introduction to HD cameras, timecode, tripods; demonstrations of types of shots discussed in readings, HD Frame Rate, student gear list for first project, storyboards, planning shot lists, and hard cuts

Visiting professor K. Diekman: Montage/Conflict/Juxtaposition
Cinematography + editing = meaning
Parallel editing: two stories interspersed

Reading: Sergei Eisenstein, Film Form, “The Cinematographic Principle and the Ideogram”

Film examples of montage: Run Lola Run by Tom Tykwer (15 minutes shown in class) and Persona by Ingmar Bergman (20 minutes shown in class)

Storyboard examples (very structured use of Post-its, tear and paste collages including type of shots and story line, to drawings in a cartoon framework)

Cinematography/Videography Project requirements (hard cuts only, close up, mid-range, long shot, various point of view, diegetic or actual sound only)

Tutorial: Lesson 1 Editing in Final Cut Pro and Lesson 2 Building the Rough Cut
Review cameras and tripods in groups. In-camera editing project: create a 30 sec portrait of a person, place or thing using montage techniques discussed in class. Group projects to be screened and critiqued.
Demonstration: setting up projects in FCP and HD workflow, shooting requirements and strategies for personal project; saving and & copying completed tutorials

Tutorial: Lesson 3 Finishing the Rough Cut

Quiz on Camera Basics
Reading: “Video as Time, Space and Motion” from Digital Currents, Art in the Electronic Age by Margot Lovejoy

Demonstrations: setting up a project in FCP, logging and transferring, hard cut editing


Tutorial: Lesson 8 Logging and transferring footage

Technical: Outputting project as a Quicktime (.mov)
Video Art History, Theory and Aesthetic:
Nam June Paik, Bruce Nauman, Vito Acconci, Joan Jonas

Tutorial: Lesson 4 Trimming Clip Duration and Lesson 5 Refining Edit Points
Critique of first project

Reading:
- Cliff Roth, “Audio Basics,” from *Low Budget Video Bible*
- Doug Polk, “Sound Reasoning: Recording Stereo Sound”
- “Microphones,” from *Yamaha Sound Reinforcement Handbook*
- Gerald Millerson, “Principles of Lighting,” from *Lighting for Television and Film*

Workshop: Microphones, recording audio, lighting demos, demos of new HD cameras

Due: Written production schedule for interview project

Tutorial: Lesson 6 Refining the Editing Process

Audio Basics Quiz graded in class today

Screenings: Stanley by Steve Matheson and student interview work

Workshop: in-depth demo of audio, lighting, and shooting an interview, the use of microphones, working with two channels of audio, cables, connectors, new HD cameras

Tutorials: Lesson 7 Customizing Final Cut Pro and Lesson 9 Applying Transitions

First FCP Hands on Quiz

Work-in-progress presentations

Technical: Editing an interview

Tutorial: Lesson 10 Mixing Audio Tracks

Demonstration: Mixing audio for final output (EQ, Audio filters, effects) and a review of outputting FCP projects as a Quicktime movie (.mov)

Tutorial: Lesson 11 Creating titles and Lesson 14 Finishing and Outputting

Second FCP hands-on quiz

Tutorial: final sections of Lesson 14 Timecode, Window Burn and Backing up Projects

---

**VSAR 308 Audio Art and Sound Design**

Professor Kristine Diekman

The first assignment in this class was to listen to our sonic environment at least once a day for seven days. We were to listen in three dimensions (up/down; left/right; forward/backward) and/or to the shape or placement of sounds (distant, close, vertical, horizontal). In class we read samples of our sonic listening assignments and responded to one another. Small spaces, larger environments, movements through space and architectural volumes were realized within these listening records. Ideas or notions about community, family, identity and age were forming as we noted sounds on location. For homework we were asked to research sound maps and to bring drawing supplies to the next class meeting. I researched sound maps and discovered a beautiful online collection of sound scores by a wide range of musicians and performance artists. We were asked to spend an hour creating a drawing of sounds we heard as we walked; we would then give our sound map to another student who would follow it and add marks of the sounds they heard within our map. When I researched sound maps I discovered a beautiful online collection of sound scores by a wide range of musicians and performance artists. After an introduction to several different digital recorders and microphones we began making recordings to move into Final Cut Pro for editing. I flourished in sound work, yet struggled with the video tutorials. I realized, however the sound editing would have been very difficult for me without the weekly completion of the Final Cut Pro tutorials.
For the third assignment Diekman asked the class to create a sound work that produced a space or a temporal event. I worked late at night in my living room studio. I set up a sound stage on a small tabletop with a sheet of drawing paper, a box of drawing tools, two Lavalier microphones and a five year old Marantz digital recorder. The microphones were positioned on the edge of the table facing toward the center. I began drawing, making marks, cutting the paper, crumpling the other paper to toss on the floor around the table. The microphones were positioned close to the surface of the paper and picked up the various drawing, scratching, tapping and tearing sounds beautifully. I could make sounds outside the edge of the paper and then create others to move back to the space of the paper. The space I was attempting to form and play with via sound was the flat two-dimensional space of a 32 x 32” sheet of paper. I kept working with larger areas and finally used the studio as a sound room where I made a variety of sounds in different places in the room; this piece became the sound track for a short video a few weeks later.

I am writing in such detail about these two courses to acknowledge value and to note the difference between the playful creative activities and the somewhat strenuous and serious practice of learning a complex computer application. I teach studio art courses in which assignments are designed as visual problems to solve. Students who learn visually, kinesthetically and/or intellectually go through the physical steps to see how design and color elements within a composition can be developed for specific intentions or how a sculptural process can be used for varied expressive purposes. Taking courses within a traditional college setting has inspired me to be more playful in creating quick preliminary studies before I give more long-term assignments in the courses I teach. The short sound pieces I produced in the Audio Art course moved me in this direction!

**Topics, readings, and artists studied in VSAR308 Audio Art and Sound Design**

**Professor Kristine Diekman**

- Sound maps / Abstract sound scores by artists and musicians
- Alison Knowles and other Fluxist artists
- “Notation,” from *Breaking the Sound Barrier* by Alison Knowles
- Films by the dancer Victoria Marks
- “Open Ears” from *The Auditory Reader* by R. Murray Schaffer
- “Listening” from *The Soundscape, Our Sonic Environment the Tuning of the World* by R. Murray Schaffer
- “Three Listening Modes” by Michel Chion
- “Analysis – Notation,” from *The Soundscape, Our Sonic Environment the Tuning of the World*, by R. Murray Schaffer
- “The Theory of Film Sound,” from *The Theory and Practice of Film Sound*, by Bela Balazs
- Jane Cardiff, artist who uses sound
- Silence, from *The Soundscape, Our Sonic Environment the Tuning of the World* by R. Murray Schaffer
- Films to watch that include “silence” in sound design:
  - *The Conversation, No Country for Old Men, Dreams, The Hurt Locker, In the Land of the Deaf*
  - Walter Murch and Ben Burtt sound designers for *Apocalypse Now* and *Star Wars*
Films that use sound to create the visual/filmic experience
32 Short Films About Glen Gould and
Summer of the Serpent, Kimi Takesue
Persona, by Berman
King Kong, by Cooper and Schoedsack
Blade Runner by Ridley Scott
Babel, Alejandro González Iñárritu
Jarhead, Sam Mendes

“Sound Mixing and Apocalypse Now: In Interview with Walter Murch,” from The Theory and Practice of Sound, Frank Paine
“Projections of Sound on Image,” from Audio-Vision, Sound on Screen, Michel Chion
“The Voice in Cinema: The Articulation of Body in Space,” from The Theory and Practice of Film Sound, Mary Ann Doane
“And Then There was Sound, The Films of Andrei Tarkovsky,” from Sound Theory Practice, Andrea Truppin

Appendix B

Katrina Recovery Work in Pascagoula, Mississippi
By Elisabeth Robles, 2007

“My experience as a student volunteer in the post-Hurricane Katrina rebuilding and recovery efforts in the Gulf Coast was one of the most profound extracurricular activities I was involved in during my college years. Throughout the week I was able to assist the local community on a variety of projects but the disparities in the work we did seemed improbable in a way, I found myself wondering how this situation came to be. Asking questions like, how is it that one house needs to be built from the ground up while on the same block there are homes that only require new windows or siding? It was during conversations with homeowners, volunteers who prepared our meals or project supervisors that I truly began to understand the aftermath of Katrina. Just like the variations in our projects, the personal stories of those affected by Katrina also varied; no two stories were ever alike.”

“I learned so many things on this trip, ranging from how to use a nail gun to the most efficient way to eat crawfish. However, without question the most important thing I learned was that the people of Pascagoula are determined and tenacious. There is no obstacle too big or pile of debris too high for them to overcome. Observing the human condition in this way can only leave you with feelings of inspiration and hope, and because of that there is no greater substitute to service learning. The chance to be a part of the recovery efforts and witness the destruction of Katrina firsthand was very powerful and has stayed with me for a long time.”

Elisabeth Robles was student at MiraCosta College in 2007. She volunteered to take part in Katrina recovery work along with other students, Jane de Roche and Anna O’Cain.
<table>
<thead>
<tr>
<th>Date</th>
<th>[-------Obj. #1-------]</th>
<th>Obj. #2</th>
<th>Obj. #3</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>8/15 to 8/20</td>
<td>303 Intro to Video Art CSUSM</td>
<td>308 Audio Art &amp; Sound Design CSUSM</td>
<td>Audio: Katrina video installation, GULF</td>
<td>40 hours Preliminary calls, research, collecting photos sizing photos</td>
</tr>
<tr>
<td>8/22 to 8/27</td>
<td>8/29 to 9/3 8 CT/LT 7 CT/LT 3*</td>
<td>9/5 to 9/10 No class 8 CT/LT</td>
<td>9/12 to 9/17 10 CT/LT 9 CT/LT HW 7</td>
<td>11 *Getting settled with CSUSM on 8/30 and before class on 8/31 included in these hours</td>
</tr>
<tr>
<td>8/29 to 9/3</td>
<td>8 CT/LT 7 CT/LT 3*</td>
<td>9/5 to 9/10 No class 8 CT/LT</td>
<td>9/12 to 9/17 10 CT/LT 9 CT/LT HW 7</td>
<td>22 Searching all HDIves for files and setting up files</td>
</tr>
<tr>
<td>9/19 to 9/24</td>
<td>9 CT/LT HW 5 9 CT/LT</td>
<td>9/26 to 10/1 9 CT/LT HW 4 6 CT/LT HW 8</td>
<td>6 Phone calls, emails</td>
<td></td>
</tr>
<tr>
<td>9/26 to 10/1</td>
<td>9 CT/LT HW 4 6 CT/LT HW 8</td>
<td>10/3/10/8 8 CT/LT HW 10 8 CT/LT HW 6</td>
<td>10/10 to 10/15 8 CT/LT HW 6 6 CT/LT HW 14</td>
<td>4 4 meeting in gallery * Facebook, emails, phone calls</td>
</tr>
<tr>
<td>10/10 to 10/15</td>
<td>8 CT/LT HW 6 6 CT/LT HW 14</td>
<td>10/10 to 10/15 8 CT/LT HW 6 6 CT/LT HW 14</td>
<td>10/17 to 10/22 9 CT/LT HW 4 8 CT/LT HW 10</td>
<td>10 Sizing photos, editing, Photoshop adjustments</td>
</tr>
<tr>
<td>10/17 to 10/22</td>
<td>9 CT/LT HW 4 8 CT/LT HW 10</td>
<td>10/31 to 11/5 8 CT/LT HW 3 9 CT/LT HW 8</td>
<td>11/7 to 11/12 7 CT/LT HW 5 8 CT/LT HW 6</td>
<td>32 sound</td>
</tr>
<tr>
<td>11/7 to 11/12</td>
<td>7 CT/LT HW 5 8 CT/LT HW 6</td>
<td>11/14 to 11/19 9 CT/LT HW 10 7 CT/LT HW 10</td>
<td>11/14 to 11/19 9 CT/LT HW 10 7 CT/LT HW 10</td>
<td>8 sound 20 Sizing photos, editing, Photoshop adjustments</td>
</tr>
<tr>
<td>11/14 to 11/19</td>
<td>9 CT/LT HW 10 7 CT/LT HW 10</td>
<td>11/21 to 11/26 6 CT/LT HW 3 6 CT/LT</td>
<td>11/21 to 11/26 6 CT/LT HW 3 6 CT/LT</td>
<td>30 sound</td>
</tr>
<tr>
<td>11/21 to 11/26</td>
<td>6 CT/LT HW 3 6 CT/LT</td>
<td>11/28 to 12/3 5 CT/LT HW 8 8 CT/LT HW 15</td>
<td>11/28 to 12/3 5 CT/LT HW 8 8 CT/LT HW 15</td>
<td>12 sound</td>
</tr>
<tr>
<td>12/5 to 12/9</td>
<td>7 CT/LT 3 CT/LT</td>
<td>12/12 to 12/15 4 CT 4 CT HW 16</td>
<td>12/12 to 12/15 4 CT 4 CT HW 16</td>
<td>30 gallery installation</td>
</tr>
<tr>
<td>12/12 to 12/15</td>
<td>7 CT/LT 3 CT/LT</td>
<td>12/5 to 12/9 7 CT/LT 3 CT/LT</td>
<td>12/5 to 12/9 7 CT/LT 3 CT/LT</td>
<td>39 sound</td>
</tr>
</tbody>
</table>

Objective #1 = 374 hours  
Objective #2 = 155 hours  
Objective #3 = 150 hours  
TOTAL = 679 hours