

Course Syllabus

[Jump to Today](#)

UCUG 1502 – Video Art and Media Production

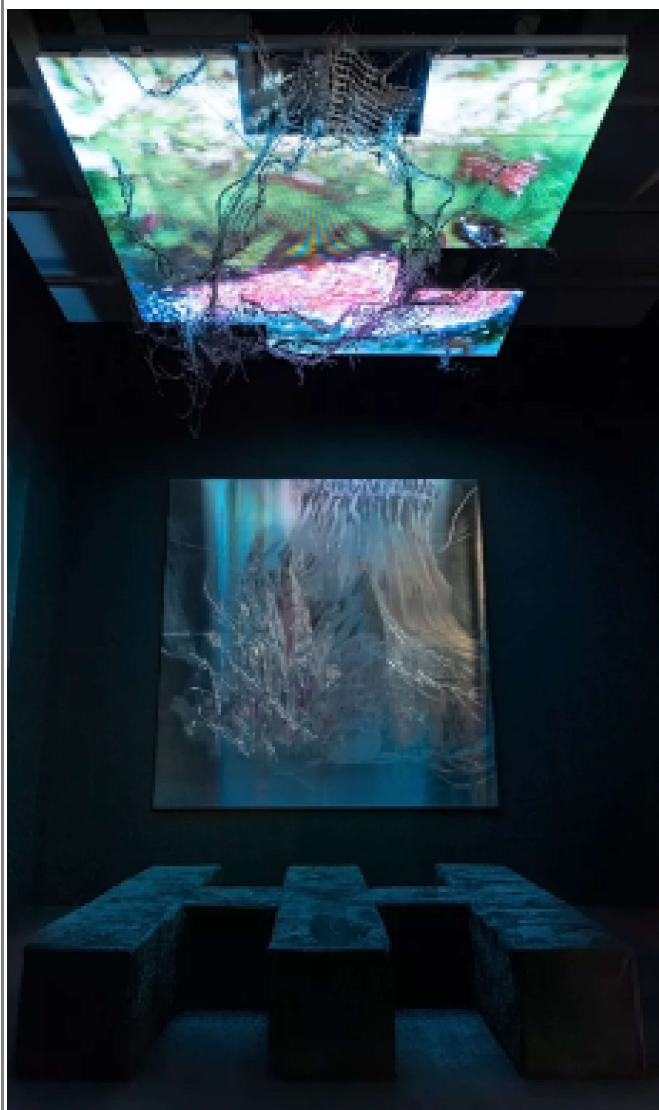
Fall 2025

Faculty: Prof. Clea von Chamier-Waite cleavcw@hkust-gz.edu.cn (<mailto:cleavcw@hkust-gz.edu.cn>).

Office: E4-512. Office hours by appointment

TA: Jue Wang jwang726@connect.hkust-gz.edu.cn (<mailto:jwang726@connect.hkust-gz.edu.cn>).

Location: E1-227 (Computer Lab) / *alternatively* / E4-101 (Studio)



Wang Shui *Quiet as It's Kept*, 2022.



ZHANG Peili, *Portrait of 2024*, 2024.



Nam June Paik, *Magnet TV*, 1965/69.



Bill Viola *The Passing*, 1991.

COURSE DESCRIPTION

Audio/Visual authorship has become an essential tool used in creative expression, research, and communication across many domains. It is imperative that media artists understand how to best use the associated tools and technologies for their personal, academic, and professional goals. This course aims to provide students with the knowledge, experience and the technical skills of digital video production for various creative and artistic explorations, from *Cinema Verité* to *Experimental Film* and *Video Art*. Students will engage in a series of creative exercises from filming and sound recording to the post-production of moving images. This hands-on laboratory is designed for students to explore and develop the fundamental skills needed to successfully create audio/visual projects, and will be primarily comprised of presentations, readings, discussions, in-class workshops, and exercises. Students will create multiple short form projects that use contemporary tools and technologies to explore a variety of cinematic techniques. Using cinematic language as a personal and expressive medium, students are expected to become effective and artistic communicators with moving images.

INTENDED LEARNING OUTCOMES:

At the conclusion of the course, students should be able to:

1. Understand and execute the technical fundamentals of video production and post-production.
2. Recognize elements of cinematic language, genres, and techniques in canonical examples.
3. Apply the concepts, theories and techniques of non-fiction and experimental filmmaking
4. Use video as an expressive tool to convey the filmmaker's intention, sensibility, and point of view.

COURSE STRUCTURE

The course meets weekly for 3 hours that includes lecture, workshops, and tutorials

The course consists of weekly lectures, workshops, in-class exercises, readings, and projects that are all related to the main topic of the week and assist students in progressively accumulating knowledge and skills. Assessment will be based on the continuous process, progress, participation, and works presented and submitted throughout the semester.

ASSIGNMENTS AND GRADING PERCENTAGES

Class Participation and Attendance 5%

Be prepared to talk about assigned readings and/or films in class the following week. Schedule of work is TBD.

Projects will be critiqued in class. Be prepared to provide constructive feedback to your peers.

Responses and Presentations – Ongoing 15%

Class readings and viewings will be scheduled throughout the semester and will provide the basis for group discussions. Written responses will be assigned.

Project 1: Visual Rhyming – 15%

Create a 15 – 30 sec, visually rhymed, non-narrative video sketch, including a stereo soundtrack, using either photos or short video clips. Straight cuts only. Create using original material shot outdoors on a DSLR camera. Use only straight

cuts in the edit.

- Pay attention to light, color, framing, movement, and rhythm across cuts. The soundtrack may be any sounds you record and compose or pre-composed music.

Project 2: Exploring Time and Space – 15%

For this project, you will use the medium-specific capabilities of cinematic recording to explore your subject in a space and time beyond normal human perception.

- Record time-lapse and/or macro-cinematography to visually examine your subject in detail, expanding its time and space. Lens-based images.
- Create an accompanying, abstract audioscape from your own stereo field recordings that opens out and expands the image space beyond the visual field. No music.
- Create a 1-2 minute video that takes the viewer into the alternative reality of your subject.

Project 3: Individual Portrait – 15%

For this project, a team of students will create a 3-4 minute biographical video portrait about a person of their choosing doing an activity that they enjoy. Students will gain a deeper understanding of how media is made and the implicit and explicit ethical choices that shape media production.

- Students are expected to illustrate an understanding of conducting and recording an interview — including operating the camera and sound gear — and of editing video using Premiere Pro.
- Students are asked to consider the many modes/genres and various techniques for representing their subject, including the use of supplemental general views, the use of narration, music, still imagery, and/or text.
- Students are allowed to work in groups and share footage although each student is required to edit their own portrait to present in class.
- Please export your project, upload it to a third-party site such as YouTube and link to that file on your canvas page. The video can be password protected. A 350-word written response is required for this assignment.

Project 4: Regular Space, Ordinary Time – 20%

Create a 2–4 minute video that explores the space and time of your daily life—where you live, work, and play—and the small, hidden beauty within these places. Focus on ordinary moments and environments, and show how they change, repeat, or reveal something new when viewed closely or over time. Experiment!

Use the tools and techniques we have learned this semester.

1. **Lens-Based Imagery:** Focus on the texture, shape, and movement of objects in your environment. Use a variety of lens effects (like extreme close-ups, out-of-focus shots, or shallow depth of field) to manipulate how things appear through the camera.
2. **Original Sound:** Record sounds from your surroundings or create abstract, experimental soundscapes using everyday objects. Layer the sounds to create a unique soundtrack.
3. **Experimental Effects:** Manipulate the video footage using editing tools. Play with color saturation, overexposure, mirror effects, or glitches to enhance the dreamlike quality of the piece.
4. **Include:** title and credits in your film. You may also use text and motion graphics within the film.

Core Elements:

- **Visual Rhyming:** Repeat shapes, movements, or colors across different shots to create simple visual echoes between everyday spaces.
- **Timelapse:** Use timelapse to show how familiar places shift over minutes or hours—light changing, people moving, routines unfolding.
- **Speed Changes:** Slow-motion and reverse motion to break from linear time.
- **Macro Footage:** Capture small details up close—textures, tiny movements, overlooked objects—to reveal the secret beauty within the ordinary.
- **Lighting:** Pay close attention to natural and artificial light. Notice how light shapes the mood of a space at different times of day, and use shadows, highlights, and shifts in brightness as part of your visual language.
- **Original Sound:** Record sounds from your environment—ambient noise, footsteps, machinery, weather, or human voices—to create an authentic audio texture.
- **People & Spoken Text (Optional):** Include people or short spoken lines to give your piece a sense of lived time and personal presence.
- **Rhythmic Editing:** Build a strong rhythmic structure. Let repeated actions, sounds, or visual rhymes guide the pacing. Use editing to create a flow—speed up, slow down, pause, or repeat footage to shape the rhythm of your everyday world.

* You may assist each other with filming, but each student will make their own personal film.

* Write a reflection on your ideas, process, and techniques that you used. Talk about your failures as well as your successes and what you learned from them. Use the terminology we have covered over the semester to talk about your work. 300-500 words. No AI-generated text (but you may use translation).

Finals – 15%

We will screen all of your final projects. We have two guest critics present, Prof. David Yip, and PhD student Hao Li.

Have prepared:

- A fully finished version of your final video, including color correction, sound mixing, and credits.

Submit:

- A short summary describing your project and theme, circa 200 words.
- A final, written reflection on your process for the project, 300-500 words. Include:
 - The background research that you conducted on your theme
 - Your ideas, process, and techniques that you used.
 - Your artistic concerns
 - Feel free to include illustrations.
 - Your reflection should offer insight into what you have learned and where you see the need for further improvement.
 - Use the terminology we have covered over the semester to talk about your work.
 - Be sure to include an annotated bibliography covering all references and materials.
 - No AI-generated text (but you may use translation).

EVALUATION

In general, you will be graded using these criteria:

Conceptual Core

- The project's main idea must be apparent.
- The project should be productively aligned with one or more multimedia genres.
- The project should effectively engage with the primary issue/s of the subject area into which it is intervening.

Research Component

- The project should display evidence of substantive research and thoughtful engagement with its subject matter.
- The project should use a variety of credible sources and cite them appropriately.
- The project ought to deploy more than one approach to an issue.

Form and Content

- The project's structural or formal elements should serve the conceptual core.
- The project's design decisions should be deliberate, controlled, and defensible.
- The project's efficacy should be unencumbered by technical problems.

Creative Realization

- The project should approach the subject in a creative or innovative manner.
- The project should use media and design principles effectively.
- The project should achieve significant communication goals that could not be realized on paper.

Feedback

- Self-assessment regarding goals, methods, insights, realization, and outcomes (positive and/or negative).
- Constructive feedback on the work of classmates.
- Contextualize feedback within texts and examples examined during class.

Use of AI

- AI may be used to help you with ideation, translation, and correction of your written texts, but you must write your texts yourself.
- AI summaries of assigned readings will not be accepted. You are expected to read the materials assigned and formulate your own responses.
- Any AI sources used in research must be cited like any other sources.

Academic Conduct

- Plagiarism – presenting someone else's ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences.
- Other forms of academic dishonesty are equally unacceptable.

REQUIRED TEXTS:

The Filmmaker's Handbook : A Comprehensive Guide For The Digital Age Steven Ascher & Edward Pincus ; with contributions by David Leitner. New York Plume 2012; ©2012

- Permanent Link: <https://discover.hkust-gz.edu.cn/bib/99310153607626> ↗ (<https://discover.hkust-gz.edu.cn/bib/99310153607626>)
- Purchase Link: <https://www.vitalsource.com/products/the-filmmaker-39-s-handbook-steven-ascher-edward-pincus-v9781101613801?term=9781101613801> ↗ (<https://www.vitalsource.com/products/the-filmmaker-39-s-handbook-steven-ascher-edward-pincus-v9781101613801?term=9781101613801>)

Directing The Documentary Michael Rabiger. New York : Focal Press, 2015.

- Permanent Link: <https://discover.hkust-gz.edu.cn/bib/9938059807626> ↗ (<https://discover.hkust-gz.edu.cn/bib/9938059807626>)
- Purchase Link: https://www.vitalsource.com/products/directing-the-documentary-michael-rabiger-courtney-v9781000054781?_gl=1*1te1o8j*_up*MQ..*_ga*MTcxMTMzMzEyNy4xNzU1MjAwNjk5*_ga_9BHKRDRRYB*cze3NTUyMDA2OTkkb;_ga=1*1te1o8j*_up*MQ..*_ga*MTcxMTMzMzEyNy4xNzU1MjAwNjk5*_ga_9BHKRDRRYB*cze3NTUyMDA2OTkkbzEkZzEkdDE ↗ (https://www.vitalsource.com/products/directing-the-documentary-michael-rabiger-courtney-v9781000054781?_gl=1*1te1o8j*_up*MQ..*_ga*MTcxMTMzMzEyNy4xNzU1MjAwNjk5*_ga_9BHKRDRRYB*cze3NTUyMDA2OTkkb;_ga=1*1te1o8j*_up*MQ..*_ga*MTcxMTMzMzEyNy4xNzU1MjAwNjk5*_ga_9BHKRDRRYB*cze3NTUyMDA2OTkkbzEkZzEkdDE)

Additional Readings will be provided as PDFs.

SCREENINGS

We will screen material in class.

SUPPLIES YOU WILL NEED

1) SD Camera card

- Minimum 64GB. Up to 256GB
- Write speed: U3
- UHS-I bus interface
- Brand is not important



2) SD card for Audio Recorder

- Media Speed 4 or higher, SDHC
- Size: minimum 4GB
- Brand is not important



3) Headphones (over-ear highly recommended)

- Wired
- Mini-stereo (3.5mm) jack



4) External video drive SSD

- Speed: Minimum 1050 MB/s
- Connection: USB 3.2 or USB-C
- Minimum Size: 512 GB = 80-100 minutes 4K video (1 minute uncompressed 4K video = 30GB)



EQUIPMENT CHECKOUT and USAGE

- Equipment will be checked out from and returned to our **TA, Jue Wang**, on **set days and times**, TBD. You must adhere to these times. Your classmates are counting on you.
- Whomever puts their name on the reservation form must be the one to pick up and return the equipment (but of course the whole team can be there to help check the gear).
- Please remember to bring your own **SD cards** and **hard drive** to back up material.
- Please also remember to **double check** the equipment when you arrive to ensure that all **cables, parts, batteries**, etc. are there.
- Be sure to **charge your batteries** before going out to shoot.

WEEKLY SCHEDULE *(Follow links for details and assignments)*

Week One https://docs.google.com/document/d/1BP76Yakm99a9qc4uXkyWNoMspyiQubI_VPIt2qUN4EE/edit?usp=drive_link (Location E4-101)

Course Introduction.

Purchasing hard drives and memory cards, and other basics of the class.

Lecture: What is Cinema?

[Link to Week 1 Slides -->](#)

https://drive.google.com/file/d/1edlu72RmrkxZ3_91uFm9V0vOrQnUeK85/view?usp=sharing

[Week Two](#)

https://docs.google.com/document/d/1kgq4Fo7M3oouXgPreOQ6xQ9Ce1vMafkIbLX1TVYF6_M/edit?usp=drive_link

Lecture: Visual Rhyming

Introduce: the Visual Rhyming Project. Due Week 3.

Workshop: Logistics of camera kit check-out. Introduction to Non-linear Editing with Adobe Premiere Pro.

[Link to Week 2 Slides](https://drive.google.com/file/d/1JjtV84cPxJiJLMqJtCwswkzECSXX6UtS/view?usp=sharing) →  <https://drive.google.com/file/d/1JjtV84cPxJiJLMqJtCwswkzECSXX6UtS/view?usp=sharing>

[Week 3](#)

https://docs.google.com/document/d/1Ybhmlg3R713vEzJ9UWynMygWOrfp_PzqQ1a3JjP2U6Q/edit?usp=sharing

Review: Visual Rhyming Project Screening

Lecture: Exploring Space and Time Perception: Time-Lapse and Macro Cinematography

Workshop: Camera operation and timelapse functions on our cameras

[Link to Slides](https://drive.google.com/file/d/1F2Bk-bY9u4M2t-qDq_4oCJ1eLpt-KksM/view?usp=drive_link) -->  https://drive.google.com/file/d/1F2Bk-bY9u4M2t-qDq_4oCJ1eLpt-KksM/view?usp=drive_link

[Week 4](#)

https://docs.google.com/document/d/1yDIRHbyTL5AFxcUvFqIffx_3VKdLJefOLE9EqbZ5xPM/edit?usp=drive_link

Rushes review: Time-lapse and macro cinematography experiments

Lecture: What is Montage? Creating Space with Sound

Workshop: Sound Design 1: Stereophonic field recording – microphones, recorders, ingesting

[Week 5](#)

https://docs.google.com/document/d/10V8JFb2ezilEHZZsuwxghUABADuYPz58cHNVUWVGK8Qo/edit?usp=drive_link

Workshop: More post-production with Adobe Premiere. Working with sound.

[Week 6](https://docs.google.com/document/d/1OR6jg9bbnlirUsj-Dz2Ty6Cn_IAV1NXyUH_uTcFOod0/edit?usp=drive_link)  https://docs.google.com/document/d/1OR6jg9bbnlirUsj-Dz2Ty6Cn_IAV1NXyUH_uTcFOod0/edit?usp=drive_link

Review: Sound Recordings

Lecture Film and Montage Language

Workshop: More post-production with Adobe Premiere: Organizing your projects, Titles, Color Correction

Week 7 [↗ \(https://docs.google.com/document/d/1kWq75diYA4HKr-HSJ-cpLILwfCwQO46WBENIA2uufPA/edit?usp=drive_link\)](https://docs.google.com/document/d/1kWq75diYA4HKr-HSJ-cpLILwfCwQO46WBENIA2uufPA/edit?usp=drive_link)

Lecture: Exploring Space and Time Projects Screening

Workshop : Active Listening

Week 8 [↗ \(https://docs.google.com/document/d/1ARMPReVbhZdU1XAZ4GFnVmlb-Gwny1Z44rJzo-vVNT8/edit?usp=drive_link\)](https://docs.google.com/document/d/1ARMPReVbhZdU1XAZ4GFnVmlb-Gwny1Z44rJzo-vVNT8/edit?usp=drive_link)

The Documentary

Introduce the Individual Portrait Project - Team Project.

Week 9 [↗ \(https://docs.google.com/document/d/1jvdsXMNW7DGO1A4bFe0loojew4dnwwXmOX0ES1mk9UI/edit?usp=drive_link\)](https://docs.google.com/document/d/1jvdsXMNW7DGO1A4bFe0loojew4dnwwXmOX0ES1mk9UI/edit?usp=drive_link)

Workshop : Lighting

Week 10: [↗ \(https://drive.google.com/file/d/1HCJO0sYES_E4JwsBQ3IJUD3495MmjvVE/view?usp=drive_link\)](https://drive.google.com/file/d/1HCJO0sYES_E4JwsBQ3IJUD3495MmjvVE/view?usp=drive_link)

Workshop : Advanced editing in Premiere: working with subtitles [↗ \(https://docs.google.com/document/d/1khLn-JBceKrDzqNTgLWdiQ55SMEw5adygl_3pdEMamY/edit?usp=drive_link\)](https://docs.google.com/document/d/1khLn-JBceKrDzqNTgLWdiQ55SMEw5adygl_3pdEMamY/edit?usp=drive_link)

Week 11:

Review: Individual Portrait Project

Introduce: Ordinary Space, Regular Time Project, Due Week 13

Review film vocabulary

Week 12:

Rushes review: Final Project

[Lecture: When is Video Art Artistic Research? Science-Art.](#) 

https://drive.google.com/file/d/1Q83Ah3h_izzfU0NOdM87ig1Lfi933_Z/view?usp=drive_link

Week 13:

[Rushes review: Rough Cuts: Final Project](#) 

https://drive.google.com/file/d/1HtdhSiOn1JcEkXPLs9ZWp2e8ICNYaJvh/view?usp=drive_link

Workshop: Sound mixing and fine cutting in Adobe Premiere.

Week 14 (Finals)

Review: Regular Space, Ordinary Time Projects, Dec. 11





Submit:








- A short summary describing your project and theme, circa 200 words.
- A final, written reflection on your process for the project, 300-500 words. Include the background research that you conducted on your theme, your artistic concerns, and your formal and technical solutions. Feel free to include illustrations. Your reflection should offer insight into what you have learned and where you see the need for further improvement.

Be sure to include an annotated bibliography covering all references and materials.

- A fully finished version of your final video including color correction, sound mixing, and credits

Course Summary:

Date	Details	Due
Thu Sep 11, 2025	 Homework Week 1 (https://hkust-gz.instructure.com/courses/2131/assignments/16757)	due by 9am
Thu Sep 18, 2025	 Visual Rhyming (week 2) & Reading & Response (https://hkust-gz.instructure.com/courses/2131/assignments/17057)	due by 8:30am
Thu Sep 25, 2025	 Week 3 Homework (https://hkust-gz.instructure.com/courses/2131/assignments/17230)	due by 9am
	 Sound walk (https://hkust-gz.instructure.com/courses/2131/assignments/17426)	due by 11:59pm

Date	Details	Due
Thu Oct 9, 2025	 Week 4 - Sound (https://hkust-gz.instructure.com/courses/2131/assignments/17416)	due by 9am
Thu Oct 16, 2025	 Week 5: Listening (https://hkust-gz.instructure.com/courses/2131/assignments/17549)	due by 8am
Thu Oct 23, 2025	 Project 2: Exploring Time and Space (https://hkust-gz.instructure.com/courses/2131/assignments/17229)	due by 9am
Thu Oct 30, 2025	 Week 6: Reading and Response (https://hkust-gz.instructure.com/courses/2131/assignments/17816)	due by 9am
Thu Oct 30, 2025	 Week 7: Reading and Response (https://hkust-gz.instructure.com/courses/2131/assignments/17979)	due by 9am
Thu Nov 6, 2025	 Week 8: Reading and Response (https://hkust-gz.instructure.com/courses/2131/assignments/17980)	due by 9am
Thu Nov 20, 2025	 Individual Portrait Project (https://hkust-gz.instructure.com/courses/2131/assignments/18158)	due by 9am
Thu Nov 27, 2025	 Week 11: Video Art Short Film Analysis (https://hkust-gz.instructure.com/courses/2131/assignments/19113)	due by 9am
Thu Dec 11, 2025	 Final Video Project: "Regular Space, Ordinary Time" (https://hkust-gz.instructure.com/courses/2131/assignments/19112)	due by 9am
	 FINALS (https://hkust-gz.instructure.com/courses/2131/assignments/19088)	due by 9am
	 Roll Call Attendance (https://hkust-gz.instructure.com/courses/2131/assignments/17108)	