

MEDIA PRACTICES: THE MOVING IMAGE

FALL 2008

Film, Video and New Media 2000
Fridays, 9 am — 4 pm
112 S. Michigan Bldg, Room 315

INSTRUCTORS

Melika Bass

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Meetings by appointment.

Please email in advance.

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TA

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DESCRIPTION

This class is designed to introduce students to the language and history of moving images and the ways in which a broad range of artists have used them. In addition it aims to introduce students to media making methods via hands-on production exercises and assignments. The course will examine ideas of radical content and experimental form by establishing the normative models and procedures of cinema and video, as well as showing the ways artists have challenged these conventions. The course will explore the two dominant forms of the moving image -- film and video -- and also introduce some new and expanding forms of the moving image like New Media practices and video installation. We will combine lectures, readings, screenings, and discussion; collaborative production projects and critiques; and welcome visiting media artists and curators.

STRUCTURE/REQUIREMENTS

The class will meet every Friday from 9:00 a.m. - 4:00 p.m., with a one-hour lunch break at noon. Class will not meet during Graduate Critique Week or over Thanksgiving break. Attendance and punctuality are required. Attendance will be taken every class. You will be considered late if you arrive after 9:15 am. Attendance will also be taken at the beginning of the afternoon session; you will be considered late if you arrive after 1:15 pm. Two "lates" are considered one absence. Three absences mean NO CREDIT for the class. Keep in mind that quizzes are given at the beginning of class and no make-ups will be offered. If you are late you will also miss the quiz; if you miss a quiz you will not earn the points for that quiz.

If you know in advance that you will miss class you need to notify one of the instructors via email IN ADVANCE.

PLEASE NOTE: 2 lates = 1 absence 3 absences = NO CREDIT

CREDIT

Credit for the course is earned by completing "C" level or above.

Grades are based on the following

35% group projects

20% individual projects/assignments

20% class participation in discussions and demos

15% pre-production materials

10% quizzes

SUPPLIES AND FEES

Each student is strongly encouraged to keep a journal or notebook not only for notes from class, but also for questions, ideas and sketches, plans for projects, storyboards, scripts, site maps, location notes, etc.

Mini DV tapes and inexpensive headphones (for editing in the lab) are available in the Media Center vending machines located in the 112 Media Center and 3rd floor of Sharp buildings; you can purchase items with your articard. Groups will split the cost of tapes and any other supplies needed for class and final projects. Film stock and processing fees will be provided for the in-class film project. If you choose to make a film for your final project, your group will have to pay for the stock and processing. Each 100' roll of 16 mm film costs just under \$40 for both the stock and processing. Please see your instructors for more info.

READINGS

Readings will be provided via docutek or handed out in class. Several links and articles will be posted on the class web page of the portal. Students are required to log in to the portal and access the class web page as assigned.

SCREENINGS, LECTURES, AND EXHIBITIONS

There are many artist presentations, and exciting film/video screenings this semester that may be of interest to you. In particular. . .

The department of Film, Video and New Media presents a visiting artist/screening series called Conversations at the Edge (CATE) every Thursday evening at the Gene Siskel Film Center (located at 164 N. State Street). We will bring some of the visiting artists in to our class, but you are also strongly encouraged to see as many of these screenings as possible. They provide a rare opportunity to see innovative films and videos, and talk directly with the artists! There is a small admission charge (\$4) for SAIC students. Please bring thoughts about what you see, hear, or are moved by to class!

ACCOMMODATIONS FOR STUDENTS WITH DISABILITIES

Any student in need of academic adjustments or accommodations because of a disability should first contact SAIC's Disability and Learning Resource Center (DLRC), formerly Services for Students with Disabilities. The Disability and Learning Resource Center can be reached by phone at 312.499.4278 or by sending an email to Sara Baum at sbaum@artic.edu. DLRC will review the student's disability documentation and will work with the student to determine reasonable accommodations. DLRC will then provide the student with a letter outlining approved accommodations. This letter must be presented to the instructor before any accommodations will be implemented. Students should contact DLRC as early in the semester as possible.

THE WRITING CENTER

The Writing Center is located in MC B1-03 (the basement of 112 S. Michigan), where tutors are available to help you with any stage of the writing process. The Writing Center is open Monday through Saturday. Sign-up sheets are posted in the hall outside of the tutoring suite. If you have any questions, contact the Writing Center Coordinator, Leila Wilson, at lwilson@saic.edu or 312.345.3588

WEEK 1 -- FRIDAY, AUGUST 29

INTROS, EARLY MOVING IMAGE HISTORY

AM

Introductions; instructors and students discuss their background, interests and experience. Review syllabus, course expectations.

SCREEN/DISCUSS

STRANGER WITH A CAMERA (Elizabeth Barrett, 2000).

PM

LECTURE / DISCUSSION

Optical toys, pre-cinema, and the early moving image. Work in small groups to make flip book, zoetrope, praxinoscope and/or short video animation with iStopMotion and video cameras.

INDIVIDUAL ASSIGNMENT

Complete one animation to share with class. Take home blanks for motion toys or download the iStopMotion free demo version (good for one week) on your laptop from <http://www.boinx.com/istopmotion/overview/> Check out a general access camcorder from the Media Center to use with it.

READING ASSIGNMENT

Roland Barthes, "Leaving the Movie Theater"

SCREENING ASSIGNMENT

Go to John Gianvito's screening on Thursday, Sept. 4 at 6pm at the Siskel Film Center! He's gonna visit our class next week, so go check him out and come to class with questions and queries!

WEEK 2 -- FRIDAY, SEPTEMBER 5

FRAMING THE IMAGE

AM

Present and Discuss your animation and motion projects.

LECTURE/DISCUSS

Framing, shot types, composition, mise-en-scene

[CLIPS FROM]

LA CIENAGA (Lucrecia Martel, Argentina, 2001)

MON ONCLE (Jacques Tati, France, 1958)

L'AVVENTURA (Michelangelo Antonioni, Italy, 1960)

CURE (Kiyoshi Kurosawa, Japan, 1997)

DEMO

mini-DV video cameras (Cannon GL2)

PM

Visiting artist John Gianvito

READING ASSIGNMENT

John Baldessari – "TV (1) is Like a Pencil (2) Won't Bite Your Leg"
David Antin – "Video: The Distinctive Features of the Medium"

WEEK 3 -- FRIDAY, SEPTEMBER 12

PERFORMANCE VIDEO / DIY MEDIA MAKIN'

AM

Quiz #1

SCREEN/DISCUSS

SABOTAGING SPRING (Joe Gibbons, 1991, 10m)

IT WASN'T LOVE (Sadie Benning, 1992, 20m)

THE MEANING OF VARIOUS NEWS PHOTOS TO ED

HENDERSON (John Baldessari, 1973, 14m)

THE AMATEURIST (Miranda July, 1998, 14m)

FEELING FREE WITH 3D MAGIC EYE POSTER REMIX (Shana Moulton, 2004, 8m)

PM

In class shoot – YouTube video. Drawing on the works we've seen and discussed, create a short video, shot in a single take (that is, unedited) in which a performer directly addresses the camera (and the viewer) in some way of your choosing. This could be a gestural performance, a monologue (written or improvised), a confession, a diary, whatever you decide. If you choose, you may edit in-camera (rather than using 1 take), as Sadie Benning did. Work in pairs and upload the completed video to youtube.com.

GROUP ASSIGNMENT

Complete YouTube video project and upload to You Tube

READING ASSIGNMENT

Timothy Corrigan – excerpts from "Film Terms and Topics" in *A Short Guide to Writing About Film*

Bordwell and Thompson – excerpts from *Film Art*

Recommended / Reference Reading:

Raymond Bellour - "System of a Fragment (on *The Birds*)" from *The Analysis of Film*

SCREENING ASSIGNMENT

Go see visiting New Media artist Jon Satrom at Conversations at the Edge on Thursday, Sept. 18 at 6pm. He will be visiting our class later in the semester.

WEEK 9 -- FRIDAY, OCTOBER 24

EDITING: STITCHING IN TIME

AM
Quiz #4

Audio collections assignment DUE, listening critique in class. You must burn your files to a CD for playing in class.

Individual pre-production Materials Assignment DUE

DISCUSS / DEMO

Introduction to editing with Final Cut Pro

PM
Meet in Editing Lab - room 819 (112 S. Michigan)

Editing work time

Groups are assigned and meet to discuss prospective final projects

ASSIGNMENT

Begin working on pre-production materials and film treatments for group final project :: DUE on 11/7. Each group will collectively write a one page film treatment which 1) describes the topic of the final group film AND 2) describes two or more aesthetic elements of the production (cinematography, lighting, editing, sound design, set/location, costumes). The treatment should ALSO include 3) a description of the roles and responsibilities for each member of the group AND 4) a production timeline.

ASSIGNMENT

Attend Media Center authorization for Final Cut Pro lab 819 so you can complete your projects there. OR, make sure your laptop has FCP up and running so you can edit on that instead.

BRING

Headphones for in-class editing

WEEK 10 -- FRIDAY, OCTOBER 31

SOUND EDITING

AM
Quiz #5

Film Archivist: Mark Toscano, Academy Film Archive

VISITING ARTIST

Film Archivist: Mark Toscano, Academy Film Archive PM

DISCUSS / DEMO

Editing sound in Final Cut Pro

Editing work time

DUE NEXT WEEK: PRE-PRODUCTION MATERIALS (SEE WEEK 9)

READING ASSIGNMENT

New Media Art by Mark Tribe/Reena Jana

EXPLORE

New Media works posted on the class page of the portal under LINKS.

WEEK 11 -- FRIDAY, NOVEMBER 7

NEW MEDIA, PRODUCTION PRESENTATIONS, INSTALLATION FIELD TRIP

AM
In-class presentation and discussion of pre-production materials for group final projects

VISITING ARTIST

Jon Satrom, New Media artist/performer PM

Installation field trip

ASSIGNMENTS

Edit your 16mm group project. Shoot your final group project.

WEEK 12 -- FRIDAY, NOVEMBER 14

INDIVIDUAL GROUP MEETINGS, INSTALLATION PROJECT

AM
16mm edited group project DUE, in-class critique

MEETINGS for FINAL PROJECTS

Discuss installation project / parameters

PM
In-class installation project

ASSIGNMENT

Shoot your final group project.

WEEK 13 -- FRIDAY, NOVEMBER 21

ASSEMBLY EDIT PRESENTATIONS/CRITIQUE

AM
In-class presentation of assembly edit / footage for group final project. Class critique.

PM
SCREENING
SUPERSTAR (Todd Haynes, 1987, 43m)

WEEK 14 -- FRIDAY, NOVEMBER 28

**** THANKSGIVING BREAK – NO CLASS ****

WEEK 15 -- FRIDAY, DECEMBER 5

CRIT WEEK

WEEK 16 -- FRIDAY, DECEMBER 12

FINAL PROJECTS PRESENTATION & CRITIQUE

AM
Final projects DUE, in-class critique.

PM
Final projects, critique con't.

Instructor Evaluations.

WEEK 4 -- FRIDAY, SEPTEMBER 19

LANGUAGE OF THE MOVING IMAGE

AM

SCREENING/LECTURE/IN-CLASS ANALYSIS EXERCISE

Spy on the spy: Hitchcock building blocks

PM

SCREENING/LECTURE

How Do I Talk About This?

FILM ANALYSIS & TERMINOLOGY

AT LAND (Maya Deren, 1944, 15m)

TAKE THE 5:10 TO DREAMLAND (Bruce Conner, 1977, 5m)

MY NAME IS OONA (Gunvor Nelson, 1970, 10m)

ALPSEE (Matthias Müller, 1994, 15m)

VISITING ARTIST

Chris Sullivan (Film/Animation Professor, FVNM).

Intro to the World of Experimental Narrative Animation.

WEEK 5 -- FRIDAY, SEPTEMBER 26

EXPERIMENTAL PRACTICES & DISRUPTIONS / SHOOTING 16MM FILM

AM

Quiz #2

SCREENING/LECTURE

UN CHIEN ANDALOU (Salvador Dali & Luis Buñuel, 1929, 16m)

-or- BLOOD OF A POET (Jean Cocteau, 1930) [clip]

HEART OF THE WORLD (Guy Maddin, 2000, 5 m)

WEATHER DIARY No.3 (George Kuchar, 1998, 23m)

GLASS (Leighton Pierce, 1998, 7m)

BLACK AND WHITE TAPES (Paul McCarthy, 1970, 30m)

LA TOMBOLA (Ximena Cuevas, 2001, 7m)

THE GIRL CHEWING GUM (John Smith, 1976, 12m)

PM

DISCUSS / DEMO

Bolex 16mm camera, lenses, light meters, exposure

READING ASSIGNMENT

Review Bolex handouts so you are prepared for the location shoot next week!

SCREENING ASSIGNMENT

Go see visiting artist Chris Sullivan's work at the Siskel Film Center on Monday, Sept. 29 at 7:45pm. On the same program is work by FVNM Chair Jim Trainor.

WEEK 6 -- FRIDAY, OCTOBER 3

ALL DAY SHOOT: ADVENTURES IN CELLULOID

AM

Quiz #3

GROUP PRODUCTION

Location shoot on 16mm

Work with your assigned group to plan, rehearse, and shoot your film project. Each group will select from a hat a set of technical and conceptual parameters provided by the instructors. These specific "restrictions" or "obstructions" will provide guidance and structure for projects. Shoot will take place for the remainder of the class day. All groups will shoot in the same general location and will set the aperture to the same f/stop. You will get one 100' roll of 16mm film which equals approximately 3 minutes of screen time.

AM & PM

In-class shoot

WEEK 7 -- FRIDAY, OCTOBER 10

EXPLORATIONS WITH MATERIAL AND LIGHT

AM

Discuss: Pre-production materials, manifestos, and film treatments.

SCREENING

Light and Matter // Sound and Image

MOTHLIGHT (Stan Brakhage, 1963, 3m)

KOSMOS (Thorsten Fleisch, 2004, 5m)

3/60: BAUME IM HERBST (Kurt Kren, 1960, 5m)

OUTER SPACE (Peter Tscherkassky, 1999, 10m)

MAYHEM (Abigail Child, 1987, 19m)

THE MAGICIAN'S HOUSE (Deborah Stratman, 2007, 6m)

PM

Meet in shooting space - Room 311 (112 S. Michigan)

DEMO

Lighting in the studio

Practice with lights and camcorders

REQUIRED READING ASSIGNMENTS

Roland Barthes - "Listening"

John Cage - "The Future of Music: Credo"

Recommended / Reference Reading:

David Bordwell and Kristin Thompson - selection from "Fundamental Aesthetics of Sound"; Bela Balazs "Theory of the Film: Sound"

PURCHASE & BRING

1 Mini-DV tape next week for transfer of raw footage for video editing.

INDIVIDUAL ASSIGNMENT

Pre-production materials / treatments DUE on 10/24

Drawing on the examples provided in class, you will: 1) write EITHER a one page film treatment for a hypothetical film you would like to make OR a film manifesto that expresses your unique and personal perspective on the practice and art of filmmaking. You will ALSO 2) choose one other pre-production material (storyboard, art direction descriptions, location photographs, etc.) to illustrate this prospective film production. These film treatments and pre-production materials may be used to determine the topic of the final group project.

WEEK 8 -- FRIDAY, OCTOBER 17

PUTTING THE 'A' BACK IN A/V: INTRO TO SOUND FOR FILM/VIDEO

AM

In-class screening of films from 10/3 shoot, transfer to video

DISCUSS / DEMO

Marantz audio recorders, microphones

PM

Audio Recording exercise

ASSIGNMENT

Audio Collection :: DUE on 10/24

You will be given a list of audio "items" to collect using the Marantz recorder. Each group will record at least 6 items (choosing at least one from each category) on the list. The recording time for each item should be a minimum of 15 seconds and a maximum of 2 minutes long.

ASSIGNMENT

Bring headphones to class.