

6X1: Variations on the One-Minute Film
FST: 334 FALL 2010
Section 001: (KE 1114 Mon. 12:00-2:45pm)

Instructor: Andre Silva
Office Hours: Mon 3:00-5:00pm
www.mothership6X1.blogspot.com

Cameras do not make films. Filmmakers make films – improve your films not by adding more equipment and personnel, but by using what you have to the fullest capacity. The most important part of your equipment is yourself – your mobile body – your imaginative mind – and your freedom to use both. – Maya Deren

You must be present to win – Various Raffle Contests

INTRODUCTION: This class is about warming up, stretching out, getting you to think on your feet quickly (but not sloppily) and creatively. It's about brainstorming ideas, techniques and approaches in order to engage in a process of discovery. What works? What doesn't? And why? Though this class approaches the technical aspects of filmmaking from an experimental perspective, you will get the most out of this class by putting any preconceived notions of experimental film on hold and simply enjoying the ride. At the end of the semester, you will leave this class with several alternative filmmaking tools at your disposal to add a unique aesthetic to future films of any genre.

We will make 6 one-minute projects on both film and video. The goal is to expand our creative film/video making abilities through the exploration of various conceptual and technological approaches to moving image production. Each assignment will be a stand-alone project meaning that each will be a different experiment in new and older technologies and aesthetic approaches.

OVERVIEW & EXPECTATIONS: Plan to show up for class ready to get your hands dirty. You will spend the majority of class time painting, processing, shooting or otherwise actively exploring some new aspect of film art. This course encourages an immediate, intuitive approach to filmmaking and to get as many ideas on the table as possible, however, you are expected to follow the sometimes-strict guidelines of the assignments. In addition, the class should strengthen your degree of comfort and craft in relation to film technologies.

GRADING: Each of the 6 assignments is worth 10 points. Rather than give you written feedback on each assignment, I will provide a midterm summary of your work and progress (we will also discuss each of your 6 projects, as a class). You will also be expected to keep a vlog /blog (which I have explained, in detail, below). This online journal and your participation will comprise the remaining 40 percent.

The breakdown is as follows:

Projects 1 – 6	60%
Vlog / Blog	20%
Participation	20%

GRADES: Because of the nature of this class, you will *not* be graded on any aesthetic criteria but rather on your completion of projects (and on having satisfied all project requirements), your participation in class and your willingness to jump into the unknown. If you really put your heart into the class and projects, you will do well. Don't worry about "getting it right."

A=100-93, A-=92-90, B+=89-87, B=86-84, B-=83-80, C+=79-77, C=76-74, C-=73-70, D+=69-67, D=66-64, D-=63-60, F=59 and below

VLOG / BLOG: On the class schedule, you will find a blog topic for each week for which you should write a (roughly) 400-word (or more) response - or you may create the equivalent in a video response (vlog). For each week that you vlog/blog, you receive a point of credit on your final grade. Your blog will not be graded on content or grammar but should help you reflect on what you're doing in this class and as such is a valuable tool to help you absorb class activities more dimensionally. Because the purpose of this blog is to track your experience throughout the semester, your blog posts must be published by class time on the week they are due. There is no mid-term or final exam in this class but I consider the blog to be a pretty close substitute – except there are no wrong answers! So don't slack. Just do it ☺! We will discuss how to create a blog/vlog on the first day of class.

READINGS: Though there are no assigned textbooks for this class, there are required readings on my website (www.silvacine.com then click on "courses"). Sometimes, we will discuss the readings in class but when we don't, I will most likely assign a reading response for you to post on your blog.

OUTSIDE CLASS COMMUNICATION: Since this class meets only once a week, I will keep you updated on and reminded of any class-related issues via UNCW e-mail. **Please regularly check this e-mail so that you are never out of the loop.** I will also send any progress/project grades to this account.

ATTENDANCE & PARTICIPATION: This is a workshop class so participation is extremely important. A fifth of your grade comes from participation. You have to be present to participate and you have to actively and constructively engage in class discussions.

Attendance is mandatory. You are allowed one free absence (including sickness and emergencies). A second absence results in a 3-point deduction from the participation portion of your final grade. A third absence results in a final grade of "F." If you are 15 or more minutes late for class, you will be counted absent. If you foresee any problems with your regularly being on time for class (i.e. you are running across campus from another class that just let out) you'll need to see me about these issues immediately.

TARDINESS: If you're late (i.e. miss attendance at the beginning of class) twice, those two tardies add up to one unexcused absence. After that, if you miss attendance, you're counted absent. Note that tardiness affects your participation grade.

ALL ASSIGNMENTS MUST BE TURNED IN ON THE ASSIGNED DATE. No late assignments will be accepted. Assignments turned in after the due date will receive a zero. Incomplete assignments will be graded as is. No exceptions other than for family tragedy or medical emergencies (with documentation).

MY OFFICE HOURS: Please e-mail me if you have questions about assignments or your progress in this class. I would be happy to meet with you during my office hours or even before or after class.

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This week, in class		Assignments & Readings
Week1 11-Jan	First response exercise (Scratch Film Junkies) Introduction & overview of syllabus Creating a blog/vlog Film stock sizes & manipulation techniques <i>Workshop: splicing, making film loops & scratching, puncturing & marking film,</i> Assignment1:Cameraless Filmmaking	Blog Topic: transcribe 1st response
		Reading: Synesthesia (wiki) in art and neurological Bring Music for in-class work NO CLASS JAN 18
Week2 25-Jan	<i>Workshop: creating filmstrip animation</i> <i>Workshop: magazine transfers</i> <i>Workshop: application of oil and ink</i> Assignment 2: Rhythmic Editing Screen rhythmic edit projects from previous classes	Blog Topic: synesthesia reading (please refer both to synesthesia in art as well as neurological synesthesia) Bring materials for rayograms
Week3 1-Feb	Film processing black and white 16mm <i>Workshop: Photogram/Rayogram & Contact Printing & Dektol vs. Caffinol</i> Half class meets in Blackbox/Darkroom Stop-motion animation techniques Assignment 3a: Multi-Plane Animation	Blog Topic: cameraless filmmaking: your experience, so far Reading: Notes on a Theory Theory of Animation(Wells)
Week4 8-Feb	Building reels for Assignment 1 More on Super 8 cameras and animation In-class work on Assignment 1	Blog: Wells reading response Bring Materials for Animation Shoot Reading: Projections of Sound on Image (Chion)
Week5 15-Feb	Assignment #3a: Multi-Plane Animation Class from 1 hour before class to 1 hour after. Plan to come to class an hour early or stay 1 hour later	Blog: Chion reading response Assign #3a: IN CLASS SHOOT
Week6 22-Feb	<i>Workshop: Transferring 16mm film to video</i> <i>Workshop: Pixillation</i> Watch Assignment 1 & discuss Second response exercise (SFJ) Assignment 4a: The Bolex Long Take Screening of long takes from previous Methods of collecting sound	Blog: 2nd Response Exercise (Scratch Film Junkies) Assign1:CameralessDUE Reading:"The Rough Theater"

Week7 1-Mar	Watch Assignment 3 footage Watch Assignment 2 & discuss Assignment 5: 48-hour video race Video races and microcinemas Screening of vid race films from previous	Blog: Capturing images for 48-hour video race ~ ideas? Assign2:Rhythmic DUE NO CLASS MARCH 8
Week8 15-Mar	Discuss "The Rough Theater," in the context of filmmaking <i>Workshop: 16mm Bolex basics</i> In-class planning for Long Take Exquisite Corpse Exercise:vidrace prep	Blog: Your experience of the Saturday shoot Reading: "Molotov Man" & "Ecstasy of Influence"
Week8.5 20-Mar	Assignment 4a: Long Take (Saturday) Each group is allowed 1.5 hours to plan & shoot long take Process 16mm and transfer to video	Assignment4a:Long Take SATURDAY SHOOT 12pm-4pm
Week 9 22-Mar	Assignment 6: Recycled Footage Where to glean footage Creative Commons and Fair Use Artistic Appropriation vs. Culture Jamming Other Media: A Humament	Blog: Molotov & Ecstasy reading response
Week10 29-Mar	Watch Assignment 3 & discuss Prep for Mystery Workshop Screening: <i>The Yes Men</i>	Blog: Yes Men as it relates to Assignment 5 Assign3:Animation DUE
Week12 5-Apr	6x1 Mystery Workshop (part1) Watch Assignment 4 and discuss *** VIDEO RACE BEGINS FRI APR 9 ***	Blog: What is your rough theater? Assign4: Long Take DUE
Week13 12-Apr	6x1 Mystery Rokshop (part 2) Watch Assignment 5 and discuss	Blog: Mystery Workshop Response Assign5:VideoRaceDUE
Week14 19-Apr	TBD	Blog: If you could design 6x1 Part II, how would it look?
Week15 26-Apr	Watch Assignment 6 and discuss Stuff we never had time to screen SPOTS	Blog: Rate all 6 projects, 1 = most fav, 6 = least & why Assign6:RecycledDUE

CLASS SCREENING LIST

WEEK 1

To the Beat – Scratch Film Junkies (Thad Povey)
Eyemyth – Stan Brakhage
Dante Quartet (excerpt) – Stan Brakhage
Night Music – Stan Brakhage
Changing Evan – Steve Woloshen

WEEK 2

Be Gone Dull Care – Norman McLaren

WEEK 3

Wheelchair – Andrew Busti
TBTX Dance – Roger Beebe

WEEK 4

Western Spaghetti – Pes
Kaboom (and the *Making of Kaboom*) – Pes
Prometheus' Garden (selection) Bruce Bickford

WEEK 6

St. Louis – Scratch Film Junkies (Thad Povey)
Selected Films – Mark Street
Autumnal – Scott Nyerges
Ichthyopolis (excerpt) – Andre Silva

WEEK 7

Friday's at the Farm – Richard Hoffman
scannophelia – Andre Silva

WEEK 8

Lumier Camera Short – David Lynch
Mr. and Mrs. F Come Home – Luke Savisky

WEEK 9

Gravity - Nicholas Provost
Ringo - Dave Monahan
Turkish Star Wars (excerpt)
Selected Films – Aaron Valdez
Gimme the Mermaid – Tim Malony

WEEK 10

The Yes Men – Sarah Price