

FLORIDA ATLANTIC UNIVERSITY™

Graduate Programs—NEW COURSE PROPOSAL¹

UGPC APPROVAL _____
 UFS APPROVAL _____
 SCNS SUBMITTAL _____
 CONFIRMED _____
 BANNER POSTED _____
 CATALOG _____

DEPARTMENT: SCHOOL OF COMMUNICATION & MULTIMEDIA STUDIES

COLLEGE: ARTS & LETTERS

RECOMMENDED COURSE IDENTIFICATION:

PREFIX FIL _____ COURSE NUMBER 6365 _____ LAB CODE (L or C) _____

(TO OBTAIN A COURSE NUMBER, CONTACT MJENNING@FAU.EDU)

COMPLETE COURSE TITLE: VIDEO PRODUCTION WORKSHOP

EFFECTIVE DATE

(first term course will be offered)

FALL 2014

CREDITS²: 4

TEXTBOOK INFORMATION: The Filmmaker's Handbook: A Comprehensive Guide for the Digital Age - 3rd Edition

Ascher, Steven & Pincus, Edward. Published by Plume of the Penguin Group - NY, NY, USA, 2013.

GRADING (SELECT ONLY ONE GRADING OPTION): REGULAR SATISFACTORY/UNSATISFACTORY _____

COURSE DESCRIPTION, NO MORE THAN THREE LINES: This course will explore the basics of film and video production in its most fundamental form. This active production course is designed to give participants a general introduction to film and video production, providing historical, technical, conceptual, artistic, aesthetic, and theoretical insight into the medium. A number of video projects will be produced throughout the term.

PREREQUISITES*: MFA GRADUATE STATUS IN MEDIA, TECHNOLOGY & ENTERTAINMENT

COREQUISITES*:

REGISTRATION CONTROLS (MAJOR, COLLEGE, LEVEL)*:

MFA IN MEDIA, TECHNOLOGY & ENTERTAINMENT THROUGH THE SCHOOL OF COMMUNICATION & MULTIMEDIA STUDIES

* PREREQUISITES, COREQUISITES AND REGISTRATION CONTROLS WILL BE ENFORCED FOR ALL COURSE SECTIONS.

MINIMUM QUALIFICATIONS NEEDED TO TEACH THIS COURSE: MFA OR PHD IN FILM & VIDEO PRODUCTION

Faculty contact, email and complete phone number:
 eason@fau.edu
 (954) 236 1374

Please consult and list departments that might be affected by the new course and attach comments.³

Approved by:

Department Chair: _____

College Curriculum Chair: _____

College Dean: _____

UGPC Chair: _____

Graduate College Dean: _____

UFS President: _____

Provost: _____

Date: 12/6/13
 12/19/13
 1/16/14
 2/26/14
 3/3/14

1. Syllabus must be attached; see guidelines for requirements: www.fau.edu/provost/files/course_syllabus.2011.pdf
2. Review Provost Memorandum: **Definition of a Credit Hour** www.fau.edu/provost/files/Definition_Credit_Hour_Memo_2012.pdf
3. Consent from affected departments (attach if necessary)

Email this form and syllabus to UGPC@fau.edu one week before the University Graduate Programs Committee meeting so that materials may be viewed on the UGPC website prior to the meeting.

Professor: Shane Christian Eason, BFA, MFA
Contact Info: 954 762 5246 + season@fau.edu
Online Resources: www.fau.edu/scms + <http://proteus.fau.edu>
Office Location: Askew Tower 819, FAU Fort Lauderdale
Office Hours: Monday from 10 a.m. - 1 p.m, by appointment
Tuesday from 7 a.m. - 9 a.m, by appointment
Wednesday from 10 a.m. - 1 p.m, by appointment

Important University Dates for Fall 2012

Aug. 18	Fall Semester Begins
Sept. 3	Labor Day Holiday (University Closed)
Nov. 12	Veteran's Day Holiday (University Closed)
Nov. 22 - 25	Thanksgiving Holiday (University Closed)
Nov. 29	Final Examination Period
Dec. 7	Fall Semester Ends
Dec. 24 -25	Winter Holiday (University Closed)
Dec. 31 - Jan. 1	New Year's Holiday (University Closed)

Communication

All one-on-one communication will be conducted during the allotted course period or during office hours held by the professor. Other communication regarding course work or FAU SCMS policy will be done through your FAU email. There is no communication through third party email addresses such as gmail, yahoo, etc. You may access your FAU email and other account information through MYFAU at myfau.fau.edu or through FAU Blackboard at blackboard.fau.edu.

Disability

In compliance with the Americans with Disabilities Act (ADA), a student that requires special accommodations regarding course work due to a physical or mental disability, must register with the Office of Students with Disabilities. It is the responsibility of the student to find the assistance needed, and register properly with FAU OSD at these locations: Boca Raton SU-133, Davie IA-240, Jupiter SR-110, and Treasure Coast CO-117. Additional information regarding registration can be found at www.osd.fau.edu.

FAU Honor Code

Students at Florida Atlantic University are expected to maintain the highest ethical standards. Academic dishonesty is considered a serious breach of these ethical standards, because it interferes with the university mission to provide a high quality education in which no student enjoys an unfair advantage over any other. Academic dishonesty is also destructive of the University community, which is grounded in a system of mutual trust and places high value on personal integrity and individual responsibility. Harsh penalties are associated with academic dishonesty. For more information, copy and paste the University Regulation 4.001 link at http://www.fau.edu/regulations/chapter4/4.001_Code_of_Academic_Integrity.pdf.

Plagiarism

The most common offense under the Academic Code of Conduct is plagiarism which the code defines as "the presentation of the work of another person as one's own or without proper acknowledgment." This could be material copied word for word from books, journals, internet sites, professor's course notes, etc. It could be material that is paraphrased but closely resembles the original source. It could be the work of a fellow student, for example, an answer on a quiz, data for a lab report, a paper or assignment completed by another student. It might be a paper bought through one of the many available sources. Plagiarism does not refer to words alone – it can also refer to copying images, graphs, tables and ideas. "Presentation" is not limited to written work. It also includes oral presentations, film and video assignments, and artistic works. If you translate the work of another person into another language and do not cite the source, this is also plagiarism. If you cite your own work without the correct citation, this too is plagiarism. In simple words: do not copy, paraphrase or translate anything from anywhere without saying from where you got it. Use quotation marks appropriately. For more information regarding plagiarism, please see www.fau.edu/handbook.

Writing Across Curriculum and Computation Skills - Gordon Rule

To comply with Florida's State Board of Education regarding the Gordon Rule, all students must successfully complete 12 credits of writing and 6 credits of mathematics, with grades of "C" or higher, as a requirement for admission to the upper division. Courses approved to satisfy the Gordon Rule's writing component, administered through the Writing Across Curriculum Program at FAU, are coded as WAC (Gordon Rule) in the FAU course schedule and catalog. Courses approved to satisfy the Gordon Rule's mathematics component are coded as Gordon Rule, computational in the FAU course schedule and catalog. To have courses from out-of-state institutions evaluated as Gordon Rule equivalent, students must provide either a course syllabus or a letter from the previous institution on official letterhead that demonstrates they have fulfilled the writing or mathematics criteria listed above. Please see www.fau.edu/register for additional information.

Zero Tolerance

No food or drink in labs or equipment area; use of cell phones during class is prohibited; access to the internet during class lecture is prohibited; FAU campus is a smoke free environment; a 20 minute break will be supplied for a 3 and 4 credit course.

Equipment, Lab + Studio Access

Current communication students that are enrolled in good standing in the SCMS at FAU may reserve production equipment, external hard drives, and labs. All field equipment will be checked in or out during scheduled hours from AT-914, unless an arrangement is made in advance. All equipment must be returned on time and in proper working order. Late returns and negligent handling of equipment will result in suspended equipment access, grade penalties, course failure, and/or fines for replacement or repair. Students are responsible for all loss and damage to equipment while it's in their possession. Proper care and maintenance of production facilities and equipment is important. Be forewarned that the mishandling of equipment or facilities at any time during the semester will result in suspension of your privileges. All students must participate fully in workshops to access specific equipment and facilities. Review attached policy and procedures for more information pertaining to equipment and facility usage.

Equipment + Facility Access

Equipment for check-out and check-in is located in AT-914. The Multimedia Labs are located in AT-414, AT-415, AT-416, and AT-928. The production studio is located in AT-921. Access to equipment and facilities are determined by the professor and will be announced in the first week of the current semester. Additionally, an open lab with similar hardware, software, and printing capabilities is available in HEC-611. Please refer to www.fau.edu/irm/broward for policy and operation hours for that lab.

Goals + Objectives of MMC 6931 Video Production Workshop

This 3 credit course will introduce students to nonfiction, experimental and abstract film and video. This course will explore the fundamental forms, structures, and ideas behind experimental and documentary film and video. Students will be exposed to the processes involved in experimental and documentary production and will develop the skills involved in the research and planning of nonfiction film and video. Extensive screenings, readings, discussions, and production projects will guide students through some fundamental issues in the theory and practice of this type of filmmaking. This course will introduce students to the field as it combines production, history, and analysis of past and contemporary experimental and documentary media, and the opportunity to use the medium as a tool for developing their own style and voice. By the end of the semester students should have achieved the following objectives...

Become familiar with the major developments of the history of experimental and documentary cinema in North America and Worldwide; understand the history of film and video in its most fundamental form; understand experimental and documentary film and video structures; understand early radical media projects; learn the relation between film, video, and the rise of conceptual film; become familiar with modern and postmodern experimental and documentary aesthetics; understand the growth, and lack thereof, of experimental and documentary film and video exhibition outlets.

As well, a student should develop an understanding of the central aesthetic and be aware of the critical questions of the cinematic field, such as the specific features of the medium such as real time, screen space, feedback, liveness, portability, etc.; a student should understand the relationship between experimental film, documentary film and other forms of visual and performing arts; also a student will need to look at the areas of cultural production through photography, painting, television, sculpture, dance, etc., and how it relates to experimental and documentary film; further, a student should become familiar with the politics of discursive form and structure in experimental and documentary filmmaking; the object status of the film or video work; objective, subjective, abstract films; and understand the difference between observational, participatory, reflexive, performance, poetic, expository, historical, and research based experimental and documentary film.

This course is also designed to facilitate the development of a personal voice and point of view in film and video work. Students will develop their communicative skills through the medium and begin to develop a unique visual style of expression. The goal is for students to develop a forum for exploring and transmitting their raw, personal experiences, and use the medium in a manner that can effectively communicate original ideas and ideas as filmmakers and artists.

Students will also be instructed to prepare treatments, scripts, story boards, etc., as well as develop a general understanding of the various steps of the production process which include preproduction, production, and post-production, as well as different modes of distribution available. Students will be obligated to discuss and defend their ideas and work with the class.

To complete the course, a student must finish a number of short video projects which engage some of the questions and issues addressed from class readings, lectures, screenings, and discussions. Students should be able to articulate the relationship between one work and the field as a whole.

Students will present their work to the class and lead discussion in technical and aesthetic points, and well as conduct an oral and written self-critique that addresses their work in the above contexts. A student should demonstrate an ability to respond to, analyze, and evaluate work within the experimental and documentary film genres.

Expectations + Prerequisites

A willingness to read, write, work, and discuss. Much of what we do in class involves higher-level thinking; conceptualizing and planning projects; evaluating the meanings generated by a particular screening; and engaging aesthetic, political, and philosophical questions about film and video. You should be prepared for critical discussion when you come to class. This is an active production class, therefore visitors are not permitted unless permission is granted by the professor.

Students should possess an open mind. The work presented in class will bear very little relationship to "mainstream" or "Hollywood" cinema. Instead, the course asks students to explore new areas of media production, and perhaps even rethink some of their presumptions in existing areas. Watching certain types of film can be challenging, and even frustrating at first. To benefit most from this class, you will undoubtedly have to adjust your preconceptions as a spectator, your habits of attention, your viewing practices, and personal thresholds.

Furthermore, consider this as a safe space classroom. To create a climate for open and honest dialogue, and to encourage the broadest range of viewpoints, it's important for class participants to treat each other with respect. Name calling, accusations, verbal attacks, sarcasm, and other negative exchanges are counterproductive to successful teaching and learning.

The purpose of class discussions is to generate greater understanding about different assignments and topics in cinema production. The expression of the broadest range of ideas, including dissenting views, accomplishes this goal. However, in expressing viewpoints, students should try to raise questions and comments in a way that will promote learning, rather than defensiveness and conflict in other students. Thus, questions and comments should be asked or stated in such a way that will promote greater insight into and awareness of topics as opposed to anger and conflict.

Remember that it's all right to disagree with each other. The purpose of dialogue and discussion is not to reach a consensus, nor to convince each other of different viewpoints. Rather, the purpose of dialogue in the classroom is to reach higher levels of learning by examining different viewpoints and opinions.

Disclaimer

Be aware that the film, video, and other media screened in class may contain content unsuitable for some, and is therefore for mature persons. Each screening is done regarding artistic development, ideas, philosophy, cinematic attributes, cinematic history, and stylistic approach.

Attendance + Presentation

All classes start on time. Tardy arrivals or an early departure from class may constitute a grade loss. Proper reason and documentation must be given in this situation. Three late arrivals and/or early departures may result in one full day of absence.

Being absent on a presentation day, may count against a project grade. Attendance and participation on days that the class is discussing and screening assignments are vital to your development. Your presence on these days figures into your attendance grade. If a class is missed, it is your responsibility to cover all assignments and readings. Discuss a missed class with your peers or review the course syllabus. There is little time for repetition.

If three or more classes are missed in the semester, without proper reason and/or documentation, you will lose 25% of the final grade. Being absent for 5 or more classes during the semester, without proper and/or justified reasons, will result in a failing grade.

Prompt and regular attendance for the full class period is extremely important. Your classmates are a valuable source of support and idea generation within your development. For this reason, you will be asked to share your ideas, work in progress, and completed work with classmates for critical opinion and discussion. Each production assignment will have a formal screening and critique.

Grading

All students must be enrolled with Florida Atlantic University in good standing. A student whose GPA (Grade Point Average) is below 2.5 will be dropped from the FVNM track and placed into the Media and Cultural Studies track. A GPA of 2.5 is required for transfer into the program. Please review your FAU catalog or go online to www.fau.edu/scms for more information regarding the FAU School of Communication and Multimedia Studies.

Grade Scale

100 - 95 = A	94 - 90 = A-	89 - 86 = B+	85 - 83 = B	82 - 80 = B-	79 - 76 = C+
75 - 73 = C	72 - 70 = C-	69 - 66 = D+	65 - 63 = D	62 - 60 = D-	59 - 0 = F

Required + Recommended Text Books, Materials + Supplies

1. Directing the Documentary - Fourth Edition (REQUIRED)
Rabiger, Michael. Published by Focal Press, Oxford, UK, 2004. (REQUIRED)
2. Experimental Cinema: The Film Reader (REQUIRED)
Dixon, Wheeler & Foster, Audrey. Published by Routledge - New York, NY, 2002.
3. Ways of Seeing (REQUIRED)
Berger, John. Produced for TV by the BBC; Published by Penguin Books - London, England, 1972.
4. The Filmmaker's Handbook: A Comprehensive Guide for the Digital Age - 3rd Edition (RECOMMENDED)
Ascher, Steven & Pincus, Edward. Published by Plume of the Penguin Group - New York, NY, USA, 2007.
5. Final Cut Pro 7 Visual Quickpro Guide - 10th Edition (RECOMMENDED)
Brenneis, Lisa. Published by Peach Pit Press - California, 2010.
6. DV/HD Tapes, CD-RW's, DVD-RW's, External Hard Drive, SD Card, Flash Drive, Video Equipment, Editing Programs, Journal, Sharpies, etc. (REQUIRED)

*Note: Some material is supplied, but be prepared to buy additional material. If desired, you may use a home computer and editing program, portable hard drives, and personal film or video equipment. However, on campus workshops and quizzes will make use of FAU SCMS gear and editing labs. Regarding textbooks, most are available to buy new or used. Further, some textbooks are available for rent and may be downloadable. Textbooks can be found at the [FAU Bookstore](#) and through [Amazon.com](#), [Alibris.com](#), [Half.com](#), and [Textbooks.com](#). It's your responsibility to find books and supplies within your budget.

Required Articles + Screenings

Additional readings may be assigned on a weekly basis. Film and video screenings will be done in class. There may be instances when extra credit is available for off campus events or screenings. Announcements regarding off campus events will be presented in advance or when available.

Assignments + Workshops

Your grade will be determined by your performance as a time based media artist and filmmaker during the semester. Your grade will also be determined by your performance and your familiarity with basic operating procedures and the integrity of your work. By the end of the semester, you will have assumed new skills, (or advanced skills), for camera work, editing, lighting, sound, etc. You will produce a number of short videos for presentation to the class and grade points. All video work should hold emotion and convey a sense of direction. Do not be afraid of taking risks with each assignment. This is a liberal environment.

Students must supply proper production notes with each assignment when requested. Grades for all production assignments are based on the work in progress, formal screenings, and the required proposals and paperwork. For each individual production assignment, marks will be distributed into a number of categories. The project categories will be for ideas, pre production notes, production rushes, execution, image treatment, sound treatment, rough cut, final cut, formal presentation, etc.

Each production assignment will be discussed and screened at various stages of development before its final cut date. Film forms such as animation or music video will not be accepted. Popular music for use in soundtracks is discouraged. Aside, all assignments and presentations must be approved by the professor before moving forward.

Classes will also consist of workshops of the facilities and equipment. Once a workshop is complete, you may access the facility or equipment. Missing a workshop will jeopardize your chances of using the equipment properly, or entirely. It is up to you to find time outside of class following lectures and workshops to practice and advance your skills with the equipment and facilities offered through the FAU School of Communication and Multimedia Studies.

Late Policy for Assignments

Proposals and projects will be marked down one full letter grade per day after the due date. Assignments turned in after class on the day it's due will be considered one day late. Projects turned in without the required paperwork are considered incomplete and will be marked down for each day that the paperwork is not turned in. In addition, you must complete all assignments on time to pass the course.

Arriving late on a day of a quiz, workshop, or presentation may result in a zero. Extensions or rewrites are not an option for assignment completion unless a dire need is presented. Assignments will not be accepted through e-mail or web sites. Nor will assignments be accepted through the means of others; accepted after hours; or left outside of, or under doors.

If an assignment is going to be late, you *MUST* drop off material to AT-812 during normal operating hours, 10 a.m. - 4 p.m., M - F. There, you will be instructed by a staff member to sign paperwork. Your material will be stamped with a received date. If this procedure is not followed, your material will become void and graded as is, late, or incomplete. Be aware that the time listed herein is subject to change and is dependent on staff availability.

Production Assignment 1 - Open Form Experimental Film (TRT: 5 min.)

This assignment may consist of a number of possibilities that have been covered in the experimental film and video lectures throughout the semester. Possibilities include experimental documentary, experimental narrative, abstract film, film/video/media installation, formalist film, etc. The video must be 5 minutes and edited on a nonlinear system. The content of the video assignment is solely up to you. It may be objective or subjective, political, personal, abstract, obscure, formal, etc.

Attribute close attention to how you and the camera move and interact, and to how an image is constructed and framed for the camera. Be sure to plan your shot(s) accordingly, and be creative. Furthermore, take time in setting your frame and shots. Be aware of aesthetic and technical capabilities such as color, light, line, camera placement, and so on. Images must be original and the use of a tripod for this assignment is encouraged. Both non diegetic and diegetic sound is also encouraged and must be original. The footage must then be edited on a nonlinear system. Be prepared to discuss the choices made within the context of the video during class. The video will be presented to the class for critique and discussion.

Production Assignment 2 - Open Form Documentary Film (TRT: 5 min.)

Students must explore a topic or issue by means of documentary video. This project can use any (or all) of the documentary strategies implemented in previous lectures such as observational, cinema verite, reflexive, archival, observational, research, etc. The goal of the project is to synthesize the concepts and strategies introduced in this course and to investigate an interesting subject as seen through a filmmakers' eyes. Therefore, carefully select your subject matter and crew. You will devote a significant amount of time outside of class to this project and must prepare weeks before the final and formal screening.

Attribute close attention to how you and the camera move and interact, and to how an image is constructed and framed for the camera. Furthermore, take time in setting your frame and shots. Be aware of aesthetic and technical capabilities such as color, light, line, camera placement and so on. Images must be original and the use of a tripod for this assignment is encouraged. Both non diegetic and diegetic sound is also encouraged and must be original. The footage must then be edited on a nonlinear system. Be prepared to discuss the choices made within the context of the video during class. The video will be presented to the class for critique and discussion.

Experimental Filmmaker Presentation + 2 Page Supplement (TRT: 45-60 min.)

You are required to present a formal presentation on an alternative or experimental film or video maker. A list of film and video makers will be supplied. You will then be required to choose one from the list. It may be a good idea to research a few filmmakers from the list as you may be unfamiliar with them. Aside, a filmmaker cannot be chosen if previously presented by another student or the professor. The presentation should be done with Microsoft Power Point™ or Apple Keynote™. You must incorporate audio, video, text, web sites, etc. Consider the relationship of the filmmaker's work to your own work, and identify characteristics that you find interesting about the filmmaker's work. Present a number of questions to the class for opinion and participation. The duration of the presentation is 30-45 minutes, with a 15 minute Q & A. A short 2 page supplement will accompany the presentation. The paper is a brief description of the of the film or video maker, important points that you will have covered in the presentation, and a list of all resources and references. The 2 page supplement is due the same day as your presentation. Aside, be confident and fully prepared for the presentation. Learn and understand all media and equipment that you will be using. For a list of experimental film and video makers, please go to www.ubu.com, or review the list made available to you in class.

Documentary Filmmaker Presentation + 2 Page Supplement (TRT: 45-60 min.)

You are required to present a formal presentation on documentary filmmaker. A list of film and video makers will be supplied. You will then be required to choose one from the list. It may be a good idea to research a few filmmakers from the list as you may be unfamiliar with them. Aside, a filmmaker cannot be chosen if previously presented by another student or the professor. The presentation should be done with Microsoft Power Point™ or Apple Keynote™. You must incorporate audio, video, text, web sites, etc. Consider the relationship of the filmmaker's work to your own work, and identify characteristics that you find interesting about the filmmaker's work. Present a number of questions to the class for opinion and participation. The duration of the presentation is 30-45 minutes, with a 15 minute Q & A. A short 2 page supplement will accompany the presentation. The paper is a brief description of the of the film or video maker, important points that you will have covered in the presentation, and a list of all resources and references. The 2 page supplement is due the same day as your presentation. Aside, be confident and fully prepared for the presentation. Learn and understand all media and equipment that you will be using. For a list of documentary filmmakers, review the list made available to you in class.

Student Presentation - Art Talk, Portfolio Build + Thesis Critique (TRT: 45-60 min.)

You will be required to subject the class to your own work through a formal Art Talk and Presentation. Here, you will identify the following characteristics about you, and your work: interests; motivations; influence; highlights; skill-sets; etc. Give a good background of whom you are, specific theoretical directions, and where your research is taking you. Just as all projects for this course, prepare yourself for critical comments. The duration of the presentation is 30-45 minutes, with a 15 minute Q & A.

Filmmaker's Written Journal

Throughout the semester you are expected to keep a filmmaker's journal. The journal is a notebook dedicated to sketching ideas, teasing out points from readings, responding to assigned screenings, keeping note of video projects, and so on. Furthermore, you are to include thoughts of your creative process and inspirations. Carry it with you for the semester inserting quotes, ideas, sketches, etc. Do not use the journal for personal issues. Do not use the journal for lecture notes. Do not use the journal as a vent for dislikes of instructors or the university. There is a chance at the end of the semester to vent frustration in the course evaluations. The journal will be handed in twice during the semester. Mid-semester and in the last week of class. The journal will receive a grade based on the consistency of your responses to course readings, screenings and discussions. Keep the journal constant such as once a day. The size of the journal must be 7" x 9" or larger and hand written.

Progress Reports, Quizzes, In-Class Assignments, Workshops + Participation

There will be no production quizzes scheduled for the semester. There may be a number of in-class production assignments throughout the semester. You must complete all workshops and production assignments to obtain grade points. Remember that there is a number of formal production assignment presentations with critiques. To obtain full grade points, participation is key, and every assignment must be completed in full, and on time. Furthermore, participation points may be deducted for unauthorized cell phone use, internet use, and class interruptions. There will be scheduled 30-45 minute individual progress reports mid semester.

Evaluation + Grade Point Distribution

Video Production Assignment 1 - Open Form Experimental Film	25
Video Production Assignment 2 - Open Form Documentary Film	25
Experimental Filmmaker Presentation with 2 Page Supplement	15
Documentary Filmmaker Presentation with 2 Page Supplement	15
Student Presentation - Art Talk, Portfolio, + Thesis Critique	15
Filmmaker's Hand Written Journal	5
Progress Reports	f
Participation	f
Attendance	f
Workshops	f
Total Attainable Grade Points	100

*Note: "f" = Factored in throughout the semester and applied at the end.

2012 Fall Semester Agenda - RTV 3220 Experimental Video Production

Key - READ = Readings DNC = Due Next Class SCRNR = Screening RVW = Review TBD = To Be Determined

Week One - 08/21/12

Course Introduction
Syllabus Review
Production Experience Questionnaire
Production Assignments
Equipment and Facilities Regulations
Equipment and Facilities Walk Through
Experimental Filmmaker List
Documentary Filmmaker List
Student Introductions

- READ: Chapters 1 + 2 from Experimental Cinema: The Film Reader
Chapters 1 + 2 from Directing the Documentary
-
- SCRNR: Desistfilm (Stan Brakhage, 1954, USA)
Frostbite (Wrik Mead, 1996, Canada)
Chimera (Phil Hoffman, 1995, Canada)
A Study in Choreography for the Camera (Maya Deren, 1945, USA)
- DNC: Experimental Filmmaker Presentation Choice and Scheduling
Documentary Filmmaker Presentation Choice and Scheduling
Student Presentation - Art Talk Scheduling
Questions: What is Experimental Cinema? What is Documentary Film?

Week Two - 08/28/12

What is Experimental Cinema?
Historical Attributes of Experimental Cinema
Distinctive Features of the Medium
The Lyrical Film - Stan Brakhage
Women and the New York Avant-Grade - Maya Deren
Representing Life and Death in Film
Experimental Filmmaker Presentation Choice and Scheduling
Documentary Filmmaker Presentation Choice and Scheduling
Student Presentation - Art Talk Scheduling
Production Assignment Discussion
In Class Editing

- READ: Chapters 3 + 4 from Experimental Cinema: The Film Reader
Chapters 3 - 5 from Directing the Documentary
-
- SCRNR: Window Water Baby Moving (Stan Brakhage, 1959, USA)
The Act of Seeing with One's Own Eyes (Stan Brakhage, 1971, USA)
Mothlight (Stan Brakhage, 1963, USA)
Meshes of the Afternoon (Maya Deren, 1943, USA)
Meditation on Violence (Maya Deren, 1948, USA)
- DNC: Production Assignment 1 + 2 Project Ideas, First Draft Typed

Week Three - 09/04/12

What is Documentary Film?
Introduction, History and Future of Documentary Film
Defining Documentary and the Direct Cinema of Canada, Europe and the United States
Developing Ideas
Characters and a Visual Story
Production Assignment Discussion
In Class Editing

- READ: Chapter 6 from Experimental Cinema: The Film Reader
Chapter 1 from Ways of Seeing
- SCRNR: Wood Island (Kate Williamson, 2001, USA)
Have You Seen This Man? (Anna Boden + Ryan Fleck, 2003, USA)
The Archive (Sean Dunne, 2009, USA)
Select films from the NFB (www.nfb.ca)
- DNC: Production Assignment 1 + 2 Project Ideas, Second Draft Typed

Week Four - 09/11/12

Found Footage Films

Mashups

Where to look for Film Sounds and Images

Camera, Light, Sound, Montage

Production Assignment Discussion

In Class Editing

READ: Chapters 9 - 11 from Experimental Cinema: The Film Reader

Chapters 6 - 9 from Directing the Documentary

Chapter 2 from Ways of Seeing

SCRN: Technology/Transformation: Wonder Woman (Dara Birnbaum, 1978, USA)

Kiss the Girls: Make Them Cry (Dara Birnbaum, 1979, USA)

Meeting of Two Queens (Cecilia Barriga, 1991, Chile)

Tribulation 99 (Craig Baldwin, 1991-1995, USA)

Spin (Brian Springer, 1995, USA)

Not 4 Sale: TV Sheriff and the Trail Buddies (Other Cinema, 2007)

Apocalypse Pooh (Todd Graham, Canada, 1987)

DNC: Rushes for Production Assignment 1 or 2

Week Five - 09/18/12

Archival Cinema, Found Footage and Representing the Past

Historical and Research Documentaries

Care, Exploration and Spirit in the Documentary Film

Rushes for Production Assignment 1 or 2

Production Assignment Discussion

In Class Editing

READ: Chapters 12 - 13 from Experimental Cinema: The Film Reader

Chapter 3 from Ways of Seeing

SCRN: The Street (Daniel Cross, 1997, Canada)

DNC: Rough Cut for Production Assignment 1 or 2

Filmmaker Presentations + Art Talks x 3

Week Six - 09/25/12

Filmmaker Presentations + Art Talks x 3

1. _____ 2. _____ 3. _____

Documentary and Exploitation

Rough Cut for Production Assignment 1 or 2

Production Assignment Discussion

In Class Editing

READ: Chapters 10 + 11 from Directing the Documentary

SCRN: How's Your News? (Arthur Bradford, 1999, USA)

DNC: Final Cut and Formal Screening for Production Assignment 1 or 2

Filmmaker's Journal

Week Seven - 10/02/12

Final Cut and Formal Screening for Production Assignment 1 or 2

Filmmaker's Journal

Production Assignment Discussion

In Class Editing

READ: Chapter 5 from Experimental Cinema: The Film Reader

Chapters 12 - 14 from Directing the Documentary

DNC: Filmmaker Presentations + Art Talks x 3

Week Eight - 10/09/12

Filmmaker Presentations + Art Talks x 3

1. _____ 2. _____ 3. _____

Fly on the Wall and Observational Documentary

Production Assignment Discussion

In Class Editing

READ: Chapter 4 from Ways of Seeing

SCRN: Brother's Keeper (Joe Berlinger + Bruce Sinofsky, 1992, USA)

Week Nine - 10/16/12

Filmmaker Presentations + Art Talks x 3 1. _____ 2. _____ 3. _____
 Structural Cinema
 Art House and Alternative Films
 Production Assignment Discussion
 In Class Editing
 READ: Chapter 17 from Experimental Cinema: The Film Reader
 Chapters 15 - 19 from Directing the Documentary
 SCRN: Four Corners (Ian Toews, 1999, Canada)
 Nocturne (Michael Crotchetiere, 1998, Canada)
 Cremaster Cycle - Excerpts (Matthew Barney, 1994-2004, USA)
 Hoist (Matthew Barney, 2005, USA)
 DNC: Filmmaker Presentations + Art Talks x 3

Week Ten - 10/23/12

Filmmaker Presentations + Art Talks x 3 1. _____ 2. _____ 3. _____
 The Diary Film
 Production Assignment Discussion
 In Class Editing
 READ: Chapter 5 from Ways of Seeing
 Chapters 20 - 23 from Directing the Documentary
 SCRN: Letters from Home (Mike Hoolboom, 1996, Canada)
 You Take Care Now (Ann Marie Fleming, 1989, Canada)
 You Would Make a Good Lawyer (Jason Britski, 1998, Canada)
 DNC: Progress Reports - Individual Meetings

Week Eleven - 10/30/12

Progress Reports - Individual Meetings, 30-45 minutes, AT-819, 1 p.m.
 Production Assignment Discussion
 In Class Editing
 READ: Chapter 6 from Ways of Seeing
 Chapters 24 - 28 from Directing the Documentary
 DNC: Filmmaker Presentations + Art Talks x 3

Week Twelve - 11/06/12

Filmmaker Presentations + Art Talks x 3 1. _____ 2. _____ 3. _____
 Conceptual Film
 The Film as Poem
 Production Assignment Discussion
 In Class Editing
 READ: Chapters 29 - 32 from Directing the Documentary
 SCRN: Selected Film and Video Works by Leighton Pierce (Leighton Pierce, 1978-2010, USA)
 Selected Film and Video Works by Richard Kerr (Richard Kerr, 1984-2008, Canada)
 DNC: Filmmaker Presentations + Art Talks x 3
 Rushes for Production Assignment 1 or 2

Week Thirteen - 11/13/12

Filmmaker Presentations + Art Talks x 3 1. _____ 2. _____ 3. _____
 (mis)Representation of Characters in Documentary Film
 Rushes for Production Assignment 1 or 2
 Production Assignment Discussion
 In Class Editing
 READ: Chapter 7 from Ways of Seeing
 SCRN: The King of Kong: A Fistful of Quarters (Seth Gordon, 2007, USA)
 DNC: Filmmaker Presentations + Art Talks x 3
 Rough Cut 1 for Production Assignment 1 or 2

Week Fourteen - 11/20/12

Filmmaker Presentations + Art Talks x 3
Rough Cut 1 for Production Assignment 1 or 2
Film as Essay
The Meta-Documentary
Production Assignment Discussion
In Class Editing

1. _____ 2. _____ 3. _____

READ: Chapters 33 - 38 from Directing the Documentary
SCRN: Sans Soléil (Chris Marker, 1983, France)
DNC: Rough Cut 2 for Production Assignment 1 or 2
Filmmaker's Journal

Week Fifteen - 11/27/12

Rough Cut 2 for Production Assignment 1 or 2
Production Assignment Discussion
In Class Editing

DNC: Final Cut and Formal Screening for Production Assignment 1 or 2
Filmmaker's Journal

Week Sixteen - 12/04/12

Final Cut and Formal Screening for Production Assignment 1 or 2
Filmmaker's Journal
Wrap

End Notes

- *Changes to the agenda may develop.
- *Screenings, editing, lab work and open discussion will occur only if time permits.
- *Note that all assignment will be graded and returned one week following due date.
- *For assignments that fall at the end of the semester, please pick up material in AT-812 one week later.
- *If the material cannot be retrieved at the end of the semester, supply a full sized self addressed stamped envelope for return.
- *All editing lab hard drives will be erased and reformatted one week following the end of the semester.
- *All material is held for a 12 month period and then destroyed if unclaimed.
- *FAU is not responsible for material lost, stolen, or left behind in a classroom. There is a lost and found located in AT-914.