

**FMST 246-20 EXPERIMENTAL FILMMAKING**  
MON, TUES, WED, THURS 10:45AM–12:45PM  
PROFESSOR: MELISSA BRUNO / MB1660@GEORGETOWN.EDU  
OFFICE HOURS: TUESDAY 1-3PM & BY APPOINTMENT

**COURSE DESCRIPTION:**

Experimental film, is a mode of filmmaking that re-evaluates cinematic conventions and explores non-narrative forms and alternatives to traditional narratives. Through screenings of seminal films, discussions and hands-on production, students will create projects that utilize the formal qualities of the medium and invent new and unusual methods of expression. No previous film experience necessary.

Taking a production course is a time-intensive commitment. You will be required to spend many hours outside of class time reading, reviewing materials and working on projects. Please make note of other professional and personal obligations and plan accordingly. Late work will greatly affect your grade.

**TEXTS:**

1. Readings will be posted on Blackboard throughout the summer session.

**REQUIRED PURCHASE:**

External hard drive preferably formatted for Mac computers, USB 3.0 to store your film footage and projects. Aim for 500gb size or higher and be sure to have this before you start editing first project.

Recommended drives:

- Lacie Rugged
- G Tech, G Drive

**EQUIPMENT AND EDITING:**

*Cameras and Location Equipment:* You are allowed to check out equipment through Gelardin Media Center in Lauinger Library. Make reservations for equipment ahead of time, otherwise you risk the possibility of not having equipment on the day of your film shoot. Also, make sure to test equipment before signing it out, in case it is not functioning properly. Post-production editing can be done in the Nap Lab (Walsh Building) or Gelardin Media Center.

We will be using the following video & audio equipment:

- Canon T5i (DSLR)
- Zoom & prime lenses
- Canon XA-10 (video camera)
- H4N Zoom Recorder (audio recorder)
- Sennheizer Shotgun Microphone & AT897 Shotgun Microphone
- Boom Pole
- XLR cable
- Basic Tripod

**PROJECTS:**

Course requirements include 3 projects. Emphasis is placed on your ability to visually tell a story. All projects for this course must be shot by the student(s) in the class. The projects will be evaluated on both technical and creative levels.

**Project 1 Photo Film:** This assignment will be done individually, with the requirement being your ability to successfully tell a story using still photos & audio. (2 minutes or less length)

**Project 2 Collage Film:** Curate and edit a combination of found and original footage. (3 minutes or less length)

**Project 3 Experimental Short Film:** You will write, film and edit a short film (any experimental form). (5 minutes or less length)

#### ATTENDANCE:

More than two (2) unexcused absences will result in a lower grade. If you miss five (5) classes, you will fail the class. If a serious medical or personal situation occurs affecting attendance, please discuss it with me.

#### ADDITIONAL HELP WITH THE COURSE:

If at any time you are having problems with the assignments or with your understanding of materials covered, please do make an appointment with me. I will be more than happy to clarify information and help you succeed!

#### COMPUTER LAB CONDUCT:

No eating or drinking is allowed while using the computers in the computer labs.

### SUMMER 2017 COURSE SCHEDULE

#### WEEK 1

- July 10
  - ◆ Introductions, camera demo
  - ◆ Assignment: Project #1 (Photo Film), due 7/21
- July 11
  - ◆ Shot Composition Lecture
- July 12
  - ◆ Present Project #1 ideas
  - ◆ Work in groups & take photos exploring different camera angles, exposures.
- July 13
  - ◆ FCP X demo

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#### WEEK 2

- July 17
  - ◆ Sound Recording demo, work in groups and record sounds
- July 18
  - ◆ Edit in class
  - ◆ Experimental Narratives
- July 19
  - ◆ Edit in class
  - ◆ Experimental Docs
- July 20
  - ◆ **Project #1 Photo Film critique**
  - ◆ Collage Film & Examples
  - ◆ Assignment: Project #2 Collage Film, due 7/31

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#### WEEK 3

- July 24
  - ◆ Ripping Footage / Editing
  - ◆ Assignment: Project #3 Short Film, due 8/10
- July 25
  - ◆ Sync-sound recording Demo
  - ◆ Record 10 secs of video for 7/27

- July 26
  - ◆ Performance Art Films
  - ◆ Edit in class
- July 27
  - ◆ Cinemagraphs Workshop

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#### WEEK 4

- July 31
  - ◆ **Project #2 Collage Film**
- Aug 1
  - ◆ Workshop Project #3
  - ◆ “Superstar” Todd Haynes, 1987
- Aug 2
  - ◆ Post-Production Lecture (sound, color correction)
  - ◆ Experimental Docs
- Aug 3
  - ◆ Film project #3 during class

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#### WEEK 5

- Aug 7
  - ◆ Edit in class
- Aug 8
  - ◆ Rough Cut Presentation
- Aug 9
  - ◆ Edit in class
- Aug 10
  - ◆ **Project #3 Short Experimental Film**

#### Doc

Tarnation (excerpt) Jonathan Caouette, 2003  
 “Hong Kong” Gerard Holthius, 1999  
 “A City to Oneself” (excerpt)  
 “Good Farm” Robert Todd, 2012  
 “131 Russ” Silvia Turchin, 2010

#### Performance

“Performance II” Rebecca Horn (1973)  
 “Berlin” Rebecca Horn (1974)  
 “Self Haircut” Rebecca Horn  
 “Semiotics of the Kitchen” Martha Rosler (1975)  
 Joe Gibbons

#### Collage

“Technology/ Transformation Wonder Woman” Dara Birnbaum, 1978  
 “The Darkness of Day” Jay Rosenblatt  
 “Tumble” Robert Todd, 2015  
 “Sink or Swim” Su Friedrich, 1990  
 “Walden” Jonas Mekas, 1964-68  
 “Hattie McDaniel: Or A Credit to the Motion Picture Industry” Ina Archer, 2002

#### Narrative

“Nocturne” Peggy Ahwesh, 1998  
 “She Puppet” Peggy Ahwesh, 2001  
 “The Third Body” Peggy Ahwesh, 2007  
 “La Jetée” Chris Marker, 1962  
 “Meshes of the Afternoon” Maya Deren  
 “Saute Ma Ville” Chantal Akerman  
 Breathless (excerpt) Jean-Luc Goddard

"Nest of Tens" Miranda July  
Me, You & Everyone We Know (excerpt) Miranda July, 2005  
"Superstar" Todd Haynes, 1987  
"Passionless Moments" Jane Campion, 1983