

FMST 246-20 EXPERIMENTAL FILMMAKING
MON, TUES, WED, THURS 1:00 – 3:00PM
PROFESSOR: MELISSA BRUNO / MB1660@GEORGETOWN.EDU
OFFICE HOURS: 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 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 Canvas 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 FMST & 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 Gelardin Media Center.

We will be using the following video & audio equipment:

- Canon T5i & 60D (DSLR)
- Zoom & prime lenses
- H4N Zoom Recorder (audio recorder)
- Sennheizer Shotgun Microphone & AT897 Shotgun Microphone
- Boom Pole
- XLR cable
- 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 created 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) 25 points out of 100

Project 2 Collage Film: Curate and edit a combination of found and original footage. (3-5 minutes)
35 points out of 100

Project 3 Experimental Short Film: You will write, film and edit a short film utilizing your choice of experimental form presented in class. (5 minutes or less length) 40 points out of 100

ATTENDANCE:

More than two (2) unexcused absences will result in a lower grade. If you miss four (4) 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 2018 COURSE SCHEDULE

WEEK 1

- June 4
 - ◆ Introductions
 - ◆ Assignment: Project #1 (Photo Film), due 6/14
- June 5
 - ◆ Shot Composition Lecture
 - ◆ Present Project #1 ideas
- June 6
 - ◆ Work in groups & take photos exploring different camera angles, exposures.
- June 7
 - ◆ Premiere Demo

WEEK 2

- June 11
 - ◆ Edit in class
- June 12
 - ◆ Sound Recording demo, work in groups and record sounds
- June 13
 - ◆ Edit in class
 - ◆ Experimental Narratives
- June 14
 - ◆ **Project #1 Photo Film critique**
 - ◆ Collage Film & Examples
 - ◆ Assignment: Project #2 Collage Film, due 6/25

WEEK 3

- June 18
 - ◆ Ripping Footage / Editing
 - ◆ Assignment: Project #3 Short Experimental Film, due 7/5
- June 19
 - ◆ Sync-sound recording Demo
- June 20
 - ◆ Performance Art Films
 - ◆ Edit in class

June 21 ♦ Cinemagraphs Workshop

WEEK 4

June 25 ♦ **Project #2 Collage Film critique**
♦ Assignment: Project #3 (Short Film), due 7/5

June 26 ♦ Workshop Project #3
♦ "Superstar" Todd Haynes, 1987

June 27 ♦ Post-Production Lecture (sound, color correction)
♦ Experimental Docs

June 28 ♦ Film project #3 during class

WEEK 5

July 2 ♦ Edit in class

July 3 ♦ Rough Cut Presentation

July 4 ♦ No Class

July 5 ♦ **Project #3 Short Experimental Film critique**

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

"WATER PARK" Evan Prosofsky

Performance

"Performance II" Rebecca Horn (1973)

"Berlin" Rebecca Horn (1974)

"Self Haircut" Rebecca Horn

"Semiotics of the Kitchen" Martha Rosler (1975)

Work from Joe Gibbons

"Liquor Store Theater" Maya Stovall

"How Not to be Seen" Hito Steyerl (2013)

"Measures of Distance" Mona Hatoum (1988)

Collage

"Technology/ Transformation Wonder Woman" Dara Birnbaum, 1978

"The Darkness of Day" Jay Rosenblatt, 2009

"Smell of Burning Ants" Jay Rosenblatt, 1994

"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

Work from Bardia Zenali

"I want to see how you see" Pipilotti Rist, 2003

"Kittens Grow Up" Luther Price, 2007

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

"Two Men and a Wardrobe" Roman Polansky, 1958