

FILMMAKING 1 - ARFM200_01FA10

FALL 2010

INSTRUCTOR: Mary Billyou

Tue/Fri 11:30pm-1:50pm

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WHAT IS IT

This is a class for making movies. You'll learn the basics of plastic image-making, sound recording, and editing so you can manifest your visionary ideas. The focus is hands-on production, but we also discuss the historical, ideological & aesthetic implications of slow-n-tricky filmmaking in the age of fast-n-easy. There will be equipment workshops, screenings, readings, discussions and critiques.

EXPECTATIONS

For credit, you must complete several short exercises and one final independent project, all of which will be screened and critiqued in class. The independent project can deal with any subject, issue or story relevant to you. Readings are mandatory. They will be from the required course text and from handouts. There will be one quiz and one (two to five page) paper on one of the readings of your choice. You are also required to attend at least two films outside of class and turn in a written response about each.

Evaluation will be largely based on participation during class workshops and discussions, and on the completion of all projects. Late projects lose a grade.

Grade Breakdown:

Ongoing Assignment - Idea Books	20%
Assignment 1 - Film Haiku	10%
Assignment 2 - Cameraless Film	10%
Assignment 3 - Sonic Moods	10%
Final Project	20%
Quiz	10%
Participation & Attendance	20%

Attendance is a major part of your grade. SIX unexcused absences and you will FAIL the class. Show up late more than 2x and it's an absence.

Filmmaking takes time and costs money. That's just how it is. Expect to spend a minimum of \$200 during the course of the semester on film, processing and supplies. No excuses about not being able to turn in projects because you couldn't pay for processing or film stock. Period.

REQUIRED TEXTS

The Filmmaker's Handbook - by Stephen Ascher & Edward Pincus

BLACKBOARD PDFs

Handouts in Class

LOGISTICS

16mm Film Stock: Call Kodak at [1-800-621-3456](tel:1-800-621-3456).

For a 20% student discount, go to www.educationstore.kodak.com

Eastman Kodak: 360 W. 31st St. btwn 8th & 9th Aves. (Right next to Penn Station.) [212-631-3400](tel:212-631-3400)

Or,

Purchase through the Film Cage. The Film Cage is located on the first floor of Calcia Hall, adjacent to the Art & Design Office. Hours are posted on their door.

In this class, we're using Black and White Reversal and Hi-Con films only. The relevant filmstock numbers are 7266 (tri-x), 7265 (plus-x), and 7363 (hi-con).

Film Supplies: the Film Cage: [973-655-4094](tel:973-655-4094),

Or,

MPE: [212-245-0974](tel:212-245-0974)

B&H Photo: [212-444-6635](tel:212-444-6635); 420 Ninth Ave. NYC (right next to Penn Station);

www.bhphotovideo.com

J+R Moviola: [212-247-0972](tel:212-247-0972)

Christie's (order from Los Angeles)

Film Processing: You must deliver your exposed stock to PAC Lab in Mahattan, located at 37 E. 1st St. (and 2nd Ave. in the East Village/Lower East Side) [212-505-7797](tel:212-505-7797) www.pac-lab.com

Other LABS I've used and can recommend:

Colorlab: Rockville MD www.colorlab.com [301-770-2028](tel:301-770-2028)

Postworks: NYC www.pwny.com [212-894-4000](tel:212-894-4000) or [212-894-4050](tel:212-894-4050)

Additional LABS

Alphacine in Seattle: www.alphacine.com [206-682-8230](tel:206-682-8230)

Fotokem in Los Angeles: www.fotokem.com [818-846-3101](tel:818-846-3101)

Filmworkers/Astro in Chicago: (they only do color neg) 312-280-5500

Filmcraft in Detroit: www.gracewild.com/filmcraft 248-474-3900

Cinematlab in Denver: www.the-cinematlab.com 303-783-1020

Technicolor in NYC: www.technicolor.com

Yale in Burbank, CA: www.yalefilmmandvideo.com 818-558-3456

Many of these have student services divisions. Work with them to get discounts!
For an exhaustive list of labs in the US, go to Kodak's website.

LOCAL ALTERNATIVE SCREENING VENUES

Light Industry - 77 Livingston, Downtown Brooklyn, NY

Anthology Film Center - 2nd Ave. and 2nd St.

Walter Reade - Lincoln Center

Film Forum - West Houston & 6th Ave.

Clairidge Cinemas - 486 Bloomfield Ave. Montclair, NJ

IFC - W.4th & Christopher St.

Pioneer Cinema - 3rd & A

Millennium Film Workshop – 66 E. 4th St., NYC

MOMA, Whitney Museum

SUPPLIES & SERVICES YOU'LL NEED TO BUY AND/OR PROCURE

Black Sharpie

Daylight spools & boxes

Cans & Cores

White leader, Black leader

16mm film (will vary as needed per individual... you'll likely need somewhere between 300'-700')

Film processing (if you choose not to develop the film yourselves)

Clear splicing tape

White paper tape, Black paper tape

Flash drive

Jump drive

AA batteries

Week 1 _____

CLASS 1

FRI September 3 HUMAN PERCEPTION & CINEMATIC ILLUSION

Class Intro & Expectations, Pre-film: Series & Systems, The Projector

READ FILMMAKER'S HANDBOOK: The Moving Image; Film Systems; 24fps film; BLACKBOARD: "To See and Not See" - Oliver Sacks; HANDOUT: Maxim Gorky review

SCREEN Early Films (1895) - Lumiere Bros., Album 1 & 2 (1903) - Thomas Edison, The Big Swallow (1901) - James Williamson, Dream of a Rarebit Fiend (1906) - Edwin Porter, Mitchell & Kenyon films

ONGOING IDEA BOOKS.....due FRI Dec 3rd

CLASS 2

TUE September 7 THE CAMERA

Basic Camera Operation, Lightmeter, Tripod

READ FILMMAKER'S HANDBOOK: The Film Camera Daylight Spools;
The Lightmeter & Exposure Control; BLACKBOARD: Bolex & Sekonic mini-
manuals; Statement - Bill Viola
IN-CLASS SHOOT: Perceptual Experiments

Week 2

CLASS 3

FRI September 10 EARLY EXPERIMENTERS

Bolex Accessories - Backwind Key, Variable Shutter, In-Camera Editing, Speeds,
Handheld vs. Tripod

READ FILMMAKER'S HANDBOOK: Supporting & Moving the Camera;
Slow Motion, Fast Motion & Judder; BLACKBOARD: Selected Writings - Dziga
Vertov; A Lecture - Hollis Frampton

SCREEN One Week (1920) - Buster Keaton, Man With a Movie Camera
(1929) - Dziga Vertov, Un Chien Andalou (1929) - Dalí & Buñuel, Ballet
Mechanique (1924) - Fernand Léger

CLASS 4

TUE September 14 THE LENS

Depth of Field, F/Stops, Primes, Zooms, Aspect Ratios, Filters

READ FILMMAKER'S HANDBOOK: The Lens; Filters; BLACKBOARD:
Metaphors on Vision – Stan Brakhage, The Cinematographic Principle and the
Ideogram – Sergei Eisenstein, Depth of Field Charts

SCREEN IN-CLASS SHOOT: Perceptual Experiments

ASSIGNMENT 1 FILM HAIKUS.....due TUE Sept 28th

Week 3

CLASS 5

FRI September 17 THE PLASTIC

Medium Properties: Speeds, Gamma, Exposure, Camera & Print Stocks

READ FILMMAKER'S HANDBOOK: The Film Image; BLACKBOARD:
Principles of Associational Form – Bordwell & Thompson

SCREEN Buffalo Lifts – Christina Battle, Fear of Blushing – Jen Reeves,
CBS Eye – Mary Bilyou, Headlines – Sabine Gruffat

CLASS 6

TUE September 21 CAMERALESS FILMS

Rewinds & Viewers

READ BLACKBOARD: A Moving Picture Giving and Taking Book - Stan Brakhage
IN-CLASS PRODUCTION WORKSHOP: Photograms, Scratching, Bleaching, and more!
ASSIGNMENT 2 CAMERALESS FILM.....due TUE Oct 12th
ASSIGNMENT 2A RAYOGRAMSdue TUE Oct 5th

Week 4

CLASS 7

FRI September 24 INTO THE SOUP

The Darkroom

READ FILMMAKER'S HANDBOOK: The Film Laboratory; BLACKBOARD: Cameraless Animation: Helpful Tips – Helen Hill

IN-CLASS PRODUCTION WORKSHOP: Handprocessing!

CLASS 8

TUE September 28 HAND HOME MADE

How to thread the projector

READ FILMMAKER'S HANDBOOK: Film Projectors & The Screening Environment; BLACKBOARD: On Memory - Jean Cocteau

SCREEN Le Retour à la Raison - Man Ray, Mothlight - Stan Brakhage, Private Movie - Naomi Uman, Ruby Skin – Eve Heller

CRIT FILM HAIKUS

Week 5

CLASS 9

FRI October 1 CAPTURING PLACES

The Shot

READ FILMMAKER'S HANDBOOK: Composition & Shot Selection; BLACKBOARD: The Camera as a Creative Medium - Maya Deren, Mise-en-Scene in Space & Time - Bordwell & Thompson

SCREEN The Man Who Could Not See Far Enough - Peter Rose, At Land - Maya Deren, Social Visions - Redmond Entwistle, Castro Street – Bruce Baille, Next Stop Wonderland – Lindsay Anderson

QUIZ!!!!!!!!!!!!!!!!!!!!!!

CLASS 10

TUE October 5 THE LIGHT

Master Lumen Painters, Found vs. Constructed

READ FILMMAKER'S HANDBOOK: Lighting; BLACKBOARD: How to Talk Light – George Kuchar, Lighting – Bordwell & Thompson

SCREEN The Third Man (excerpt) – Carol Reed & Robert Krasker; Blade Runner (excerpt) – Ridley Scott ; In the Mood for Love – Wong Kar Wai & Chris Doyle; The Grapes of Wrath – John Ford & Greg Tolland; Vivre Sa Vie (excerpt) – Jean-Luc Godard & Raoul Coutard

IN-CLASS SHOOT: 3-point lighting, natural lighting, bouncing

Week 6

CLASS 11

FRI October 8 CUTTING PHILOSOPHIES

Diachronic vs. Synchronic, Formalists, Metricists, Gesturalists, etc.

READ FILMMAKER'S HANDBOOK: Picture and Dialogue Editing; BLACKBOARD: excerpts from In the Blink of an Eye – Walter Murch, Theory of Metrical Film - Peter Kubelka

SCREEN October (excerpt) – Sergei Eisenstein, The Birds – Alfred Hitchcock, Tokyo Story – Yasujiro Ozu, Capitalism: Child Labor – Ken Jacobs, Breathless – Jean-Luc Godard

CLASS 12

TUE October 12 EDITING WORKSHOP

Flatbeds! The Original Non-Linear

READ FILMMAKER'S HANDBOOK: Film Editing; Traditional Film Editing; BLACKBOARD: Time, rhythm and editing - Andrey Tarkovsky

SCREEN Lighting Shoot

IN-CLASS PRODUCTION WORKSHOP: Organize your editing station

CRIT CAMERALESS FILMS

Week 7

CLASS 13

FRI October 15 SONIC UNIVERSE

Audio Recording Workshop

READ FILMMAKER'S HANDBOOK: Sound Recording Systems; The Microphone; Recording Technique; BLACKBOARD: Some Notes on Sound - Robert Bresson, The Sound of One Line Scanning - Bill Viola

SCREEN Pickpocket – Robert Bresson, In Order Not To Be Here – Deborah Stratman

ASSIGNMENT SONIC MOODS.....due TUE Oct 26th

CLASS 14

TUE October 19 INTEGRATING WORDS

READ BLACKBOARD: Scenario and Shooting Script - Andrey Tarkovsky,
Wasted Words - Michel Chion

SCREEN Who is Bozo Texino? - Bill Daniel, 72 Suspect Words – Peggy
Ahwesh

Week 8 _____

CLASS 15

FRI October 22 SONIC PARALLEL UNIVERSE

Foley, Cutting sound w/ picture

READ FILMMAKER'S HANDBOOK: Magnetic Tracks and Syncing Dailies;
Music, Narration & Effects; BLACKBOARD: Music & Noises - Andrey Tarkovsky

SCREEN Mon Oncle - Jacques Tati

ASSIGNMENT ANIMATION STAND ARTWORK.....due FRI Nov. 5th

CLASS 16

TUE October 26 FILMMAKING BY THE FRAME

READ BLACKBOARD: Time Frames: Scott McCloud

CRIT SONIC MOODS

ASSIGNMENT FINAL PROJECT TREATMENT (DRAFT).....due TUE Nov 2nd

Week 9 _____

CLASS 17

FRI October 29 ANIMATION, PIXELATION & TITLES

SCREEN Five Years of the Weather Page (excerpt) - John Dooley,
Door (excerpt) - Shin il Kim, Removed – Naomi Uman, Bowl of Oranges - Cat
Solen & Bright Eyes, Mermaid - Lisa Barcy, Alice – Jan Svankmajer

CLASS 18

TUE November 2 CATCH UP CRITS

CRIT SONIC MOODS & ANY OTHER ASSIGNMENTS WE'VE MISSED

ASSIGNMENT FINAL PROJECT PITCH.....due TUE Nov 30th

DUE FINAL PROJECT TREATMENTS (DRAFT)

Week 10

CLASS 19

FRI November 5 The Animation Stand!!!!

IN-CLASS SHOOT: BRING IN YOUR TITLES FOR YOUR FINAL FILM

CLASS 20

TUE November 9 DOCUMENTARY FORMS

READ FILMMAKER'S HANDBOOK: Documentaries; BLACKBOARD: The Camera and Man – Jean Rouche, A Western Science of Man – Trinh Minh-ha

SCREEN In the Street – Helen Leavitt, Industrial Britain – Robert Flaherty, Crowdog – Vanessa Renwick, Leche – Naomi Uman

Week 11

CLASS 21

FRI November 12 NARRATIVE TENDENCIES

READ FILMMAKER'S HANDBOOK: Dramas; BLACKBOARD: A Pentagram for Conjuring the Narrative – Hollis Frampton, On the Preeminence of Fables – Jean Cocteau

SCREEN The Invalids – Mary Billyou, Menilmontant – Dimitri Kirsanov, La Jette – Chris Marker

CLASS 22

TUE November 16 THE ACTOR'S WORKSHOP

READ BLACKBOARD: The Film Actor - Andrey Tarkovsky, CLASS

HANDOUTS: TBA

VISITING ARTIST Avram Ludwig, Director & Producer

Week 12

CLASS 23

FRI November 19

CRIT PROCESS FILM

WORK DAY!

In-Class Help for Projects

CLASS 24

TUE November 23 FILM LAB FIELD TRIP!

Postworks Behind-the-Scenes

READ FILMMAKER'S HANDBOOK: Making Film Prints

NO CLASS!!! EAT BIRDS!!!

Week 13

CLASS 25

TUE November 30 EVERYONE'S A CRITIC

READ FILMMAKER'S HANDBOOK: Shooting Film vs. Shooting Video;

HANDOUT: TBD

CRIT FINAL PROJECT PITCH

SCREEN Alphaville - Jean-Luc Godard

DUE FINAL PROJECT TREATMENT (FINAL)

Week 14

CLASS 26

FRI December 3 WORK DAY

In-Class Help for Projects

DUE IDEA BOOKS

CLASS 27

TUE December 7

ASSIGNED ROUGH CUT SCREENINGS FOR FINAL PROJECT

Week 15

CLASS 28

FRI December 10

ASSIGNED ROUGH CUT SCREENINGS FOR FINAL PROJECT

CLASS 29

TBA FINAL PROJECT SCREENINGS

