
Summer 2023 - Film 20 P - SYLLABUS

CLASS: M/W 6:00-9:30 PM on [Zoom](#) (Meeting ID: 938 5077 1843, Passcode: 013692)

INSTRUCTOR: Lior Shamriz, Email: lshamree@ucsc.edu

OFFICE HOURS: M/W 5:00-6:00 PM on Zoom and by appointment.

TA: Azad Azizyan, Email: azazizya@ucsc.edu

TA Office Hours: by appointment - email Azad to schedule a meeting.

COURSE OVERVIEW

This class is designed to introduce students to the production processes of visual and aural, time-based, creative work. Students will work on numerous creative projects: performed, written, photographed, and created digitally. With an emphasis on low-budget, independent film and video making, we will study all aspects of production, from idea generation, conceptualization, and scripting through post-production. Assignments will emphasize creativity, visualization, collaboration, research, and production organization. Presentation of ideas in both the written word and visual media is integral to the production of creative media and forms the basis of the assignments for this class.

COURSE OBJECTIVES:

- To demystify the creative process and help you develop your own voice
- To develop skills to design and execute visual works with excellence
- To advance a sophisticated level of artistic literacy in creating and viewing
- To foster a constructive process for giving and receiving meaningful feedback
- To foster the collaborative spirit necessary for the production of crew-based work
- To expand our understanding and appreciation of production aesthetics and techniques

ATTENDANCE:

Attendance is mandatory; punctuality is required. As this is a 5-week course, 2 unexcused absences or excessive lateness will result in a NO PASS.

STRUCTURE

(IMPORTANT, READ CAREFULLY ALL YOU'RE EXPECTED TO DO:)

* During this course, you will work towards a short final film project of 3-6 minutes. You will submit weekly assignments that would work towards the development of the project (project description, production plan, rough cut, and eventually a fine-cut).

* Side by side with the development of the final project, we will engage in small-scale experiments that will be submitted weekly. I will provide a writing or filming prompt most days at the start of class to get us going. You are encouraged to share your piece in class or talk about your process. These will not be graded, and you will not need to turn them in. However, you will develop one of the in-class exercises you do and submit it for your weekly experiments by Saturday night.

* During weeks 2&3, you will "crit" one of these experiments. Sign up here by June 28

* In weeks 4&5, you will "crit" your final project - either in the form of a rough cut (week 4) OR a fine cut (week 5). Sign up here by July 10

EVALUATION

- * Participation (20%)
- * Experiment #1 (10%)
- * Experiment #2 (10%)
- * Experiment #3 (10%)
- * Experiment #4 (10%)
- * Crit #1 (5%)
- * Crit #2 (5%)
- * Comments on others who crit (5%)
- * Final Project Description (5%)
- * Final Project Plan (5%)
- * Rough Cut (5%)
- * Final Film (10%)

If your submission is on time, relevant to the assignment, and complete - you will get total points for the assignments.

FINAL PROJECT

* The final project is a short, "lens-based" film (made with a camera). 3-6 minutes

* Make your film about something, someone, or someones you care about.

Choose one of the following prompts:

1) The day it happened / The day it happens

Prompt #1 engages with an event, something that happens at a certain moment

2) A person or persons I care about

Prompt #2 engages with a person or a group of people. They can be fictional.

3) This thing I care about.

Prompt #3 engages with a topic / a cause / a place / a thing that you care about.

Work in one of the following modalities:

1) A fiction film

2) A documentary film

3) An essay film or an essayistic film

4) A hybrid form - a combination of 1), 2), or 3), an in-between

If you don't see your intended form above - get in touch to discuss it.

TIMELINE FOR THE FINAL PROJECT

FINAL PROJECT DESCRIPTION: Due July 3

1) Project Working Title

2) Log Line (25-50 words)

3) Synopsis or Project Description. 100-150 words. What is the plot? If non-narrative: What's the concept?

4) Artist Statement. Why are you making this project? What is your visual concept: How will your film look like / What is the form of the film / How will your film be made? 100-200 words

PROJECT PRODUCTION PLAN: Due July 10

Answer at least three of these four:

1) Write in detail what is your film's treatment or share the script or the detailed notes for the film.

2) Who is/are the character(s) of your film?

3) Write in detail what you are planning to go and film - what scenes, where they are, time of day, what will you be capturing.

4) Write in detail your production plan - who is involved? how many days? what materials / costumes / equipment / things you'd need for your production? What are the possible obstacles you will encounter? How will you overcome them?

3-5 pages. Can include drawings and images, but also needs to have at least 500 written words.

PRODUCTION WEEK: Due July 10 - July 14

PROJECT ASSEMBLY OR ROUGH CUT: Due July 17

FINAL FILM: Due July 24

MINI EXPERIMENTS

Each week, by Saturday, you will submit a short experiment that you began working on in class.

In addition, you'll need to upload your submission to our shared [frame.io](#) folder. Use this format for the file: Month_Day_Name

You can upload both weekly experiments to the folder, if you wish to. But you're required to upload at least one. You're also required to comment each week on at least two works in the [frame.io](#) folder.

CRITS SIGN-UPS

Sign up for an experiment critique by Wednesday, June 28
Sign up for a final project critique by Wednesday, July 10

PRINCIPLES OF COMMUNITY

<https://www.ucsc.edu/about/principles-community.html>Links to an external site.

A NOTE ON DIFFICULT MATERIAL

In Film and Digital Media courses you will often be assigned films or other material that could contain difficult ideas, uncomfortable language, or graphic depictions of sex or violence. You will be asked to treat these portrayals critically, to consider what is being expressed by the maker(s), or to examine the potential social impact, and to evaluate the works in a given context. Instructors are always happy to speak with you about your work, and might direct you to CAPS (Counseling and Psychological Services) at 831-459-2628 or the Disability Resource Center (drc@ucsc.edu or 831-459-2089) should you need additional support in order to do your best work.

DISABILITY RESOURCE CENTER

UC Santa Cruz is committed to creating an academic environment that supports its diverse student body. If you are a student with a disability who requires accommodations to achieve equal access in this course, please submit your Accommodation Authorization Letter from the Disability Resource Center (DRC) to me privately during my office hours or by appointment, preferably within the first two weeks of the quarter. At this time, I would also like us to discuss ways we can ensure your full participation in the course. I encourage all students who may benefit from learning more about DRC services to contact DRC by phone at 831-459-2089 or by email at drc@ucsc.edu.

TITLE IX and CARE

UC Santa Cruz is committed to providing a safe learning environment that is free of all forms of gender discrimination and sexual harassment, which are explicitly prohibited under Title IX. If you have experienced any form of sexual harassment, sexual assault,

domestic violence, dating violence, or stalking, know that you are not alone. The Title IX Office, the Campus Advocacy, Resources & Education (CARE) office, and Counseling & Psychological Services (CAPS) are all resources that you can rely on for support.

Please be aware that if you tell me about a situation involving Title IX misconduct, I am required to share this information with the Title IX Coordinator. This reporting responsibility also applies to course TAs and tutors (as well to all UCSC employees who are not designated as “confidential” employees, which is a special designation granted to counselors and CARE advocates). Although I have to make that notification, you will control how your case will be handled, including whether or not you wish to pursue a formal complaint. The goal is to make sure that you are aware of the range of options available to you and that you have access to the resources you need.

Confidential resources are available through CARE. Confidentiality means CARE advocates will not share any information with Title IX, the police, parents, or anyone else without explicit permission. CARE advocates are trained to support you in understanding your rights and options, accessing health and counseling services, providing academic and housing accommodations, helping with legal protective orders, and more.

You can contact CARE at (831) 502-2273 or care@ucsc.edu.

In addition to CARE, these resources are available to you:

- If you need help figuring out what resources you or someone else might need, visit the Sexual Violence Prevention & Response (SAFE) website, which provides information and resources for different situations.
- Counseling & Psychological Services (CAPS) can provide confidential counseling support. Call them at (831) 459-2628.
- You can also report gender discrimination and sexual harassment and violence directly to the University’s Title IX Office, by calling (831) 459-2462 or by using their online reporting tool.
- Reports to law enforcement can be made to the UC Police Department, (831) 459-2231 ext. 1.
- For emergencies, call 911.

SCHEDULE

Week 1

MONDAY, June 26

*** Writing Formats: Synopsis, Treatment, Script**

*** Different Approaches to Writing**

READING (in class)

Olson, Charles. *The Lamp* (1964)

Roberson, Ed. *asked what has changed* (2021)

VIEWING

A Summer Dress (François Ozon, 1996)

IT'S IN THE GAME '17 or *Mirror Gag for Vitrine and Protection* (Sondra Perry, 2017)

How Not to be Seen: A F—ing Didactic Educational .MOV File (Hito Steyerl, 2013)

Due June 28: Sign up for Experiment Crit

WEDNESDAY, June 28

*** Approaches to Characters, Approaches to Acting**

*** Camera <> Person (distance, lens, frame)**

VIEWING

Temp Stop (Re'Search Wait'S), Ryan Trecartin & Lizzie Fitch (2010)

Uncle Yanco (Agnes Varda, 1967)

READING

Kondo, Masaki. "The Intersection of Mi (Me-Body) and Tai (You-Body) in Photography."

ICONICS - International Studies of the Modern Image - 1 (1987): 5–23. https://doi.org/10.18917/iconics.1.0_5

Brecht, Bertolt. *Alienation Effects in Chinese Acting*

OPTIONAL READINGS

Sontag, Susan. 2018. *Notes on Camp*. Penguin Modern. London, England: Penguin Classics.

Chaikin, Joseph. *The Presence of the Actor*. [1st ed.]. Atheneum; v. 194. New York: Atheneum, 1972.

Due July 1: Submit Experiment #Week1

Week 2

MONDAY, July 3

*** Stages & Sceneries**

*** Meaning making**

VIEWING

Off-White Tulips (Aykan Safoğlu, 2013)

A Sketch of Manners (Alfred Roch's Last Masquerade) (Jumana Manna, 2013)

READING

Drnaso, Nick. Acting Class. 2022

Limón, Ada. Privacy (2022)

Sontag, Susan, 1933-2004. 1966. *Against Interpretation, and Other Essays*. New York, Farrar, Straus & Giroux.

CRIT: Experiments

Due July 3: Submit Final Project Description

WEDNESDAY, July 5

*** Approaches to Motion <> Stillness, duration, rhythm**

*** Different approaches to editing**

VIEWING

Prologue (Béla Tarr, 2004)

Ballad of Crowfoot (Willie Dune, 1968)
Chic Point (Sharif Waked, 2003)

READING

Eisenstein, S., & Leyda, J. (1949). *Film form: essays in film theory*. [EXCERPT]

Burch, Noël. *Life to Those Shadows*, 1990. [EXCERPT]

OPTIONAL READINGS

Ondaatje, Michael, and Walter Murch. *The Conversations: Walter Murch and the Art of Editing Film*. 1st pbk. ed. New York: Knopf, 2004.

CRIT: Experiments

Due July 8: Submit Experiment #Week2

Week 3

Due July 10: Sign up for Final Project Crit (Rough Cut on Week 4 OR Fine Cut on Week 5)

MONDAY, July 10

*** Thinking about spaces. Concept of space, emptiness, negative spaces**

*** Lighting Workshop (All students must bring one light source to class!)**

VIEWING

Water Ritual #1 (Barbara McCullough, 1979)

We Began by Measuring Distance (Basma Al Sharif, 2009)

Hotel Chevalier (Wes Anderson, 2007)

READING

Kondo, Masaki. "'Ill Seen Ill Said' and the Japanese Spatial Concept 'Ma.'" *Samuel Beckett Today / Aujourd'hui* 19, no. 1 (August 1, 2008): 67–74. <https://doi.org/10.1163/18757405-019001005>.

CRIT: Experiments

WEDNESDAY, July 12

NO MEETING IN CLASS - But you will have an assignment to be conducted and submitted that day.

Due July 12: Contemplation

VIEWING

The House is Black (Fourough Farrokhzad, 1962)
Apocalypse After (Bertrand Mandico, 2018)
NIMIC (Yorgos Lanthimos, 2019)

READING

Tarkovskij, Andrej, and Andrej Tarkovskij. *Sculpting in Time: Reflections on the Cinema*. Austin: University of Texas Press, 2005. [EXCERPT]

Due July 15: Submit Experiment #Week3

Week 4

MONDAY, July 17

*** Approaches to "the real"**

*** A window to the world? Cinema of curiosities**

VIEWING

La Jetee (Chris Marker, 1962)
Night and Fog (Allan Renais, 1956)
The Task of the Translator (Lynn Sachs, 2010)

CRIT: Rough Cuts

WEDNESDAY, July 19

*** Approaches to sound**

VIEWING

Scorpio Rising (Kenneth Anger, 1963)
Small Deaths (Lynne Ramsay, 1996)

Due July 22: Submit Experiment #Week4

CRIT: Rough Cuts

Week 5

MONDAY, July 24

CRIT: Final Projects

WEDNESDAY, July 26

CRIT: Final Projects

Due July 26: Submit your Final Project