

FILM 171C SUMMER SESSION 1 THE FOUND FOOTAGE FILM/VIDEO
SUMMER 2015 Class: T/TH 1:00-4:30PM Communications, Studio A
Instructor: Alex Johnston Email: alwjohns@ucsc.edu
Office Hours: by appointment

COURSE OVERVIEW

In this production class we will study the found footage film/video. We will consider the practice of "recycling" images and sounds, a characterization that suggests a certain economy and the possibility of finding new use for that which has been discarded, a use perhaps not intended by the original "owner" or "creator." We will explore the history of the "found object," collage, appropriation, sampling, as well as issues of authorship and originality, ownership, cultural critique, autobiography, historiography, parody, and other relevant issues through the work of historical and contemporary artists.

This class is designed to be production (editing) intensive. Students will complete two assignments. Our class time together will consist of technical workshops, discussion of class materials, screenings, and screening/critiques of student work.

➤ REQUIRED READINGS + MATERIALS

- ◆ Unless otherwise specified, all readings are available in the course google folder, or are linked off the syllabus.
- ◆ You are responsible for providing your own digital media storage (External Hard Drive).

➤ ASSIGNMENTS + GRADE BREAKDOWN

Attendance and Participation	30%
Project #1 - Sound ≠ Image (due July 2)	20%
One-on-One Crits (due July 21)	10%
Final Project - Personal Inscription/Factional Documents (due July 23)	40%

ALL ASSIGNMENTS ARE DUE AT THE BEGINNING OF CLASS.

➤ COURSE REQUIREMENTS

- ◆ *Attendance is mandatory; punctuality is required. And 2 or more unexcused absences or excessive lateness may result in a reduced grade or a NO PASS.*
- ◆ All assignments must be completed and turned in on time.
- ◆ Active and thoughtful participation in class discussion and critique is required.
- ◆ Careful and conscientious handling of equipment/facilities is expected.

► SCHEDULE

WEEK 1: Found Footage Is the New Black...

Tuesday June 23

- ◆ *Introductions, Discussion of Goals + Expectations*
- ◆ What is a "Found Footage Film or Video"? What is/was its status as a genre? Why make a found footage film? The Film/Video maker as detective, researcher, scavenger, critic, pack-rat and opportunist.
- ◆ Facilities intro. with Tristan + Angie
- ◆ Screenings:
Kirk/Spock Slash Fic (T. Jonesy and Killa, 2006, 3.29 min.)
Removed (Naomi Uman, 1999, 7 min.)
Real Women (Megan Needels, 2013, 3 min.)
Mouse House (Alex Johnston, 2011, 3 min.)
A Visible Border (Alex Rivera, 2003, 3 min.)
Hitler vs. Notorious B.I.G. (Cracker Skool, 2007, 1.22 min.)
2 Everything 2 Terrible II: Tokyo Drift (Everything is Terrible, 2010, 55 min.)

Thursday June 25

- ◆ Found Footage tech workshop with Tristan
- ◆ Reading/listening Due:
Wees, "In The Domain of Montage: Compilation, Collage, Appropriation"
Gibson, "Up the Line"
Barthes, "Death of the Author"
Ames, "Meaning in Artifacts: Hall Furnishings in Victorian America" (excerpt)
All Things Considered, "'Everything Is Terrible' Digs Up Gems Of The VHS Era"
<http://www.npr.org/templates/story/story.php?storyId=122898901>
- ◆ Screenings:
(YTP) Gotye Knows Somebody That He Used (CS188, 2012, 3 min.)
The Atomic Café - excerpts (The Archives Project, 1993, 86 min.)
A Movie (Bruce Conner, 1958, 11 min.)

WEEK 2 - The Media Industrial Complex Remixed

Tuesday June 30

- ◆ Reading Due:
Arnold and McDonald, "Sp...Sp...Spaces of Inscription: An Interview with Martin Arnold"
Herbert, "To Mock a Killingbird": <http://mfj-online.org/journalPages/MFJ45/Herbertpage.html>

◆ Screenings:

Passage á l'Acte (Martin Arnold, 1993, 15 min.)

BDS Bieber (John Greyson, 2011, 3.46 min.)

Light is Waiting (Michael Robinson, 2007, 11 min.)

Los Angeles Plays Itself – excerpts (Thom Anderson, 2003, 168 min.)

Thursday July 2 – Screening/Crits of 1st Project!

WEEK 3 – A History of/in Images

Tuesday July 7

◆ Reading Due:

Zryd, “Found Footage Film as Discursive Metahistory: Craig Baldwin's *Tribulation 99*”

◆ Screenings:

Tribulation 99: Alien Anomalies Under America (Craig Baldwin, 1992, 48 min.)

Voice on the Line (Kelly Sears, 2009, 6.52 min.)

All Watched Over By Machines of Loving Grace Ep:2 (Adam Curtis, 2011, 59 min.)

Thursday July 9

◆ Reading Due:

Obrist, “A Conversation with Adam Curtis.” (2 Parts):

<http://www.e-flux.com/journal/in-conversation-with-adam-curtis-part-i/>

<http://www.e-flux.com/journal/in-conversation-with-adam-curtis-part-ii/>

Lusztig and Schultz-Figueroa, “In Conversation”:

<http://brooklynrail.org/2015/06/film/irene-lusztig-with-benjamin-schultz-figueroa>

◆ Screenings:

The Motherhood Archives (Irene Lusztig, 2013, 91 min.)

Human Remains (Jay Rosenblatt, 1998, 30 min.)

WEEK 4 – Found Footage . . . Post-Irony

Tuesday July 14

◆ Reading Due:

Baron, “The Archive Effect: Archival Footage as an Experience of Reception”

◆ Screening:

Let the Fire Burn (Jason Osder, 2013, 95 min.)

Thursday July 16 – Screening/Crits of Final Project Rough Cuts!

WEEK 5 - Lost and Found

Tuesday July 21

Crit notes due in class!

WORKSHOP DAY. (EDITING AND INFORMAL FEEDBACK IN THE LAB)

Thursday July 23

FINAL SCREENINGS!!!