

FOUND FOOTAGE

FILM 171C • SUMMER SESSION 1 2021 • ONLINE COURSE



GENERAL INFORMATION

Class Meetings	This is an online and asynchronous class with no regular synchronous meeting time. I will be available for office hours by appointment every week if you need to speak with me (or just want to say hi).
Instructor	Irene Lusztig ilusztig@ucsc.edu office hours by appointment
TA	Ebadur Rahman ebrahman@ucsc.edu office hours by appointment on Mondays

Prerequisite Admission to Summer Session Film 171F is open to anyone. Proficiency with Adobe Premiere editing is highly recommended.

Online Course Site <https://classroom.google.com/> join code **trc44p6**
Make sure you are signed into your UCSC account. Click the plus sign in the upper right to join a new class and enter the join code. *I do not use Canvas!*

COURSE OVERVIEW

How can we give new lives to things that have been discarded? How can we unfix, transform, recontextualize, revitalize, and defamiliarize images with established cultural meanings? What does it mean to repurpose pre-existing audiovisual work to make something new? How can old images and sounds be given new meanings onscreen? What does ethical image recycling look like? When, why, and how is it ok to borrow or reuse someone else's images and sounds? What are the histories, methods, and modes of found footage filmmaking practices? Through screenings, readings, and making, we will explore a wide range of ideas around found footage filmmaking, including (but not limited to): recycling, remixing, remaking, sampling, détournement, compilation, cultural critique, historiography, autobiography, archival research, collage, montage, finding, foraging, and speculating. Everyone will be expected to contribute actively to both theoretical and creative aspects of the course, as well as in online viewing and critique of peer work. You will complete two short video projects and a third "open" project, as well as post written reflections on course materials twice a week.

***** This is an immersive, accelerated summer course that moves through 10 weeks of material in a 5 week period—you will be completing two weeks' worth of course materials each week and creating three short projects over five weeks—so you will be expected to devote significant time (approximately 30 hours a week) to this class.**

COURSE FORMAT AND MODULES

This course will be conducted in an online, asynchronous format and combines both critical studies and hands-on production (though I will be available to meet with you throughout the course by appointment). Class screenings (with brief video introductions to contextualize the screenings), readings, and weekly writing prompts can all be accessed asynchronously online via the class Google Classroom site. Class critiques will be conducted via frame.io (details on Classroom). The class is organized around 7 modules, each of which focuses on a different set of ideas around working with found footage. You will complete two modules each week. Each module includes a brief video introduction that will guide your viewing and reading, some readings, some screenings, and a creative project prompt developed in response to module concepts that will be critiqued by your peers. Every module also includes a "to do list" that you can use to make sure you are keeping on track with your work and pacing yourself over the course of the week.

DISCUSSION GROUPS

This class is listed as fully "online" and without a meeting time. This gives us the flexibility to do a lot of things asynchronously and for each of you to work independently on your own schedule on many aspects of class like screenings, watching peer work, and other things that don't work

well on Zoom. However, each of you will also be assigned to a required once a week 90 minute discussion group with Ebad, the course TA that will be run synchronously on Zoom in order to have some face-to-face check-in time each week to provide more hands-on support, more immediate feedback, and—most importantly—so that you get to know your classmates. The small format group discussions will help you feel more invested in each other's creative work and will help you to help each other stay on track with the course (which can be hard to do when you're completely on your own online). Each group will be 10 people to keep things small and conversational, and you will continue to meet with the same small cohort throughout the quarter. You are encouraged to keep your camera on for these meetings if you are able, and everyone will be expected to participate in discussions. Make sure you are prepared for sections and ready to discuss your viewing and reading from both of the week's modules.

WEEKLY SCHEDULE OVERVIEW

For the first four weeks of the course, your schedule will look pretty similar each week: **the first module of the week should be completed by Wednesday** (any time). This means that you will have finished viewing the intro video, the module screening program (a thematic playlist ranging from around 90 minutes to 2.5 hours), and the readings. You will also turn in your written response to the module on Wednesday using the prompt that is up on Classroom. **The second module of the week (intro video, screening playlist, readings, and written response) should be completed by Friday.** Beginning at the end of week 2, **short creative projects will be uploaded to frame.io by Sunday (any time).** And beginning in week 3, you will also spend some time each week viewing and writing critique comments for your classmates' projects. You will see that there is a thematically related creative project prompt for each module. You do not need to do every one of the projects, but rather you will sign up for the two prompts that you are interested to make (more details about short projects below). **After projects are uploaded on Sunday, the weeklong critique period will extend from Sunday to the following Friday.** The fifth and final week of the class will be an opportunity to focus on making a third "open" creative project of your choice. A written proposal for your open project will be due at the beginning of week 4.

OFFICE HOURS AND ONE-ON-ONE MEETINGS

Both Ebad and I will be available in zoom office hours by appointment throughout the summer course session to check in with you about the course, answer questions, or just say hi. Please email to set up meeting times with either of us. We will also meet with each of you one-on-one during week 4 of the course, to check in on how the course has been going for you and to workshop your open project idea.

SYNCHRONOUS ORIENTATION SESSION AND LAB (WEEK 1)

There will also be two scheduled synchronous meetings for this course during the first week of summer session 1. The first is a two hour orientation session, which will include general information about the course, a remote instruction IT orientation with Tristan Carkeet and Angie Steele, and a bit of time to introduce ourselves and do a found materials "show and tell." Please choose a media object of any kind (a photo album, an old magazine, a VHS tape, a Super 8 film reel, an audio cassette, an old cookbook, a collection of objects—use your imagination and be resourceful with the physical objects that you can access right now!) that you think could be used to tell a story. Be prepared to introduce yourself at our orientation session by sharing your media

object and talking about how you might use your chosen object to make a project or tell a story. The second synchronous session is a lab with Tristan focused on found footage postproduction. It is highly recommend to try to attend both of these sessions, but if you have a conflicting obligation recordings will be made available on Classroom for you to view on your own. You are required to either attend the zoom session or view the recording by the end of week 1. If you are unable to attend the "show and tell" session, you may introduce yourself and your media object in writing by commenting on the Classroom post with the orientation information.

COURSE MATERIALS

This is a camera-less course that relies on editing, research, and resourceful gathering / foraging of materials. There are no cameras needed for this course. You will ideally need access to a computer that you can use for editing, as well as a non-linear editing software of your choice. **Adobe Premiere is our preferred department software and the software that we are best able to provide tech support and troubleshooting advice for.** We have negotiated no-cost Adobe CC subscriptions for our students enrolled in production classes this year, to support your remote learning during this time with no computer lab access. Information on how to access and download the Adobe Create Cloud apps to your personal computer [is posted on the SlugFilm](#) web site, and will be reviewed during our week 1 orientation. This class assumes that you are already comfortable with basic nonlinear editing, and prior experience with Premiere is highly recommended. If you need to review Premiere basics, you can find excellent (and currently free of charge for UCSC students) DIY learning materials on LinkedIn Learning (more information on Classroom).

You are responsible for providing your own media storage, including backup media storage for tapeless media in case of primary hard drive failure. For production courses, you are strongly encouraged to maintain at least two identical hard drives (and, ideally, a third backup pf your materials in the cloud / on Google drive). Please familiarize yourself with the recommended hard drive specs on Slugfilm. If you do not own a computer that is powerful enough to use for editing, there may be Slug Support programs that can help you or you may be able to work collaboratively with other students on the creative projects. Please get in touch as early in the quarter as possible if you are concerned about your ability to succeed in this class with the materials that you have, so that we can strategize about how to help you.

A NOTE ON WATCHING FILMS / CLASS SCREENINGS

Ideally, films are intended to be collective viewing experiences that take place in a community, together, and in real time. While we aren't able to create communal viewing conditions in an online course and I will be asking you to view work on your own, at home, with streaming links provided, it is still important for you to be **thoughtful and intentional about your home viewing habits.** Make sure you set aside quiet, dark, uninterrupted and distraction-free time to complete class screenings. Turn off your phone, and, if you are using a computer for screening, turn off any notifications or alerts that might interrupt your viewing. Watch each film start to finish without any breaks, as you would in a classroom or cinema setting (ideally on a screen larger than a phone). Each week's playlist includes a total run time so you can plan your time, and suggestions about how to break up the screening into multiple sessions if you prefer to view less in one sitting. I highly recommend keeping a written **screening journal** where you take

notes on each film after your viewing session. This will help make your bi-weekly written responses faster and easier, and will help you remember what you've watched (otherwise it is easy for films to become a big blur when you watch a lot each week). I am not requiring you to turn in a screening journal for credit for the summer school version of this class, but I definitely still encourage you to have an independent journaling practice to keep track of your responses to the works you watch.

CLASS PROJECTS

Short Creative Projects

Each module has a different "project prompt of the week" that is designed to be in dialogue with what you are reading, viewing, and discussing. You won't do every one of these short projects, but rather you will pick the two that you are interested to work on (though you are not allowed to sign up for two projects in one week—it's important to spread your creative work out so you can put substantial time into each one). You'll be asked to sign up on the Classroom sign-up calendar for the two short project screening dates that you want, on a first-come first-served basis—once seven people are signed up for a project, that project is full and you will need to pick another prompt. Once everyone is signed up for short projects, those project deadlines will become hard deadlines in Classroom for you (and the projects you are not making will no longer show up as work that is due for you). If you don't get a chance to sign up for a project that you are excited about, you can always use that prompt to inspire your third open project. The short projects are to be thought of as sketches or explorations that are made relatively quickly. The prompts are listed week by week at the end of the syllabus. Your two short creative projects will be due on Sundays, (any time) at the end of the week when the relevant module was presented. Detailed instructions for how to upload and turn in video work on Frame.io is on Classroom. Once each group of projects is posted on Sunday, a **critique period** will run until the following Friday. Each of you is responsible for viewing all of that week's creative work on Classroom, and writing a substantive and detailed critique comment for each piece by Friday. Make sure you are leaving the kind of thorough, thoughtful, and constructive comments that you would want your peers to leave for you.

Written Reflection Posts

You will be asked to post a personal written response to each module (around 500 words) on the Classroom site twice a week (Wednesdays and Fridays) during the first four weeks of the class.

There are 8 total written reflection posts in the course. This is not formal academic writing; the form can be personal and informal – think of this as a space for reflection / conversation about the ideas explored in class; you are expected to articulate a thoughtful response to each week's class, including class screenings, readings, and discussions (do make sure you are incorporating the readings to get full credit for your writing). As well, you are encouraged (though not required) to use this space to respond to each other's writing and engage in discussion: do consider making reading and responding to your classmates' writing part of your weekly activities for this course. Each week's responses will be collected as "answers" to a weekly prompt / question that will be posted on Classroom. Each written reflection is worth 4% of your total grade (for a combined total of 32% of your final grade), so each week's writing will be worth a total of 4 points. If your writing is thorough, thoughtful, substantial, and considers both readings and screenings, you will get a full 4 points (similar to a √+). If your writing is late, rushed, too short, does not address the prompt, **or does not demonstrate an engagement**

with the readings, you will get partial credit. If you skip the week entirely, you will get 0 points for that week.

“Open” Creative Project

You will develop an idea for a third creative found footage project of your choosing (no longer than 10 minutes) at the beginning of week 4. The open project can use one of the weekly project prompts that you didn't get a chance to make, or it can be something else. You will be asked to turn in a brief written **project proposal** before you get started, using the provided project rubric document—the proposal needs to articulate: what your project idea is, what found materials you will be working with, where you will find those materials, what formal and theoretical ideas and influences from the course your project is in dialogue with, and—importantly—**how your proposed project will transform the found materials you choose to work with**. While the proposal is not due until week 4, you are encouraged to start work on your open project earlier if you would like. You will also sign up for a one-on-one meeting during week 4 to workshop your project idea. Your open projects will be due Wednesday July 21, followed by a shorter critique period ending Friday July 23, the last day of instruction. You will also turn in a brief artist statement that will accompany your final project.

NOTE: You may make use of copyrighted music so long as you are using it in a transformative way. **However, you may not make a music video, use a single piece of continuous music, or use a wall to wall music track.**

GRADING

Your final evaluation and grade in the class will be based on the following:

3 Short Projects.....	36% (12% each)
Written Reflections (8 posts, 4% per week).....	32%
Discussion Group Presence (2% x 5 weeks).....	10%
Critiques (4 x 4% per week).....	16%
Project proposal	3%
Artist Statement.....	3%

Self-Evaluation:

It is my grading practice to make the grading process for creative work a dialogue. At the end of the quarter, I will ask each of you to write a short self-evaluation, assessing your work during the quarter and suggesting the grade that you think is an appropriate reflection of your work. While I won't automatically give you the grade you suggest, I do read and consider these evaluations carefully, and use them as the basis of a discussion about evaluating your coursework.

WORKLOAD DISTRIBUTION (30 hours / week)

This is an accelerated summer class with double the weekly workload of a normal 10 week quarter. In an average week, you can expect your time to break down, more or less, as follows.

You won't have creative work due every week, so you might choose to spread your project work out across multiple weeks, or to cluster more work during the weeks when you have projects due:

- + Screening films: up to 5 hours (or up to 2.5 hours twice a week)
- + Readings: 4 hours (or 2 hours twice a week)
- + Creative Project Work: 15 hours (averaged out)
- + Critique (viewing and commenting on peer work): 2.5 hours (once a week)
- + Discussion Section: 1.5 hours (once a week)
- + Weekly Written Reflections: 2 hours (1 hour twice a week)

During the last week of class, all of your time is dedicated to working on your last open project and critique. There are no screenings or readings during week 5 to leave more time for your creative work and for the extra critique work during the final week (you will be viewing both module 6/7 projects from the previous week and open projects).

EXPECTATIONS AND COURSE POLICIES

- Thoughtful, articulate, and constructive critique is at the heart of this course. You are expected to participate actively in online critique of your peers' work as well as in verbal critique in your discussion group. Please take responsibility for your and your peers' learning environment: this means taking the time to thoughtfully view and take notes on your peers' work **and to carefully, honestly, and productively articulate both the positive and the negative.**
- Your creative work will be shared with your classmates online. Although different students may be scheduled to share work on different days, the screening dates that you sign up for are firm deadlines for you. Make sure you leave enough plenty of extra time to upload your project when you have finished editing, and make sure to **factor in the speed of your upload / internet connection when planning the timing for turning work in.**
- All reading assignments and screenings for both modules should be completed in full each week prior to posting your written response.
- Discussion sections are a required part of class. Since you will only meet your section once a week in this five week class, you must attend each section meeting in order to full credit for the "presence" component of the class. If you need to be excused from a discussion section meeting because of a medical issue or other emergency, it is your responsibility to communicate about your absence before your section meeting time (not after).
- All creative work must be your own original work made specifically for this course. Plagiarism is a serious offense and is not tolerated. Recycled work (work originally made for another course or work made previously outside of school) is also

unacceptable and cannot be turned in as new work for this course. NOTE: *Work with found footage raises questions that may cause us to look at plagiarism-related issues a bit differently. We will be discussing these ideas in class.*

STUDENT LEARNING OUTCOMES

Students taking this class will:

(PLO #1) Demonstrate their ability to employ research skills, including the use of appropriate print and technology sources in the discipline, to construct effective arguments.

(PLO #2) Demonstrate that they understand the pre-production, production, and postproduction digital media and filmmaking process.

(PLO #3) Demonstrate the relationship between different types of form and meaning through the creation of film and digital media projects or the critical analysis of them.

(PLO #7) Demonstrate an ability to analyze, interpret, and critique films and media from a variety of theoretical perspectives using the critical vocabulary and methodologies of the discipline.

(PLO #8) Demonstrate ability to articulate and defend their research and practice in a critical environment.

SPECIAL NEEDS, SAFETY, AND INCLUSION

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 by email as soon as possible. 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." All video course materials include captioning for the Deaf and hard-of-hearing.

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 as a mandatory reporter. 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.

The Film and Digital Media department is committed to fostering safe and equitable learning environments for our students. We believe and support survivors of violence, harassment, and discrimination of any kind. Students (and faculty) are expected to be civil and treat each other with dignity and respect. Harassment, discrimination, and disrespectful behavior will not be tolerated. For more information, please see UCSC's principles of community: <https://www.ucsc.edu/about/principles-community.htm>

EMAIL AND CONTACT

Please check your UCSC email and the course Classroom site regularly to keep up with course announcements. I also check my email regularly, and email is the best way to contact me outside of class with any questions, technical issues, or concerns. I generally answer emails within 48 hours of when I receive them. Please be aware that I do not usually respond to work emails after 8 PM or on weekends. Weekly announcements for the coming week will be posted on Classroom every Sunday with additional reminders as needed during the week.

TRIGGER WARNINGS

Some of the films in this class address difficult, uncomfortable, and sometimes graphic subjects and imagery including images and themes of sexuality, violence against women, and racialized and colonial violence. My hope is that each of you is able to treat these works critically, to consider what is being expressed by the maker, and to examine the potential social impact and historical context of works shown in class. You are strongly encouraged to watch everything shown in class: when something makes you feel uncomfortable, provoked, or uneasy, try to examine that feeling critically and to articulate and analyze your discomfort in class discussion (or in your weekly writing if you're more comfortable expressing yourself in writing). That said, I recognize that some kinds of personal histories might make certain images or subjects uncomfortable in ways that are traumatic rather than productive. I do try to provide trigger warnings for material that is violent, graphic, or focused on trauma, and I am happy to make occasional viewing accommodations on a case by case basis. If you are concerned about specific kinds of images that are challenging for you, **please take responsibility** for researching the topic and content of films on the syllabus ahead of time and communicate clearly with me about any potential issues in advance of the screening date.

SCHEDULE



WEEK 1

MODULE 0 [Complete by Wednesday June 23]

Exploring in Archives

By the end of this module / June 23, make sure you have:

- Read through the syllabus
- Joined and looked through Classroom
- Attended the zoom orientation (recommended) OR viewed the recording if you are unable to attend.
- Spent at least an hour exploring the online archives listed in the "BIG LIST OF SOURCES" document on Classroom and completed your first written reflection ("Foraging Report") by Wednesday 6/23

*** ZOOM ORIENTATION: Monday June 23, 10 AM - 12PM** (will be recorded for people who can't attend; link on Classroom). Bring a found media object that tells a story to "show and tell" (or post a comment sharing your object if you do not attend the zoom session).

MODULE 1 [Complete by Friday June 25]

Transformative Recycling

Screening:

- An Ecstatic Experience* (Ja'Tovia Gary, 2015, 6 min)
- 14.3 Seconds* (John Greyson, 2008, 9.5 min)
- I Remember: A Film About Joe Brainard* (Matt Wolf, 2012, 24 min)
- Mixed Signals* (Courtney Stephens, 2018, 9 min)
- Scrapbook* (Mike Hoolboom, 2015, 19 min)
- The Voyagers* (Penny Lane, 2010, 16.5 min)

Reading due:

"The Ecstasy of Influence," a plagiarism by Jonathan Lethem, *Harpers Magazine*, 2007
"On the Virtues of Preexisting Material," Rick Prelinger in *Contents Magazine*, 2016

* **FOUND FOOTAGE LAB WITH TRISTAN: Wednesday June 25, 10 AM - 12PM** Formats, codecs, and workflows for capturing and working with found footage (will be recorded for people who can't attend; link on Classroom).

By the end of this module / June 25, make sure you have:

- Signed up for your short project screening dates
- Turned in your module 1 written reflection

WEEK 2

MODULE 2 [Complete by Wednesday June 30]

Re/Hollywood

Screenings:

White People Won't Save You (Terrence Nance, 2018, looping video, excerpt in module intro)
The Look (Vicki Bennett / People Like Us, 2009, 8 min)
Edge of Alchemy (Stacey Steers, 2017, 19 min)
Outer Space (Peter Tscherkassky, 1999, 10 min)
What Happened to Her (Kristy Guevara Flanagan, 2016, 15 min)
Nothing a Little Soap and Water Can't Fix (Jennifer Proctor, 2017, 10 min)
Removed (Naomi Uman, 1999, 6 min)
Work of Art! Reality TV Special (Chris Vargas and Greg Youmans, 2012, 14 min)
The Was (Soda_Jerk vs The Avalanches, 2016, 14 min)

Reading due:

"Copyright in a Nutshell for Found Footage Filmmakers," Bryan L. Frye, *Footage Magazine* No. 2, 2016
"Bound by Law?" Keith Aoki, James Boyle, and Jennifer Jenkins, Duke Center for the Study of Public Domain, 2006
"What Happened to Her – An Interview with Kristy Guevara-Flanagan," Blythe Worthy in 4:3, 2017
"The Anarchivist Manifesto," Soda_Jerk in *Incite Magazine*, Fall 2015

Module 2 written reflection due 6/30

MODULE 3 [Complete by Friday July 2]

Digital Détournement

Screenings:

Your Father Was Born A 100 Years Old, And So Was The Nakba (Razan Al Salah, 2017, 7 min)

Utopia 1.0 (Annie Berman, 2015, 20 min)

Testament (Natalie Bookchin, 2008-17, 7 min)

Going South (Dominic Gagnon, 2013, 95 min)

Reading due:

"In Defense of the Poor Image," Hito Steyerl *eflux* Journal #10 - November 2009

"Out in Public: Natalie Bookchin in Conversation with Blake Stimson," on *Rhizome* blog, 2001

Dominic Gagnon interviewed by Scott MacDonald in *The Sublimity of Document*, 2019

Module 3 written reflection due 7/2

WEEK 2 CREATIVE PROJECTS Projects for both module 2 and module 3 are due on Sunday July 4 (or Saturday if you want to avoid working on the holiday—up to you).

WEEK 3

MODULE 4 [Complete by Wed. July 7]

Material Worlds

Screenings:

Once It Started It Could Not End Otherwise (Kelly Sears, 2011, 7:30 min)

Reddish Brown and Blueish Green (Sam Gurry, 2011, 4 min)

My Dead Dad's Porno Tapes (Charlie Tyrell, 2018, 14 min)

Dusty Stacks of Mom (Jodie Mack, 2013, 41 min)

Suitcase of Love and Shame (Jane Gillooly, 2013, 70 min)

Reading due:

"Waste Not Want Not: An Inquiry into What Women Saved and Assembled—FEMMAGE," Miriam Schapiro and Melissa Meyer, *Heresies* I, no. 4, 1977-78

"Longing at the Found and Lost: Telephones with a Memory," Irene Gustafson in *The Spectator*, Vol. 26, No. 2, 2006

"Reduce, Reuse, Recycle, Reframe: Kelly Sears & Sam Gurry in Conversation," *slamdance.com*, 2019

Module 4 written reflection due Wednesday 7/7

MODULE 5 [Complete by Friday July 9]

Revisionist Histories

Screenings:

NOW! AGAIN! (Alex Johnston, 2014 , 5 min)

Two films from NFB's "Souvenir" Project: *Etlinisiguniet (Bleed Down)* (Jeff Barnaby, 2015, 5 min) and *Sisters and Brothers* (Kent Monkman, 2015, 3 min)

Graven Image (Sierra Pettengill, 2017, 10 min)

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

Reading due:

Susana de Sousa Dias on *This Long Century*

"History, the Archive, and the Appropriation of the Indexical Document," Jaimie Baron from *The Archive Effect: Found Footage and the Audiovisual Experience of History*, 2014 - **pp 1-11**

"Jason Osder by Pamela Cohn," interview in *Bomb*, 2013

Module 5 written reflection due Friday 7/9

WEEK 3 CRITIQUE SCHEDULE Critique period for last week's projects (Module 2/3) runs until Friday 7/9. Please view all the work and leave comments for your classmates by Friday.

WEEK 3 CREATIVE PROJECTS Projects for both module 4 and module 5 are due on Sunday July 11.

WEEK 4

MODULE 6 [Complete by Wednesday July 14]

Personal Archives

WEEK 4 OPEN PROJECT PLANNING Please submit your open project proposal by Monday 7/12 and also sign up for a one-on-one meeting with me to workshop your project proposal by Sunday 7/11 (meetings run M-F mornings this week).

Screenings:

A Thousand Words (Melba Williams, 2003, 9 min)

Oma Rhee (Roslyn Rhee, 1999, 20 min.)

Disintegration 93-96 (Miko Revereza, 2017, 6 min)

For One More Hour With You / Un'ora Sola Ti Vorrei (Alina Marazzi, 2002, 55 min.)

Reading due:

"Mothers as Others" from *Women in Clothes* by Sheila Heti, Heidi Julavits, and Leanne Shapton, 2014

"Home Movies: What's Wrong With This Picture?" Michelle Citron, from *Home Movies and Other Necessary Fictions*, 1999

"She'll Always Be Your Little Girl" and "A Credit to Her Mother," Annette Kuhn, from *Family Secrets: Acts of Memory and Imagination*, 1995

Module 6 written reflection due Wednesday 7/14

MODULE 7 [Complete by Friday July 16]

Useful Films

Screenings:

The Apache Indian (Coronet Films / revoiced by Cheyenne Bearfoot for Tribesourcing Southwest Film Project, 1945 / 2019, 10.5 min)

Phantom of the Operator (Caroline Martel, 2006, 66 min)

The Motherhood Archives (Irene Lusztig, 2013, 90 min)

Reading due:

"The Motherhood Archives," Irene Lusztig for *Triple Canopy*, 2014

"Unseen Voices: Caroline Martel with Jim Supanick," *The Brooklyn Rail*, 2012

Module 7 written reflection due Friday 7/16 (This is the final written reflection post!)

WEEK 4 CRITIQUE SCHEDULE Critique period for last week's projects (Module 4/5) runs until Friday 7/16. Please view all the work and leave comments for your classmates by Friday.

WEEK 4 CREATIVE PROJECTS Projects for both module 6 and module 7 are due on Sunday July 18.

WEEK 5

OPEN PROJECT AND CRITIQUE SCHEDULE [July 19-23]

This week's schedule is a bit different. There are no readings or screenings. You will have a few days to fully concentrate on finishing your open project, which is due Thursday 7/22. You will also have time to finish up project viewing and critiques on frame.io. Your comments on last week's projects will be due Friday 7/23, as usual. In addition, you should view and comment on any 10 open projects of your choice by Friday as well. Please make sure to spread out your comments so that every project gets an equal amount of peer feedback.

- **OPEN PROJECT DUE** - July 22

- **CRITIQUE PERIOD CLOSES** - July 23 - Written critique due for last week's module 6/7 projects. Open projects will be critiqued in a synchronous / verbal final critique session during your last section meeting.

- **ARTIST STATEMENT AND SELF-EVALUATION DUE** - July 23



WEEKLY CREATIVE PROJECT PROMPTS

Sign up for two projects of your choice on the screening calendar on Classroom. If you would like to use a third prompt to inspire a project, you are welcome to base your final project idea off of one of these prompts as well.

MODULE 2 (RE/HOLLYWOOD): Use Soda_Jerk's *Anarchivist Manifesto* as a call to action for this project: "You are to infiltrate, sabotage and cut communications. Statements by authorities need to be messed with and set in motion. Texts and images must be used unexpectedly, tossed into the world—both commandeered and set free. Settings, views, and attitudes taken for granted have to be rigorously dissected, torn apart, reconfigured." Inspired by this week's screenings and readings, make a project that uses images from mainstream / mass / entertainment media—Hollywood, video games, network television, etc.—to critique, reconfigure, rearrange, analyze, scrutinize, or interrupt the intended message or values of the original media.

MODULE 3 (DIGITAL DETOURNEMENT): This week's viewing and readings invited you to think about online digital media—amateur YouTube videos, multiplayer online games, Google Maps, etc.—as emerging and rapidly expanding archives that artists might use as source material for the creation of new works. Your project this week should identify a genre, theme, type, or archive of digital / online found footage and use it to make something new that transforms, critiques, comments on, or changes our relationship to the original material. How can your creative recycling invite us to look at the Internet and user-generated content in new ways?

MODULE 4 (MATERIAL WORLDS): Inspired by this week's screenings and readings, make a project using found physical media (NOT digital or digitized media that you find online, though you may digitize the materials yourself to make the project)—as a point of departure, this might include photos, slides, cassette tapes, yearbooks, magazines, brochures, paper advertisements, printed personal ads, postcards or letters, written diaries, 16mm or super 8 film, instruction manuals, trading cards, or quilts. There are many other possible ideas! You might find materials at home, in your family's home, on eBay, in a thrift store, in a yard sale, in a library, or elsewhere out in the world. How can you take discarded, old, or unexpected media objects and give them a new context, meaning, or story?

MODULE 5 (REVISIONIST HISTORIES): This week's prompt asks you to consider the relationship between found footage, archives, and the (re)telling, revealing, or erasure of historical narratives. What histories are documented and catalogued in archives, by whom, and for what purpose or audience? What histories are erased, hidden, buried, or were never recorded? Who is behind the camera when historical images are made and how does that change the story that is told? How can you work with historical found footage to show us a previously recorded historical moment, event, or narrative in a new way? How can your intervention help us see alternate histories, speculative histories, revisionist histories, or gaps and absences in the historical record?

MODULE 6 (PERSONAL ARCHIVES): Michelle Citron characterizes her family's home movies as "powerful and necessary fictions that allowed us to see and explore truths that could only be looked at obliquely." Use this idea to frame your project this week, beginning with materials from a personal or family archive (your own or someone else's). What kinds of interpersonal dynamics are revealed through a close reading of images from a personal archive? How might you begin with images that look ordinary—christmases, birthdays, family vacations, baby's first steps—and reveal what is extraordinary? Does your own family have home movies? Why or why not? How do personal images change over time, what does it feel like to look at intimate images from the past, and how can you convey these affective layers in your editing? What is hidden from view and how can you show that to us in your transformation?

MODULE 7 (USEFUL FILMS): For this week's project, choose a type of training, educational, or "useful" film to use as the basis for constructing your project. Yesterday's useful films may no longer be so useful, but might shine a fascinating light on values, priorities, cultures, and norms of the past. Or you might make a project using "useful films" from the current moment (consider what types of training materials you have encountered personally: school shooter videos, health / workout videos, corporate training videos, etc.). What kinds of situations are we being prepared for, why, and how? How do ideas about "training," preparing, disciplining, or learning reveal larger patterns of anxiety in our past or present society? Can you transform something useful into something other than its intended use?

For each of these projects, you should be prepared to explain how your intervention / appropriation / editing strategy has transformed or disrupted the original media.

PLEASE NOTE: You may make use of copyrighted music so long as you are using it in a transformative way. However, you **may not** make a music video, use a single piece of continuous music, or use a wall to wall music track.



WEEKLY WRITTEN REFLECTION PROMPTS:

*These written reflections should be at least 500 words, and are usually due on Wednesdays and Fridays (any time). This is not formal academic writing; the form can be personal and informal – think of this as a space for reflection / conversation about the ideas explored in class; you are expected to articulate a thoughtful response to each week's class. You are welcome to draw on your screening journal notes for this writing. **Make sure your response includes a consideration of the weekly course reading and that it connects the reading to the moving image works viewed in class.***

MODULE 0 (FORAGING REPORT): This "introductory" post is a quick way for me to get to know more about your interests and for you to get to know more about found footage research. Between our first and second class meetings (by Wednesday at midnight), I'd like each of you to spend some time (maybe an hour or so) browsing through the "BIG LIST OF SOURCES AND IDEAS FOR FOUND / ARCHIVAL DIGITAL MOVING IMAGE COLLECTIONS." This list is designed to be expansive, to encourage accidental discoveries and far-ranging exploration. Write a description of your foraging adventures. Which digital archives did you look at? How did you focus your browsing? What kinds of keywords did you use in your searching? Identify one archive on the list that you think has interesting potential for your work this quarter (and tell me why), and also share a link to one piece of moving image media that you found especially exciting / compelling (and talk about why you picked it).

MODULE 1 (TRANSFORMATIVE RECYCLING): What are the potentials, possibilities, and dangers of transformative recycling? Begin this week's reflection by selecting three of the principles from Rick Prelinger's manifesto on the virtues of pre-existing materials. Explain in your own words what you think each principle means and how it relates to one or more of the works that you've viewed in class this week. Do you agree or disagree with these principles? Can you add a fourth principle of your own? How can you connect these ideas to Jonathan Lethem's ideas about influence, copyright, gift economies, and the idea of an art and culture commons?

MODULE 2 (RE/HOLLYWOOD): Consider Soda_Jerk's "Anarchivist Manifesto" as a framing text for your response this week: "When two-thirds of global copyrights are in the hands of six corporations, the capacity to rework one's memories into the material symbolic form of individual testament and testimony is severely constrained. We rarely own the memories we are sold...Actually the past is ours to shape and change as we will

– a past that is not strictly documentary, for it contains an infinity of possible futures, versions of what has already happened or may still happen. You are to infiltrate, sabotage and cut communications. Statements by authorities need to be messed with and set in motion. Texts and images must be used unexpectedly, tossed into the world—both commandeered and set free. Settings, views, and attitudes taken for granted have to be rigorously dissected, torn apart, reconfigured. The more you run the tapes through and cut them up the less power they will have...Anything, in any medium imaginable, from any culture, which is in any way recorded and can be played back is now accessible and infinitely malleable and usable. We are splintering consensual realities to test their substance." Use this text, **as well as the readings about copyright**, to consider the works that you've watched in class this week. Which works felt most successful in transforming or altering their chosen source material? Which of these works feel like "fair use" of copyrighted materials? How do some of the methods and strategies that you encountered this week shine light on the ways that our culture and values are shaped by (or reflected in) the mainstream entertainment industry?

MODULE 3 (DIGITAL DETOURNEMENT): In her defense of the "poor image," Hito Steyerl writes: "The networks in which poor images circulate thus constitute both a platform for a fragile new common interest and a battleground for commercial and national agendas. They contain experimental and artistic material, but also incredible amounts of porn and paranoia. While the territory of poor images allows access to excluded imagery, it is also permeated by the most advanced commodification techniques. While it enables the users' active participation in the creation and distribution of content, it also drafts them into production. Users become the editors, critics, translators, and (co-)authors of poor images. Poor images are thus popular images—images that can be made and seen by the many. They express all the contradictions of the contemporary crowd: its opportunism, narcissism, desire for autonomy and creation, its inability to focus or make up its mind, its constant readiness for transgression and simultaneous submission." Use this quote as a point of departure for your reflection on this week's screenings and readings.

MODULE 4 (MATERIAL WORLDS): Miriam Schapiro and Melissa Meyer define a new term, "femmage," to describe cultural practices of saving and recycling old materials to make new objects: "Women have always collected things and saved and recycled them because leftovers yielded nourishment in new forms. The decorative functional objects women made often spoke in a secret language, bore a covert imagery. When we read these images in needlework, in paintings, in quilts, rugs and scrapbooks, we sometimes find a cry for help, sometimes an allusion to a secret political alignment, sometimes a moving symbol about the relationships between men and women. We base our interpretations of the layered meanings in these works on what we know of our own lives—a sort of archaeological reconstruction and deciphering." While their analysis focuses on traditional women's crafts (and it is probably not coincidental that most of the works screened in class this week are made by women!), your reflection should apply these ideas to the broader framework of using found materials and media to make new moving image works. You might also consider framing your response with Irene Gustafson's notion of "the 'found and lost,'" which she considers as a "place where

narratives of ownership and belonging become narratives of destabilization and fluidity where the identity of any object is produced through re-finding and desire." Select one or more of the works screened this week to reflect on the hidden cultural meanings and narratives found in discarded materials.

MODULE 5 (REVISIONIST HISTORIES): This week's writing prompt is closely linked to the creative project prompt. In your writing, use this week's screenings and readings to consider the relationship between found footage, archives, and the (re)telling, revealing, or erasure of historical narratives. What histories are documented and catalogued in archives, by whom, and for what purpose or audience? What histories are erased, hidden, buried, or were never recorded? Who is behind the camera when historical images are made and how does that change the story that is told? How do the filmmakers whose work you've spent time with this week work with historical found footage to show us a previously recorded historical moment, event, or narrative in a new way? How can archival / found footage filmmaking help us see alternate histories, speculative histories, revisionist histories, or gaps and absences in the historical record?

MODULE 6 (PERSONAL ARCHIVES): Michelle Citron writes in this week's reading: "In my family, home movies were powerful and necessary fictions that allowed us to see and explore truths that could only be looked at obliquely. We'd gather in front of the large flickering images projected onto the living room wall, because to look directly at the tiny frames of the film would reveal nothing. We'd stare at these grainy and subdued images, looking for their secrets, because to turn and peer into the lens of the projector would blind us. Home movies were our memory, anchoring us in time and perpetuating the fictions we needed to believe about ourselves." For this week's writing, begin with an image from your own personal archive and write about it closely, using Michelle Citron, Annette Kuhn, and the "Mothers as Others" project as inspiration (you can post a link to a google doc instead of writing directly into the answer field if you'd like to include an embedded image). Then, connect your own personal archive analysis to one more or more of the works and readings experienced in class. Are there themes, patterns, and revelations from the in-class screenings that connect to your thoughts about your own family archive?

MODULE 7 (USEFUL FILMS): For your final written reflection, start by thinking about what types of "useful" media you have consumed or have been shown during your own education. For the first part of your reflection, choose a useful film that you find compelling and share a link—it can be old or recent (a YouTube tutorial, a corporate training video, a health video, or anything else that is "useful," instructive or instrumental) and analyze what kinds of hidden cultural values, social concerns, and ideologies you see embedded in the form of the piece you've selected. Consider how ideas about "training," preparing, disciplining, or learning might reveal larger patterns of anxiety in our past or present society. For the second part of your reflection, imagine how you might make a new work that manifests or shows something new, hidden, or under the surface of your source material. In this week's screenings, what strategies did you see that compelled you for how to transform "useful" media into something other than its intended use? Use this week's readings and screenings to frame your thoughts.