
Summer 2024 - Film 20 P - SYLLABUS

CLASS: ASYNCHRONOUS

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

OFFICE HOURS: Mondays 11:00 AM -12:00 PM and by appointment

<https://ucsc.zoom.us/j/92194704462?pwd=NULvcEkyL3FZeGQvYWE3SW1PSi9ndz09>

TA: Jamilli Pacheco-Urquiza, Email: jaapache@ucsc.edu

TA Office Hours: by appointment - email Jamilli 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

STRUCTURE

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

This is a participatory production class that will require producing materials and sharing them with your assigned group.

* Twice a week - Mondays and Wednesdays in the morning, I will publish a "class". It will comprise of:

1) LOGISTICS: final project logistics, assignments logistics, replying to people's questions, instructions for required response, etc.

2) SHORT LECTURE - theory and practice - there'll be links to readings and films to watch in the module. You will be required to submit biweekly video responses to the lecture. These will be simple and can be made causally and fast.

3) A guided WRITING EXERCISE

You will be required to record a quick response to the day's class and submit it by the end of the day (Mondays and Wednesdays)

* 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 in class. You are not required to turn your piece in and these will not be graded. However, you will develop one of the in-class exercises you do and submit it for your weekly experiments by Saturday night.

* In weeks 4&5, we will "crit" the final project - in the form of a rough cut (week 4) AND a fine cut (week 5).

EVALUATION

- * Experiment #1 (10%)
- * Experiment #2 (10%)
- * Experiment #3 (10%)
- * Experiment #4 (10%)
- * Responses (20%)
- * Crits and Comments on others - responses, experiments, final project (10%)
- * Contemplation (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 7

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 you production plan - who is involved? how many days? what materials / costumes / equipment / things you'd need for your production? What are the possible obstacles the 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: July 8 - July 12

PROJECT ASSEMBLY OR ROUGH CUT: Due July 19

FINAL FILM: Due July 26

MINI EXPERIMENTS

Each week, by Saturday, you will submit on Canvas 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're also required to comment each week on at least five works in the [frame.io](#) folder.

RESPONSES

Twice a week - Monday and Wednesday you will be required to record a VIDEO response and submit it both on Canvas and on [frame.io](#). You will be instructed in the day's online lecture on what this response should be.

COMMENTS

Within your group on Frame.io, you are required to leave at least 5 text comments on other students' experiments and 2 text comments on other students responses.

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 24

*** 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)

WEDNESDAY, June 26

*** 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)

The Gallery (Anthony Ing, 2019)

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/](https://doi.org/10.18917/iconics.1.0_5)

[10.18917/iconics.1.0_5](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 June 29: Submit Experiment #Week1

Week 2

MONDAY, July 1

*** Stages & Sceneries**

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

VIEWING

The Skywalk is Gone (Tsai Ming Liang, 2002)

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

Proof of Concept (Ellie Sachs and Max Cohn, 2024)

READING

Drnaso, Nick. *Acting Class*. 2022

Bachelard, Gaston. *The poetics of space* (1958) [Chapter 1 = P 3-37]

Limón, Ada. "Privacy" (2022)

Cafafy, Constantine. "The city" (1894)

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

CRIT: Experiments

Due July 3: Submit Final Project Description

WEDNESDAY, July 3

*** Conflicts**

*** Different approaches to editing**

VIEWING

Prologue (Béla Tarr, 2004)

Ballad of Crowfoot (Willie Dune, 1968)

READING

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

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

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

Due July 6: Submit Experiment #Week2

Week 3

MONDAY, July 8

- * **Meaning making**
- * **Lighting**
- * **Text**

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>.

WEDNESDAY, July 10

- * **Approaches to sound**

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 13: Submit Experiment #Week3

Week 4

MONDAY, July 15

*** Repetition**

VIEWING

Six in Paris (Éric Rohmer, Jean-Luc Godard, Jean Douchet, Claude Chabrol, Jean-Daniel Pollet, Jean Rouch, Georges Keller)

Love is the Message the Message is Death (Arthur Jafa, 2016)

Ida Western Exile (Courtney Stephens, 2014)

READING

Jafa, Arthur - "My Black Death"

Courtney Stephens - Interview (DesistFilm)

Claud Chabrol - Interviews

CRIT: Rough Cuts

WEDNESDAY, July 17

VIEWING

Scorpio Rising (Kenneth Anger, 1963)

Small Deaths (Lynne Ramsay, 1996)

The Red Balloon (Albert Lamorisse, 1956)

Nicht lösches Feuer (Harun Farocki, 1969) [OPTIONAL]

READING

Shohat, Ella. "Gender and culture of empire: Toward a feminist ethnography of the cinema" (1991)

Metz, Christian. "Photography and Fetish" (1985)

Due July 20: Submit Experiment #Week4

CRIT: Rough Cuts

Week 5

MONDAY, July 22

CRIT: Final Projects

VIEWING

La Jetee (Chris Marker, 1962) [OPTIONAL]

The Task of the Translator (Lynn Sachs, 2010) [OPTIONAL]

Girl Chewing Gum (John Smith, 1975) [OPTIONAL]

READING

Cinema as Mirror in *Film Theory - An Introduction Through the Senses* (Thomas Elsaesser, Malte Hagener, 2015) [OPTIONAL]

James Quandt interviews with Apichatpong Weerasethakul [OPTIONAL]

Bergman, Ingmar - "Each Film is My Last" [OPTIONAL]

WEDNESDAY, July 24

CRIT: Final Projects

Due July 26: Submit your Final Project

VIEWING

TRANSFORMERS: The Premake (Kevin B Lee, 2014) [OPTIONAL]

The Making of Monster (John Greyson, 1990) [OPTIONAL]

READING

Bresson, Robert. *Notes On the Cinematograph* [OPTIONAL]

Baldwin, James. *The Devil Finds Work* [OPTIONAL]

Debord, Guy. *The Society of the Spectacle* [OPTIONAL]