

# INTERMEDIATE VIDEO: SENSORIUM

(FV 4324.01)

## **Meeting time and places:**

Tuesday, 2:10 - 5:50 pm

VAPA Kinoteca, for critiques & screenings / VAPA POD, or D204 Production Studio, for tech workshops and exercises

## **Faculty: Mariam Ghani**

Pronouns: she/her

Email: [mariamghani@bennington.edu](mailto:mariamghani@bennington.edu)

Office hours: Wed 11 am – 12 pm, VAPA B207

Or remote by appointment

## **Technical Instructor: John Crowe**

Pronouns: he/him

Email: [johncrowe@bennington.edu](mailto:johncrowe@bennington.edu)

Office hours: Wed 2-4 pm in VAPA P112 (The Cave)

## COURSE DESCRIPTION

Intermediate Video builds on the concepts and technical skills introduced in Intro to Video, and has a different theme each term. This semester of Intermediate Video will be focused on the following thematic, conceptual and formal questions. Video (etymology: *I see*) has historically been a medium dominated by the visual. What other senses can be evoked through moving images? What happens if we focus on sound or on the bodily effects of electromagnetic signals? If we mine the underlying geo-data embedded in so many of the videos we make or find? And how can we expand our approach to the visual itself? We will explore moving image works that operate at the limits of attention, or tune into non-human modes of perception, as well as artworks where image follows sound and expanded acoustic frequency ranges are tapped. We will dive into the technical aspects of sound and image production that underlie these experiments. And we will look at how these ideas and formal innovations are surfacing in more mainstream narrative and non-narrative work. Students will be expected to produce two assigned projects and one final project of their own design; projects can be discrete or form parts of a series. They will also work in groups to complete several in-class technical exercises.

prerequisite: Introduction to Video

4 credits; 1 semester; may be repeated with permission; maximum enrollment: 14

in-person only

## LEARNING OBJECTIVES

Across this term, students will:

- become more proficient in the use of cameras, lighting, sound equipment, and editing software, including more advanced cameras and more complex post-production workflows, through technical workshops, collaborative in-class exercises, and practical application;
- build their visual and aural composition skills and their understanding of form and structure;
- engage with ideas and works important to both historical and contemporary discourse around the medium;
- continue to develop the vocabulary to critique each other's work;
- create two assigned projects and one project of their own design, after meeting with the instructor to discuss their final project proposal.

## COURSE REQUIREMENTS

### **Supplies - required**

Notebook or note-taking app

### **Supplies - recommended**

a 32-64 GB SDHC card

a 64-128 GB USB flash drive

Personal headphones for editing (can also be borrowed through Cheqroom, but that requires advance planning)

a Mac or ExFAT formatted portable USB-C drive, 1TB+ (for more complex projects, ask about recommended brands if you are planning to purchase)

## EQUIPMENT CHECKOUT & EDIT LAB ACCESS

Enrollment in this course grants you access to most of the equipment loaned out from the Cave (VAPA P112), once we have covered how to use that equipment in our technical workshops. If you miss a technical workshop, you will not be able to check out the relevant equipment until you schedule a make-up session or study the equivalent online materials. **Please review the online [Cave Hours and Policy](#), which also includes the form that you need to fill out EVERY TERM in order to use the Cheqroom equipment reservation system.**

**Please check all equipment BEFORE leaving the Cave. If a piece of equipment is found damaged upon its return, the last renter is held responsible – which may be you, if you don't catch existing damage when you check it out.**

**Report any technical problems you may encounter with Cave equipment to John Crowe as soon as you encounter them**, and bring malfunctioning equipment into the Cave to be fixed. The sooner you report problems, the sooner they are fixed! Also, please report any lost or stolen items from the kit to John Crowe as soon as they are lost or stolen.

**You will have 24/7 key access to the Video Studio (D204) and Video Annex Lab** (outside of class hours) as soon as you are added to the Campus Security key list. You no longer need to reserve lab workstations in advance, but you do need to book the Video Studio in advance using Scheduler. **Please [read and bookmark the online Video and Animation Handbook](#), which will always contain links to the most current class schedule and the online Scheduler for reservations, as well as instructions on how to access both.** It also includes links to pre-recorded tech demos and written materials that can be helpful to review if you missed something during an in-class tech workshop. [Monitored lab hours](#) (across the POD and Annex, with monitors based in the POD) will be weekdays starting at 6 pm and weekends starting at 3 pm, if you need help while working or run into issues; help can also be found by going to the Cave during its operating hours, and John can also be reached via email.

**If you are in temporary quarantine and have a project due, you can access lab computers remotely.** This is not an ideal solution so please do not use this unless you really need to. If this comes up and you are not yet set up in Splashtop Remote, please let me/John/IT know.

We strongly recommend buying your own SD card from the bookstore to minimize the chance of losing project material on a shared card. (Note that some of the more advanced cameras require higher-speed cards which will still be checked out with the cameras.) And a small flash drive is great to have just for backups of your Premiere projects, moving files from station to station, and final exports.

**If you run into problems while using the lab, please report them to John immediately.** Again, the sooner you report problems, the sooner they are fixed.

## SHARED SPACES + SHARED COMPUTERS/MEMORY CARDS

Part of our Commitment to Shared Responsibility on campus is taking joint responsibility for maintaining the safety of the spaces we all use in common. The Kinoteca and the Edit Lab are both spaces that we all need to help out with, by **cleaning anything we use in the lab or projection booth before and after we touch it.** Cleaning supplies will be provided for this purpose. Please let John, Liza, me or a lab monitor know if the cleaning supplies are running low, so that they can be restocked as soon as possible.

**You are responsible for backing up all your working and final files. Lost, corrupted, or overwritten files are not a valid excuse for late projects.** Files are not guaranteed to remain on the networked server, the LaCie drives connected to lab computers, or on camera memory cards. The server and LaCies are wiped at the end of every semester and the cards are usually wiped by the next person to use them. **Always copy all your files off any shared memory card BEFORE handing it over.** (Again, buying your own card will help avoid this danger.) If you have an external drive, save to it early and often, and **be sure to back up your most important files, especially your Premiere project files** (save them in at least two places – they're tiny so you can just email them to yourself, or drop them in Google Drive, at the end of every session). If at all possible, keep ALL files for each project until after the end of the semester. You can, for example, use your Bennington Google Drive storage for this purpose – just make sure to keep your folder structures intact when you move/copy them.

TIP: Work directly from the local drive – use external drives and servers as backup and transfer only! This will speed up your work session considerably, while avoiding disastrous link glitches and total project meltdowns.

## SYLLABUS, WEEKLY MATERIALS, WRITTEN RESPONSES

This syllabus is a [Google Doc](#) linked from the course page on Populi. **Please note that the course schedule is not completely fixed.** While the major milestones - assignment due dates and tech workshops - will not change, other elements of the course may be adjusted in response to the pace and dynamics of our interactions as a class. **Please check the syllabus every week for changes BEFORE you start your homework for the week, especially if you were not in class the previous week.**

Weekly materials - required or recommended reading, and required or recommended viewing links - are all linked from the syllabus. PDFs are also cross-posted to Populi Files. Please note that some reading/viewing links can only be opened on campus (for example ProQuest links, Docuseek links, or e-reserve library links) unless you log in with Bennington/Crossett credentials first.

Short written responses are required for some weekly materials. These should be submitted through the Populi Assignments tab, which lists the dates on which they are due. When I say short, I mean short - minimum 1 paragraph, absolute maximum 2 paragraphs. Find something in the weekly materials that sticks with you, and write about why it interests you, or why you disagree with it, or how it resonates with your own work or ideas. These written responses serve as a springboard for classroom discussion, so they are due before class, and are considered late if handed in after class. And even if a written response is not required that week, please do take notes on the weekly materials and come to class prepared for discussion.

During the first week of class we will divide up the readings for the semester and each of you will be assigned to co-lead discussion for one week. Discussion leaders for the week can determine how they wish to divide up the weekly materials - for example, each person can focus on one text/work, or you can prepare all the materials together. You should prepare a series of prompts for discussion – questions about the text itself, larger questions that were raised by the text, thoughts about how the text connects to other texts we have read or works we have looked at, and so on. Sometimes it is useful to look up the original context (both time and place) in which the text was published or the work premiered, or do a little research into the maker's biography, when preparing to lead a discussion – it can give you extra insight. Sometimes it is also useful, though obviously not required, to look at the recommended material for that week, which can give you additional context for the ideas in the required material. Feel free to deploy creative methods to provoke discussion.

However you generally track the news, please consider keeping a file of stories and images that catch your eye as being relevant to our class themes. We will occasionally start class by discussing what we've seen and heard out in the world that week. You can also use Populi to share relevant items.

If you are absent from class, please check the Google Doc syllabus the next day, because I will usually update it with links to material we looked at and listened to in class.

## EXERCISES VS. PROJECTS

You will be required to complete several in-class technical exercises, some individually and some in small groups. You are also required to complete two short projects assigned by me, and one longer final project of your own design. Before starting work on your final project, you will submit a proposal for the project, which we will then discuss in an individual meeting.

Your projects are due for critique on the days indicated in the course schedule. **When a project is due for critique, it should be uploaded to the [class Google Drive folder](#) at least an hour before class start time on the due date and preferably by midnight the night before class.** Please make a folder within the class folder for all of your projects and exercises, named with your name, and also put your name in the filename of your video when you upload it (ex: MariamGhani\_Proj1.mp4), double-check that it plays back from Google Drive, and bring a backup copy on a drive if possible. Preferred export setting in Premiere: H.264 high quality, same settings as sequence (unless your sequence is less than 1080p resolution for some specific reason). If you want to present an installation instead of a single-channel work, please give me a heads-up beforehand. **Technical exercises should be uploaded to your Google Drive folder within the class folder, but also linked from the Populi Assignments tab, and should be uploaded/linked by the due dates indicated in Populi.**

Please be clear: Exercises are not projects and projects are not exercises. As much as you may enjoy making an exercise with your group, it will be graded primarily on technical proficiency, and will not be critiqued. They are ways for you to build your technical skills, and for me to track your technical progress – while also getting you used to the collaboration essential to film/video production. Please save your conceptual and critical energies for your projects. Projects are evaluated primarily based on concept and form, and presented for peer critique. You may revise your projects after critiques and replace the versions you previously uploaded to the Google Drive folder, but you are not required to do so. **The final versions of all your projects must be in the folder by December 20th** in order for me to review them before preparing final grades and evaluations.

Some of you may work or may have worked with cameraless and obsolete tech processes of video making in the past. To facilitate everyone in the class learning the full range of skills and equipment covered in this course, I am requiring that you work with the Cave cameras for your second and final projects. If you have an exceptional reason to work without a camera or on your own camera, please come to me with a proposal that includes what you want to do and what equipment you will use, and I will consider an exception. I cannot guarantee I'll grant the request.

## ATTENDANCE & PARTICIPATION

Video is a demanding medium. Our equipment is also a shared resource, and has to be treated carefully. So, **if you miss a technical workshop during which equipment is introduced, you will not be able to check that equipment out until you review the recorded version and/or ask John Crowe for a make-up demo.** This is not punitive, but rather meant to ensure that everyone is able to use the equipment correctly, minimizing the chances of accidental damage to our shared resources.

This class is also a place where you can bring brand-new works, creative experiments, and as-yet-incomplete ideas to your peers, and develop them in a supportive environment. As such, it is largely dependent on your participation and generosity with each other to create that environment. If you don't show up for each other, and give each other honest but constructive critiques, you won't have the exchange of ideas that is fundamental to making projects better. All of which means: **please show up for critique days, even if your own work isn't finished** or you're not presenting that week. It's disrespectful to your peers to expect them to give your projects focused attention, if you don't show up for them. Missing a critique will substantially affect your participation grade.

However: I will not penalize anyone for situations where synchronous participation is made burdensome by factors out of their own control (including but not limited to illness, quarantine, and family emergencies). **All I ask is that you communicate the relevant details to me as soon as you can, and that you propose and fulfill a clear plan to demonstrate your engagement with the materials you missed.** While I will make every attempt to accommodate different learning styles and needs with a mix of screenings, readings, discussion, hands-on workshops, in-class exercises, individual meetings, and self-directed projects, we will be moving fairly quickly through some advanced techniques and complex ideas. Please make sure to reach out to me if you are unable to attend class, are feeling overwhelmed, and/or need to work through some materials more slowly.

### **What do I mean when I say critique? That's actually up to you.**

Before the first critique of the semester we will talk together about what format(s) we would like critiques to follow in this course. Here are some resources to use when thinking about this question: a Judith Leeman text on [forms and patterns of critique](#), Caroline Woolard's [critique menu](#), the [Room of Silence](#) video made by RISD students.

## ASSESSMENT & GRADING

|                               |            |
|-------------------------------|------------|
| <b>In-class exercises</b>     | <b>12%</b> |
| <b>Written responses</b>      | <b>8%</b>  |
| <b>Assignments 1-2</b>        | <b>30%</b> |
| <b>Final project proposal</b> | <b>2%</b>  |
| <b>Final project</b>          | <b>28%</b> |
| <b>Class participation*</b>   | <b>20%</b> |

\*\*includes participation in discussions and tech workshops, contributions to group exercises, preparation for class and use of time in class, and effective balance of generosity of spirit, critical inquiry, and creative problem-solving in critiques; please see notes above re: equivalents for asynchronous participation

All of your work in this course will be assessed for the following criteria: quality of ideas, quality of work executed and ability to articulate and explain your thought processes; understanding of any historical and theoretical material presented, and ability to relate that material to an overall understanding of the medium and other aspects of your own practice; willingness to explore and take genuine risks in your work as an artist; and the amount of time, effort, and thought given to coursework.

Your projects and exercises will be evaluated along three axes: concept/content, form, and technique. Exercises will be evaluated with an emphasis on form and technique, while projects will be evaluated with an emphasis on concept and form. A project that displays excellence in all three areas should meet the following criteria:

- 1) The project has an original, clearly communicated concept or an innovative, effective approach to an assigned or appropriated idea.
- 2) The project has the form most suited to its concept and content and vice versa.
- 3) The project has a well-defined structure and unified formal strategies.
- 4) The artist demonstrates an understanding of the medium and mastery of the techniques and tools employed.

If you collaborate with another student in the course on a project, I will ask each of you to write a paragraph describing your own and your partner's contributions to the project, so that I can assess whether the work was equitably distributed. If you collaborate with a student from outside the course, I will ask you to submit a brief statement describing your role and your collaborator's roles in production and post-production.

**I will not change any grades** unless you hand in a substantially revised assignment. You can hand in a revised version of any assignment at any point, up to and including the final class of the semester. I am happy to meet with you to suggest revisions, but I will not, under any circumstances, argue with you about your grade.

| GRADE    | QUALITY            | EXPLORATION                     | WORK   | DISCUSSIONS   | ATTENDANCE                                      |
|----------|--------------------|---------------------------------|--|---|---|
| <b>A</b> | <b>Outstanding</b> | Insightful, generous, energetic | Excellent form & content, consistently experimenting | Always prepared for class, makes intelligent & considered contributions | Always present (or equivalent), work in on time |
| <b>B</b> | <b>Good</b>        | Inquisitive, engaged            | Good form & content, takes some risks                | Usually prepared for class, able to make interesting contributions      | Always present (or equivalent), work in on time |

|          |                       |                    |  |   |   |
|----------|-----------------------|--------------------|--|---|---|
| <b>C</b> | <b>Average</b>        | Just sufficient    | Holds together, but unconvincing       | Not always prepared, only able to make obligatory contributions | Misses some classes without making them up, work sometimes late |
| <b>D</b> | <b>Poor</b>           | Limited, formulaic | Work thrown together just before class | Only makes very limited contributions                           | Excessive absences without equivalents, work late & incomplete  |
| <b>F</b> | <b>Unsatisfactory</b> | Virtually none     | Virtually none                         | Makes almost no contribution                                    | Absent most of the time, no equivalents                         |

## COURSE POLICIES + PHILOSOPHY

### ACADEMIC ACCOMMODATIONS + BASIC NEEDS

Bennington College provides reasonable accommodations to students with documented disabilities when such accommodations are requested and necessary to ensure equal access to College programs and facilities. If you believe you are entitled to an accommodation, speak with [Diana Petschauer](#), Director of Student Accessibility Services, about any disability-related needs. If approved, you will receive a memo detailing your specific accommodations. Please share this memo with me, so we can set up a meeting to discuss how best to implement the accommodations. **Please note that I will not be aware of your needs if you do not share the memo with me.** The sooner we meet to discuss your needs, the better. If you are experiencing new and/or newly significant challenges, please talk to me, reach out to your faculty advisor, visit [Academic Services](#), or connect with resources available through health and psychological services (440-4426 or 440-4451).

We also understand that basic needs (food, housing, and wellness) have a direct impact on the academic performance, health, development and success of our students. If you have a personal circumstance or need that will affect your learning or performance in this course, please let me or your faculty advisor know so that we can help find resources to support you during the term.

## TECH NEEDS

**If you are consistently experiencing technological barriers to accessing course content**, please let me know so that I can work with you to find alternative solutions. **If you anticipate having specific tech needs for this class** – especially your final project -- that may be a particular challenge, **please reach out to me and John as soon as possible** so that we have some extra time to work with you to find creative ways to meet those challenges.

## ETHICS + INCLUSIVITY

All students must adhere to college-wide policies regarding original work, academic integrity, and computer and network use. Academic and artistic integrity can be confusing in the age of appropriation, but please remember that if work is not your own, the source should be cited and documented appropriately. The general college policy can be found here:

<https://www.bennington.edu/faculty/faculty-handbook/academic-policies-and-procedures/academic-and-artistic-ethics-policy>. We can have more in-depth discussions of fair use, appropriation, and the role/presentation of sources as part of our coursework.

Bennington College is committed to fostering the intellectual growth of all students, and to creating a learning environment where human cultural diversity is valued and respected. We are also looking at, thinking about, and making work that takes strong and sometimes provocative positions on difficult issues. For example, during the course of this semester we may look at artworks that include nudity, expressions of sexuality, strong language, violence, religious imagery, political controversy, contested histories, or other material that you may find personally difficult or offensive. This can be a difficult balancing act and if at any point you feel that the environment of the course has become less than respectful, welcoming and inclusive, please come to me to share your concerns. You can also reach out to the Office of Diversity, Equity, and Inclusion if you feel that you can't talk to me for any reason.

We may also look at some videos that include formal effects (for example, strobe effects), that can cause problems for people with photosensitivity or seizure disorders. **If you anticipate that any particular material will present a problem for you for any reason, please let me know** (in office hours, or by email) **at the beginning of the semester, and I will do my very best to notify you before such material is shown**. Every now and then something sneaks up on me too – if I haven't seen a film in several years, for example, and have forgotten that a particular scene or element was included. In that case, please feel free to leave class for as long as you need to, stop watching/participating until the film/discussion is over, or interrupt us if you feel it's important that we stop. **If you plan to present work of your own that may include difficult material, please let the class know beforehand** and give us some context for discussion. Try not to surprise us (even if you want a cold read).

**Education is cooperation.** In this classroom we are all responsible for each other, and all of us will be asked to both teach and learn from each other. In order to do that, we must respect each other's perspectives and contributions. You should feel free to bring your own thoughts and interests into the classroom, while understanding that others in the room may have very different thoughts and interests. Please think of this course as a flexible space that can adjust as we get to know each other's strengths and needs. And please remember that the space of the course is not static or closed: it should also be responsive to the urgencies and emergencies of the larger world.

The Raqs Media Collective wrote in "How to Be an Artist by Night" (2009) that being an artist is no different from learning to become an artist, because as artists we are constantly remaking ourselves and our horizons, rediscovering what we want to do, to think about, and to inscribe on the attention of the world. The most important thing you will learn in the video program is not how to use a specific camera, because those keep changing, or a specific piece of software, because those change too, but how to think through and with technologies that change constantly; how to think like an artist, as Raqs wrote, constantly preparing for the unknown.

# COURSE SCHEDULE

\*You need to check Populi/this document every week for the most up-to-date version of assignments and readings. If you are not in class, it is **your responsibility** to make sure you know whether changes have been made to the schedule.

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TUES 9/5

CLASS 1 - LENSING

KINOTECA

**Due this week: Read the syllabus**

## **Introductions and expectations**

**Discussion:** review of [exposure/depth of field](#) and composition; how the [camera/lens you choose](#) and the practical cinematographic effects you employ produce different tones, effects, and affects

**Screening/analysis:** some examples from recent cinema & artwork

## **Tech workshop 1 (in D204): GH4 cameras & prime lenses**

**In-class exercise:** In pairs, work together to shoot the same subject with different lenses and depth of field settings, making sure to have adequate lighting for your smallest aperture.

**Footage can be uploaded directly from camera to Google Drive at the end of class, or compiled into a sequence and re-exported.**

Further exploration: lens [sweet spots](#) (for primes, roughly two full stops from your maximum aperture) and camera native ISO (the ISO at which your camera achieves its best signal-to-noise ratio, not to be confused with base ISO, the lowest possible ISO setting). Here's a detailed rundown of how to find your [lens sweet spot](#), and a very detailed [ISO explainer](#). Also: more on how different lenses make different compositions possible, and produce different emotional effects. Shorter video on this with another cinematographer [here](#), longer and more detailed one with a lot of examples from different films [here](#) (the whole Shot List series is worth watching if you want to dig deeper into how the technical side of filmmaking plays into aesthetic choices). We didn't get to [lens whacking](#) today, but please discuss with John first if you want to try this with our gear since it is fairly advanced.

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TUES 9/12

CLASS 2 - SENSING

KINOTECA

**Reading & response due: Eyal Weizman & Matthew Fuller, "[Aesthetics Beyond Perception](#)" from *Investigative Aesthetics* (2021)**

**Recommended reading:** [on camera sensors](#); Susan Schuppli, "[Material Malfeasance: Trace Evidence of Violence in Three Image-Acts](#)" (2011); Eyal Weizman [interview on \*Investigative Aesthetics\*](#)

**SEPC elections**

## Review of prime lens exercise

**Screening/discussion:** sensing and sense-making; aestheticization and aestheticization; hyperaesthesia and [hyperobjects](#), or when the senses stop making sense; remote sensing; multi-sensor arrays; sense imprints, or material as witness; the feels and the feelies; formal strategies for sensory evocation/immersion; [Harvard Sensory Ethnography Lab](#); Paravel/Castaing-Taylor's [Leviathan](#); Forensic Architecture, sample investigations in [Ukraine](#), [Louisiana](#) and into the [Safariland Group](#); Susan Schuppli, excerpts from [Material Witness](#), [Trace Evidence](#), [Can the Sun Lie](#), and [Ice Cores](#)

Further exploration: [more Forensic Architecture](#) investigations; [Situ Research](#); SEL's [Sensate Journal](#); SEL films [Sweetgrass](#), [People's Park](#), [Manakamana](#) and [De Corpori Humanis Fabrica](#) on Mubi; [El Mar La Mar](#); FA books [Investigative Aesthetics](#); [Forensic Architecture: Violence at the Threshold of Detectability](#) ([in Crossett](#)); and [Material Witness: Media, Forensics, Evidence](#)

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TUES 9/19

CLASS 3 - LISTENING

KINOTECA

**Reading/listening due (no response):** Stefan Helmreich, "[Wave Noise](#)"; **Creative field recording, with audio samples, [part 1](#) and [part 2](#)**

Recommended reading: Pauline Oliveros, "[Quantum Listening](#)"

**Screening/discussion** - the [4 Ps of field recording](#); field recording as climate diagnostic and means of preserving disappearing biodiversity; sound-first film/videomaking e.g. Sky Hopinka's [Jaaji Approx.](#) and [Kicking the Clouds](#), Clarissa Tossin's [Before the Volcanos Sing](#), Francis Ford Coppola's [The Conversation](#), Deborah Stratman's [Hacked Circuit](#), Sam Green's [32 Sounds](#), Kleber Mendonça Filho's [Neighboring Sounds](#), or Peter Strickland's [Berberian Sound Studio](#); using sound effects and libraries ("atmos") to build convincing worlds; points of audition; Dolby Atmos, ambisonics, spatial audio, surround sound

**Tech workshop 2 (second half, in D204):** sound recorders & standard mics refresher / unusual microphones/recording strategies / field recording exercise

**In-class exercise:** In groups of three, work together to make a series of field recordings. First, actively make a sound - open and close a door, for example - and record it multiple times using different mics, pickup patterns, positions, timing, and modes of performance. Second, find a sound that you must passively record rather than actively make yourselves - for example, a lawn being mowed, a bird singing - and try to use the same techniques to obtain similarly varied recordings of that sound. **Files can be uploaded directly from recorders to Google Drive at the end of class, or compiled into a sequence and exported** - note that using the recorder's folder structure wisely will streamline this process.

Further exploration: [The Auditory Culture Reader](#) (2003) in Crossett; Brian De Palma, [Blow Out](#)

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TUES 9/26            CLASS 4 - COLLABORATING            D204

**Reading due (no response):** [Mel Chin & the Gala Committee, “In the Name of the Place” \(1997\)](#) and [“Remembering When ‘Melrose Place’ Became a Conceptual Art Project” \(2016\)](#)

**Recommended viewing:** How (not) to light a set, with a gaffer, from [Reverse Film School](#)

### **Tech workshop 3: Studio lighting / crew**

**In-class exercise: Two-person dialogue scene shot with classic coverage** (3 cameras, lav & boom mics, key/fill/back/background lights). We'll reset 3 times and rotate roles each time. **Sign up for roles [here](#) beforehand.**

**Extra credit out-of-class exercise:** Import the group footage from class into a new project, and follow [this tutorial](#) to create multicam clips with audio sync for each take from one of the two setups we filmed. Then experiment with cutting between the wide shot and closeups and the different takes until you have a full cut of the scene with a rhythm that feels natural. Note that it sometimes feels better to hold on the person listening, rather than constantly cut to the person speaking! Find your best audio source for each line, and disable the others. Add some room tone to smooth things out if you need to cut different sources together. If you really want to go nuts you can also experiment with mixing in [additional ambient sound or Foley effects](#) to build a fuller sound world. **Re-export as an mp4 and upload to Google Drive by 9/30. Your project should be prioritized over this exercise, but I do recommend looking at the footage before you shoot anything else - you can always learn something from whatever mistakes may have been made.**

Further exploration: Primetime contemporary art auction catalogue, [in Crossett](#)

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TUES 10/3 - NO CLASS, CLASSES END AT 2 PM

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TUES 10/10            CLASS 5 - PROJECT #1 CRITS            KINOTECA

### **Due for critique: Project #1: Sensing (3-5 minutes)**

Make a video where the development of the narrative and/or ideas is driven by a sense other than vision - or, if more purely experimental, where the formal cohesion is primarily determined by something other than the visuals. You may combine original and appropriated footage for this project, but it should include some material (audio or visual) that you made yourself.

**Your video must be uploaded to the [class/group Google Drive folder](#) at least one hour before class starts, preferably by midnight the night before class. Please put your name in the filename!**

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TUES 10/17

CLASS 6 - POSITIONING

D204

**Reading & response due:** Donna Haraway, "[Persistence of Vision](#)" from *The Visual Culture Reader* (1998)

Recommended viewing/reading: Martin Jay, "[Scopic Regimes of Modernity](#)" from *The Visual Culture Reader* (1998)

**Screening/discussion:** [Colectivo Los Ingrávidos](#), *Coyolxauhqui* (2017, 9:46, Mexico) - essay about it [here](#), lots more of their work on their Vimeo

**Tech workshop 4: Camera supports**, from stable-based supports (tripods, jibs), to body-based supports (Steadicam and shoulder mount), to mobile object-based supports (dollies, drones).

**In class exercise:** Create a scene that incorporates three different kinds of camera movement. **Footage can be uploaded directly from camera to Google Drive at the end of class, or compiled into a sequence and re-exported.**

Further exploration: [a breakdown](#) of the different kinds of camera movement, with examples (Studio Binder, 26:40)

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TUES 10/24

CLASS 7 - TIMING

KINO

**Reading & response due:** Anna Tsing, "[The Buck, The Bull, and the Dream of the Stag: Some Unexpected Weeds of the Anthropocene](#)" (2017); Celine Baumann, "[Queer Nature](#)" (2020)

Recommended reading/viewing: [How animals perceive time](#); Donna Haraway, *Staying with the Trouble: Making Kin in the Chthulucene* ([watch lecture](#))

**Discussion:** landscapes and/as timelines; weeds and edge conditions of the Anthropocene; queer nature, lively matter, non-human perspectives and imagining other forms of existence; the "god trick" and situated feminism; Linnaean classification

**Watched in class:** Isadora Neves Marques, [The Pudic Relation Between Machine & Plant](#) (2016); Danielle Dean, [True Red](#) (2019); Andrew Norman Wilson, [Z = |Z/Z•Z-1 mod 2|-1: The Old Victrola](#) (2020); Victor Kossakovsky, [Aquarela](#) (2018, first 25 mins); Shaunak Sen, [All That Breathes](#) (2022, first 30 mins)

**Mid-term SEPC discussion**

Further exploration: [Feral Atlas](#); Mel Y. Chen, *Animacies*; Jane Bennett, *Vibrant Matter*; Anna L. Tsing, *The Mushroom at the End of the World*; Timothy Morton, *Humankind*; Nguyen Trinh Tri, [How to Improve the World](#) (2021, 40 mins); Joshua Bonnetta & J.P. Sniadecki, [El Mar La Mar](#) (2017); Ana Vaz, [It is Night in America](#) (2022); Edward Burtynsky & Jennifer Baichwal, [Watermark](#) & *Anthropocene: The Human Epoch*; Victor Kossakovsky, *Gunda* (2020); Jerzy Skolimowski, *EO* (2022); the films of Nicholas Geyrhalter including most recently [Matter Out of Place](#) (2023)

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TUES 10/31      CLASS 9 - EXTRACTING, OR ESP      POD

Reading & response due: Hito Steyerl, "[A Sea of Data: Apophenia and Pattern \(Mis\)Recognition](#)" (2016)

**Tech workshop 5/6: Intermediate/advanced editing, compositing, and color grading with Premiere; sound editing/mixing in Premiere & Audition; compositing with AfterEffects; AE/Premiere roundtrips**

Further exploration: [AfterEffects tutorials](#); Camille Henrot, [Grosse Fatigue](#) (2013, 13 mins, NSFW)

**Extra credit out-of-class exercise:** Make a title sequence for a film that doesn't exist, using compositing techniques covered in class. Export as an mp4 and add to your folder in Drive. Don't spend more than a few hours on this if you do pursue it; prioritize your project.

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TUES 11/7      PROJECT #2 CRITS      KINO

**Due for critique: Project #2: Perspectives (3-5 minutes)**

Make a video that presents something familiar from an unfamiliar perspective. For example: the same event as perceived by a human and a non-human would be radically different because of our differing experiences of time, as well as our different orientations in space and different ranges of color consciousness. This is a fun opportunity to experiment with lenses and supports, as well as compositing and time shifts.

**Your video must be uploaded to the class/group Google Drive folder at least one hour before class starts, preferably by midnight the night before class. Please put your name in the filename!**

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TUES 11/14      NO CLASS - PLAN DAY

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TUES 11/21      CLASS 10 - INDIVIDUAL MEETINGS      REMOTE

**Due: Pre-production packet for final project: 1-paragraph proposal, plus 3-5 visual and/or audio references for your formal approach. Posted to Populi by Monday night.**

This is your project to shape as you wish, open to any approach to film/video art. The only limits are that the duration not exceed 15 minutes, and that you submit a written project proposal to me that details the form, the content/concept, and why that form best expresses that content/concept. For narrative projects, I recommend submitting a longer narrative treatment with a story outline before our meeting, and planning to submit a full script and storyboard/shot list by November 28th. If there is a research component, a list of sources is helpful. You should also include audiovisual references (images, links) if those will help you explain the intended idea, form, or tone/mood. [FilmGrab](#) is a good free resource for film stills.

**Individual meetings to discuss proposals, sign up for a slot via Google Doc on Populi**

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TUES 11/28      CLASS 11 - TOUCHING      KINO

Recommended reading: Eve Kosofsky Sedgwick, [excerpt from \*Touching Feeling\*](#) (2003 - the section on Texture and Affect is the relevant one for this week, but I've included most of the book's intro here in case you're curious about the context)

**Screening/discussion:** physical sound; texture, or how to represent touch in a non-tactile medium; how does the digital materialize and matter?  
[Julian Abraham "Togar"](#); [Tania Candiani](#), *The Sonorous Object* (2019) & *Lifeblood* (2023); [Maryanne Amacher](#) in *Sisters With Transistors* (2020); Aura Satz, [Sound Seam](#) (2010); Hito Steyerl, [This is the future](#) (2021); Eva & Franco Mattes, [Fukushima Texture Pack](#); Sara Cwynar, [Rose Gold](#) (2017); [32 Sounds](#) redux

Further exploration: optically synthesized sounds [using paper animation](#) (1930s); Norman McLaren's [Pen Point Percussion](#) (1951); [More on Lifeblood](#); more [Aura Satz](#); Sara Cwynar's [Glass Life](#) on Mubi (2021); Hito Steyerl's [A Sea of Data exhibition at MMCA Seoul](#) (2022); [James Bridle on clouds and the cloud](#) (2020); data mining for good with [Situ Research](#); artist [Trevor Paglen](#); How do we perceive texture?; [gobos](#) add texture to film lighting; Byung-Chul Han on smoothness in *Saving Beauty* (2017); [Texture in Film](#)

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TUES 12/5      CLASS 12 - FINAL PROJECT CRITS 1      KINO

**Due this week for critique: final projects (rough cuts can also be presented for feedback)**

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THURSDAY 12/7 6 PM @ EMPAC RPI, TROY - **OPTIONAL OUT-OF-CLASS EVENT:** [In Pursuit: Short Film Screening](#)

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TUES 12/12      CLASS 13 - FINAL PROJECT CRITS 2      KINO

**Due this week for critique: final projects**