

## MEDIAWORKS • Fall 04

Spectacular Video WORKSHOP • w/ Julia Zay

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### WEEK 7

Tu Nov 9 : >Lib 1308/MML

Introduction, screening, Video Tech 1

Wed Nov 10 > Lib 1706 1-3 pm

DV Camcorder Proficiency

Th Nov 11 > Lib 1308/MML

Video Tech 2, screening

### WEEK 8

Tu Nov 16 >Lib 1308

Project Part 1 DUE/screening

Th Nov 18 >Lib 1308

Project Part 2 DUE/screening

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### VIEWING:

*Ancient of Days* (1979-81), Bill Viola

Michel Gondry, music videos

*The Player* (1992), Robert Altman [opening scene]

*Touch of Evil* (1958), Orson Welles [opening shot, interrogation scene]

Lumiere films and other actualities from late 19<sup>th</sup>/early 20<sup>th</sup> c.

*Mon Oncle*, (1958) Jacques Tati

*The Conversation* (1974), Francis Ford Coppola [opening scene]

*Citizen Kane* (1941), Orson Welles

TESC Library

RAINY DAY

TESC Library

TESC Library

TESC Library

RAINY DAY

video store rental

TESC Library

### READING:

"The Evolution of the Language of Cinema" (1950-55) by Andre Bazin from What is Cinema?, v.1

### PROJECT (has 2 parts):

>> **WORK IN PAIRS (and 1 group of 3)**

the "long take": min 3 minutes max 6 minutes

Make a video that is one long shot. A shot begins when you start recording and ends when you stop. Choreograph for the camera and choreograph camera movement. Plan out, storyboard, and rehearse your compositions and camera movements if necessary. Do several takes. Experiment.

<<**the piece must create a visual/sonic transformation/s over the duration of the shot**>> e.g. start in a dark space and end in a bright space, interior to exterior, CU to WS, one genre to another, one character to another, abstract to concrete, silent to loud, etc. Or work with a conceptual transformation. Your goal is to control how you give your viewer information in "REAL TIME."

- ▶ capture your best "take" into FCP; output to Mini-DV for screening
- ▶ Minimum 3 min., max. 6 min.
- ▶ handheld and/or tripod or invent other camera-moving devices (can be mixed if you are careful); think about this choice conceptually—how does it relate to the ideas/emotions of the piece?

**part 1:** DUE TUES>long take. NO SOUND EDITING, (just present sync-sound or no sound) and NO IMAGE EDITING or PROCESSING unless you choose to alter the speed or reverse the whole take or shoot time-lapse. If you do this, you should plan for it before you shoot.

**part 2:** DUE THURS>long take with SOUND EDIT to deepen our sense of space (off-screen as well as on-screen), NO IMAGE EDITING, only minor processing if you want (as noted above).