

Next week you'll be signing up for 30-minute evaluation conferences w/ your spring quarter faculty. These will be held Mon, Tue and Weds of Eval Week: June 12, 13, 14.

- **SELF-EVALUATION:**

Helpful guidelines for writing student self-evals

<http://www.evergreen.edu/advising/evaluationself.htm>

You must bring to this conference a final version (on the official eval template) of your self eval which covers your work for the entire academic year. You should be able to cut and paste from fall/winter self-evals and add your spring to them to create your 2005-06 self-evaluation. You may need to edit these down for length; We recommend that your full self-eval is no more than 3 pages long (on the template), or no more than approx 1 page per quarter, maximum.

At your eval conference, faculty may make suggestions for improving your self-eval. Be prepared to get feedback and to give the eval a final edit after your conference.

Remember, a self-evaluation is a requirement for full credit this year. (see covenant) What this means is that you will not receive credit for the program until you file your self eval w/ the registrar.

Attached you will find the Mediaworks 05-06 Program Description, which will precede your faculty's eval of you and your self-evaluation in your transcript. This means that in your self-evaluation you do not need to describe anything that already appears in the Program Description.

- **STUDENT EVALUATION OF FACULTY:**

Helpful guidelines for writing student evals of faculty:

<http://www.evergreen.edu/advising/evaluationfaculty.htm>

Even if you've worked with one faculty more than the other this year, you are also required to do evaluations of both faculty. These are due on the day of your eval conference, in final form, on the official eval template.

You may bring these to your eval conference or deliver them directly to Cindy Fry, Program Secretary, in Com 301, on the day of your conference.

- **FACULTY EVALUATION OF STUDENTS:**

You have received copies of your fall and winter evals in DRAFT form from your faculty this year. Your final evaluation will include these and a spring eval, and you will receive an unofficial copy of this at your conference.

MEDIAWORKS PROGRAM DESCRIPTION

Fall 2005, Winter 2006, Spring 2006

Faculty: Sally Cloninger and Julia Zay

While Mediaworks is our entry-level moving image program, students were expected to do upper-division work in critical thinking, reading, writing and design at the same time that they were acquiring or augmenting their media production skills. This program was designed to provide students with background in some aspects of film and video history and theory, as well as training in digital video and film. Our focus was on the nonfiction image, a broad category that includes documentary, experimental film, installation, video art, autobiography and mixed media. Mediaworks also emphasized the linkage of media theory and practice, both by focusing on the development of a critical and oppositional perspective for image-making and by studying the politics of representation-especially with regard to race, class, gender and sexuality.

During fall students completed a series of skill workshops in digital video and audio. In order to demonstrate facility with these production practices, they had to complete a 60 second self portrait, a found footage editing project, a pre-production package (treatment, screenplay and shooting script) for a continuity exercise, an edited soundscape that involved field listening and sound mapping, location recording, and multitrack composition, and a short continuity-based video that they shot and edited (in Final Cut Pro) with a partner. Weekly lectures combined a study of experimental media history and critical theory. Additional weekly screenings of longer works ("Film Texts") were also required. Three writing assignments focused on developing skills in the critical analysis of film. These included a summary of the book *Movie Wars* by Jonathan Rosenbaum combined with a analytical essay on a film of their choice, a critical essay that applied analytical strategies from *Practices of Looking* (by Marita Sturken and Lisa Cartwright) to a film text screened in class, and a series of excerpts from their film journal (an ongoing writing exercise that helped focus their viewing practices and critical acuity).

Working in teams of four they were asked to demonstrate their ability to link theory with practice in three different collaborative projects that were presented at the weekly Practicum. These included: 1. a film history project ("Excavating the Past") for which each team was given a silent film print from the early 20th century; they researched, prepared a study guide for the rest of the program, created and performed an original sound track, and engaged the program with a discussion of their film, 2. an exercise in critical thinking ("The Alien Anthropologist") where they were asked to performatively explore what it means to live in a visual culture, and 3. the completion of a 3 minute digital film ("In the Style of...") that required the creative combination of a film genre (the gangster film, the western, melodrama, film noir, screwball comedy or the musical) with a 20th century avant-garde strategy (surrealist, Soviet montage, Structuralist/Materialist or recombinant deconstruction). In order to earn full credit and continue in the program students also were required to attend all class sessions, arrive on time, and to participate fully in all activities.

During winter quarter, students continued to integrate theory and practice, engaging in a series of readings, lectures, screenings and seminars that were linked to hands-on production exercises. The focus this quarter was "Autobiography and Other Excavations;" Students critically examined notions of truth, objectivity, and identity in relation to self-portrayal as well as to essayistic approaches to documentary production. Each week focused on the work of a single film or video artist; screenings were complemented by readings that ranged from interviews with artists to Frankfurt School critical theory. Students viewed work by Su Friedrich, Richard Fung, Vanalyne Green, Ngozi Onwurah, Jay Rosenblatt, Sadie Benning, Soon-Mi Yoo, and Chick Strand. In addition to artist interviews and other artist-specific articles, students read Catherine Russell on autoethnography, Michael Renov on the essayistic form, and Walter Benjamin's "Theses on the Philosophy of History." Visiting filmmaker Tony Buba screened several of his films and discussed the intersection of autobiography and documentary in the context of his own work.

Weekly short papers called "Notes on a Film" prompted students to synthesize their reflections on the week's film/video work and concepts from each week's readings, and then to connect these thoughts to ideas for their own creative work. They also formed small peer groups and used these to provide conceptual feedback and editing suggestions for the weekly papers. By mid-quarter, each student had created an on-line "blog" where they posted their papers and provided and received feedback on them for the remainder of the quarter.

In Winter students built on their Fall quarter skill development in both digital video and audio production and learned new skills in 16mm filmmaking. Skill workshops included significant amounts of time spent viewing and discussing student work. This critique process not only strengthened student production work, it also taught participants how to analyze critically themes, structures and formal elements in film and video work, and how to offer constructive criticism to their peers.

In the Winter Video Workshop students advanced their video production and post-production skills as they produced 2 short videos: a self-portrait and a portrait. Students deepened their understanding of videography as they learned to use more advanced (3-CCD) video cameras and acquired skills in both 3-point lighting and lighting effects for studio shooting. Other workshops included bluescreen studio shooting and chromakey and matte effects in Final Cut Pro.

In the Winter 16mm Filmmaking Workshop students were introduced to the Bolex camera, light meters, film stocks, and simple bench editing techniques. They completed three projects: a diary film (edited in the camera), a film edit project that incorporated live action and direct animation, and a collaborative experimental documentary on the sense of place (that was shot in 16mm, professionally transferred and then edited in digital video).

Finally, students were asked to spend the latter part of the quarter developing their ideas for their spring quarter independent media projects. This included the creation of a Project Proposal comprised of a treatment, budget, and detailed production schedule. Students also independently researched a topic related to their spring project, and presented this research in the form of an extensive annotated bibliography and in a 10-minute class presentation that included audiovisual materials.

During spring students devoted themselves full time to the production of a 10-minute media project (in digital video, film or installation). This included two weeks of location production during the first part of the quarter when they were off campus completing much of their principal photography. During this period and throughout the quarter they were asked to maintain a detailed production blog (a weblog that chronicled their progress). In addition students attended lecture/screenings by and interacted with four visiting media artists: Bill Daniel, Sandra Osawa, Jim Blashfield, and Laura Kissel

During post-production each student affiliated with a small peer group whose projects were similar in either theme or approach. These critique groups met weekly with faculty as well as independently to screen rushes, sequences and rough cuts of work-in-progress. During week 8 students presented a rough cut for a full program review. In week 10 they presented a final cut which was critiqued and then screened for the public during evaluation week.

In order to earn full credit students were required to attend all class sessions, arrive on time, and to participate fully in all program activities.

Credit EQUIVALENCIES: total possible--48

- 2 - Digital Filmmaking Skills
- 2 - Critical Writing on Media
- 4 - Theory, History and Aesthetics of Experimental Media
- 2 - Digital Sound Production

- 2 - Introduction to Non-Linear editing
- 4 - Collaborative Media Production Projects
- 6 - Non-fiction Film/Video History and Theory
- 4 - 16mm Film Production
- 4 - Digital Video Production
- 2 - Independent Research and Research Presentation
- 2 - Project Proposal
- 2 - Production Documentation
- 12 - Independent Media Project