

University of Calgary
Department of Communication, Media and Film

Film 409 L01 Special Topics in Film Studies
Process Cinema

Spring 2018

Monday May 7 to Friday May 11
M to F 9:00am-11:45am & 12:00pm-5:00pm

Location: SS 203 (1st day morning) & AB677

Instructor: Philip Hoffman
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Office Hours: M-F 5:00pm to 6:00pm

Course Description

`Process Cinema' mentors students through practical exercises in shooting, hand-processing of movie film, and editing.

`Process Cinema' explores a creative tradition in alternative filmmaking that is improvisational and interactive. Through this process-driven methodology, the screenplay as governing document is replaced by a fluid integration of writing, shooting and editing, not necessarily in that order. Drawing upon a range of readings and screenings, students will explore this method of working through practical exercises.

This way of working `through' process has a comparative body of work in music, through jazz, rap and hip-hop, in art, through `action painting' for example, in the performative aspects of the sketchbook or through `spontaneous prose' in `beat' and `spoken word' poetry. In filmmaking this tradition spans the range of genres, and we will look at works by contemporary experimentalists, for example, Jennifer Reeves (`We are going home'), Mike Hoolboom (`Buffalo Death Masks') and Deirdre Logue (`Enlightened Nonsense'), makers of experimental documentary, for example, Marcel Beltran (`Night House') and Elida Schogt (`Zyklon Portrait') ; essay films, for example, `Sink or Swim' by Sue Friedrich.

Objectives of the Course

1. To examine a range of films which exemplify process-driven filmmaking within the independent and experimental film genre.
2. To instruct the student in the methodology of `Process Cinema' which includes shooting, hand processing movie film and editing of short projects.
3. To engage in the range of conceptual and philosophical possibilities of `Process Cinema'

Textbooks and Readings (recommended)

- Barthes, Roland. *Camera Lucida*, Paris, Farar, Straus & Giroux, Inc., 1981.
- Berger, John. *Ways of Seeing*, London, B.B.C., 1972.
- Bloemheuvel, M., Fossati, G., Guldemond, J. *Found Footage Exposed*, Amsterdam University Press. 2012.
- Blyth, R.H., *Haiku Vol. 1L Eastern Culture*, Hokuseido Press, Tokyo, 1981.
- Bresson, Robert. *Notes on Cinematography*, New York, Urizen Books, 1975.
- Experimental Cinema: <https://expcinema.org/site/en>
- Experimental Film-The Canadian Encyclopedia:
<http://www.thecanadianencyclopedia.ca/en/article/experimental-film/>
- Experimental Films on-line: <http://www.tasteofcinema.com/2014/20-of-the-best-experimental-short-films-you-can-watch-online/>
- The Gagnon, Monika Kin, Marchessault, Janine. (ed.) *Reimagining Cinema: Film at Expo 67*, Montreal/Kingston, McGill Queens University Press, 2014.
- Gehman, C. (ed.), *Explosion in the Movie Machine: Essays and Documents on Toronto Artists Film and Video*, YYY Books, 2013.
- Gehman, C. (ed.), *The Sharpest Point: Animation at the End of Cinema*. YYY Books, 2005.
- Goldberg, Natalie. *Wild Mind: Living the Writers Life*, New York, Bantam Books, 1990.
- Hill, Helen, *Recipes For Disaster*, at
http://www.filmlabs.org/docs/recipes_for_disaster_hill.pdf
- Hoolboom, M. *Inside the Pleasure Dome: Fringe Film in Canada*, Toronto, Gutter Press, 1997. Also: <http://mikehoolboom.com/?cat=400>
- Lipton, Lenny. *Independent Filmmaking*, 1975.
- Lipton, Lenny. *The Super-8 Book*, San Francisco, Straight Arrow Books, 1975.
- Longfellow, B., MacKenzie, S., Waugh, T. *The Perils of Pedagogy: The Works of John Greyson*, McGill Queens University Press, 2013.
- MacDonald, Scott. *A Critical Cinema*, Berkeley, University of California Press, 1988.
- MacDonald, Scott. *A Critical Cinema 2*, Berkeley, University of California Press, 1992.
- MacDonald, Scott, *Avant-Garde Film Motion Studies*, Cambridge, Cambridge University Press, 1993.
- MacDonald, Scott, *Script Writings: Texts & Scripts From Independent Films*, University of California Press, 1995.
- MacKenzie, Scott, *Film Manifestos and Global Cinema Cultures*, U. of Cal. Press, 2014.
- Manovich, Lev. *The Language of New Media*, Massachusetts Institute of Technology, 2001.
- Marchessault, Janine, *McLuhan*, Sage Publications, U.K., 2005.
- Marchessault, Janine (Ed.), *Mirror Machine*, Toronto, YYY Books, 1995.
- Mellencamp, Patricia. *Indiscretions Avant-Garde Film, Video & Feminism*, Indiana University Press, 1990.
- Nicols, Bill. *Representing Reality*, Bloomington, Indiana University Press, 1991.
- Public Journal: Art/Culture/Ideas at <http://www.publicjournal.ca/books/>
- Ramey, Kathryn. *Experimental Filmmaking: Break the Machine*, Focal Press, 2016.
- Reinke, Steve and Taylor, Tom. *Lux: A Decade of Artists' Film and Video*, Toronto, YYY Books, 2000.
- Samuelson, David. *Motion Picture Camera Data*, Focal Press.
- Sandlos K., Hoolboom M., *Landscape with Shipwreck...*, Toronto, Insomniac Press, 2001.
- Shaw & Weibel, Editors., *Cinema Future: The Cinematic Imaginary After Film*.
- Sitney, P. Adam. *Visionary Film*, Oxford University Press, 1974.
- Tarkovsky, Andrey. *Sculpting in Time*, University of Texas Printing, 1986

Virilio, Paul., *The Accident of Art*, NY, Semiotexte, 2005.
Wees, William, *Recycled Images*, Anthology Film Archives, 1993.
Wilson, Anton. *Cinema Workshop*, ASC, 1983.

Other Resources:

Film 411 <http://film411.pbworks.com/w/browse/#view=ViewAllObjects>

Bolex: <http://film411.pbworks.com/w/file/etch/32761448/Bolex-1.pdf>

Production Equipment Manuals (including Digital Cameras and Sound Equipment:

<http://film411.pbworks.com/w/browse/#view=ViewFolder¶m=Production%20Equipment%20Manuals>

Internet and electronic communication device information

Internet and electronic devices can only be used during class time if it pertains directly to in class exercises and assignments.

Assignments and Evaluation

30% PROCESS CINEMA EXERCISE (due May 11)

20% MAJOR GROUP PROJECT - SHOOTING (due May 9)

20% MAJOR GROUP PROJECT - TONING/PAINTING (due May 10)

20% MAJOR GROUP PROJECT – EDITING (due May 11)

10 % ATTENDANCE & PARTICIPATION

100% TOTAL

Process Cinema Exercise and Project Descriptions:

A) Exercise (choose one of these to total 30%)

1. Edit in Camera (on digital)/ 1 to 2 minutes

Choose a place or subject which you find inspiring. Make a short film/video through in-camera editing. No editing after the fact! You may use an `actor' for this assignment. (on digital)

2. Continuous Take (on digital) shoot 20 minutes, submit approx. 5 minutes

Choose a place or subject which you find inspiring. Shoot a continuous 20 minute video. Do not stop the camera. You are free to use a static or moving camera. Consider your framing in relation to the space and subject. In this exercise we are looking at how `drama' unfolds in `real' time. Of the raw footage recorded, decide on your favourite 4-5 minute continuous section. You may use actors as long as 1) the environment you choose is not controllable 2) your actors adhere to a degree of improvisation 3) the camera work can also hold some degree of improvisation Submit on digital

3. Visual Haiku (on digital) 1-2 minutes

Written haikus have a 3- part structure, pays attention to the rhythms of everyday life, and are often sublime observations. Create a series of shots and/or sequences which reflect the

qualities of haiku poetry. Submit on digital.

-Example: Somewhere Between Jalostotitlan and Encarnacion by P. Hoffman

<https://vimeo.com/47293696>

B) Major Group Project to total 60%

In groups of 3, make a short film 2-5 minutes.

Plan, shoot hand process and edit using 3 Rolls of Black and White Film (total). Content is determined by group. Process as negative and transfer to digital. (8 minutes total). Tint and Tone and/or Paint film. Present on Digital.

The following examples describe the `look' and quality of the film you will use. Kodak 3378: Brother Teddy by Kelly O'Brien

<http://www.nytimes.com/video/opinion/100000002760109/my-brother-teddy.html>

Registrar-scheduled Final Examination: NO

All assignments and exams must be completed or a course grade of F may be assigned at the discretion of the instructor.

Submission of Assignments: Assignments are due on May 11.

Please include your name and ID number on all assignments, and be prepared to provide picture ID to pick up assignments or look at marked final exams in SS 320. Personal information is collected in accordance with the *Freedom of Information and Protection of Privacy (FOIP) Act*. For more information, see

<http://www.ucalgary.ca/legalservices/foip/foip-hia>

Note: It is the student's responsibility to keep a copy of each submitted assignment and to ensure that the proper version is submitted (particularly in courses requiring electronic submission). Including a version date in your file name may be useful.

Policy for Late Assignments

Assignments submitted after the deadline may be penalized with the loss of a grade (e.g.: A- to B+) for each week late.

Student Accommodations:

Students seeking an accommodation based on disability or medical concerns should contact Student Accessibility Services; SAS will process the request and issue letters of accommodation to instructors. For additional information on support services and accommodations for students with disabilities, visit www.ucalgary.ca/access/.

Students who require an accommodation in relation to their coursework based on a protected ground other than disability should communicate this need in writing to their Instructor. The full policy on Student Accommodations is available at

<http://www.ucalgary.ca/policies/files/policies/student-accommodation-policy.pdf>.

- Students seeking accommodation for transient illnesses (e.g., the flu) should contact their instructors. Whenever possible, students should advise their instructors in advance if they will be missing quizzes, presentations, in-class assignments, or group meetings.

- When accommodations are granted, they may take forms other than make-up tests or assignments. For example, the weight of a missed grade may be added to another assignment or test.
- For information on Deferrals of Final Exams and Term Work, see sections G.6 and G.7 of the *University Calendar* at <http://www.ucalgary.ca/pubs/calendar/current/g-6.html> and <http://www.ucalgary.ca/pubs/calendar/current/g-7.html>

Grading & Department of Communication, Media and Film Grade Scale

Final grades are reported as letter grades.

The following chart outlines the grade scale percentage equivalents used in the Department of Communication, Media and Film. In calculating final grades in this course, letter grades will be converted to the midpoint of the percentage range, as shown in the final column of the table below.

Grade Point Value	Description	Grade	Dept of CMF grade scale equivalents*	Letter grade % equivalent for calculations* *
4.00	Outstanding performance	A+	96 - 100%	98.0%
4.00	Excellent performance	A	90 - 95.99%	93.0%
3.70	Approaching excellent performance	A -	85 - 89.99%	87.5%
3.30	Exceeding good performance	B+	80 - 84.99%	82.5%
3.00	Good performance	B	75 - 79.99%	77.5%
2.70	Approaching good performance	B-	70 - 74.99%	72.5%
2.30	Exceeding satisfactory performance	C+	65 - 69.99%	67.5%
2.00	Satisfactory performance	C	60 - 64.99%	62.5%
1.70	Approaching satisfactory performance	C-	55 - 59.99%	57.5%
1.30	Marginal pass. Insufficient preparation for subsequent courses in the same subject	D+	53 - 54.99%	54.0%
1.00	Minimal pass. Insufficient preparation for subsequent courses in the same subject	D	50 - 52.99%	51.5%
0.00	Failure. Did not meet course requirements.	F	0 - 49.99%	0%

* If percentages are used to calculate final grades, then grades falling within these ranges will be translated to the corresponding letter grades.

** These percentage equivalents will be used for calculating final grades unless an alternative method of final grade calculation is outlined above.

Writing Skills Statement

Department policy directs that all written assignments (including, to a lesser extent, written exam responses) will be assessed at least partly on writing skills. Writing skills include not only surface correctness (grammar, punctuation, sentence structure, etc.) but also general clarity and organization. Sources used in research papers must be properly documented. If

you need help with your writing, you may use the writing support services in the Student Success Centre (3rd floor, Taylor Family Digital Library). Visit the website for more details: <http://www.ucalgary.ca/ssc/writing-support>

Plagiarism

Using any source whatsoever without clearly documenting it is a serious academic offense. Consequences include failure on the assignment, failure in the course and possibly suspension or expulsion from the university. You must document not only direct quotations but also paraphrases and ideas where they appear in your text. A reference list at the end is insufficient by itself. In-text citations must be provided, and readers must be able to tell exactly where your words and ideas end and other people’s words and ideas begin. Wording taken directly from a source must be enclosed within quotation marks (or, for long quotations, presented in the format prescribed by the documentation style you are using). Paraphrased information must not follow the original wording and sentence structure with only slight word substitutions here and there. These requirements apply to all assignments and sources, including those in non-traditional formats such as Web pages or visual media.

For information on citation and documentation styles (including APA, Chicago, IEEE, MLA, and others), visit the links provided at <https://ucalgary.ca/ssc/resources/writing-support/436>. Research and citation resources are also available on the website of the Purdue Online Writing Lab (OWL) at <https://owl.english.purdue.edu/owl/section/2/> If you have questions about how to document sources, please consult your instructor or visit the writing support services in the Student Success Centre (3rd floor, Taylor Family Digital Library, at <http://www.ucalgary.ca/ssc/writing-support>).

Academic Misconduct

For information on academic misconduct and its consequences, please see the University of Calgary Calendar at <http://www.ucalgary.ca/pubs/calendar/current/k.html>

Research Ethics

Whenever you perform research with human participants (e.g., surveys, interviews, or observations) as part of your university studies, you are responsible for following university research ethics guidelines. Your instructor must review and approve your research plans and supervise your research. For more information about your research ethics responsibilities, see <http://arts.ucalgary.ca/research/resources/ethics>

Important information, services, and contacts for students

For information about . . .	Visit or contact . . .
ARTS PROGRAM ADVISING (ASC)	SS 102 403-220-3580 artsads@ucalgary.ca
CAMPUS SECURITY	http://www.ucalgary.ca/security/ 403-220-5333
• Calgary Police Service	403-266-1234 Emergency: call 911
• Emergency Text Messaging	http://www.ucalgary.ca/emergencyplan/textmessage
• Emergency Evacuation & Assembly	http://www.ucalgary.ca/emergencyplan/assemblypoints
• Safewalk Program	

	If you feel uncomfortable walking alone at any time, call Campus Security for an escort (220-5333). For more information, see http://www.ucalgary.ca/security/
DESIRE2LEARN (D2L) Support • IT help line	http://elearn.ucalgary.ca/desire2learn/home/students 403-220-5555 or itsupport@ucalgary.ca
STUDENT SUCCESS CENTRE • Writing Support Services • Student Services Mobile App	http://ucalgary.ca/ssc http://www.ucalgary.ca/ssc/writing-support http://ucalgary.ca/currentstudents
STUDENTS' UNION CONTACTS • Faculty of Arts Reps • Student Ombudsman	https://www.su.ucalgary.ca/about/who-we-are/elected-officials/ http://www.ucalgary.ca/provost/students/ombuds
SU WELLNESS CENTRE • Counselling Services • Health Services • Distress centre 24/7 CRISIS LINE • Online resources and tips	403-210-9355 (MSC 370), M-F, 9:00–4:30 pm http://ucalgary.ca/wellnesscentre/counselling http://ucalgary.ca/wellnesscentre/health 403-266-HELP (4357) http://ucalgary.ca/wellnesscentre/healthycampus If you're concerned about a friend or your own well-being, it is important to seek help early. Call or visit the SU Wellness Centre or the 24-hour crisis line.

Schedule of Lecture Topics and Readings

May 7

9:30am-12:30pm

Intro to Process Cinema: Collect, Reflect, Revise
Screenings & Discussion of Process Cinema Exercises

1:30-5:00pm

Intro to Bolex 16mm Camera and Processes
Hand Processing Techniques
Discussion of Image and Sound juxtaposition in major projects

Media:

Somewhere Between Jalostotitlan and Encarnacion by P.Hoffman (16mm, 1984)

<https://vimeo.com/47293696> - visual haiku

Sammy by Esery Mondesir <https://vimeo.com/esery> -hand processed film

river by P. Hoffman (16mm, 1978-1990) – continuous take & edit in camera

My Brother Teddy by Kelly O'Brien

<http://www.nytimes.com/video/opinion/10000002760109/my-brother-teddy.html>

Readings (distributed in class):

Spontaneous by Allen Ginsburg (Public: Lexicon)

Process Cinema Notes (unpublished) by P. Hoffman

Tech Notes (unpublished) by P. Hoffman: 1) Hand Processing 2) Bolex 3) Sekonic
4) Emulsion Direction 5) Chemistry and Process

May 8

9:30am – 12:30pm

16mm group test shooting

1:30 – 5:30pm

Demo: Hand Processing Film

Demo: Toning & Painting Film

Demo: 16mm Transfer to Digital

Discussion of Projects

May 9

9:30am-12:30pm

Group Shooting of Projects

1:30 – 5:30pm

Group Shooting Continues

Hand Processing of Films

16mm Transfer to Digital

May 10

9:30am- 12:30pm

Toning & Painting of Films

Final Transfer of 16mm to Digital

Demo: Digital Editing of Films

1:30-5:00pm

Digital Editing of Group Projects

Group Discussion of Projects

May 11

9:30am-12:30pm

Digital Editing of Group Projects continues
Group Discussion of Projects

1:30pm-3:30pm

Digital Editing of Group Projects continues
Meetings/Preparation for Presentation

3:30pm-5:00pm

*FINAL SCREENING: Film Projects & Selected Class Exercises