

VIS 174
Media Sketchbook

Fall 2017
Monday and Wednesday Noon – 2.50pm
Mandeville Center B113
Instructor: Deirdre O' Callaghan
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Office Hours: Monday 6-7pm by appointment
at my office Mandeville 103

Media Sketchbook is a production based course created in the belief that working within specific procedures and certain parameters will foster creative work and will develop strong skills within the creative and production genres.

VIS174 is based around 8-10 assignments, created with the specific intention to direct students to use media technologies to forge distinct, eclectic and original solutions to simple limitations and directives - encouraging each to make strong statements in their own unique style, through the use of video, stills and other mixed media elements, to create individual statements of work for the presentations. Fulfilling the briefs will allow each student involved to explore the range of elements available and the power of a visual statement.

Sketchbooking itself as a practice is central to this course. Students will set up a blog or Tumblr and post weekly projects, failures, inspirations and notes. The intention of Vis174 is to not make one immediate visual solution but to create a mixed media solution based on research, experimentation and the creation of imagery, presented in a style which is intellectual in approach and rich in style.

This approach will naturally lead to certain dead ends, mistakes, accidents but ultimately discovery and a new way of looking for a visual solution. The approach taken, in terms of time, technique, sound, light, color, tone and the cut itself will be examined to build confident yet creative practices.

REQUIRED TEXTS & SUPPLIES:

Readings will be made available on reserve at the Media Desk in the library. Additional suggested readings will be given to students throughout the quarter.

LATE-WORK POLICY:

Late assignments would affect the flow of the of the criteria of the course. Late submissions will only ever be accepted if you have an excused absence from class or in an emergency situation which has been explained. Failure to comply with the late-work policy or non submission of the subject image will result in a

grade of zero for that assignment.

Late assignments will only be accepted at Instructor's discretion, under very rare circumstances, so please submit on time.

ATTENDANCE POLICY:

Students are expected to attend all of every class meeting unless they have received prior permission from the instructor. Anyone absent when attendance is taken will be assumed absent from the class even if one arrives late to the class. Tardiness and absenteeism will be reflected in the class participation portion of your grade.

GRADE CALCULATION:

40% will be based on progress on the assignments 1 to 7.

20% will be based on Sketch booking, note making and research.

20% will be based on the final project.

20% will be based on attendance and participation in discussions and critiques.

COURSE SCHEDULE: (subject to change)

Week 1:

September 25th & 27th

NOTHING IS EVER WHAT IT SEEMS

Salaam Cinema (Mohsen Makhmalbaf)

Catfish (Henry Joost and Ariel Schulman)

Driving Me Crazy (Nick Broomfield)

Weiner (Josh Kriegman and Elyse Sternberg)

Capturing The Friedmans (Andrew Jarecki)

Week 2:

October 2nd & 4th

UNCONVENTIONAL NARRATIVES

La Jette (Chris Marker)

Memento (Christopher Nolan)

Groundhog Day (Harold Ramis)

Sex, Lies & Videotape (Steven Soderbergh)

Eternal Sunshine Of The Spotless Mind (Michel Gondry)

Week 3:

October 9th & 11th

SOUND TO FILL THE SENSES

Notes on Blindness (Peter Middleton & James Spinney)

Blue (Derek Jarman)

David Lynch (Eraserhead)

Week 4:

October 16th & 18th

CLOSE UP IN ONE TAKE IN ONE'S OWN WORDS

The Man Who's Mind Exploded (Toby Amies)

LeQuattro Volte (Michelangelo Frammartino)

Opening Shot - Orson Welles - A touch of Evil

Opening Shot - Snake Eyes by Brian De Palma

Opening Shot - The Player by Robert Altman

Opening Shot - True Detective – Season 1 Episode 6

Near the beginning of Soy Cuba

Opening Shot - Hunger (Steve McQueen)

Pulp Fiction (Tarantino) Christopher Walken's watch speech

Week 5:

October 23rd & 25th

MOMENTS OF INTIMACY WITH CHARACTERS OUT OF SIGHT

Tarnation (Jonathan Caouette)

The Diving Bell and the Butterfly

Week 6:

October 30th & November 1st

A MESSAGE TO THE FUTURE WITH VISUALS OF THE PAST

HyperNormalisation by Adam Curtis

Bitter Lake by Adam Curtis

Week 7:

November 6th & 8th

CHALLENGES & RESOLUTIONS – DEAD ENDS & OPEN ROADS

Festen (Thomas Vinterburg)

The Idiots (Lars Von Trier)

Julian Donkey-Boy (Harmonie Korine)

Wonderland (Michael Winterbottom)

Week 8:

November 13th & 15th
Proposal, Script, Storyboard
Writing & Visuality

Week 9:

November 20th & 22nd
Final Assignment

Week 10:

November 27th & 29th
Screening & Critique

Finals Week:

December 4th & 6th