

**Project 1 – Temporal Disruptions (Creative Geography)**

Video Due: Tuesday, September 24, 2013 Posted on Vimeo

Tea Makipaa, 10 Commandments for the 21<sup>st</sup> Century, Sample Poster, 2007**INTRODUCTION**

Narrative is just one type of film form. Now that you have tasted how to plan an event spatially to smooth edits in a narrative, we will look at temporal methods of editing in both narrative and non-narrative forms. Temporal refers to the passage of time, and in terms of editing, the focus is on relating shots logically, graphically, and rhythmically to convey an idea, argument, emotion, or story. The tools we will explore include composition, image size, rhythm, juxtaposition, multiple frames, and patterns of structure. In your reading, on pages 145-156, Katz proposes a *Question and Answer* structure whereby you, the artist, determine HOW your shots unfold over time. How do you build suspense? How can you use the shot to shot relationship to shape meaning? To experiment with these ideas, we will look at artists who use montage, categorical, abstract, and associative editing in a variety of ways to influence the viewers' emotions and intellect.

**ASSIGNMENT**

Shoot original footage to shape meaning using three screens of video. Exposing the edit as artifice, compose and gather footage that forces the viewer to create a new meaning through association in a video triptych. Consider what we learned in our last assignment: camera angle, framing, distance from camera to subject (image size). Join that knowledge with our discussion of montage (Vertov, Kuleshov, Hitchcock) and what an edit can do. Now convey an idea about living with the human structures of our time. Use artist Tea Makipaa's list of 10 commandments to ground your subject matter. Ask your viewers her question, "What does it mean to be a good human being today?" [http://www.tea-makipaa.eu/10\\_Commandments\\_for\\_the\\_21st\\_Century/](http://www.tea-makipaa.eu/10_Commandments_for_the_21st_Century/)

**Formal Obstructions**

- 1) In one frame use one long shot unedited
- 2) In another frame use a series of shots lasting no longer than 15 frames (1/2 second)
- 3) In the third frame use medium shots (MLS, MCU), other perspectives of the long shot
- 4) Triptych must be on screen the full one-minute of your video (frames don't come and go)
- 5) Audio must add to the intellectual montage (no narration, no music).

**OBJECTIVES:**

- Use manual controls of beginning and/or intermediate video cameras for accurate exposure.
- Use a tri-pod for basic camera movements: steady shots, pan or tilt.
- Continue to use camera as selective framing device: composition, shot size, camera angle.
- Understand the function of edits (shot to shot relation) and how to prepare for production.
- Experiment with temporal connections through montage and associative editing.
- Learn basic non-synch audio recording with audio recorders.
- Use Final Cut Pro to log & capture footage, edit, and export.
- Understand video and audio formats and how to prepare for use in visual editing software.

**WRITING / REFLECTION:**

On Vimeo (or on your blog), write a one to two paragraph response to your work. What did you learn about composing your shots for the screen? What changes did you make during post-production (editing stage)? How does audio function in this triptych?

Resources/ Overview and description of montage:

<http://mediaelectron.blogspot.com/2008/10/introduction-to-montage.html>

[http://en.wikipedia.org/wiki/Soviet\\_montage\\_theory](http://en.wikipedia.org/wiki/Soviet_montage_theory)

Clips:

The Five Obstructions, Lars Von Trier and Jørgen Leth (DVD)

The Godfather (Baptism Scene), <http://www.youtube.com/watch?v=EfbYp9oaIT8>

The New Book, Zbigniew Rybczynski (DVD)

Timecode, Mike Figgis (<http://www.youtube.com/watch?v=YXr8W9i-Bz8>)