

Rian Brown-Orso, Rice 110  
Office Hours: M/W 1-2pm  
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Classtime:  
T/TH 10:00-11:30

## **SOUND and IMAGE WORKSHOP II: Modes of Aural and Visual Composition in Time**

This course is an advanced digital video production workshop which will examine sound, image, space and formal systems that operate in TIME. We will focus on a variety of cinematic techniques such as; studio lighting, green screen compositing, stop motion animation, multiple projection. We will also be exploring sound recording and the relationship of sound to image in film. The goal is to explore a variety of compositional techniques and processes that will enrich and broaden the scope of your visual language as a media maker.

**Successful completion of this course will require dedication, collaboration, passion, and a large commitment of time. You will be working in groups and individually in a workshop environment.**

**\*PLEASE NOTE:**

All media production courses at Oberlin are now required to purchase an external hard drive.

We recommend the LaCie Rugged Hard Disk. It is available for purchase in the Technology Store in Mudd Level A. Prices at the computer store as follows (as quoted from Technology Store Website): Lacie Rugged Hard Drive [120 GB / 320 GB] \$129 / 169.

**COURSE FEE \$50**

## **RESOURCES**

### **Books (recommended)**

The Filmmakers Handbook – Pincus and Ascher  
Audio-Vision: Sound on Screen – Michel Chion

### **Electronic Reserve [E-RES]**

You can access additional readings on ERes at <http://eres.cc.oberlin.edu> (search under "Brown-Orso" for CINE 201/301; the password is "cine201"; please download and print required readings)

### **Video and DVD Collection**

Mudd Library has a sizeable collection of films in VHS and DVD formats. Copies of the films screened on Wednesday evenings, as well as much of the rest of the library's collection, are available on reserve on the first floor of Mudd for study and review. Titles should be listed under CINE 101/201. Films in the library's collection not held on reserve are available in the Audio-Visual department on the fourth floor. You can search for specific titles in OBIS or the print catalogue at

the AV desk, and you can look at the reserve list for our class on OBIS as well. AV has a number of viewing stations.

### **Media Lab and Shooting Studio**

You will have access to the equipment cage, MUDD 443 and Media Lab (ART2 163-164) to do your work.

### **Production Coordinators**

Matt McKenna and Nick Hoskins are the Cinema Studies Program's Production Coordinators. They oversee the Media Lab, manage the check out and use of production equipment, and provide support for production courses. For questions related to equipment and the Media Lab, contact them at [ocprodcore@gmail.com](mailto:ocprodcore@gmail.com) or [production.coordinator@oberlin.edu](mailto:production.coordinator@oberlin.edu). Nick will be working closely with this course. Contact him directly at Nicholas Hoskins at [Nicholas.Hoskins@oberlin.edu](mailto:Nicholas.Hoskins@oberlin.edu) or Matt McKenna at [mmckenna@oberlin.edu](mailto:mmckenna@oberlin.edu) with concerns related to the class and take advantage of his wisdom.

### **Media**

Mini DV tapes can be purchased from the Media Lab cage or AV and DVD-R's from the Media Lab cage or CIT.

### **Blackboard**

We have a page on Blackboard (<http://oncampus.oberlin.edu/webapps/portal/frameset.jsp>) where you'll post your (and read others') work and can exchange ideas with your classmates.

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## **GRADING**

3 Production Assignments

30% participation/attendance

70% 3 production assignments

The grade range of A is reserved for exceptional quality of work and is assigned by the professor.

**\*I highly encourage students to take this course credit/no entry**

### **Attendance and Participation**

To do well in this workshop you must attend and actively participate in classes and screenings. I expect you to engage—keep up with the reading, pay close attention to the films, and take part in discussions. Attendance in class and at screenings is not optional; regardless of your reasons, if you miss these, you can't fully participate in the course, and your grade will reflect that.

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### **Notebooks**

Please keep a notebook in which you take notes on the films screened and on other films you see outside the class schedule. Arduous as it may seem, taking thoughtful notes will provide a crucial forum for you to conduct a dialog with yourself; doing so will greatly enhance your critical perception and understanding of the films you watch and will help you develop your own vision as a filmmaker.

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## OUTLINE AND SCHEDULE (subject to revision)

### **PART 1 THE AUDIO VISUAL CONTRACT**

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#### **WEEK 1**

- Tu Sept 2 Introductions and Course Goals  
Examine at scenes from:  
*The Conversation, Coppola*  
The Diving Bell and the Butterfly, Julian Schnabel  
Mayhem, Abigail Child  
**Discuss Group Production Assignment 1**
- Thu Sept 4 Screening: BLUE, Darek Jarman

**READINGS:** Chion / Audio-Vision Sound on Screen, Chapter One (E-RES)

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#### **WEEK 2**

- Tu Sept 9 LIGHTING WORKSHOP  
MEET MATT MCKINNON, the Media Engineer
- Th Sept 11 AUDIO RECORDING WORKSHOP

**READINGS:** Chion / Audio-Vision Sound on Screen, Chapter Two (E-RES)

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#### **WEEK 3**

- T Sept 16 Work in Class on scenes
- Th Sept 18 ALL SCENES for PROJECT 1 must be shot and completed
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#### **Week 4**

- T Sept 23 VIEW ROUGH CUTS
- Th Sept 25 GROUP PRODUCTION ASSIGNMENT DUE - CRITS
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### **PART 2 MANIPULATION of TIME**

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#### **Week 5**

- T Sept 30 NO CLASS – Jewish New Year
- Th Oct 2 **Discuss Production Assignment 2**  
View stop motion animation of **Martin Arnold, Louis Klahr,**  
**Janie Geiser, Brothers Quay and Jan Svenkmeir, William Kentridge,**  
**Georges Melies**
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#### **Week 6**

- T Oct 7 STOP MOTION/ GREEN SCREEN TECHNIQUES
- Th Oct 9 Lighting for Green Screen cont.

#### **Week 7**

- T Oct 14 View Scenes from Across the Universe, Julie Taymore,  
MirrorMask, Neil Gaiman
- Th Oct 16 Work in Class
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#### **Week 8 FALL BREAK**

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- Week 9** T OCT 28 Rough Cuts Due
- Th OCT 30 Rough Cuts Due

**Week 10**

T Nov 4      Production Assignment 2 DUE - Critiques  
Th Nov 6      Critiques

**PART 3:                    MAPPING SPACE: QUESTIONS ABOUT  
PROJECTION/MULTIPLE VIEWS**

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**Week 11**

T Nov 11      PLAYTIME, Jacques Tati –  
                    Discuss Production Assignment 3  
Th Nov 13      Screening works by Shirin Neshat, Pipilotti Rist, Time Code, Figgis

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**Week 12**

T Nov 18      work in class  
Th Nov 20      work in class

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**Week 13**

T Nov 25      Preparing One Sheets/ Press Materials  
Th Nov 27      No Class – Thanksgiving

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**Week 14**

T Dec 2        rough cuts due  
Th Dec 4        rough cuts due

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**Week 15**

T Dec 9        FINAL CRITS  
Th Dec 11      FINAL CRITS

**SAT or SUN DEC 13 PUBLIC SCREENING WEST LECTURE HALL****IMPORTANT DATES TO REMEMBER:****THURS SEPT 25 – DUE**

PRODUCTION ASSIGNMENT #1: THE AUDIO-VISUAL CONTRACT

**TUES NOV 4- DUE**

PRODUCTION ASSIGNMENT #2 : STOP MOTION ANIMATION/GREEN  
SCREEN PROJECT

**TUES DEC 9- DUE**

PRODUCTION ASSIGNMENT #3 : MAPPING SPACE