

**ENG 6932. Film and Video Production: “Audiovisual Thinking”****Professor: Dr. Trevor Mowchun****Class Number: 21922, Section: 9111, Spring 2021 (ONLINE)**

Class (online via Zoom): Wednesday | Period E1 - E3 (7:20 PM - 10:10 PM) \*Zoom links provided in Canvas

Screening (remote): Tuesday | Period E1 - E3 (7:20 PM - 10:10 PM) \*Please watch the films on your own prior to our Wednesday class.

Course website (Canvas): [elearning.ufl.edu](http://elearning.ufl.edu)

Office hours (online via Zoom): Tuesday Period 8 - 9 (3 PM - 4:55 PM), or by appointment.

\*Tuesday office hours will not be held during Week 1 (Jan. 11)

- Personal Meeting Room ID: 263 018 8414
- Join URL: <https://ufl.zoom.us/j/2630188414> \*This link is for virtual office hours only

Email: [tmowchun@ufl.edu](mailto:tmowchun@ufl.edu) (Monday to Friday is preferable; please allow at least 24 hours for a response)

Office phone number: 352-294-2839

Media lab technician: Jack Edmondson

Email: [jedmondson@ufl.edu](mailto:jedmondson@ufl.edu) Phone: 954-695-3720

\* The media lab is located in TUR 4303

\* The media lab will not have regular operating hours this semester. However, this doesn't mean you can't borrow equipment or use the editing rooms. If you would like to borrow and/or receive instruction for any production or post-production equipment, please contact Jack and he will coordinate a time to safely meet you in the lab. If you would like to use the editing rooms you can do so on your own, but please contact Jack to arrange for a key and to ensure safe scheduling (i.e. maximum of two students in the lab, using different editing rooms).

\* You are not required to use the department's lab equipment to complete this course. The course is designed to allow students to work completely from home if they so choose.

**Course Description: “Audiovisual Thinking”**

This course will explore the concept of “audiovisual thinking” as a hybrid moving image practice combining both scholarly and artistic modalities. Such formal hybridity as a way of creating knowledge in the humanities—in which the criteria of an epistemological enterprise is shaped by aesthetic practices, and where the work of art is framed for the purpose of knowledge as much as experience—is more generally known today as “research-creation.” Regardless of what we choose to call it, we will take seriously and experiment with the notion that artistic mediums, particularly film, can function not only as a mode of expression but also of *thought* with the capacity to contribute to intellectual disciplines, be it in the form of knowledge or critique. Such an endeavor involves 1) conceiving a thesis and/or research program whose methods of realization are generally artistic and specifically cinematic, and 2) building a deeper understanding of how film might “think” as a multilayered aesthetic language of image, movement and sound, and how that language is dynamically infused with the potentialities of other art forms to embody meaning both clearly and provocatively. This expanded vision of the moving image and its cross-pollinations will help serve as a basis for defining and exploring complex research questions and/or

philosophical ideas which normally take the form of written theory or theses. Drawing inspiration from the idea of “audiovisual thinking,” students will conceptualize, research, write and create a moving image project with its own singular thought process, touching regions beyond the written word and beyond the conventions of humanities epistemology.

Special attention will be given to the concept of interdisciplinarity, research-creation epistemology and methodology (art as knowledge), the idea of poetry as philosophy, the recent field of film-philosophy (the idea that films can “think” or “do philosophy”), experimental collage and found-footage aesthetics, methods of documentary (from the autobiographical to the sociological), the unique forms of the video essay, and exemplary achievements in audiovisual thinking. Basic proficiency with production/post-production equipment is an asset but not required.

### **Books for purchase:**

- Craig Batty and Susan Kerrigan, *Screen Production Research: Creative Practice as a Mode of Enquiry* (Palgrave, 2018).
- Daniel Frampton, *Filmosophy* (Wallflower, 2006).
- Christian Keathley and Jason Mittell, *The Videographic Essay: Criticism in Sound & Image* (Montreal: Caboose, 2016).
- Paul Klee, *Pedagogical Sketchbook*, trans. Sibyl Moholy-Nagy (London: Faber and Faber, 1968).
- Natalie Loveless, *How to Make Art at the End of the World: A Manifesto for Research-Creation* (Duke, 2019).
- W.G. Sebald, *The Emigrants* (New Directions, 2016).
- Rebecca A. Sheehan, *American Avant-Garde Cinema’s Philosophy of the In-Between* (Oxford, 2020).
- Nick Srnicek and Alex Williams, *Inventing the Future: Postcapitalism and a World Without Work* (Verso, 2016).
- Robert Walser, *The Robber* (Bison Books, 2017).
- William C. Wees, *Recycled Images: The Art and Politics of Found Footage Films* (Anthology Film Archives, 1993).
- Jan Zwicy, *Wittgenstein Elegies* (Brick Books, 2015).

### **Essays and book chapters on Course Reserves:**

- Alain Badiou, “Cinema as Philosophical Experimentation,” in *Cinema*, ed. Antoine de Baecque, trans. Susan Spitzer (Cambridge: Polity, 2013), pp. 202-232.
- Stanley Cavell, “Foreword to the Enlarged Edition” and “More of *The World Viewed*,” in *The World Viewed: Reflections on the Ontology of Film*, enlarged edition (Cambridge: Harvard University Press, 1979), pp. ix-xviii, and pp. 162-230 (notes pp. 245-46).
- Stanley Cavell, “Knowledge as Transgression: *It Happened One Night*,” in *Pursuits of Happiness: The Hollywood Comedy of Remarriage* (Cambridge, Mass.: Harvard University Press, 1981), pp. 71-109.
- Martin Heidegger, “The Origin of the Work of Art,” in *Poetry, Language, Thought*, trans. Albert Hofstadter (New York: Harper & Row, 1975), pp. 15-86.
- Christian Quendler, “A Series of Dated Traces: Diaries and Film,” *Biography* 36.2 (Spring 2013), pp. 339-358.

- Scott MacDonald, *A Critical Cinema 3: Interviews with Independent Filmmakers* (Berkeley; London: University of California Press, 1998). \*Selected interviews: Peter Hutton, Elias Merhige, Martin Arnold, Craig Baldwin.
- Kate Rennebohm, “The ‘Cinema Remarks’: Wittgenstein on Moving-Image Media and the Ethics of Re-viewing,” *October*. No. 171 (Winter 2020), pp. 47-76.
- Wayne Rowe, “The Wordless Doctoral Dissertation: Photography as Scholarship,” *Communication* (Fall 1995), pp. 21-30.
- Catherine Russell, “Ecstatic Ethnography: Filming Possession Rituals,” in *Experimental Ethnography: The Work of Film in the Age of Video* (Durham, N.C.: Duke University Press, 1999), pp. 193-237.

**Recommended research for class film project on ecological consciousness (suggested theme: the poetics of water):**

- Books: *Drying Up: The Fresh Water Crisis in Florida* by John M. Dunn (2019), *Plainwater: Essays and Poetry* by Anne Carson (2000), *The Hidden Messages in Water* by Masaru Emoto (2005), *Songs for Relinquishing the Earth* by Jan Zwicky (1998), *Excerpts from a Secret Prophecy* by Joanna Klink (2015)
- Films: *Kristallnacht* (Chick Strand, 1979), *Chinatown* (Roman Polanski, 1974), *The Ister* (David Barison and Daniel Ross, 2004), *Commingled Containers* (Stan Brakhage, 1997), *Study of a River* (Peter Hutton, 1997), *Water for Maya* (Stan Brakhage, 2000), *A River’s Last Chance* (Shane Anderson, 2017)

**Coursework:**

- Watch the rough cut of last semester’s class found-footage film project in film history, *The Curved Knife*, and provide comments on the Canvas discussion board. What techniques are working and what should we avoid and/or do differently in our class film? (1 paragraph-1 page, Due: Jan. 29 by midnight, 5%)
- Propose your own film idea that will occupy you throughout the semester—include research/theoretical questions, creative methods, film techniques, etc. (1-2 pages, Due: Feb. 14 by midnight, 10%)
- Write the treatment, script or essay as a base for your film project. (length TBD, Due: Mar. 14 by midnight, 20%)
- Final cut of the film project. (length TBD, Due: Apr. 25 by midnight, 30%) \*You may submit a rough cut **at least one week** prior to the due date for feedback.
- Class film project on ecological consciousness. Three contributions are required:
  - 1. Idea pitch (1 paragraph, Due Feb. 21 by midnight, 5%)
  - 2. Edited piece of audio (2-3 minutes, Due Mar. 21 by midnight, 10%)
  - 3. Short film contribution (3-5 minutes, Due Apr. 4 by midnight, 10%)
- Participation: 10%

**SCHEDULE**

\* Weekly topics generally refer to the films, not the readings.

\* Some films are available on course reserves (Ares). I will provide viewing instructions for films not on reserve.

### Week 1—Jan. 12-13. Audiovisual Thinking

\* No reading

Short films:

- *Ménilmontant* (Dimitri Kirsanoff, 1926)
- *Eye Myth* (Stan Brakhage, 1967) \*Watch at least 5 times (it's only 10 seconds long)
- *Lifeline* (Victor Erice, 2002)

Feature film: *Upstream Color* (Shane Carruth, 2013)

### Week 2—Jan. 19-20. Found-Footage Film 1

Reading: William C. Wees, *Recycled Images: The Art and Politics of Found Footage Films* (Anthology Film Archives, 1993).

Short films:

- Joseph Cornell: *Rose Hobart* (1936), *Thimble Theater* (1938) (Ares), *The Midnight Party* (finished in 1969)
- Bruce Conner: *A Movie* (1958), *Report* (1967), *Take the 5:10 to Dreamland* (1976)
- David Rimmer: *Square Inch Field* (1968), *Variations on a Cellophane Wrapper* (1970), *Bricolage* (1984)
- Chick Strand: *Cartoon le Mousse* (1979)

### Week 3—Jan. 26-27. Found-Footage Film 2

Reading:

- Essay: Martin Heidegger, "The Origin of the Work of Art" in *Poetry, Language, Thought*, trans. Albert Hofstadter (New York: Harper & Row, 1975), pp. 15-86.
- Chapter: Stanley Cavell, "Foreword to the Enlarged Edition," in *The World Viewed: Reflections on the Ontology of Film*, enlarged edition (Cambridge: Harvard University Press, 1979), pp. iv-xviii.

Short films:

- Peter Tscherkassky (7 film collection—"Films from a Dark Room"): *Miniatures: Many Berlin Artists in Hoisdorf* (1983), *Motion Picture (La Sortie des Ouvriers de l'Usine Lumière à Lyon)* (1984), *Manufraktur / Manufacture* (1985), *L'Arrivée* (1999), *Get Ready* (1999), *Outer Space* (1999), *Dream Work* (2001) (Ares)
- Martin Arnold: *Passage a L'Acte* (1993), *Alone: Life Wastes Andy Hardy* (1998),
- Jay Rosenblatt: *Human Remains* (1998), *I Just Wanted to be Somebody* (2007) (Ares)
- Craig Baldwin: *Tribulation 99* (1992)\* (Ares)
- *The Curved Knife* (Film History class film project, 2020, rough cut)

### Week 4—Feb. 2-3. Films Utilizing Still Images

Book: Natalie Loveless, *How to Make Art at the End of the World: A Manifesto for Research-Creation* (Duke, 2019).

Essay: Wayne Rowe, "The Wordless Doctoral Dissertation: Photography as Scholarship," *Communication* (Fall 1995), pp. 21-30.

Films: *Munchen-Berlin Wanderung* (Oskar Fischinger, 1927), *House* (Ray & Charles Eames, 1955), *NY NY: a Day in New York* (Francis Thompson, 1957) (Ares), *City of Gold* (Colin Low and Wolf Koenig, 1957), *La Jetée* (Chris Marker, 1962) (Ares), *Surfacing on the Thames* (David Rimmer, 1970), *Touching Reality* (Thomas Hirschhorn, 2012, excerpt), *Ascent* (Fiona Tan, 2016), *Apiyemiyeki* (Ana Vaz, 2019)

**Week 5—Feb. 9-10. Cinematic Collage**

Book: Craig Batty and Susan Kerrigan, *Screen Production Research: Creative Practice as a Mode of Enquiry* (Palgrave, 2018). \*first half

Short book: Paul Klee, *Pedagogical Sketchbook*, trans. Sibyl Moholy-Nagy (London: Faber and Faber, 1968).

Films:

- *The Children's Jury* (Joseph Cornell, 1938)
- Arthur Lipsett: *Very Nice, Very Nice* (1961), *A Trip Down Memory Lane* (1965), *N-Zone* (1970), *Fluxes* (1968), *21-87* (1963), *Free Fall* (1964)
- Stacy Steers: *Watunna* (1990), *Totem* (1999), *Phantom Canyon* (2006), *Night Hunter* (2011), *Edge Of Alchemy* (2017)
- Stan Vanderbeek: *Science Friction* (1959), *Breathdeath* (1963)
- Excerpts from *Histoire(s) du cinéma* (Jean-Luc Godard, 1988) (Ares)
- *Drink Some Darkness* (Trevor Mowchun, 2020)

**Week 6—Feb. 16-17. Videographic Criticism**

Book: Craig Batty and Susan Kerrigan, *Screen Production Research: Creative Practice as a Mode of Enquiry* (Palgrave, 2018). \*second half

Short book: Christian Keathley and Jason Mittell, *The Videographic Essay: Criticism in Sound & Image* (Montreal: Caboose, 2016).

Films: watch video essays in recent issues of *[in]Transition* (Media Commons Project) and *Movie: A Journal of Film Criticism*

Film: *La Morte Rouge* (Victor Erice, 2006)

**Week 7—Feb. 23-24. Film Diary 1**

Reading:

- Chapter: Stanley Cavell, "More of *The World Viewed*," in *The World Viewed: Reflections on the Ontology of Film*, enlarged edition (Cambridge: Harvard University Press, 1979), pp. 161-230, notes pp. 245-46.
- Chapter: Stanley Cavell, "Knowledge as Transgression: *It Happened One Night*," in *Pursuits of Happiness: The Hollywood Comedy of Remarriage* (Cambridge, Mass.: Harvard University Press, 1981), pp. 71-109.

Short films: *Notebook* (Marie Menken, 1962-63), *True Story* (Robert Frank, 2004)

Feature films: *David Holzman's Diary* (Jim McBride, 1967) (Ares), *Tarnation* (Jonathan Caouette, 2003) (Ares)

**Week 8—Mar. 2-3. Film Diary 2**

Book: Rebecca A. Sheehan, *American Avant-Garde Cinema's Philosophy of the In-Between* (Oxford, 2020). \*first part

Essay: Christian Quendler, "A Series of Dated Traces: Diaries and Film," *Biography* 36.2 (Spring 2013), pp. 339-358.

Films: *The Hart of London* (Jack Chambers, 1970), *Dream of Light* (Victor Erice, 1992)

**Week 9—Mar. 9-10. Film-Philosophy 1: Concept/Structure**

Book: Rebecca A. Sheehan, *American Avant-Garde Cinema's Philosophy of the In-Between* (Oxford, 2020). \*second part

Films:

Hollis Frampton: *Zorns Lemma* (1970), *nostalgia* (1971), *Films from Magellan: Birth of Magellan cadenza I* (1977-80), *Straits of Magellan: Pans 0-4 and 697-700* (1969-1974), *Igenivm nobis ipsa pvella fecit, part 1* (1976), *Magellan, at the gates of death, part 1. The red gate 1.0* (1976), *Death of Magellan: Gloria!* (1979) (Ares)

More films: *Wavelength* (Michael Snow, 1967), *Serene Velocity* (Ernie Gehr, 1970), *Necrology* (Standish Lawder, 1971), *California Trilogy: El Valley Centro, Los, Sogobi* (James Benning, 1999-2001) (Ares)

### **Week 9—Mar. 16-17. Film-Philosophy 2: Experimental Fiction and Documentary**

Books: Daniel Frampton, *Filmosophy* (Wallflower, 2006). \*first part; Nick Srnicek and Alex Williams, *Inventing the Future: Postcapitalism and a World Without Work* (Verso, 2016). \*in connection with Medina's *Inventing the Future*

Films: *Werckmeister Harmonies* (Bela Tarr, 2000) (Ares), *Inventing the Future* (Isiah Medina, 2020)

### **Week 10—Mar. 23-24. Film-Philosophy 3: Politics**

Books: Daniel Frampton, *Filmosophy* (Wallflower, 2006) \*second part; Nick Srnicek and Alex Williams, *Inventing the Future: Postcapitalism and a World Without Work* (Verso, 2016)

\*cont'd

Films: *Hypernormalization* (Adam Curtis, 2016)

### **Week 11—Mar. 30-31. Modernist Stream-of-Consciousness**

Book: Robert Walser, *The Robber* (Bison Books, 2017).

Films: *Prelude: Dog Star Man* (Stan Brakhage, 1962) (Ares), *Passages from Finnegans Wake* (Mary Ellen Bute, 1966), *Brand upon the Brain!* (Guy Maddin, 2006)

Recommended: *Finnegans Wake as Feature Film (Scenes and Discussion)*, from *Camera Three* (1965) (Ares)

### **Week 12—Apr. 6-7. Genealogy**

Book: W.G. Sebald, *The Emigrants* (New Directions, 2016).

Films: *Blue* (Derek Jarman, 1993) (Ares), *Walk Away Renee* (Jonathan Caouette, 2011)

Recommended: *Stories We Tell* (Sarah Polley, 2012)

### **Week 13—Apr. 13-14. Corporeality and Sensory Ethnography**

Reading:

- Essay: Alain Badiou, "Cinema as Philosophical Experimentation," in *Cinema*, ed. Antoine de Baecque, trans. Susan Spitzer (Cambridge: Polity, 2013), pp. 202-232, notes p. 269.
- Essay: Catherine Russel, "Ecstatic Ethnography: Filming Possession Rituals," in *Experimental Ethnography: The Work of Film in the Age of Video* (Durham, N.C.: Duke University Press, 1999), pp. 193-237.

Short films: *Fever Dream* (Chick Strand, 1979), *Divine Horsemen: The Living Gods of Haiti* (Maya Deren, 1985)

Features: *Leviathan* (Lucien Castaing-Taylor and V er ena Paravel, 2012), *Begotten* (E. Elias Merhige, 1990)

### **Week 15—Apr. 20-21. Cinematic Contemplation and Correspondence**

Reading:

- Poetry: Jan Zwicy, *Wittgenstein Elegies* (Brick Books, 2015).
- Essay: Kate Rennebohm, "The 'Cinema Remarks': Wittgenstein on Moving-Image Media and the Ethics of Re-viewing," *October*, Winter 2020, Issue 171, pp. 47-76.
- Excerpts: Scott MacDonald, *A Critical Cinema 3: Interviews with Independent Filmmakers* (Berkeley; London: University of California Press, 1998). \*Selected interviews: Peter Hutton, Elias Merhige, Martin Arnold, Craig Baldwin.

Films:

- Abbas Kiarostami: *Five: Dedicated to Ozu* (2003), *Victor Erice—Abbas Kiarostami: Correspondences* (Victor Erice & Abbas Kiarostami, 2016, excerpts), *24 Frames* (2017) (Ares)
- Peter Hutton: *Time and Tide* (2000), *At Sea* (2007)

### **Policies and Services**

- All written work will be submitted electronically, via Canvas unless otherwise stated. Word and PDF files are acceptable.

- Audio and movie files can be submitted on Canvas as well. If they are too large you can use a free file-sharing service called WeTransfer.

- Please no late submissions unless you discuss with me first.

- I will respond to emails from Monday to Friday, usually within a day or two, though please be patient when waiting for a response. While email communication may seem indispensable nowadays, you may find it more productive and interesting to come meet with me during virtual office hours to discuss the course material.

- Regular attendance is essential. If I see that you are consistently absent then your grade will be adversely affected. Communication with the instructor is crucial to avoid misunderstandings related to absences. These policies are consistent with the UF's attendance policies. For more information on these policies, please visit:

<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>

- I respectfully ask all students to refrain from using cell phones and internet browsing during class.

- Please do not record any class lecture without permission from me.

- Academic Honesty and Definition of Plagiarism. Plagiarism violates the Student Honor Code and requires reporting to the Dean of Students. All students must abide by the Student Honor Code:

<https://sccr.dso.ufl.edu/policies/student-honor-code-student-conduct-code/>

- Students with disabilities who are requesting accommodations should first register with the Disability Resource Center (352-392-8565, <https://drc.dso.ufl.edu/>).

- For information on UF Grading policies:

<https://catalog.ufl.edu/UGRD/academic-regulations/grades-grading-policies/>

- For counseling or urgent help you may call the on-campus Counseling and Wellness Center at 352-392-1575, or contact them online: <https://counseling.ufl.edu/services/individual/>

- UF's policy on Harassment: UF provides an educational and working environment that is free from sex discrimination and sexual harassment for its students, staff, and faculty:  
<https://hr.ufl.edu/forms-policies/policies-managers/sexual-harassment/>