

## MEDIAWORKS • Fall 04

Video, Audio + Recombinance Workshop • w/ Julia Zay

### WEEK 4

Tu Oct 19: >Lib 1308

Introduction, screening, FCP workshop 1

W Oct 20: optional transfer room proficiency

Th Oct 21: >MML: FCP workshop 2; Reverse storyboards; Begin 1<sup>st</sup> edit

### WEEK 5

Tu Oct 26 >MML:

FCP supervised session: work on 2<sup>nd</sup> edit

Th Oct 28 <MEET IN COM 326>

Recombance Performances of final edits

>> **2 Exercises : IN PAIRS (and 1 group of 3) <NOTE: these are not sync tracks for each other>**

a. 30 sec image edit : master to Mini DV

b. 30 sec audio edit : master to CD as AUDIO CD (w/ Toast)

>think of these as design problems for exploration and experimentation

>collect moving images or sounds from pre-recorded materials and transfer to Mini DV

Video from VHS, DVD, or other sources

Audio from VHS, CD, cassette, vinyl

>choose images/sound whose formal qualities and/or content you are interested in recontextualizing

1. **transfer all VHS, DVD, or film footage to Mini DV for CAPTURE** (most DVDs can be dubbed by real-time playback in transfer room)

2. **CD audio can be imported** from disc onto computer

3. **log your footage before capture** (watch and take notes on in/out points and content)

4. as you log, make some individual **reverse storyboards**:

- for each shot (cut to cut) you're interested in draw a storyboard frame and sketch out the shapes, movement, texture, color, and other content (can include text descriptions)

- For each sound clip (this is less easily defined than a "shot", but keep the size small) sketch a graphic representation with notes of the duration, pitch (low-high), texture, volume, source (human voice, airplane, etc.) and other content (howl, speech [transcribe], and trajectory (starts at a low rumble, etc.)

5. now start a **linear storyboard** to imagine possible image/sound juxtapositions and combinations based on matching shapes, movement, color, pitch, words, other content, etc. to create patterns, rhythms, progressions, transformations, etc.

>**you will be looking for formal connections between clips as well as connections in meaning**<

>take notes on your process: how did you choose footage initially, and then how did you edit down along the way? Did you decide to look for all circular movement in 3 different image sources, and then decide to use an equal amount of b/w and color? What inspired those choices? It may have been for the sake of experiment. Or was it a specific concept you wanted to communicate through circular motion, like the rhetoric of a politician's speech? How do the content of the footage and the graphic/formal elements you isolate speak to each other? **((How does content dictate form?))**

>Also take note of the differences and similarities of your processes working with image and then with sound

>>at our last meeting we will perform a **RECOMBINANCE EXTRAVAGANZA**, matching sound and picture based on chance procedures such as dice rolls, coin tosses, card draws, etc.