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MART 510.01: Core Research - Narrative and Experimentation

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MART 510 (01) 4cr
Core Research: Narrative and Experimentation

School of Media Arts, Spring 2015

Tuesday 1:30-4:30

Office Hours by appt.

Professor Michael Murphy

email: michael.murphy@mso.umt.edu

COURSE DESCRIPTION

A journey into the heart of the narrative and visualization, this class is built to assist in developing your unique voice as storytellers and artists through writing and visualization techniques that generate distinctive research and content for fiction, documentary and experimental works.

OBJECTIVES

It can be easy to fall into a pattern of drawing ideas for film, documentary and art from the conventions you've seen in media and art throughout your life. Imitation is one way of learning, but the goal of this class is to find material that is resonant and uniquely your own. The techniques used during the class are meant to open a lifetime of process engagement by you that can be carried into any personal or collaborative project.

OUTCOMES

At the end of the course you will have

- Created an archive of at least 20 written stories
- Drawn numerous image and cartoon sequences
- Developed the ability to stick with the creative process through the time it takes to see works come to life.
- Experience in moving through simple collaborative processes in a productive manner.
- A beginning knowledge of traditional screenwriting format and visual writing.

- An understanding of the connection between images and the written word in the generation of story and meaning

REQUIRED MATERIALS

Art Materials (packet at the art desk in the UM Bookstore)

Includes:

Scissors

100 (200) page Standard Composition Book (Black and)

White marbled cover

Uniball "Vision" (grey-bodies) Pen (Fine)

12 Colored pencils (Prisma-color or Koh-i-Noor)

24 pack of Crayola Crayons

Exacto knife

KUM Pencil sharpener

Koi Watercolor "Pocket Field Sketch Box" set (12 color)

1 non-photo blue pencil (Staedler)

1 small bottle of Elmer's Glue

1 pack of 4x6 notecards

Recommended Reading:

Syllabus, Lynda Barry, ISBN 978-1-77046-161-1

Cartooning, Philosophy and Practice, Ivan Brunetti, ISBN 978-0-300-17099-3

GRADING

Attendance & Participation: 28%

Journals: 38%

4 section projects: 20%

Final project: 15%

* Yes, that equals 101%. Professor Duck does this to allow your contemplation of the futility of

* Total 101%



Attendance & Participation

This class can't function without your presence – both physically and mentally/emotionally/whatever other ways you can be fully present. You are expected to come to class prepared to jump in.

At the beginning of each class, you will draw a 2 minute self-portrait. This is how I take attendance. If you miss the self-portrait drawing time, you are late. Three late appearances = 1 absence. You will earn 2 points per class you attend toward your attendance & participation grade. There is one free absence (no points deducted), and then after that you'll lose points per absence, which can majorly impact your final grade. More than 5 unexcused absences means a fail out. Showing your work in class and completing in class activities will help you earn full participation points.

Assignments and Projects

Each class meeting you'll receive a page detailing your assignment info and required readings. The following section gives an overview of the types of assignment you will complete during the course.

Your Journal

The journal is one of the most important aspects of your experience in this class! Your journal is where you complete and keep in-class activities, homework responses, other assignments, and anything else you want to collect, consider, and remember. Carry it with you all the time. Stick things in and on it. Make it a document of your semester and what you're seeing and thinking about. You will be glad you have it in the near and far future.

You will keep your journal in composition books throughout the semester. Every three weeks, you will turn in your journal for a grade. These will be graded with a check, check +, or check -, depending on evidence of effort and completeness. Please note: your homework responses won't always be checked/discussed in class, but they will be checked in your journal!

To get anything out of this experience, you must keep up with your journal regularly. If you wait until the last minute to work before a journal collection deadline, you're cheating yourself! Treat yourself instead.

Reading

Each week you will be assigned to read a variety of texts from a range of artists' writing (primary documents), short fiction, and poetry. These readings are carefully chosen to complement our in class exercises and it is essential that we all share in the experience of reading the texts carefully each week.

We will not always discuss assigned readings in class, but your **journal** should evidence your engagement with the assigned readings.

Section Projects

The class is divided into 5 sections. The first section's "project" will be to turn in your Journal and make sure that you're on the right track! Each 3 week section after that will culminate with a project of some sort connecting to what we've been working through, adding up to the 4 projects described above.

Final Project

You will be working collaboratively on final projects, and are expected to live up to commitments to your team. All students will evaluate each others' participation on the final project. More details to come later in the semester.

Communications

If you must, email the instructor only via UM email. **Let's focus on talking in person.** Be sure to check out my posted schedule on my office door and drop by.

Please read me, I'm the very important ELECTRONICS POLICY

No electronic devices of any sort are permitted during our course meetings. If you have them with you, they must be turned off and stored in your bag. They should not be visible or audible at any point during the course meeting. Repeated violations will result in being marked down for an unexcused absence. If you feel you have a need for an electronic device, please talk to me and we can consider how to work it out.

Accessibility

The University of Montana assures equal access to instruction through collaboration between students with disabilities, instructors, and Disability Services for Students (DSS). If you think you may have a disability adversely affecting your academic performance, and you have not already registered with DSS, please contact DSS in Lommasson 154. I will work with you and DSS to provide an appropriate accommodation.

Academic Misconduct and the Student Conduct Code

All students must practice academic honesty. Academic misconduct is subject to an academic penalty by the course instructor and/or disciplinary sanction by the University. All students need to be familiar with the Student Conduct Code. The Code is available for review online at

http://life.umt.edu/vpsa/student_conduct.php

Deadlines

Don't miss them.

Class Rules

- We always bring our art supplies and journals to every class
- Only write your name on the backs of drawings/coloring pages/stories/whatever else
- There are **NO** electronic devices used during class time or in the realization of any project unless prescribed specifically!
- We sit in a different seat for each class beside different classmates.
- We fill up our composition books and then start another!

BASIC SCHEDULE

Weeks 1 – 6 Into the Jungle

*Beginning the re-programming of our brains, through collecting, exploring, meditating, slowing, remembering, looking, listening, recording, imagining, gazing, dreaming, tasting, touching, smelling and so forth, and **beginning to link research with this new approach.***

Weeks 7-9 The Drawing Board

Letting go of results, tapping into the subconscious, reveling in the power of the ordinary.

Weeks 10-12 Story Construction Zone

Returning from the Sea of the Subconscious. Shaping our image worlds and stories, trying to look cool in safety glasses.

Weeks 13- 15 Merging Research and Story in Experimentation

In-class work & meeting time with me

READINGS:

“Developing the Negative: Mapplethorpe, Schor, and Sherman,” Peggy Phelan, *Unmarked*, 34-70, Routledge, 1993,

“The Film Image,” Andre Tarkovsky, *Scuplting in Time*

View: *Ways of Seeing*, Pt. 1 (youTube in 4 sections)

“Narrative Skills,” Keith Johnstone, *Impro*,

CLIFFORD GEERTZ:

JEROME BRUNER: ACTS OF MEANING

QUESTIONS THAT DRIVE OUR WORK:

Writing them in our journals!