The Hebrew University of Jerusalem

Syllabus

Producing Videoclips with Cinematic-Archival and Visual-Digital Materials - 50042

Last update 10-01-2019

HU Credits: 2

Degree/Cycle: 1st degree (Bachelor)

Responsible Department: Communication & Journalism

Academic year: 0

Semester: 2nd Semester

Teaching Languages: English

Campus: Mt. Scopus

Course/Module Coordinator: Dr. Tobias Ebbrecht-Hartmann

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Coordinator Office Hours: Mondays 11-14

Teaching Staff:
  Dr. Tobias Ebbrecht Hartmann

Course/Module description:
  In the digital media environment the reuse and remixing of found footage become important techniques in different fields. Amateurs produce videos from existing material and upload them on Youtube. Video artists reuse existing cinematic images in order to analyze the social impact of mediated images. Filmmakers explore the archive and use cinematic techniques to contextualize and analyze old, unknown or forgotten films. In media studies the production of audiovisual essays becomes an important tool to practically investigate visual materials and moving images. The workshop will deal with theoretical, methodological and practical issues in order to develop strategies how to contextualize and analyze existing visual footage through editing and filmmaking.

Course/Module aims:
  The aim of the course is to give insight archive footage and film compilations based on archival material, to develop and apply cinematic techniques in order to review and analyze archive films, and to provide practical knowledge how to prepare video clips from cinematic-archival and visual-digital materials. Therefore we will focus in a significant chapter of the visual memory of the Shoah, and research film footage related to the liberation of Nazi Germany and the concentration camps.

Learning outcomes - On successful completion of this module, students should be able to:
  - critical sense of media, images, archival footage
- media historigraphic approach towards history and cinema
- (film) analytical and research skills
- practical knowledge in editing and appropriating visual materials and footage

Attendance requirements(%):
  80 %

Teaching arrangement and method of instruction: The course is a workshop that will be based mainly on the active participation and contributions of the participants. This includes the research, contextualization, presentation and editing of cinematic archival footage and visual materials. Besides that the course will discuss key examples in order to develop (cinematic) strategies of visual research and provide knowledge about the appropriation of material and the making of video clips and

audiovisual essays.

Course/Module Content:
  13/03 Introduction: Liberation footage, Holocaust memory and the audiovisual essay

20/03 Tracing and framing archive footage: a case study

27/03 Screening of ADAMA (Israel 1949, Helmar Lerski) and meeting and discussion with students from Germany

03/04 Contextualizing the fragments: presentation of archival film clips

10/04 Content – Context – Appropriation: Three Dimensions of Archive Footage

01/05 Exploring the archive

15/05 Presentations 1 – Materials and Findings

22/05 Presentations 2 – Materials and Findings

29/05 Archive effects and the archival impulse

05/06 Screening and discussion of previous Audio-Visual Essays

12/06 Production 1

19/06 Production 2

26/06 Presentations of the Audiovisual Essays

Required Reading:
 Baron, J. (2012) "The Archive Effect: Archival Footage as an Experience of Reception." Projections 6:2, 102–120.

Keathley, Christian. "La Caméra-Stylo: Notes on Video Criticism and Cinephilia." In: The
Language and Style of Film Criticism. Ed. Alex Clayton and Andrew Klevan. London: Routledge,2011, 176-191.

Lavik, Erlend. "The Video Essay: The Future of Academic Film and Television Criticism?." Frames #1, 2012-07-02

Ebbrecht-Hartmann, T. (2015) "Echoes from the Archive: Retrieving and Re-viewing Cinematic Remnants of the Nazi Past", Edinburgh German Yearbook 9 (2015): 123-139. Special Issue "Archive and Memory in German Literature and Visual Culture" ed. by Dora Osborne.

Ebbrecht-Hartmann, T. (2016) "Trophy, evidence, document: appropriating an archive film from Liepaja, 1941", Historical Journal of Film, Radio and Television 36:4 (2016): 509-528. JIFP(SJR)&eq;71,69 (2016).

Ebbrecht-Hartmann, T. (2016) "Three Dimensions of Archive Footage: Researching Archive Films from the Holocaust", Apparatus – Film, Media and Digital Cultures in Central and Eastern Europe 2-3 (2016) – Special Issue "Ghetto Films and their Afterlife" ed. by Natascha Drubek (Online: http://www.apparatusjournal.net/index.php/apparatus/article/view/51/105).

Foster, H. (2004) "An Archival Impulse." October 110, 3–22.

 Additional Reading Material:
  A full reading list will be provided at the beginning of the course.

 Course/Module evaluation:
 End of year written/oral examination 0 %
 Presentation 20 %
 Participation in Tutorials 0 %
 Project work 0 %
 Assignments 10 %
 Reports 20 %
 Research project 50 %
 Quizzes 0 %
 Other 0 %

Additional information: