

## **Course Proposal for May Term 2017**

### **I. INSTRUCTOR INFORMATION**

Instructor Name(s): Amber Bemak

SMU ID Number(s): 47265014

Faculty Status: Full-time

Department and School/College: Meadows Division of Film and Media Arts

Preferred Email Address: abemak@smu.edu

### **MAY TERM COURSE SYLLABUS with OVERVIEW, BIO & BENEFITS**

Music Video Production (production special topics)

FILM 3390

#### **Description**

By the end of this course you will have completed one good quality music video. This is an excellent opportunity for media students who are looking to expand their resume to include a diverse range of genres. Also a great opportunity for students who may be new to media-making and wish to experiment with it. All levels of experience are welcome- each project is individual so each will be working with a different set of equipment based on previous experience. Going through the process from start to finish we will begin with pre production and planning, then go on to filming the videos, and then post production (editing). Music videos are pliable in form, as the content can be short story driven, have a more experimental tone, take on a social issue, or take a purely visually rhythmic approach. If you have a band or music (which you have the rights to) that you would like to work with then it's fine to use for the music video you will create. Otherwise, music by well-known bands (but that you have permission to work with) will be provided by the instructor. Class time will consist of production and post production, lectures on style and technique, and class critique of student work. All students will work on their own individual projects as well as projects of classmates in key crew roles.

#### **Instructor**

Amber Bemak holds a B.A. in Communications from Antioch College and an M.F.A. in Film, Video and New Media from the School of the Art Institute of Chicago. Bemak teaches all aspects of filmmaking at SMU. Her work is based in experimental and documentary film and also spans performance art, curatorial practice and sound design for performance. She has co-directed and produced two feature length documentaries on Tibetan Buddhism as well as created 14 short experimental and documentary films that have played in numerous festivals internationally. Bemak's experimental work focuses on themes of cross-cultural encounters in the context of globalization and performative explorations of the body in relation to greater political systems, and often utilizes found footage fragments from her own life. She also conceived and directed a two-year participatory video project with women's empowerment collectives in India, Nepal and Kenya, resulting in a series of five documentaries now used widely as training tools for global

peer exchange programs. Additionally, she has worked in the capacity of producer, director, cinematographer, editor and sound designer on over 30 films in collaboration with production companies, television stations, nonprofit organizations and commissioned art projects. Her work has been seen at venues including the Brooklyn Museum's Elizabeth A. Sackler Center for Feminist Art, Rubin Museum of Art, and SculptureCenter in New York City, as well as the European Media Art Festival in Germany and the Tamayo Museum in Mexico City. She has taught film theory and practice in India, Nepal, Kenya, Mexico and the United States.

### **Students who take this course will**

1. Expand their creative resume to include a finished product of one music video- an important component of the film and television industries
2. Have time to further explore the genre of their choice (narrative, documentary, or experimental film) through utilizing the music video form
3. Get experience working on film crews (you will be working on each other's projects)
4. Have skype Q&A sessions with directors and producers of music videos
5. Learn more about the construction of film itself- lighting, composition, storyboarding, and editing techniques
6. See some of the most exciting, unique, and groundbreaking music videos from all over the world.
7. Have fun!!!

### **Course Materials**

You will need to have SDHC class 6 or class 10 memory card (at least one, recommended 16GB) Jumpdrive or other flash media (minimum 512 MB) for project backups Portable hard drive, minimum 500 GB (recommended 1TB) USB 2.0 or 3.0

### **Assessments and Assignments**

Grading for the class is determined as follows:

|                           |     |
|---------------------------|-----|
| MIDTERM EXAM (rough cut)  | 30% |
| FINAL EXAM (final cut)    | 30% |
| ATTENDANCE, PARTICIPATION | 20% |

### **Schedule of Classes, Events and Assignments**

#### **Thursday May 18**

Intro to music videos screening and lecture- effects on culture, creators of culture, social messages, fashion starters/followers.

Pre production planning

#### **Friday May 19**

Lecture and screening- Art direction/shot planning

Pre production plan continued- storyboarding, locations, equipment plan, budget, production design

**Monday May 22**

Production (filming)

\*\*\*note- you will be working on your own project as well as projects of others during all production time\*\*\*

**Tuesday May 23**

Production (filming)

**Wednesday May 24**

Production (filming)

**Thursday May 25**

Lecture and screening- Visual rhythm for the music video form

Editing- Assembly cut

**Friday May 26**

Editing- Rough cut

**Tuesday May 30 ROUGH CUT DUE**

Watch rough cut and critique

Lecture and screening- Editing techniques

**Wednesday May 31**

Skype session- music video producer TBA

Additional filming if necessary/editing

**Thursday June 1**

Skype session- music video director TBA

Editing- Final cut

**Friday June 2- FINAL CUT DUE**

Watch final cut and critique

Either live or via skype screening of finished products for bands/musicians