

Sound Studies and Sonic Arts

Summer Semester 2022

Phase Focus

Module Practice

Course Title Experimental Film | Seminar

Course Times and Location Tuesdays | 3:00-7:00 p.m. | LIE318

Instructors [Steffen Martin](#)

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Office Hours and Location upon request

Course Description

Soundtracks define and refine the footage of films. Also, sound can question the objective of a movie by bending its connotations. Imagine drone music playing to a sequence of a windy desert compared to an Arabic flute melody and then morphing the two sounds. More and more Hollywood and TV productions turn toward sophisticated soundtracks; still, the freedom and various techniques of using music and sound in contemporary experimental films often are exceptional.

You will directly work with historical and contemporary experimental films to produce soundtracks and discuss the aesthetic of your works. You will get an overview of different sonic approaches in experimental film and develop your own audiovisual work. You are encouraged to create and discuss your project within the seminar.

Requirements for attending

- Basic experience with filmmaking and / or sound design (students must present one audiovisual work in class at the first session)
- Personal computer with preinstalled DAW and simple editing software
- Headphones

The class is limited to 12 students.

Exam / Credit Points

4CP (graded: Practice):

Regular attendance and project presentation in class and an experimental film including a soundtrack (3 to 6 minutes) together with a description of the sound concept (2000 characters + screenshots) due 1 November 2022.

No 2CP option available

Schedule

- 1 **Introduction** / Overview / Presentation instructor and students
- 2 **Absolute Film and Visual Music**
Bute, McLaren / Rhythm with and without sound / Workshop

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- 3 **Noise and drones**
Akerman, Lynch / Abstract Film, slow pace, surrealism / Workshop
- 4 **How to handle chaos**
Fahrenheit, Trecartin / Contemporary Filmmakers in the Art World
- 5 **Found Footage Workshop**
Using and combining different aesthetics and sound qualities / Workshop
- 6 **The 360° and Stereoscopic experience**
Development of a sound concept for a 3D or surround video
- 7 **Presentation of the projects / Experimental film idea discussion**

Supporting Media

Chattopadhyay, Budhaditya. *The Auditory Setting: Environmental Sounds in Film and Media Arts*. Music and the Moving Image. Edinburgh: Edinburgh University Press, 2021.

Collins, Karen. *Studying Sound: A Theory and Practice of Sound Design*. Cambridge: The MIT Press, 2020.

Rogers, Holly and Jeremy Braham (ed.). *The Music and Sound of Experimental Film*. Oxford: Oxford University Press, 2017.

<http://www.ubu.com>