

1974 SUMMER INSTITUTE in the MAKING AND UNDERSTANDING of FILM AND MEDIA

MAY 29 - JULY 13

English 373 JE 124418 **Experimental Video**
ARR. Vasulka M,W,F 1-2:50

This course will deal with several aspects of introductory video techniques including: 1) Porta-Pak - camera, lighting and sound and 2) the generated image - using the non-camera image as video interface to see how video techniques can be incorporated into films and vice versa. The course will stress the practical aspects of using the equipment but we will also view and discuss works by video-artists in an attempt to place video in the context of contemporary art. All equipment is provided; students buy their own videotape.

English 373 JF 022631 **Experimental Video**
ARR. Vasulka T,Th,F 1-2:50

Same as above.

Steina Vasulka, with her husband, Woody, founded and ran the major video showplace in New York City. "The Kitchen", at the Mercer Arts Center. Since 1970 she has been an independent video artist with shows in many of the major galleries and experimental television centers across the country, including: The Whitney Museum, The New York Avant-garde Festival and Media Study in Buffalo.

English 374 JG 124429 **Introduction to Filmic Expression**
ARR. (Filmmaking)
Conrad M,W,F 3-4:50

The student must come with the expectation of a substantial commitment to the appendages of filmic fertility: footwork, finances, and deadlines. In evolving a personal familiarity with the camera, the projector, the film, and so forth, an ease and forthrightness in dealing with the medium will emerge, embodied in a progressive series of short film assignments. An individual discourse will be encouraged with each student's aesthetic, perceptual, and technical predilections.

English 413 JT 123304 **Maturation of the Cinematic Art: Contemporary Personal Film**
Trailer 2 Conrad M,T,W 7-8:50 PM

An investigation of the extent to which film is proving ground for the other expressive media, and to what extent it has on the other hand emerged as an efficacious and self-priming artistic modality. Extensive viewing and analysis will benefit the presence of large numbers of significant recent works. Attention will focus on the questions of aesthetics, communication, historical integrity, and socio-cultural responsibility which film is answering or begging through reading and listening contexts with filmmakers and commentators.

Tony Conrad is a distinguished American filmmaker and has had shows at The Museum of Modern Art, the Whitney Museum and the Jewish Museum in New York City and at Dokumenta 5 in Germany. He has an album of avant-garde music which he composed and which was released in England. He is currently teaching at Antioch College.

English 413 JH 114223 **Psychology of Visual Art**
140 Capen Hall Goldstein M,T,W,Th,F 5-6:05

This course will explore the application of perceptual theory to the study of painting, photography and film. The general properties of visual images will be discussed, followed by a consideration of how color, brightness, size, form, depth and motion are perceived in the world and in pictures.

Bruce Goldstein teaches psychology at the University of Pittsburgh in the areas of Sensation and Perception and Psychology in the Visual Arts. He has been doing research on the physiology of vision since 1963 and has published many articles on the subject, including several in *Visual Research*.

MAY 29 - JULY 13

English 374 JC 114234 **Documentary Filmmaking**
ARR. Blue M,W,F 10-11:50 AM

This course will encourage filmmaking students to explore a wide variety of techniques and formats in the non-fictional film. Super-8 mm, 16 mm, and video porta-pak cameras will be available. Instruction will emphasize various modes of film structure in camera and editing.

James Blue is an award-winning filmmaker. He has made films for the United States Information Agency and has held Guggenheim and Ford Foundation grants for filmmaking and film scholarship. He is co-director of the Media Center at Rice University, Houston, where he also teaches filmmaking. This will be his second year at the Buffalo Summer Institute.

JULY 16 - AUGUST 31

English 414 MC 232248 **Design for a National Information Utility**
147 Diefendorf Youngblood M,T,W, Th,F 6:45-7:50

This course is divided into two major areas of study associated with the central premise that human evolution is cultural evolution and that all social problems - political, economic, environmental, cultural - actually are communication problems resulting from insufficient public access to information and to communication channels. The first area of study is conceived with the idea of society as a living system, using a biological model of society as a frame of reference for discussing the possible uses and probable impact of the various information tools which constitute the so-called video revolution of the 1970's. General system theory, molecular biology and cybernetics will be discussed in this context.

The second area of study is concerned with a design for a "national information utility" based on a combination of 1) cable TV networks, 2) portable video recording equipment, 3) video cassette and disc systems, 4) remote access computer utilities, 5) domestic communication satellites, 6) earth resource satellites, 7) new information display systems for the home. Each of these technologies is discussed in detail, including a survey of their probable development in the remainder of the decade. The emphasis will be on the use of a national information utility as a tool for consciously controlling our social evolution through user-controlled information environments and national consensus channels.

English 535 MG 124612 **Design for a National Information Utility**
Annex B-5 Youngblood M,W,F 4:15-5:20

This course is basically the same as that for undergraduates in terms of its two major areas of study - society as a living system and a design for a national information utility. However, emphasis will be on developing a theory of the role of language and aesthetics in a user-controlled information environment, and how a national information utility could be used to generate and sustain alternative culture value systems and therefore alternative experiences of reality. Students will be required to participate in lab or field experiments designed to identify and dramatize the major differences between a user-controlled information environment and the present system of centralized, one-way, mass distribution of symbolic messages.

Gene Youngblood is the author of *Expanded Cinema* and a forthcoming book, *The Video Sphere*. He is also working on the faculty of Critical Studies at the California Institute of Art and teaches at the University of California at San Francisco.

The Center for Media Study at the State University of New York at Buffalo is having its third Summer Institute from May 28 - August 30, 1974. The institute continues to be supported by the National Endowment for the Arts (Public Media Program) with the purpose of improving standards of media study in colleges and in regional media centers. It invites teachers, media arts administrators, graduate and undergraduate students, and members of the general public to participate in twelve courses dealing with film and video creation, history, theory and interpretation as related to the development of educational curricula and regional programming. All courses are four credits.

In the course of two seven-week programs (May 28 - July 12 and July 15 - August 30), twelve courses will be offered by the country's leading educators, scholars and heads of national institutions. More than 200 films are scheduled to be shown and 20 public lectures by visiting faculty and invited distinguished guests are planned.

JULY 16 - AUGUST 31

Eng 414 MH 168910 147 Diefendorf **American Narrative Cinema**

Henderson M,W,F - 1-2:05 Lab M,W - 3-5 OR Lab M,W - 7-9
A multi-leveled study of representative American commercial films from 1908 to the present. Emphasis will be placed on basic structural factors including narrative construction, visual form and ideological orientation, considered in interrelation; and on individual variation within this complex. Special attention to Griffith, von Stroheim, Vidor, Sternberg, Lubitsch, Ford, Welles, and Hawks.

English 536 MC 165655 350 Crosby **Seminar on Semiology of Film**

Henderson M,W,F - 10:15 - 11:20 Lab: T 1-3 OR 7-9
An examination of selected theoretical and practical work on filmic signification. Emphasis will be placed on the problem of cinematic language as developed by Eco and Metz and on narrativity in cinema, using works of Levi-Strauss, Propp and Greimas. Relevant work from *Cahiers du Cinema*, *Cinethique* and *Screen* will also be examined.

Brain Henderson teaches at the San Francisco State University in the History of Consciousness Program where he has been doing work on systems of thought including Hegel, Marx, Freud and phenomenology. He publishes frequently in *Film Quarterly* and *Film Comment* and has lectured widely at several American universities. He writes a weekly column, "Intermedia", for the Los Angeles Free Press and has a weekly radio program on KPFF.

Eng 536 ME 117851 **Oral History of the Independent Amer. Cinema**

Foster Basement Rm 10 Van Dyke Lecture Th 1-4 Lab T 1-3
This course is a continuation of the Oral History of the Independent American Cinema which began in Spring '73 and which has to date interviewed 25 independent avant-garde and documentary filmmakers. Six documentary filmmakers will be interviewed, one each week (Thursday), each interview being preceded by the viewing of the filmmaker's films (Tuesday). One week will be left open for general and theoretical discussion.

English 536 MD 187571 Annex B-4 **The Non-Fiction Film**

Van Dyke M,T,W,Th,F 11:30-12:35 Lab: M,W 1-3
This course is a seminar on the seminal non-fiction film from 1896-1974. We will view and discuss many films to examine the significance of the non-fiction film on both the history of cinema and the social-political subjects with which they are dealing.

Willard Van Dyke is a well-known still photographer and film-documentarian. He recently retired as Director of Film at the Museum of Modern Art in New York and is now teaching filmmaking and founding a program at the College at Purchase in the State University of New York system.

SUMMER SESSION STUDENT HOUSING

Undergraduate:	Per Person:
May 28-July 12	Single: \$147.00
July 15 or Aug. 30	Double: \$112.00
May 28-August 30	Single: \$294.00
	Double: \$224.00
Graduate:	Single: \$182.00
May 28-July 12	Double: \$140.00
July 15-August 30	Single: \$364.00
May 28-August 30	Double: \$280.00

for further information write:
Coordinator of Summer Housing
University Housing Office
Goodyear Hall
SUNY at Buffalo
Buffalo, New York 14214

TUITION RATES

Per Semester Hour:	
New York State Resident:	
Undergraduate (56 hours or less)*	\$21.50
Undergraduate (over 56 hours completed)*	\$26.75
Graduate	\$40.00
Non-Resident:	
Undergraduate (56 hours or less)*	\$35.75
Undergraduate (over 56 hours completed)*	\$43.50
Graduate	\$50.00

Fees:
College Fee per credit hour \$.85
Student Activity Fee per session \$5.00

*visiting and special students please note that "(56 hours or less)" rate applies to 100 and 200 level courses. The "(over 56 hours)" rate applies to 300 and 400 level courses.

The University reserves the right to add to its tuition and fees at any time.