

A2: Moving Pictures

Instructor: Jared Davis
NU Splash – April 3, 2010

Agenda and Outline

1. Introductions
2. Central course concept: *“movies” consist of moving pictures; many technical developments have enabled movies to take their current shape, but understanding the narrative or content of a movie requires an awareness of the fundamental aspects of moving pictures.*
3. Photographs in series – the evidence or suggestion of movement
4. Photographs in rapid series – the illusion of movement
 - a. *Rip van Winkle* (1886) – created from serial photographs printed on flipcards; WLK Dickinson, a former Edison employee
 - *Predict what will happen in the next scene based off what you have viewed in the most recent scene; for example: if scene #3 comes next, what has scene #2 already suggested and how might the suggestion(s) guide your attention during scene #3?*
5. Photographs in continuous series and projected
 - a. *Fred Ott's Sneeze* (1894) – one of the first celluloid films
6. Special effects
 - a. *Execution of Mary, Queen of Scots* (1896) – utilizes single splice of two shots
7. Synchronized recording of motion and sound
 - a. *Dickson Experimental Sound Film* (1895) – the first synchronized recording
8. Early Animation, a predecessor to computer guided imaging (aka “CGI”)
 - a. *The Enchanted Drawing* (1900) – an artist interacts with his drawing
9. Documentary and chronicles: what is the cinema for if not for showing real life?
 - a. *NYC Subway* (1905) – a continuous shot following a subway underneath Broadway
 - b. *President McKinley's Oath* (1901) – first footage of the US Presidential Oath of Office
10. Closing reflection: *What enables moving pictures to tell so many different stories in so many different ways? What makes you like some movies and not others? Are you swayed by technology or are you swayed by narrative? Can you have one without the other?*