

LCC 2730d Constructing the Moving Image

Tue + Thu 1:30-3:00
Room 355
3 credit hours

Fall 2005

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The digital revolution of the computer-generated moving image is not confined to the level of big production studios and supercomputers. It is available on the level of consumer electronics in the form of video games and their descendent: Machinima videos. We will approach Machinima and its origins, video game moving images, as a current form of moving images.



Méliès – The Man with the Rubber Head (1901)

Starting with an overview of established moving image features – with a heavy focus on cinema – this course sets out to investigate their relevance for virtual environments and Machinima, looking for interrelationships between the moving images in interactive pieces and cinematic references they might quote, develop, or oppose. In the second part of the course, we will position the moving image of interactive digital titles, such as computer games, in relation to the established visual imagery of examples drawn from film, video, and animation. The aim is to discover specific elements of Machinima that separate them from other moving image formats. Consequently, assignments will include detailed film scene/ game analyses.



OC3 Entertainment – Abbot & Costello's Who's on First? (2004)

In addition to the theoretical work, we will produce our own Machinima pieces during practical experiments. One session each week will be reserved for such practical experiments. Students will perform basic 3D modelling (using Maya) and use a simple game development environment (Virtools) for their moving image creation. The last third of the course will feature small teams working on individual Machinima productions that have to be written, designed, modelled, performed, and “recorded” by students. The course demands a lot of dedication and curiosity. Additional film screenings and group meetings are very likely. References will be drawn from many sources but Bordwell/Thompson (2004) *Film Art: An Introduction* (7th edition) will serve as one guideline.



Kubrick – The Shining (1980)

Participating students will have to deliver at least one detailed moving image analysis, work on practical projects that lead up to a final project, and are expected to participate actively in the course discussions. Knowledge of programs such as Photoshop is expected. Machinima operates on a constant battlefield – that between the elements of play and presentation in the universe of video games. The borderlines are constantly shifting and you can expect technical as well as conceptual challenges.



Pope – World of Warcraft: Not JUST Another Love (2005)