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## Project Two—A Statement of Goals and Choices

### A Statement of Goals

The goal of this project was both to highlight classmates' experiences throughout their days as catalogued in their massive archival entries and to highlight the project creator's reactions or interactions as she read through and chose certain aspects to highlight. Not only were the peer writers experiencing disorienting feelings about certain aspects of the weekend (or, contrastively, mundane feelings about the weekend), but the author too had overwhelmed emotions as initiated by the extreme detail and extensive quality of the entries. These aspects are detailed in the paragraphs that follow. The creator has chosen to highlight the former more than the latter; she desired to focus more on the feelings of her classmates due to the fact that the information found comes from their account and interpretation of everyday life. It would not do justice to the information given if the project merely included an individual interpretation. The project must foreground many people's reactions.

The weekend's events contributed to the confusion of students and those around them. The fear for the quickly approaching hurricane, the horror and costuming that naturally comes with Halloween, and other reported events are those that caused such uncertainty, and, at times, fear in the people in the spaces that students visited. Thus, all of the products disorient the consumer audience. The words on the pages, the maps and their supposed perfect guidelines, and the video in some of its avant-garde themes seem to lead the consumer astray in multiple ways. In order to contrast these themes, and thus intensify them as one of the goals, the author utilized specific reactions to the weekend when students or people around them did not seem alert to the weekend's more startling happenings.

When the designer first viewed all of the archived information, she had difficulty imagining a product for the items because of how much was at her disposal. Eventually, that personal disorientation worked to her favor, because once the "fear" idea came to her, they both worked well together. In order to achieve the same feeling in the audience, the author made the goal of making such archival complexity and immensity apparent by placing together as much information from as many archives as possible. The author also does not know the detail of many of the destinations, such as exact location and directions, so this was reproduced for the audience.

In both cases, individuals had to work hard to overcome the disorientation of the situation. In the end, archivists, the people they interacted with, and the maker of the products outlined in this paper were able to work hard to overcome the creative and environmental obstacles by whatever means possible. The author of the products worked to use mostly only archive data received over blackboard. The project reflects the process that the students/people/author took to make it through tasks related to the archive.

The items are all set in the context of a Baltimore student film festival with an accompanying tour. Like in the previous project, the consumer—any person, like students in the class, wanting to go to the film festival—will receive these items in a certain order. The film festival context highlights the movie product as the last stop in the sequence, and it is the most disorienting. The efforts of the person in seeing the film will all come to a culmination at the actual festival—just as everyone anticipated the hurricane. First, one will receive the festival flyer that alerts to the actual happening. Then, she will receive a series of brochures with

restaurant guides and a map to the places. Finally, hopefully disoriented from those items, the consumer will arrive at the film festival. She can watch the movie there and get a CD copy.

### A Statement of Choices

#### **Festival Flyer**

Why is this flyer included?	In order for this specific context to start, a consumer must learn about the event and how to access brochures for the food and entertainment tours. As with any event, people must go to it in order for it to occur, so advertising is necessary.
Why is the flyer this size?	The flyer is just like one that someone would see stapled to a phone post or in a common area. These flyers are generally standard paper size.
Why is it purple and black?	Purple and black remind people of Baltimore, where the students go to college, because of the sports team The Ravens. These colors are popular enough to attract residents of Baltimore and Maryland to the sign.
Why are the fonts different?	There are several different fonts on the flyer. Usually, artists use similar fonts to keep spaces clutter free. Since the purpose of this flyer is to disorient, the fonts contribute to that goal.
Why is there an image of leaves on the ground?	Leaves often represent Autumn (the season when students collected data), as that's when trees lose their leaves. There was going to be a google image there of film and the city of Baltimore, but it then seemed more logical to place one from the archive. It's turned on its side because it reflects the goal of disorientation. The leaves look like they're falling instead of sitting on the ground.
Why are the date crossed out and new ones sketched in?	The actual date of the "show" is when the project is due. In the imagined context, the person who made the flyers had to change all of the print-outs as to display the accurate date—which makes the viewer uncertain of when to go.
Why are these sample quotations here with students' names?	There are many different genres of film on this flyer, so the viewer isn't really certain what they are going to see at the festival. This also allows the project creator to use more information from the archive on this particular aspect of the project. The information chosen is from three separate accounts and stood out as particularly exciting within those particular documents. Basically, these words would be interesting within a movie—though they aren't fully realized in the end. They act both as samples of actual in-movie narration and summaries of the film. Each has a title that reflects the written account. The boxes are placed asymmetrically to make the viewer work at understanding what goes where.
Why are there flaps and why is the text on the back of a few of them?	These information flaps are common on fliers. In place of a notepad, these tabs help people remember necessary information. Some of them have information on the back because it would probably not

	make sense to a random passer-by. It will take a truly inspired, determined individual to get to the film festival.
Why is there a disclaimer?	This is just a hint to the fact that all of the items will probably confuse someone, and the triple A company (known for their travel items and discounts) has taken note. The film festival sponsor was required to place that on the product.
Why “Sandy Hanes”?	Her name is a play on the major natural disaster that occurred right after the weekend students were asked to collect data. Hurricane Sandy caused most to panic (and some to remain calm).

### Brochures—General Statements

Why are these two items included in the sequence?	Because of the complexity of the archive data, it was necessary to make two separate brochures highlighting different areas in Baltimore and the surrounding areas. These items were needed to meet both the goals and requirements of the project. It gave the project creator another chance to both disorient readers and highlight some of the travels of student archivists. These brochures reflect other ideas from workshop that are adapted to this new, overall concept. For example, the author wishes to show how environment can affect experience. They will also give the imagined audience of the film festival a chance to experience more sights in Baltimore and be rewarded for their efforts in the end.
How will the consumers get them?	Just as the flyer mentions, these are available in stacks at AAA stores all over Baltimore. These two brochures were picked up by someone who saw the initial advertisement.
Why are they an optional step for the consumer? What do consumer’s gain by getting them?	Just as many prepared or did not prepare for the Hurricane, people who want to attend the film festival can either go on the tour and receive the prize at the end or not. They would also be missing out on visiting great Baltimore destinations.
Why are they this size?	In keeping the aspects of the project more realistic, the author searched for some examples of actual AAA brochures that one could find in the store. Those brochures were usually more informative—how to drive safely during long trips. The ones realized in this project reflect the content of the larger AAA books (reviews, ratings, experiences, etc.). The book size is not necessary for the amount of information the creator has to place in these particular items.
What is the general layout of the brochures?	Each has a front cover detailing what’s presented within the specific brochures. The four inside flaps have information about each theme. The back panels have maps. All of these individual aspects and their purposes are detailed in their respective Restaurant/Entertainment places in the charts below.
Why are they in the same font throughout?	Unlike the flyer, the font is consistent through the set of brochures. Due to the amount of other factors contributing to the confusion of the reader, it did not seem necessary to add yet another one. This font is professional and simple even in its name: Arial (and variants of this font).

**Brochure 1—Food**

What kind of brochure is this and why?	This brochure highlights some of the restaurants and eating places that the archivists went to. On the inside flaps, there are four restaurants, a description of the environment and food style, and their respective grades given by their creators (Sandy Hanes).
Why does the front look like this?	The front includes the company who produced the brochure, Sandy’s name (as she is the main supervisor of the entire project), and an image of a piece of food (by Olivia) since the brochure details restaurants. Of course, the project creator has made it tricky once more: the brochure says “Food/Entertainment Guide” without designating exactly which theme it is. The reader will have to figure out what to do based on the images on the front, or she may just give up. It has a “Film Festival Attendees—Win a Prize!” on the front in order to stimulate the reader’s interest in actually going to the locations. The asterisk provides more information on the prize, which can be found on the back—if one can find it.
Why are these specific places on the inside? What are the grades and why are some circled?	These restaurants were chosen because the students who wrote about them were detailed in their accounts of food type and surroundings and included pictures of the places. In fact, one student could have contributed all of the information to this particular aspect, but, in order to show the complexity of the total information given, it was necessary to add four people. Based on the detail provided, the project creator decided that it would be strange for a reader to see grades that didn’t relate completely to the words. For example, a highly favored eating place was given low grade. The reader would then be confused and have to figure out which aspect to trust. The reader of this particular brochure has already circled the destinations that she visited, so she can receive her prize in the end.
Why does the map on the back look like this?	For something that should guide people to locations in a timely and easy manner, this map does the opposite. It has these aspects—“somewhere around [place]” a few misplaced dots—in order to disorient the mostly already confused readers. Plus, the map reflects the fact that the project author did not receive too much information about the actual location of some of these places and therefore had to work around such a factor. The asterisk continuation from the front can be found here. This explains how the attendee can win a prize at the end of the film festival by following a few steps. For the archive collection, many people documented their receipts—the attendee’s collection mimics this.

**Brochure 2—Entertainment**

What kind of brochure is this and why?	The second brochure includes entertainment places that archivists visited. On the inside, there are four destinations of entertainment
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	(not relating to food) that students visited and their respective grades and environment factors—just like the restaurant one.
“ Front	The front of this brochure looks similar to the other, and it has “F/E Guide” title for similar reasons. This one instead has an image from Kristen—a few of the items found at the market she went to—to represent the entertainment places found inside.
“ Places	Just as before, these locations were selected because of the extensive detailing on the part of the original archivists. The grading system is similar. The creator flipped over one of the places because, as with the flyer tabs, it would puzzle the reader.
“ Map	The map looks similar to the one detailed above. It actually covers a wider distance. If one compares it to the map on the other brochure, it will be difficult to find places that are close together.

### Movie

Why is there a movie?	The movie aspect is the result of the author trying to expand her horizons with the types of mediums she can create (having already done— in ENGL300 and ENGL407—a doll box, a magazine, a photo album, and various written text documents). Film is definitely a new mode of representation. She was inspired by her Feminist Film Course (GWST320). She’s never taken a film course before, and it opened her eyes to new concepts. A movie also seemed plausible because of the presence of video clips and images from other students. Written text had to be integrated, as well, since most of the provided information is in that form.
What inspired the movie?	The following concepts were learned and discussed in UMBC’s GWST320: International Feminist Film Makers course from Fall 2012. A director and writer studied in this class, Maya Deren makes short, avant-garde films which toy with time and space. For viewers unfamiliar with her way of editing and filming, her style can be very confusing or frightening at first. In an article explaining her style, the author writes that she made films with “the ‘vertical’ (paradigmatic) mode wherein images’ graphic or symbolic connections to larger abstract orders are privileged” (Nichols 75). Sometimes larger metaphors or themes are more important than narrative story. For this reason, the film made in this project is inspired by Deren’s films. “The Last Weekend” is not a replica of Deren’s “Meshes of the Afternoon.” The author was merely inspired by the look and movement of the film and how it was strange to watch because of certain jump cuts and editing styles. Deren’s films have themes and theories that go far beyond this movie. This project also has very different goals.
What is the movie’s “story”?	The movie doesn’t necessarily have a true, average story—which is what readers expect. It is about the contrasting themes of comfort and disorientation present in the archival information. The film

	strives to make the viewer uncomfortable and expand on what people were feeling at that weekend. If one must have a story, it is about a person searching spaces for help in surviving and preparing for the storm. After she learns of the eminent storm, she attempts to find answers in these notes which move and act in disorderly ways. In the end, she accepts what the fortune cookies promote.
Why is the movie this long?	In development, the movie did not have a set desired time. It was a matter of presenting themes and archival information. The author did not want to have a feature length film of two hours (that seemed too excessive for the task) but the length of a short film, a genre studied in the Film Course. It comes out to about four minutes and forty seconds.
Why can't you see the person reading the items or picking up the notes?	The project creator wants to make sure the audience knows that the information comes from several different sources. The narrator remains nameless and bodiless to represent the many different people that she could possibly be.
Why did you start the movie with this radio broadcast video?	Rebekah's video actually partially inspired the author to make this video. 1. It was in video form which introduced the fact that digital film would be a good medium to work with. 2. The broadcast is frightening in itself. The discussion in the video (what the men are actually talking about) concerns an emergency situation which involves the possible use of mechanical equipment to mend the situation. It also starts in the middle, so the audience isn't going to know what comes before—they are already not in the know. It's an immediate entry into the film. It also serves as a good intro segment, like one you would see in a feature film, which captures the attention of the audience.
Why is the text black and in this font?	The black text was the easiest to read against the background, but it's still not completely visible do to the shifting background image. This is another source of discomfort. Usually audiences look to the title for some sense of clarity and understanding about the movie.
Why is the title of the film "The Last Weekend"?	Student's collected the archived information during the last weekend in October. The Last Weekend also sounds a bit daunting like the suspense film "The Day After Tomorrow."
What is being said here and why is the screen grey?	Thomas has a brief account inside his archive of his feelings about the Hurricane. The words act as a great transition from the radio clip from before into the themes of the movie. Thomas talks about what he heard on <i>his</i> radio and the greys of the sky. The background is grey to reflect what he sees. It turns to black, as the sky turns darker during storms. The video will switch between narration and text for many different reasons. In this particular scene, the project creator wanted to emphasize the empty grey space. The narration is disembodied, which may be confusing right from the start; however, the words are fairly understandable here. As future segments will show, text and narration together can confuse the senses.
Why is there a note on	This note features the outline of times from Katrina's day. Katrina

<p>the carpet and what is its purpose?</p>	<p>made sure to label every minute of her day with what she did; this showed control over occurrence and an understanding of the day's logical sequence of events. The carpet represents the inside, the comfortable space, and the home. Not only does this scene show comfort, Katrina went on with her usual day as the world reacted to the weather. The author uses notes because she wanted to have a text based portion of the film, since she works well and is comfortable with text—kind of her own way of making up for discomfort in using film.</p>
<p>Why did the note change into another on the grass, and what is this new note's purpose?</p>	<p>The grass represents the outside world, the uncontrollable world. The note is Valencia's account of her visit to the store before the hurricane. When the note about the everyday shifts strangely and unexpectedly into the new note, it is abnormal. Altogether, the scene expresses those frightened pre-hurricane feelings. Valencia's account still incorporates planning—something necessary due to the bizarre weather. The planning of those she observed, however, seemed in response to fear. The themes of uncertainty against comfort/obliviousness often change quickly in the film. The writing on the note is contrastively in handwriting, as opposed to computer printed text, to add to the indistinctness. The note is seen as crumpled up (before the hand unfolds it) to oppose Katrina's orderly list. The small white text hangs over the video image and forces the audience to read several things quickly. The task is not easy just as people in Valencia's supermarket were confused. The note floats off screen showing just the grass—the metaphorical chaotic plane.</p>
<p>Why is this scene dark and why is there a note with a flashlight shining on it?</p>	<p>This scene continues on with the hurricane sequence introduced with Valencia's account. Humans aren't as attuned to their surroundings in the darkness as they are in the light. Power was also a concern for the people before the hurricane. Therefore, Stephanie's discussion of generators seems appropriate here. So many people have gotten them, so many people are worried, that there are simply no more of those products available. Here is a different kind of written note, as things are constantly changing. The rips represent a disintegrating comfort. (Note, as stated at the end of the film credits, that "got" on the note should say "get." The author was unable to recreate the shot exactly, so she didn't want to sacrifice a carefully planned film sequence for a letter.) The voice over serves to not only narrate the rest of the account, but to offer more than one mode. The light shines over the words slowly, while the words stated are faster. In darkness, nothing is clear.</p>
<p>Why are the lights suddenly on and what does this paper say?</p>	<p>To contrast discomfort in darkness, the lights are on to display a new note from Olivia. Previously the author had text from another student here, but due to certain circumstances, she replaced the text. Olivia's tone seems especially calm; she doesn't notice anything off putting. She even mentions that the weather isn't bad. Next to archive information about how chaotic everything seems to be, this</p>

	note stands out in contrast. It is clear and easy to read. There are no rips or tears to divert the attentions of the audience. The bird sounds are pleasant, even soothing. The lights, however, turn off in the end to indicate tension—something dark is coming.
Why do the lights turn off again? Why are there wind noises over darkness? Why is this text here?	Before the final large scene, the darkness must return for the same purpose as before. This time, there's no flashlight, just darkness. The wind mimics the sounds heard during the hurricane and is harsh compared to the atmospheric bird sounds. The author selected part of Adam's archive because he provided vivid description of both hurricane and Halloween events. The text is small as it appears slowly, but it is telling of the fear. People feel small in comparison to the hurricane occurrence. The wind gets louder as time moves on. After, the wind stops as the words move closer to the screen to indicate something is coming. No narration was used because of the importance of the wind sound. Next, a radio tone plays over darkness—a common indicator of a hurricane.
Why is there a montage of flashing images and text at the end, and why are these particular images used?	Some of these images are from Halloween events, some of the text relates to the hurricane, and others relate to everyday activities. A few images freeze on the screen because the author chose to highlight them especially. A few are frightening, some are comforting: this is where the two themes collide and everything seems messy and crazy all at once. This actually represents the climax of the themes of the film before the final frame. Images here come from multiple people: Erica, Rebekah, Diana, Adam, and Kristen. Text comes from Erica and Rhiannon.
Why do each of these scenes mean?	This box will discuss each of the climatic images in order. First is Erica's image of waffles and coffee, indicating home. The home space is distorted, however. Adam's wolverine costume appears representing Halloween, and it is too distorted with color. The transition swirls around at a fast pace, leaving Erica's words. The red Stencil font is jarring. The words are confusing out of context, and it seemed Erica was originally struck by the peculiarity of these Halloween costumes. The red text disappears to greet another set of grey text, from Rhiannon's archive about how she felt overwhelmed, in the corner that flashes to a black background. The grey settles into the black, but the words are distressing and maybe even hard to see. The next set of words comes to the screen in a different way. Diana's coffee flips into view, indicating another soothing, familiar item. It is quickly overtaken by Rhiannon's text again. Rebekah's weather forecast spins and spins mocking the waves of a hurricane, before turning into a rather frightening looking fake pig by Kristen. The image distorts and halts suddenly, where Rebekah's fortune cookies take over.
Why is Rebekah's fortune cookie picture the last image in the film?	In order to come full circle, and thus conclude the themes presented in the film, the director opted to use archival material from the same person in the beginning and the end. The movie dissolves into this

	image as if the rain has fallen and it is finally evaporating up. It also shows that with good fortune and a little planning, one can survive fear of the unknown. The smiles indicate such contentment, and the reference to “God” seems appropriate for audiences who rely on the divine figure to find peace. Though many films don’t offer resolution, it seemed appropriate to offer a happy ending to a scary weekend. The image then transitions softly off screen to the credits.
Why are there credits?	As with most films, the director has to thank the people that contributed their time and efforts to making the movie possible. Since this project could not have happened without the help of many, many other people, the credits are necessary. The director/author had to thank her classmates: their work inspired the film.

### Extra items—CD and Notepad

What are these items?	The CDs are given to the customers who went to at least five of the places from the brochures before attending the Film Festival. Judging by the receipts or documentation given from each destination (as designated on their brochures), Sandy Hanes will give the attendee their prize. The notepad, given out to those who volunteer, allows everyone to write down their processes in preparing or not preparing for the film festival (explained below).
Why is the CD included?	The CD contains a copy of the film. Attendees who are determined to make it through the disorienting tour receive it as a prize. This also serves as a way to present the film within the context to Dr. Shipka for grading purposes. The cover shares the same color scheme as the flyer, so people know that the CD is related to the film festival and Baltimore.
Why is the notepad included and why does it look like this?	The notepad and attached instructions request that the attendees who completed the brochure tour write down what they did while they drove around to each of the destinations. Thus, the attendees have faced a disorienting event, prepared for that situation or did not prepare for the situation, made it through a main event, before a select few had to write down what they did to make it there and what they saw. The people who did not take the tour are included, as well, and they must write down what they did instead. The project is reflective of my classmates’ pre-hurricane processes and observations. Both highlight a similar question: what did people do when they could possibly be disorientated? The example here used to demonstrate the format of the entries is from Shoshona Fuller’s archive. The space below that text is where the participants will write.

### Explanation of Pursuits

For some reason, my life has revolved around this feminist film class for the past three months. Every time I watch something or read something, I'm looking for feminist undertones. When I decided to do a film as the product because it was something I've never done, the plausible route was to use what I've learned from the only film class that I have ever taken. My other workshop ideas, which involved brochures and maps highlighting the ventures of my classmates, found their way into this final project; I desired an elaborate outcome that would reflect the fantastic archival information which I received.

#### Assistance

I cannot stress enough how inspired I was by the Mass Archive information on blackboard. I must insist that my classmates have assisted me the most for this particular project. Without their data, I would have blank film, blank pieces of paper, and nothing to present. I hope I have done justice to my classmates' entries, and they are happy with how I have represented their text and images. I've included information from the [majority of my classmates]. I'd, too, like to thank them for their help in discussing ideas with me. One of the themes in this project comes from their suggestions—making a contrast—so I could use more information from the archive. With this said, Dr. Shipka has helped me out with her ideas, as well. I always kept in mind her requirements for the project. I'm always grateful for the thoughts of others when working on these projects.

I'd like to thank my mother for purchasing my tablet for my birthday, without which I would have no means to record a movie. As always, my parents helped support me through the project. I purchased a CD and more ink from my printer from Staples. The paper used for the documents probably comes from there, too.

I would be lost about what makes a film if it weren't for Dr. April Householder, professor of the GWST 320 Film class. Deren and all of the author directors in that syllabus inspired me to make a film (though, I'm not sure some of them would like me calling somewhat feminist style "disorienting" and "confusing"). The AAA stores that I have visited in the past assisted me in knowing what a travel brochure could possibly look like and include. I did not have to visit JoAnne Fabrics this time.

I worked in a several spaces because when I write and design I have to move around to stay focused: these include my bedrooms, shared living spaces, school rooms, the library, and the 407 PAHB classroom. For the film, I used the areas in my parents' house and directly outside my house because I was home for Thanksgiving.

[WC—5236]

Text Cited in "Movie" section of the statement is from the following:

Nichols. "Maya Deren and an American Avant-Garde Cinema." *Points of Resistance: Women, Power, and Ploitics in the New York Avant-Garde Cinema, 1943-1971*. Ed. Lauren Rabinovitz. Chicago: 2003. 49-91. Web. PDF. 30 Nov. 2012.  
<<http://www.umbc.edu/ereserves/pdf/fall12/gwst320/e12.pdf>>.