



Strangely Familiar, 2012

“The true [artist] must be able, with the most usual things to have the most unusual ideas.”

Salvador Dalí, *50 Secrets of Magic Craftsmanship*

One of the hallmarks of the Surrealists was to defamiliarize: to create something unique, unexpected and unfamiliar from one's everyday surroundings in order to surprise, shock or even disturb. Surrealism invites us into a world where even the most seemingly insignificant occurrences of everyday life can be made strange. We invite the students to explore this idea by employing some of the techniques used by the Surrealists:

Dislocation: A surrealism technique where a familiar object is placed in an odd, bizarre (humorous), or unusual setting.

Juxtaposition: To place side by side; unexpected combinations of objects.

Transformation: Familiar objects or places are changed in form, appearance, nature, or character to become unusual.

Metamorphosis: A marked change in appearance, character, condition, or function; also called transformation.

General Information:

- Open to both Hillsborough & Pinellas County middle and high school students.
- Work Due: **Friday, March 9, 2012**
- Accepted Entries: Teachers will be notified by **TBA** if entry is accepted
- Award Ceremony: **TBA**
- Dalíwood Film Exhibition: **TBA** (April- June)
- Award Winners: Three winning videos will receive \$250; sponsoring teacher will receive \$250 for their school.
- Where to Send:

Bethany Mead, Education Coordinator
One Dalí Blvd., St. Petersburg, FL 33701
Phone: (727) 623-4730
Email: bmead@thedali.org

- For more information:
www.thedali.org/DALIWOOD
www.youtube.com/DALIEDUCATION

Submitted Material:

- Must be original work
- Running time between 30 seconds and 4 minutes. No more, no less.
- Format: 2 standard definition DVDs (4:3 aspect ratio/720x480)

Submitted Material, cont:

- Students are encouraged to use original music in their film.
- More information about the use of copyrighted material here: cybercollege.com
- Must provide written permission to use copyrighted work, including music AND identify copyrighted information material in film credits
- DVDs must be labeled with title, name of teacher/school, student director, contact information and running time
- Must be accompanied by a completed entry form PER STUDENT
- One project per DVD
- Limit 4 projects per teacher

General Judging Criteria and Awards:

- All work must be original. The work must not infringe on the intellectual property rights of any other individual. If there is any doubt regarding the authorship of the work, please do not submit it. **Work found to be copied will be disqualified.**
- Judges will give priority to films following the theme. Visit our youtube site for a playlist of student films which are coincidentally, great examples of this year’s theme.
- The Dalí Museum jury panel will include two unbiased judges (TBA), and Education Curator Peter Tush.
- Three awards will be given.
- All selected entries and the three award winners will be shown at this year’s Sunscreen Film Festival.
- Additionally, the films will be shown as part of the season of student art shows at the Dali Museum for six weeks in the Education Gallery.
- Teachers and students are advised to spend 60% of the video’s production time in class.
- Judging based on following rubric:

<p>Level 4 4 Points</p>	<p>___ Content/Theme: The content includes a clear statement of purpose or theme and is creative, compelling and clearly written. A rich variety of supporting information in the video contributes to understanding the project’s main idea.</p> <p>___ Copyright: Copyrighted information for photos, graphics and music is clearly identified by source and nature of permission to reproduce.</p> <p>___ Production/Technique: Video is well planned, with smooth transitions and edits and makes productive use of length of time. Sound is excellently balanced and easy to hear. All elements coincide with the theme/content.</p>
<p>Level 3 3 Points</p>	<p>___ Content/Theme: Information is presented relating to theme with accurate, current supporting information that contributes to understanding the project’s main idea.</p> <p>___ Copyright: Every photo, graphic or music is either original or permission for its use is documented.</p> <p>___ Production/Technique: Video is well planned with competent edits. Sounds is well balanced and easy to hear. Most production elements blend with theme and/or content.</p>
<p>Level 2 2 Points</p>	<p>___ Content/Theme: The content does not present a clearly stated theme, is vague, and some of the supporting information does not seem to fit the main idea or appears as a disconnected series of scenes with no unifying main idea.</p> <p>___ Copyright: Some sources of photos, graphics, and music are not clearly identified with references, and permission to reproduce is missing.</p> <p>___ Production/Technique: Video was somewhat planned. Transitions and edits are rudimentary. Sound is reasonably balanced. Some production elements are distracting.</p>

<p>Level 1 1 Point</p>	<p>___ Content/Theme: The content lacks a central theme, clear point of view and message. Much of the supporting information in the video is irrelevant to the overall message. The viewer is unsure what the message is because there is little persuasive information and only one or two facts about the topic.</p> <p>___ Copyright: There is no reference to copyright information for photos, graphics, and music.</p> <p>___ Production/Technique: Video is not well planned and has poor edits. Sound is of poor quality. Many production elements distract from the theme/message.</p>
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Suggestions for material:

Look to past student films: A selection of films that fall in line with our theme have been compiled into a playlist on our youtube site. Please visit us here: [youtube.com/dalieducation](https://www.youtube.com/dalieducation)

Avoid copy written music! Many films are rejected each year because they use music that obviously is professional and copy written (Hitchcock soundtracks, alt bands like The Books, etc.). This is illegal and your film will not be accepted, regardless of its originality. If you can't make your own soundtrack (few can), then use the copyright-free music available through a Garage Band-type program.

Less is more: of the 3 films chosen in 2010, the longest was 3 minutes, the next was 2 minutes, and the final was 46 seconds. Brevity!

Avoid clichés: there are many standard clichés that appeared in multiple films that rendered them indistinguishable from the competition. Try to take these clichés and find a new way to present the idea. Here are two of the worst offenders:

- The real world is in color, but the dream world is in B&W
- Whenever a doppelganger appears in a dream sequence, everyone shows them wearing a mask, usually a white Venetian masquerade mask.
- Running away from something.

Don't keep walking or running: If you need to walk from point A to point B, do not take us on the entire journey. Walking in film gets boring to watch.

Make your classroom unique: If your classroom is the site for your film, make it count. Half of film entries use classrooms as the site for their film, so the story better be good or it will look generic.

Surrealism is not necessarily horror: Many films were simply about people running from monsters. This can be appropriate if done right, but it can also be tedious.

Tell one story well: This year several filmmakers didn't know how to end a film, so they would graft on a second story. It doesn't help. Brevity!

Work on scripts: The outstanding films told a story well and concisely. They had a beginning, middle and end. And dialogue when necessary was important. Having too much improvised dialogue can make a film seem haphazard, unfocused and uninteresting.

Check to make sure video plays and that the sound levels are not dropped: Last year there were several films that did not play properly regardless of the equipment. If it can't be played in a DVD player, it can't be included. And check sound levels to ensure consistency.



About Surrealism and Surrealist Film:

“Surrealism” was an art movement in the early 20th century that focused on ways to examine one’s dreams, the Unconscious and the irrational in order to discover new visions and ways to think about the world. Surrealism broke with the convention of traditional storytelling by stringing together seemingly disconnected or random events in order to tell a story whose logic is the logic of dreams.

The surrealist movement encompassed many forms of art including painting and poetry, but it also had a lasting impact on film. In the world of film, various surrealists found radical ways to challenge conventions and create new realities. Key surrealist filmmakers include Salvador Dalí & Luis Buñuel, Man Ray, Germaine Dulac & Antonin Artaud, Jean Cocteau, and Maya Deren.

Surrealism became popular with mass audience in the 1940s and 1950s, leading Dalí to collaborate with the Marx Brothers, Walt Disney and Alfred Hitchcock. For Dalí, the Marx Brothers were surrealists before their time (as when Harpo produces a candle burning at both ends from inside his coat in *Horse Feathers*). Many recent filmmakers have been influenced by the surrealist film. Examples include David Lynch (*Eraserhead*), David Cronenberg (*Naked Lunch*), Jean-Pierre Jeunet (*City of Lost Children*), Spike Jonze (*Being John Malkovich*), and even Terry Gilliam and the Monty Python comedy troop (*Holy Grail*) and Tim Burton (*Pee-wee’s Big Adventure*). With each director, shocking and unexpected images are used to create uncanny, surprising or disturbing visions suggesting an irrational dream world.

Surrealist Filmmaker Techniques:

Surrealist filmmakers explored new techniques to create their dreamlike films:

1. Dream narratives: in which the film’s script is not bound by reason.
2. Juxtaposition: placing images next to each other that do not go together (placing arms with candelabras onto the walls in *Beauty and the Beast*).
3. Montage: a film segment using rapid visual editing (underarm hair becomes a sea urchin in *Un Chien Andalou*).
4. Jump cuts: a cut in film editing where the middle section of a continuous shot is removed, and the beginning and end of the shot are then joined together, breaking continuity.
5. Distortion: alteration of the original shape (or other characteristic) of a familiar visual image (as produced by fish-eye lenses).
6. Erasure: taking away distinctive features from a familiar visual image (a mouth disappears from a face in *Un Chien Andalou*).
7. Shocking images: the presence of inexplicable and outrageous images to surprise and shock (an eyeball being sliced or ants coming out of a hand in *Un Chien Andalou*).
8. Unusual movement: inexplicable or ritualized movement by characters in the film to undermine rational storytelling.
9. Repetition: sequences are repeated to undermine continuity of story.
10. Distorted chronologies: the sequence of the story is deliberately abandoned to undermine continuity (Dalí’s *Un Chien Andalou*).
11. Deep focus: radical shifts in the depth-of-field, contrasting sharp close-ups against great distance shots, creating anxiety.
12. Scale distortion: large objects are placed in the same visual field with tiny objects where both appear to be the same size, creating confusion.
13. Unexpected sounds: sounds and music are heard that do not go with images on the screen.

To see examples of surreal techniques, visit the Dalí Museum’s website where links to short clips from several surrealist films have been gathered. Please visit www.thedalí.org/education and youtube.com/dalieducation for past student films.



Student Surrealist Video Competition

Entry Form

Please fill out one form per DVD.

Title of Video _____ Running Time _____

Student Director Name _____ Age _____ Grade _____

ADDITIONAL STUDENTS INVOLVED IN PROJECT (If more than one, may attach a separate list. If attaching, please include age, grade for each) _____ Age _____ Grade _____

Teacher Name _____ Email Address _____

Parent/Guardian (if under 18) _____ Email Address _____

School _____

School Address _____

School City, Zip _____ Contact Phone _____

All work must be executed by the student. By signing the entry form, both the students and teacher/parent have certified that the work is the student's original, created by her or himself and does not infringe upon the intellectual property rights of any other individual or entity. Any work found to be plagiarized will be disqualified and any awards granted will be withdrawn.

Student Signature + Date

Teacher Signature + Date

Parent Signature + Date

Video Accepted _____ Yes _____ No

This portion will be cut off for office use-please fill out same as above.

Entry Form: Dalíwood Student Surrealist Video Competition

Title + Running Time			
Student Director + School			
Teacher + Teacher Email			
Addtl. Student Name(s)			
Work Accepted?	Yes	No	
Score _____	Judge 1	Judge 2	Judge 3