THE SYLLABUS

Subversive Film, 2017

THE SYLLABUS
The Syllabus is an ongoing publications project, the starting point of which is what we call the mother book, i.e. the main publication that performs as a reference for future iterations of the project. The main publication is concerned with publishing an archival document, a manuscript written by Hani Joharieh in the 1970s during the Palestinian revolution and which we assume was meant to be a syllabus for teaching cinematography to beginners.

The main publication is going to be followed by an unlimited series of supplements, publications that are undefined in form and content, but use Hani’s manuscript as a starting point for conversations with other collectives, individuals, institutions, manuscripts, and so on. The supplements are imagined as a set of means that question the limits of archival practices and the relationship that we continuously question between the past and the present.
Note: Contemplating this sketch of Hani Joharieh's was a way for us to understand and read his state of mind at the time these notes were written.

The name ‘Palestine Cinema Institute’ was first used in 1974, shortly after Yasser Arafat's speech at the UN General Assembly. It is interesting that Hani sketched a different emblem to the official one that was used by the Institute. This somewhat controversial emblem is wrapped in a shroud of mystery, as it never appeared in any of the films made by either the Palestine Film Unit or the Palestine Cinema Institute. It only appeared in the periodical produced by the Institute that were titled ‘The Palestinian Image’, of which there were four editions.

There is some disagreement as to who designed this emblem. Was it Jean Luc Godard in collaboration with Mustafa Abu Ali, or was it Hani himself? But Hani’s choice of using this emblem on a front page of what was to be an official document produced by the Palestine Cinema Institute insinuates a kind of rebellion on Hani's behalf as a way of stalling the process of the institutionalisation of the revolution.

We have no knowledge about when this document was written, whether it was in Amman or Beirut, and under what circumstances. In a way, this means a continuous search, perhaps unnecessary, and leaves us with only Hani’s own words, whether scratched out or not, as clues to lead us to impregnating the timeline of this filmmaker’s journey in the Palestinian militant image production.
إن تغيير سرعة الكاميرا (عدد الكرات في الثانية) يؤدي إلى تغيير سرعة الفيلم. مثلا، أكثر الكرات تأتي من فلم عبارة عن فلم متحرك (الشباك متحرك) بشكل متكرر. في هذا الفيلم، تم التقاط مناظر ملتقطة في اللقطات الأولى من الت成就感، التي كانت أحدث مكانة، ثم يتم تعويض الشباك. الفيلم كاملاً متحرك (الشباك متحرك) ببطء وتيرة متغيرة مشوهة. ومع ذلك، يتمتع الفيلم بالشباك أوان بسبب التعريض المستمر. يفيدك عن لحظة نسيج الكاميرا. للمخرج السينمائي، فإن الفيلم مع الشباك من كاميرا المصور في الشباك، يمكنه ربط الشمبانزي بجماع في شباك. هذا المشترك مع الشخب بين المصور والشباك، بجملة الفيلي من القبضة أولاً، وعندما يستخرج الفيلم من الشباك. لذا، هناك مكانة تقدم الفيلم إلى مكانة أخرى، وذلك كان بحاجة للمصور في الشباك.

The Shutter

Any change in the speed of the camera (frame rate) leads to change in the speed of the shutter. In most cameras we find that the shutter is composed of a round metal piece that covers an angle of 180 degrees (graph 1), and once it begins rotating it covers an illegible word, deleted. Shutter/ the film gate while the film progresses to its position in front of the film and when the cycle is completed illegible words, deleted. The metal ring allows the film to be exposed while the film is in legible words, deleted. Other part of the shutter has passed its place, then it covers the gate again. Illegible word the shutter moves illegible words, deleted in regular and continuous motion. We can conclude that if the film runs at a speed of 24 frames per second, then each frame is exposed for half that time, in other words, for 1/48th of a second if the shutter was open to a 180-degree angle.

24-12 24.5

We can also conclude that changing the speed changes the time of exposure to light. That is, if we slow down the speed to 12 fps, we prolong the exposure time for each frame to 1/24th of a second, and an illegible word, deleted. We can say the same if we speed up to 48 fps, that we shorten the exposure to light to
And the opposite of what we mentioned is also correct. If we increased the speed of the camera over the speed of the projector, the motion on the screen will appear slow. We can conclude from this that if we wanted to achieve slow motion, we would want to increase the camera speed, and to get a faster motion we would need to slow down the camera. And to make such changes in the speed, there are a number of applications. Shooting over long intervals compresses the time, so we could watch slow-moving events in very slow speed, like a flower growing or the movement of clouds in the sky. And such applications help us to create a particular atmosphere in a film or to analyse some of the movements in international films. The practical employment of slow speed helps us to decrease the shaking of bodies/objects such as cars and trains during filming.

In order to maintain the mechanics of cut/interrupted movement, the camera should not be operated without any film rolls inside it.
A camera is the cinematographer’s most important principal tool. This mechanical piece is masterfully made, and is composed of a number of parts that are attached to each other. Each part requires understanding and care if we wish to continuously produce excellent work. A cinematographer’s goal must first of all be to learn about and be in harmony with the camera’s movement and how it functions, so that he can then focus on the creative aspects of cinematography.

The Intermittent Mechanism:

The movement of [cinematic] film/negative is what distinguishes a film camera from a photography camera. The sense of motion is produced by a fast succession of still photographic images. In order to stop every image for exposure time, the intermittent mechanism of clocks and the sewing machine was used.

All the stop motion designs found in cameras have a claw that pulls downwards, and [legible word] a pressure plate, as some also have a recording pin. The pulldown claw enters the perforations on the film and pulls it downwards one image/frame, then it withdraws and moves upwards to pull down another image/frame.

To be in harmony with the camera as a machine is a basic principle of cinematography. The camera does not work without a human eye and a human being to control it, in order to create the desired effect. This relationship between man and machine needs to be developed and rehearsed – like, for example, when working on a sewing machine: as a result of this highly rehearsed relationship, the fabric passes under the needle without the process needing to be overlooked continuously.