

Sinyee Cindy Leung

December 11, 2010

Eng 110

### Cover Letter

Prof. Ferguson,

This is the most interesting and difficult class I have ever had in my life so far. In this course, I have not only learnt how to write academic essays, but also learnt how to write transcript, program notes and something about film. The most interesting part of this class would be making videos as assignments and sharing them to everyone in the class. Those reading assignments and assignments such as Gordon Harvey's "Elements of the Academic Essay", the Annotated Bibliography and the Persuasive Letter, make me realize my weaknesses in writing and thus force me to face them and rectify my mistakes.

If you ask how much I have exactly learnt in this course, I would say it depends on how much I have achieved in those five learning objectives. For the first objective, it is no doubt that I have gained a familiarity with both informal and formal writing in this semester. With writing comments on the articles we have read, posing them on the blog and then making comments on other people's posts really help me realize what informal writing is. On the other hand, with talking about the more formal assignments in the class before and after the due date really kept me thinking or being reminded about different formats of different academic writing styles, especially the MLA style.

For the second, the third and the fifth objectives, the peer workshop we have been doing in these two weeks really helped me think about the general mistake that everyone would make and the specific mistake or weakness that I always make and have. For example, some people

may not be able to “stitch” paragraphs together in order to make their essays flow fluently and I, at the beginning of this course, was not able to make everything, like the points, the ideas or the arguments I make, clear. The free writing section in the classes in which talking about evidence and analysis made me always keep in mind that if you mention something new or something that supports your ideas, you should explain clear and elaborate them more, so that people will not be confused; there should be concrete examples/evidences to support your ideas, then analyze them and draw a conclusion of each evidence.

For the forth objective, I have used a lot of time to prepare for the annotated bibliography but at first, I didn't find anything useful and I didn't even know how to search with using “correct words” or “keywords” to find the appropriate resources. Then after a few classes talking about how to use the library resources and also what kind of words or “keywords” we should use in order to find resources, I did find many useful and interesting resources. And I think I did a good job in the annotated bibliography. One thing that I have to pay more attention is that the MLA style. Since I don't usually use it often and I just have learnt about it, I may not be so familiar with the MLA style.

Although I have achieved so much in those objectives, I still have difficulties and weaknesses in writing. The overall difficulties I have in this semester would be finding the right way to express my ideas and understanding abstract ideas of filmmakers . Though I consider myself as a creative person, sometime it is hard to express my creative ideas or thoughts more concrete in term of writing. This may be due to my lack of vocabulary and sometime incorrect grammar since I am not a native English speaker. It is also hard for me to understand those abstract ideas: Eisenstein's ideas of montage and Vertov's ideas of “cinema eye”; but with using Harvey's elements, I , at least, understand a little bit and was able to respond some of the

questions asked by you and to complete all the assignments on time. Moreover, my abilities of using concrete evidence or example and analyzing them to support my ideas are still not high enough.

The most difficult assignment, for me, is the Persuasive Letter. It is the assignment in which I have to write a letter to convince the Principal of Queens College not to destroy an art piece on campus. To be honest, I am not good at persuading people and so I had to put lots of effort on this assignment. Since I did bad in this assignment, I have actually learnt a lot from it. I have learnt to define which reason is more persuasive or less persuasive; and I have also learnt that it is unnecessary to use less persuasive reason in persuasive essay.

In term of critical thinking, as we have mentioned in class, “skills of critical thinking” are the abilities to analyze evidences and to make connections of our own knowledge and all the assignments. I think, through the Annotated Bibliography, the Mock-Debate Interview Transcript and the Program Notes, my skills of critical thinking has been improved since those are the assignments that require student to link the information they have given or found and their ideas up and then elaborate more. Plus, I think that Gordon Harvey’s “Elements of the Academic Essay” and Zinsser’s “Simplicity” really helped me a lot. I think both of articles helped me improve my skill of critical thinking with using those elements and ideas in my writing. With understanding Harvey’s elements, it seems that my essays have more completely structured than before and it also helps me realize what the writer tries to express in his/her essay by identifying his/her “stance” “thesis” and “motive”. Zinsser’s “Simplicity” makes me realize that it is not a bad thing to use simple words to express writer’s ideas and it may be confusing for reader if writer writes in an complicated way rather than a simple and clean way.

In conclusion, it is true that I had a hard time in this course but I also learnt a lot from it.

No pain, no gain. This is what I have also learnt beside all the articles and assignments I have read and done in this course. Thank you so much, professor!

Best Regards,

Sinyee Cindy Leung

Peer Interview Transcript and Reflection

Cindy: Ugh. What's your name?

Zarraf: Zarraf Chowdhury.

C: O.K. Do you remember the name of the first movie in your life?

Z: My first movie I've ever seen?

C: Yeah.

Z: Babe.

C: What?

Z. Babe. I think it's... [unintelligible]

C: Oh, I see. Have you ever watched a foreign language movie?

Z: Oh, yeah. Indian movie, probably.

C: Indian movie. O.K. So what's your favorite class besides the English 110 and the Media class?

Z: Ugh... favorite class? Um... I don't have any yet but philosophy up there, philosophy.

C: O.K. Is it difficult?

Z: It is difficult.

C: So what's it so interesting in the class?

Z: Pardon?

C: Ugh. What's it ---

Z: Interesting?

C: Yeah.

Z: Ugh. Just a lot, like new information, thinking, asking questions.

C: O.K. So how do you feel about the Queens College?

Z: I like it very much.

C: You like it very much. O.K. How do you feel about the English 110 class?

Z: Ugh. It...it's lot of taking. It's kind of, it's like, I think, like, keep doing it, keep like writing, whatever.

C: O.K. That's it.

### Reflection on Peer Interview

When I was asked to take a video, I felt very stressful because I've never taken a video as an assignment before. I was worrying about what if what I take is not perfect enough. And I also was worrying the communication with the team members because we have three people instead of two people. I was thinking the process of interviewing and asking questions to each other would be more difficult since we have more people and we didn't know each other well. At last, I found out that there was not big problem when we were taking the videos and now I understand that this assignment is not about how perfect the video is, it is about getting to know each other.

During the shooting, I was observing body movements of my team members. I noticed that they were nervous as I was. I felt relief at that moment. Besides, I found out that I prepared insufficient questions to ask because I thought that preparing 5 questions would be okay, so I tried to solve this problem by developing the questions further but maybe it still seems a little bit but off. After that, it was my turn to be interviewed. I have to say that although I am not good at speaking at all, I did my best to answer those questions.

This assignment has taught me something. It taught me a little bit about the basic principle of making a video that is not to be shy for what you are doing. Plus, after reading Wiseman's interview, I did realize that people would act differently if we asked their permissions before shooting the video. I saw those body movements which represents

‘uncomfortable’ and ‘nervous’ during my shooting. And I have a thought that observation is one of the elements of making a good video. If we have observed more about the interviewee or subject before shooting the video, maybe we could have asked more incisive questions so that the content of the video would be better. Maybe we should observe more before we make every single video. The more observation, the richer the video’s content is. That is what I have learnt in this assignment!

Persuasive Epistolary Essay

150-12 50<sup>th</sup> Avenue  
Flushing, NY 11355

Mr. James Muyskens  
President, Queens College  
65-30 Kissena Blvd.  
Flushing, NY 11367

October 8, 2010

Dear Mr. Muyskens,

I am here to express my concern about the replacement of Frame and Five Arcs, which is the art piece located at the parking lot and near the library, due to state budget cuts.

Frame and Five Arcs was created in 1978. Its creator is Jacob Grossberg, who is teaching at Bard College, and is a professor emeritus of sculpture. Frame and Five Arcs is made with black iron and it is not stainless. There are plates on the ground and two pipes with strange shapes located on those plates' top. As you could imagine, the appearance of it is weird and abstract.

I believe it is a hard decision to make between keeping this art piece and constructing a new moped parking lot or putting a new vending machine. However, I have three reasons why this art piece deserves to be preserved. They are “the only one art piece in the parking lot”, “the unique value of it and it as a key to explore the history of Queens College” and “Frame and Five Arcs requires no maintenance”.

The first reason is that there is only one art piece at the parking lot and it is Frame and Five Arcs. Parking lots always look so mediocre. I think everywhere on campus should be aesthetic and filled with an academic atmosphere, not only where the students have classes but

also where they come and leave. Placing art pieces is one of the important ways to achieve an academic atmosphere because it can show if a college is a place for creativity and curiosity. People often think a parking lot is where they just park and take their cars, and it is not a place to stay long, because there is nothing special or attractive there. However, the situation is different in Queens College because its parking lot has this unusual art piece; I have noticed that students are curious and keep staring at this art piece no matter when they pass through it. It is unquestionable that students will have feelings for it and so also for the parking lot as time goes by. As a result, they are going to love everywhere in Queens College even it is just an unnoticeable parking lot. They will see how perfect their college is since it is able to make a plain place to be an attractive one. Besides, students must keep their curiosity in order to learn and to pursue knowledge, because “We learn so that we may serve.” If unfortunately this art piece is destroyed, I will feel sorry that student do not love every place on campus, and to a certain extent, they will lose their interest in the pursuit of knowledge since their college is not a place for curiosity.

Every art piece is unique and irreplaceable because each of them has their values: some show artistic styles of certain periods; some show ground-breaking ways of creating art pieces in the past; some even show cultural values that may prove the existence of significant things. Since the history of Queens College is long, not every students, especially freshmen, are familiar to it. Art is something striking and able to catch people’s eyeballs, so placing art pieces on campus may be the keys that lead new students to care and learn more about Queens College by revealing when the art pieces were placed and what they are trying to express. Since Frame and Five Arcs is located in the parking lot and near the library, it maybe a gift from someone who wanted to celebrate the construction of parking lot or the library. As a result, through knowing

more about the history of this art piece, I may learn more about the history of the library and even the person or the institution who gave this sculpture as a gift to the college. If we do not explore the ideas and the history of this art piece, we will not be able to confirm our assumption that the art piece may be related to the library, which is an important part of Queens College. Moreover, I assume that there must be a reason why the person or institution purchasing this art piece. I think the purchase of it may aim at promoting students to use more often the library resources in order to let them achieve the Queens College's motto- "We learn so that we may serve". As a result, we now also assume that Frame and Five Arcs is the evidence of the existence of the library. Grossberg also said that "Frame and Five Arcs was one of the first of a suite of pieces in which landscape, curve, cloud and mountain began to intrude in my work." We now can understand what those pipes and plains mean. For me, iron means urban areas because it is the material to construct buildings in cities and with those plates forming an implicit form of mountain, give me an idea of landscape and the curve and pipes mean something in the air: cloud. To conclude, I think Frame and Five Arcs means the integration of something natural and artificial. I also believe that it means the combination of urban and rural areas based on what Grossberg said about his move in his past: "...[I] was comfortable in and with cities, and my move to the country left me disoriented and diffusely apprehensive". Maybe the other message that why it is placed near the library and the parking lot is that students should not forget the connection between "knowledge", "lives" and "nature" and students should remain balance among the needs of those three elements. However, since its appearance is odd, it definitely means different to each person. Looking at it more closely, the pipes of it seem like they are trying to connect with each other but since they are not together and the whole thing is rusty, I believe it may have exposed the fact that the social connection or communication among people

is somehow difficult and weak. Its existence is a reminder for me and for everyone that we should enhance our communication with people we care about when it is not too late. Plus, destroying Frame and Five Arcs is no different than ignoring Grossberg's creativity, the existence of the library and even the existence of Queens College and so as replacing it by a vending machine or a moped parking lot.

You may think that maintaining art pieces on campus wastes lots of money. In fact, sculptors usually use long-lasting materials to create their works in order to ensure their masterpieces can stay long and perfect in outdoor environment. Great minds all alike. Frame and Five Arcs is made with iron, which is a hard and long-lasting material. Since it is associated with nature, it seems that it is made to be rusty and thus this is one of the characteristics of it. As a result, I believe that it does not require any maintenance.

I hope that there will not be any changes to this art piece due to its unique ideas and possible historical meanings. Plus, the possibility of students constructing a sense of belonging for Queens College through studying this art piece cannot be ignored. I also hope that you may reconsider the proposal of building a moped parking lot and the economic efficiency and benefits of purchasing more vending machines for campus. Thank you for reading my letter.

Yours Sincerely,  
Sinyee Leung

### Grierson Reading Response

In the introduction of 'First principles of documentary', Grierson started to talk about a little bit of documentary's history. I was surprised that it was first only used for travelogue. Besides, he was saying about 'different intentions of and different quality of documentary' and I started thinking about Wiseman's idea of 'subjective'. Though Grierson never mentioned about a documentary should be objective or not, I believe that he would agree Wiseman's idea about 'every films is subjective' because every documentaries involved 'intentions'.

Grierson mentioned 3 basic principles of documentary. At first, I didn't really understand how cinema's potential could transform a reality to art. As I continued, I found that there was a brilliant example for the first principle - '...realist documentary, with its streets and cities and slums and markets and exchanges and factories, has given itself the job of making poetry where no poet has gone before it..'. It made me realized that maybe shooting one single subject in the real world cannot be aesthetic and meaningful, but shooting more than one subjects that are related to each other in reality can achieve that since I think it is just like a symphony. For the second and the third, I agree that 'original actors and scenes' are better than scenes and actor that are managed before the shooting; otherwise the film is not showing how exactly the world is thus this is not documentary because I believe everything in the documentary is naturally happened and so that things in it are real. Moreover, I think that no matter how good the actors acted in the film, the film is still imitating but not showing reality and that cannot achieve 'an intimacy knowledge'. As a result, it is purely an entertainment.

After proposing the principles, Grierson tried to make readers to understand his points by making many examples of documentary films. However, every time when I read this kind of

article, what I need to do is not only to go through the ideas but also need to watch those films to see if Grierson's points are incisive or not or maybe I have different opinions. One really needs to spend time to understand this kind of article and it makes me start thinking that every persuasive forms, like film and article, which try to express ideas are targeted certain kinds of audience and maybe this is why there are endless objections.

## Annotated Bibliography

Finlay, John. "Christchurch: Sculpture as Urban Design Strategy." International Sculpture

Center. Nov. 2008. 31 Oct. 2010

<[http://www.sculpture.org/documents/scmag08/nov\\_08/christchurch/christchurch.shtml](http://www.sculpture.org/documents/scmag08/nov_08/christchurch/christchurch.shtml)>

Grossberg, Jacob. "Have You Seen the Newest Sculpture on Campus?". [1989?]: 1. Print.

This article is written by Jacob Grossberg, who is the creator of Frame and Five Arcs. He first introduced his sculpture: what material it is made with, where it is located, when it was created, why it was purchased. Jacob Grossberg introduced himself and gives a little bit information about his background. "Frame and Five Arcs is the first art work to be put in place that was purchased for the new Library from the State of New York's Percent-for-Art Program." From this sentence, I can assume that this sculpture is as old as the library and there may be some ideas behind the purchase of this sculpture that the State of New York's Percent-for-Art Program might want to encourage students to use more often the resources of the library while promoting art and improving students' artistic taste of art by giving them more chances to access to different art forms- sculpture and literature at the same time. Grossberg said "Frame and Five Arcs was one of the first of a suite of pieces in which landscape, curve, cloud and mountain began to intrude in my work," this explains the idea of his work but it is more interesting that how he got this idea and where his inspiration came from as he said "...was comfortable in and with cities, and my move to the country left me disoriented and diffusely apprehensive". I think he definitely loves the life in cities but he also is used to living in suburban area as he moved to there for years, so when he was creating Frame and Five Arcs, he tried to

combine the natural elements and the creator himself as the elements of cities into this sculpture. This note from Grossberg which talks about his work and life is valuable for me because it gives me the specific ideas and little bit history of the art piece that I am doing research about and it will be helpful for my further film project because it may give me clues and directions to find more this art piece. In later film project, I hope I can find more about what “landscape” sculptor means as Grossberg identifies himself as a “landscape” sculptor and see if there is any common theories that other “landscape” sculptures share with my chosen art piece.

McConathy, Dale. “Serra’s Unofficial Monument”. Public Art, Public Controversy: the Title Arc on Trial. Ed.: Sherrill Jordan. New York: American Council for the Arts, 1987. 3-17. Print.

Robinette, Margaret. Outdoor Sculpture. New York: Watson-Guption Publications, 1932. Print. Outdoor Sculpture is about what importance outdoor sculpture can bring, different kinds of outdoor sculpture, the standards of evaluating outdoor sculpture, what outdoor sculpture achieves, what people’s responses towards outdoor sculpture and what the future of outdoor sculpture is. There are also several case studies to indicate “how sculpture can be included in the contemporary environment” (130). Robinette mentions that “It has been said that ‘the language of sculpture is a universal language and it can speak directly to us even though we know nothing whatever about a particular work apart from what we can see of it in front of our eyes’” (14), the language of outdoor sculpture is universal because when people from different countries see it, they will comprehend its meaning in their heads and with their own languages; the meaning of sculpture is direct because what people understand about a sculpture depends on how they feel about it.

When people see a sculpture, they will feel something about it and that feeling is what they know about a sculpture's meaning. Robinette argues that "The language of sculpture is also a timeless one..." (14), no matter it is a sculpture from ancient time or in present, it can always show its creator's "inner spirit" and their "social and cultural milieu". I think in the case of Egyptian pyramids, what "inner spirit" means is the patriotism of artists and what "social and cultural milieu" means here is to show how splendid ancient Egypt was. The meaning of those pyramids can still achieve this effect and so the language of sculpture is timeless. This source will be useful to my final film project because it will help me to understand more about the functions and the importance of my chosen sculpture as this source shows how powerful a public sculpture is that the ideas behind it are timeless and it can express not only its creator's ideas but also the social and cultural background of its creator and of where it is placed.

Smith, Peter. "Urban Sculpture: A Kind of Therapy." *Leonardo* 6.3 (1973): 227-232. *JSTOR*. Web. 29 Oct. 2010.

Smith's article talks about human's awareness is now lowered by "urban monotony" and this contributes people omitting dangers; he also suggests that placing sculptures as part of urban design can arouse people's awareness since people's awareness can be aroused by changes and such changes are not simply replacing old buildings by new buildings, they are something with "visual experience". Smith first starts the article from psychological aspect to talk about how important awareness for human is and it is to avoid danger, but without "visual experience" and without appropriate urban design, the cities around people are filled with "urban monotony" which lowered people's awareness; I think what "urban monotony" means is that people lose their interest in

looking around since everything's meaning is fixed and people may not even try to think because the urban planning is always the same and not interesting and so it is "monotony" and that is why people's awareness is lowered. Smith argues that "urban awareness is aroused by changes. It is well within the ability of the contemporary sculptor to build into his works a capacity for variation" (231), with that variation, their audiences are awake. He then suggests and he believes that the placement of sculpture as part of urban design is the solution of get rid of "urban monotony" as sculpture is not only as "mere decoration, a gesture of extravagance, but as something much more vital" (227), and I think things with aesthetic sense and with meanings, such as Grossberg's sculpture, are what he calls "visual experience". Smith also believes that sculpture can "change...anywhere to...unique and only place" (229), I think he is right since every plain place with a sculpture can then be an "unique and only place" because every place can be similar but sculpture. I think this source will be helpful to my final film project because it has proved that a sculpture can make a plain place, especially where my chosen art piece placed- a parking lot, to an attractive one. Plus, it informs me that every sculpture has "visual experience" and I would like to explore what my chosen sculpture's "visual experience" is.

### Mock Debate-Interview Transcript

Cindy: Hi everybody! It's Monday night again! Welcome to Cindy's night talk show! Tonight, we are honor to have Margaret Robinette, a senior exhibition organizer of sculpture and Jacob Grossberg, a fledgling sculptor here to discuss if films tell the truth.

Jacob Grossberg (J.G.) and Margaret Robinette (M.R.): Thank you for inviting me to your talk show!

Cindy: You are very welcome. Okay. Let's start tonight's issue now. Tell me, Miss Robinette, do you think whether a film can tell the truth or not?

M.R.: First, I have to say that what I am going to say is just my very own opinion. I think there are many different kinds of film as there are many different kinds of sculpture. For me, to judge whether a film tells the truth, I would first define its genre and this is just like sculptures.

Generally, I think there are two kinds of sculptures: the first type is sculptures which depict myths and any other fantasy stories and the other one is sculptures which depict "reality". For the first type, I don't think it tells the truth because myth is myth, it is not reality. No one can prove whether Jesus exists or not, and no one knows whether it is true that someone would turn to be a statue if he or she has seen Medusa's eyes. If a film is talking God and Goddess, I truly don't believe that that film is telling the truth. As I said before, there are sculptures depict "reality"...

Cindy: Sorry to interrupt you, but why there is an air quotation for "reality"?

M.R.: Why? It is because there is no such thing as real in art! No matter how hard an artist tries to create a statue of something or someone, there is still at least one difference between the original and the sculpture. We don't know if wrinkle on the statue of someone is exactly the same amount of wrinkle he or she has on his or her face. In the case of film, films depict historical events and how people work and live in a certain period, by recognition the audience

generally then believed the films are telling the truth. However, the mass is not able to distinguish the difference between original and imitation. For example, there are many films talk about historical events. But do they really depict “reality”? Or they just try to show how “reality” looks like? Even though directors or screenwriters of those films have done their researches and even they have gone through the historical event, they are still unable to present the past again to the audiences because the past passed. Nothing lasts forever. I believe that is why people use art to record things down, like how they feel or think towards something, someone and some events.

Cindy: Are you suggesting that everything is not recorded in its original form but translated into a form that includes thoughts and feelings of someone?

M.R.: Yes, this is exactly what I mean. As a result, I believe that art only shows how things generally look like and how the truth generally looks like. This is also true in the case of film.

Cindy: How about you, Mr. Grossberg? Do you agree with what Miss Robinette said?

J.G.: I agree that we should first define a film’s genre to judge whether a film can tell the truth or not, but I don’t agree that there is absolutely no reality in art and in any art form. For me, when I am creating a sculpture, I truly inset my feelings and ideas into my art piece and I think this the truth that my sculpture can show, the emotional truth.

Cindy: Um... The emotional truth...Very interesting.

J.G.: Yes, it is. Any art form has its intriguing point and I think, as a whole, that indicating the emotional truth is the most intriguing that art can do and that is why some people are fascinated by some art forms, like sculpture and film. People find them very difficult to understand sometime and they are curious to know more about what the ideas behind them are which make them look abstract.

Cindy: Would you like to talk more about the “emotional truth”? What exactly is it when it is

applied to the films?

J.G.: I think it would be the emotional effect the film gives to its audiences. There are some scenes that you will feel sad and happy and there are also some scenes that you will feel angry and serene. What I mean is, the emotional response of the audiences is predictable and controllable. How they react and what they feel is manipulated by a director and a screenwriter. I am sure that there must be a reason why a director uses different angles and different kinds of shot to portray the plot and there also must be a reason why a screenwriter write such a plot. They aim at affecting you!

M.R.: Mr. Grossberg, I don't think this is what "truth" really means. People cannot create truth, otherwise, truth is not truth.

J.G.: Certainly, people cannot create truth but we can create emotion and make people feel what we want them to feel. With cinema, directors and screenwriters can create scenes and plots to influence audiences' emotion and their emotional response is real and sincere. This is what I mean by "emotional truth".

Cindy: It seems that our guests have different opinions. Mr. Grossberg, are you suggesting that showing the "emotional truth" is the responsibility that films should have?

J.G.: Responsibility? What is that? I don't think artists should have responsibility in order to create something because this would be a limitation and a burden for artists. I personally think that responsibility is something like law, something you cannot cross over. If a director and a screenwriter have responsibility to do something with their films, it would be the case that they have to portray the story in a not-so-violent and a not-so-sexy way due to the law and so their creativity is limited by censorship in this case.

Cindy: Alright. How about you, Miss Robinette? What do you think about the responsibility that

film and other art form has? And do you agree with what Mr. Grossberg said?

M.R.: I agree with his point that responsibility could be a limitation and a burden for artists.

Thought I agree with him, it doesn't mean that I don't think artists should not have any responsibility. I think that the responsibility any art form has is to be watched or shared. Any art pieces, including films and sculptures, have to be screened or showed in public in order to let the mass has the opportunity to explore what the ideas and how their creators think and feel. I think this is what art means. Art is born because people want to express their feelings and so art has to be watched and showed in public.

J.G.: I agree with that!

Cindy: But what about the role that film and other art form has? Do you two think film is only an entertainment and so its role is to entertain people?

M.R.: I don't...

J.G.: Ye...Oops! Sorry.

M.R.: Never mind. Go ahead.

J.G.: Okay. Yes! I think film is to entertain people but I would not say other art form has the same role as film does, because I personally think that I am not an entertainer and I don't create sculptures just because to entertain people. I believe that sculpture and other art form like literature or something is stationary is more serious than film...

M.R.: I don't think so. I think all different art forms could be serious or entertaining, but it should depend on what the purpose of the art piece is made. If the director aims at making audiences laugh, then the film that director made is born to entertain people. However, if the director aims at making audiences to think something serious, then that film is born to make people become serious. As a result, I think the role that film and other art form has is to show

diversity.

Cindy: Diversity? You mean art should show possibility?

M.R.: Um... Something like that.

J.G.: I think you are right about diversity and possibility that art should have, but I still hold my opinion. I still think that film is less serious than other art forms...

Cindy: Well, what can I say? I guess everybody has different position about anything! Thank you for having the night with me, Miss Robinette and Mr. Grossberg!

M.R.: You are very welcome!

J.G.: Thanks again for inviting me!

Cindy: Okay. This is the end of Cindy's night talk show! Thanks for watching! Have a goodnight!

### Kino-Pravda Script

1. Text one screen: “ ‘Kino-Pravda’ Film Essay by Cindy Leung ”.
2. Medium shot of a tree zoom out and shoot Frame and Five Arcs.
3. Text on screen: “Frame and Five Arcs created by Jacob Grossberg in 1978”.
4. Text in last frame overlapped on the long shot of the art piece, text disappears and zooms in to the art piece.
5. Trees around the art piece and the library in the background zoom in to the art piece and move to left hand side.
6. Art piece in the center of the frame and zoom out.
7. A picture of where it is placed. (using edge detection)
8. Text on screen: “This is where it is...”.
9. Text “Frame and Five Arcs was purchased for the new Library from the State of New York’s Percent-for-Art Program” overlaps the picture of the library (1).
10. Text “Frame and Five Arcs was purchased for the new Library from the State of New York’s Percent-for-Art Program” overlaps the picture of the library (2).
11. Text “Frame and Five Arcs was purchased for the new Library from the State of New York’s Percent-for-Art Program” overlaps the picture of the library (3).
12. Text “I grew up in the city: was comfortable in and with cities, and...” overlaps on the drawing of a yellow taxi.
13. Text ““...my move to the country left me disoriented and diffusely apprehensive ’ - Jacob Grossberg ” overlaps the picture of country side.
14. Text “Cindy: This art piece is the only art piece in the parking lot and it also has integrated

with the library and even with our school...” overlaps the picture of the plates of the art piece.

15. Text “Cindy: This art piece is the only art piece in the parking lot and it also has integrated with the library and even with our school...” overlaps the picture of the pipe of the art piece.

16. Text ““Frame and Five Arcs was one of the first of a suite of pieces in which landscape, curve, cloud and mountain began to intrude in my work’ - Jacob Grossberg” overlaps the picture of the handout from Jacob Grossberg.

17. Text ““Frame and Five Arcs was one of the first of a suite of pieces in which landscape, curve, cloud and mountain began to intrude in my work’ - Jacob Grossberg” overlaps the picture of the art piece with the library in the back.

18. Text ““Frame and Five Arcs was one of the first of a suite of pieces in which landscape, curve, cloud and mountain began to intrude in my work’ - Jacob Grossberg” overlaps the picture of the art piece with trees in the front and the library in the back.

19. Text “Landscape and mountain...” overlaps the picture (1) of the plates.

20. Text “Landscape and mountain...” overlaps the picture (2) of the plates.

21. Text “Landscape and mountain...” overlaps the picture (3) of the plates.

22. Text “Curve and cloud...” overlaps the picture (1) of the pipes.

23. Text “Curve and cloud...” overlaps the picture (2) of the pipes.

24. Text “Curve and cloud...” overlaps the picture (3) of the pipes.

25. Text “Curve and cloud...” overlaps the picture (4) of the pipes.

26. A picture of how the art piece captures the sun and how the art piece is integrated with the nature.

27. Text on screen: “My observation...”

28. Observational documentary.

29. Text on screen: "How do people feel about it?"
30. Community interview film.
31. Text "How about you? How do you feel about it?" overlaps the picture of the art piece with the Science Building in the back.
32. Text "How about you? How do you feel about it?" overlaps the picture of a woman passing by the art piece.
33. Text "How about you? How do you feel about it?" overlaps the picture of a man passing by the art piece.
34. Text "How about you? How do you feel about it?" overlaps the picture of a woman passing by the art piece.
35. A picture of a woman looking at the art piece.
36. Text on screen

### Film Festival Program Notes

“Kino-Pravda” Film Essay (2010) is a documentary-like video, which is about the art piece, Frame and Five Arcs, by Jacob Grossberg. It is directed by Sinyee Cindy Leung and it lasts for eight minutes and forty-eight seconds. Queens College is where the shooting takes place. In the video, you would see a couple of things: the history and the ideas of the art piece, how the art piece indicates those ideas, how people feel about it and how it is integrated with both the artificial and the natural elements of where it is placed.

The phrase “Kino-Pravda” was invented by Dziga Vertov in the 1920s, who was a Russian filmmaker and indulged in not depending on the “human eyes” to make films since he thought “cinema eyes” was more perfect than “human eyes”. “Kino” means “cinema” in Russian while “pravda” means “truth” in Russian. Vertov also thought that with “cinema eyes”, filmmakers would be able to perfect the subject of the film and to show the truthfulness of the subject. Most of the people in Queens College usually do not notice Frame and Five Arcs because some of them passing it every single day and as time goes by, they become numb about the existence of the art piece and think its existence is reasonable and not special; or because some of them don’t have cars, so that they do not have to go to the parking lot. With photos that emphasize on specific parts of the art piece and something people would not have noticed about the art piece, “Kino-Pravda” Film Essay shows Frame and Five Arcs to the audiences in a careful way rather than just taking a peek of it. Moreover, the audiences would start considering its existence as a special one to the parking lot, to the library and even to the people in Queens College. Since this video shows things that people would not have noticed, I think this idea would fit what Vertov said about the “cinema eyes” and also fit the ability of “cinema eyes” to

show truthfulness since using photos taken in different angles and interviewing people who are in the college really can indicate how “true” its existence is for everyone.

Frame and Five Arcs was created in 1978 by Jacob Grossberg. It is made with black and white film. It is placed on the walkway by the library on Queens College. It was a gift from the New York state government for celebrating the construction of the library. In the video, it is obvious that Leung has used some quotations from Grossberg’s note to indicate the art piece’s ideas: “Frame and Five Arcs was one of the first of a suite of pieces in which landscape, curve, cloud and mountain began to intrude in my work.” and how Grossberg got this inspiration: “I grew up in the city: was comfortable in and with cities, and my move to the country left me disoriented and diffusely apprehensive.” More than quoting key sentences from the note, Leung has also interpreted those quotations more by showing how the art piece fits the ideas and Grossberg’s inspiration.

Sinyee Cindy Leung is a Chinese, who came to New York from Hong Kong in 2009. She indulges in watching films and has started making short videos in 2010. Her previous videos are Peer Interview, Observational Documentary and Community Interview Film. I am sure people who have watched “Kino-Pravda” Film Essay have also already watched the Observational Documentary and Community Interview Film, because Leung combined those two and the another new short video into “Kino-Pravda” Film Essay. The effect of combining these works is powerful and clear- audiences are persuaded easily and they are made thinking about the value of the art piece. Plus, they will also start thinking about the “unnoticeable” things around them and even think those things’ existences are actually precious and special in some ways. The reason why Leung has made this video is explicit. She attempts to show “unnoticeable” things around her or in daily life and then makes people be aware of these things with using Vertov’s idea. In my opinion,

“everything is not as same as it seems” is one of the messages that Leung wants to convey with her video; everything in our daily lives could be unique and different, not because how special they look but because they exist in the world and mean something to some people.

In that eight minutes and forty-eight seconds, I was really satisfied to both the content and the background music- “Sleep Away” by Bob Arci. How nice it is that the music perfectly fit’s the impression of the art piece and it does not sound noisy and heavy since there are shots are mute. Besides, with showing the pictures of urban and rural areas, “Kino-Pravda” Film Essay is able to show how conflict and disoriented one would be if he or she moves from the urban area to the rural area. The other merits that “Kino-Pravda” Film Essay has are the appropriate arrangement of the information and Leung’s previous works and the questions in the film. Leung has combined the information and her previous works perfectly that the video flows fluently. By posting questions at the end of the video, audiences at least have some time to think about the video and its idea to show “unnoticeable” things around them in their daily lives. It is more than following the plot blindly or being manipulated how you think by the director. Though it is too explicit to show the questions on screen, it saves time and keep the simplicity of the video. It is no doubt that Leung could have done in an implicit way, but then the audiences might not be aware of those questions and would just follow the plot and forget about what the video is about in a short time. On the other hand, since Leung is a fledgling filmmaker, she seems to have difficulty to handle the camera well. There are barely still shots in the video, this affects the aesthetic sense of this video. The zooming sometime is too fast that makes audiences feel dizzy and uncomfortable.

Overall, “Kino-Pravda” Film Essay is a film that I would highly recommend people to watch due to the director’s special ideas, the way she interprets the art piece and the odd

appearance of art piece. Plus, maybe we could learn something from the video and after that, we could see things around us in a new way. It is also a good chance to see how different Chinese would make films than Americans would.