

COURSE CONTENT

Course Code	DF2002 (DF8000)
Course Title	Survey of Experimental Filmmaking
Pre-requisites	NIL
No of AUs	3
Contact Hours	39

Course Aims

This lecture course will introduce you to the history and diversity of experimental filmmaking. By comparing and contrasting different developments and formats of filmic experiments you will be able to gain a deeper insight in the development of different forms and artistic strategies, develop skills for a critical approach to film in general and relate specific ideas from the experimental field to the dynamics in classical narrative cinema. This means that you will learn to analyse experimental film forms, relate the specific knowledge to other contexts, and apply these methods to other filmic concepts and theories. This learning will give a historical and theoretical basis for practical film-making projects, as well as future research in Film Studies.

Intended Learning Outcomes (ILO)

By the end of the course, you should be able to:

1. Identify and discuss different forms of experimental film through watching examples from the field, accompanied by reading.
2. Develop ideas for group or individual assignments relating to experimental film.
3. Write an engaging manifesto that outlines your ideas relating to experimental film.
4. Discuss the aesthetic and historical context of experimental films in a clear and cohesive manner.
5. Contribute to the development of knowledge of experimental films by participating positively in discussion, critiques and activities.

Course Content

In this lecture course you will investigate the development of non-traditional forms of film and video making. We will take a closer look at experimental time-based art which means: the formal structure and theoretical backgrounds of significant examples will be examined.

Apart from this closer look at the historic development of filmic experiments you will see that not only the variety of forms (videos, installations, film screenings etc.) has exploded into multiple examples of filmic experiments. Furthermore, you will explore the multiple ways in which these works are presented and reflect the diversity of environments for experimental film (galleries, museums, art fairs, online platforms etc.) which has been increasing too.

Against the background of this development, this lecture will unfold the history and challenges of this fairly new medium from the 1890s to the present day.

As part of the lectures, you will also visit exhibitions that include filmic works which will allow you to have a first-hand experience how film works outside its cinema frame. In this way, you will get a deeper understanding of how an exhibition experiments with moving images in space, and how the perception of this form changes with its environment.

Through a combination of readings, screenings, class discussions and exercises an understanding

will be arrived of what the “avant-garde” in film & video can be as well as how it relates to and influences art practice in general.

Assessment (includes both continuous and summative assessment)

Component	ILO Tested	Programme LO	Weighting	Team/ Individual
Continuous Assessment 1 2 Group Assessments (a. discussion of a topic (b. developing and presenting a Manifesto	1,2,3,4	--	20	Group
Continuous Assessment 2 1 Individual Assessment Critical summary of a film exhibition	1,2,4,5		20	Individual
Final Assessment: Individual essay in which you reflect focus on a specific topic of experimental film and relate it to the wider field of the course.	1,2,4	--	40	Individual
Continuous Assessment: Participation	5	--	20	Individual
Total			100%	

Suggested Reading and References

Readings:

Dixon, W.W. & Foster, G.A. *Experimental Cinema: The Film Reader*. Routledge, 2007.

Danino, N. & Maziere, M. *The Undercut Reader. Critical Writings on Artists' Film and Video*.

Wallflower, 2003, (Chapter 5: *Experimental Animation*, p.163-187).

Gidal, Peter. *Theory and Definition of Structural / Materialist Film* (See:

[http://www.luxonline.org.uk/articles/theory_and_definition\(1\).html](http://www.luxonline.org.uk/articles/theory_and_definition(1).html) and

[http://www.luxonline.org.uk/articles/theory_and_definition\(2\).html](http://www.luxonline.org.uk/articles/theory_and_definition(2).html))

Glöde, Marc. *Once more - but different. On the development of Found Footage Films. (Film Catalogue)*. Govett-Brewster, 2016.

Holmlund, Chris. "The Films of Su Friedrich and Sadie Benning", in: Dixon & Foster, op.cit. (p. 299-312).

Kaplan, E. Ann. *Feminism and Film* (introduction)

MacKenzie, Scott. *Film manifestos and global cinema cultures: a critical anthology*. California, 2014.

Mekas, Jonas. "Notes on the New American Cinema", in: Dixon & Foster, op.cit. (p.53-70).

Mercer, Kobena. "Dark and Lovely Too", in: Dixon & Foster, op.cit. (p.325-338).

Mulvey, Laura. "Visual Pleasure and Narrative Cinema", in: Robinson, Hilary: *Feminism Art Theory*. Blackwell, 2001 (p.300-310).

Ono, Yoko. "Yoko Ono on Yoko Ono", in: Dixon & Foster, op.cit. (p.221-224).

O'Pray, Michael. *Avant-garde Film. Forms, Themes and Passions*. Wallflower, 2003 (p.1-25).

Rees, Al. *Expanded Cinema: Art, Performance and Film*. Tate, 2011.

Sitney, P. Adams. "Structural Film", in: Dixon & Foster, op.cit. (p.227-238).

Vanderbeek, Stan. *Culture: Intercom* (see: http://www.stanvanderbeek.com/PDF/CultureIntercom1,2,3_PDF_LORES.pdf)

Varela, Willie. *We Will Not Go Quietly: Some Thoughts on the Avant-Garde, Then and Now*. In: *Journal of Film and Video*, Vol. 57, No. 1/2, SPRING/SUMMER 2005, (p. 3-8).

Vogel, Amos. *Film as a Subversive Art*. Distributed Art, 2006, (Introduction & Postface)

Wells, Paul. *Understanding Animation*. Routledge, 2000, (p.10-34).

Youngblood, Gene. *Expanded Cinema* (Preface p. 41-44, see: http://www.vasulka.org/Kitchen/PDF_ExpandedCinema/book.pdf)

Course Policies and Student Responsibilities

(1) General

You are expected to complete all assigned readings, activities, assignments, attend all classes punctually and complete all scheduled assignments by due dates. You are expected to take responsibility to follow up with assignments and course related announcements. You are expected to participate in all project critiques, class discussions and activities.

(2) Punctuality

You are expected to be punctual for all classes. If you are more than 30 minutes late, you will be deemed as absent and will not be able to sign on the attendance register.

(3) Absenteeism

In-class activities make up a significant portion of your course grade. Absence from class without a valid reason will affect your participation grade. Valid reasons include falling sick supported by a medical certificate and participation in NTU's approved activities supported by an excuse letter from the relevant bodies. There will be no make-up opportunities for in-class activities.

Academic Integrity

Good academic work depends on honesty and ethical behaviour. The quality of your work as a

student relies on adhering to the principles of academic integrity and to the NTU Honour Code, a set of values shared by the whole university community. Truth, Trust and Justice are at the core of NTU's shared values.

As a student, it is important that you recognize your responsibilities in understanding and applying the principles of academic integrity in all the work you do at NTU. Not knowing what is involved in maintaining academic integrity does not excuse academic dishonesty. You need to actively equip yourself with strategies to avoid all forms of academic dishonesty, including plagiarism, academic fraud, collusion and cheating. If you are uncertain of the definitions of any of these terms, you should go to the [academic integrity website](#) for more information. Consult your instructor(s) if you need any clarification about the requirements of academic integrity in the course.

Planned Weekly Schedule*

* Subject to adjustment by instructor according to the teaching situation, students' progress, public holidays and unforeseeable circumstances. A revised schedule will be issued to students at the start of the semester.

Week	Topic	Course LO	Readings/ Activities
1	Session 1 General Introduction – What is Experimental Film??	1,2,3,5	Introductory Lecture In-class discussion on what is experimental? Assigned Project: Group session and presentation about experimental visual experiences that challenged your ways of perception and thinking in drawing, photography, film, games.
2	Session 2 Visit of film exhibition	1,2,3	
3	Session 3 Group Assignment 1: Responses to the field trip (Group work) Experiencing “Experimental” Film	2,3,4,5	Group Assignment 1: Discussion & exchange of experience
4	Session 4	2,3,4,5	Reading: Michael O’Pray –Avant-

	Early Avant-garde Europe/USA		garde Film. Forms, Themes and Passions (p.1-25)
5	Session 5 Animations / Abstractions	2,3,4,5	Group Assignment 2: Group work on Manifesto (Reading for Manifesto assignment: Scott MacKenzie: Film manifestos and global cinema cultures: a critical anthology. California, 2014) & Reading for Animation: The Undercut Reader – Experimental Animation (Chapter 5, p.163-187)
6	Session 6 A New Cinema	2,3,4,5	Reading: Jonas Mekas – Notes on the New American Cinema (p.53-70)
7	Session 7 Group Assignment 2: Manifesto presentations	2,3,4,5	Presentation & Discussion
8	Session 8 Visit of Exhibition	2,3,4,5	Individual Assignment 1: Write a summary of your exhibition experience
9	Session 9 General Feedback Session	2,3,4,5	submit Individual Assignment 1
10	Session 10 Structural Film	2,3,4,5	Readings: P. Adams Sitney – Structural Film (p.227-238)
11	Session 11		

	<p>Expanded Cinema</p>	<p>2,3,4,5</p>	<p>Reading: Gene Youngblood – Expanded Cinema (Preface p. 41-44)</p> <p>Al Rees – Expanded Cinema: Art, Performance and Film</p>
<p>12</p>	<p>Session 12 Feminism & Queer Experimental</p>	<p>2,3,4,5</p>	<p>Reading: E. Ann Kaplan – Feminism and Film (introduction), Yoko Ono - Yoko Ono on Yoko Ono (p.221-224), Chris Holmlund – The Films of Su Friedrich and Sadie Benning (p. 299-312)</p>
<p>13</p>	<p>Session 13 Found Footage & Appropriation</p> <p>Followed by Final discussion & Film as a Subversive Art</p> <p>Additional Reading: Amos Vogel – Film as a Subversive Art (Introduction & Postface)</p> <p>Final Assignment Paper</p>	<p>2,3,4,5</p>	<p>Reading: Marc Glöde - Once more – but different. On the development of <i>Found Footage</i> Films</p> <p>Individual Assignment 2: Final paper</p>