

COURSE CONTENT

Course Code	DF3010
Course Title	Experimental Film Production
Pre-requisites	NIL
No of AUs	3
Contact Hours	39 hours studio contact

Course Aims

This is an entry-level course that focuses on creation of films that allow experimentation in various stages of filmmaking processes, including the development of various alternate forms of (non) narrative story structures. You will be exposed to a range of conceptual and production strategies in experimental film using key historical and contemporary examples and then put those ideas into practice through exercises and projects in order to develop your own experimental film practice. Experience and knowledge gained in this module will provide a basis for further more developed experimental film production, as well as complementing research into this field.

Intended Learning Outcomes (ILO)

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

1. Articulate the various techniques and strategies explored in the field of experimental film production by key artists and filmmakers.
2. Experiment with a range of aesthetic, thematic and technical approaches to experimental film.
3. Produce a short film that is conceptually and aesthetically experimental in both form and content.
4. Contextualise your experimental film practice in terms of influences and your own emerging practice.
5. Constructively discuss and critique your and your peer's filmic experiments in an effective manner.

Course Content

In this course you will focus on creation of films that allow experimentations in various stages of filmmaking processes including: screenplay, *mise-en-scene*, cinematography, scenography, music composition, sound design, and editing. You will focus on the development of various alternate forms of (non) narrative story structures. During the semester, you will be assigned several exercises that will let you explore some of the major experimental film methods and approaches. These exercises will help you to enrich your ideas of contemporary filmmaking. The main outcome of the class will be short experimental films, which you will conceptualize, film, edit and present.

Class assignments

1. You will be given short weekly assignments that reflect the topic/content of that week's class
2. A process journal is to be kept throughout the course to capture inspiration/references and your own research into the field.
3. You will each make one 10-minute presentation on one inspiration/reference film, drawing out key experimental technique(s).
4. You will develop a short Experimental Film Project, including ideation, concept development, production and post-production.

Assessment (includes both continuous and summative assessment)

Component	ILO Tested	Programme LO	Weighting	Team/ Individual
Continuous Assessments: Class assignments Process Journal Presentation	1,2,4, 5	--	30%	Individual
Final Project: Short Experimental Film Development (10%) Production (40%)	3,4,5	--	50%	Team or Individual
Continuous Assessment: Participation	5	--	20%	Individual
Total			100%	

Suggested Reading and References

Hamlyn, Nicky. *Film Art Phenomena*, BFI, 2003

Kim, Jihoon. *Between Film, Video, and the Digital: Hybrid Moving Images in the Post-Media Age*, Bloomsbury Academic, 2016

Rees, Al. *A History of Experimental Film and Video*, Palgrave BFI, 2011

Steyerl, Hito. *In Defence of the Poor Image* <<http://www.e-flux.com/journal/in-defense-of-the-poor-image>> E-Flux Journal, 2009

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 15 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	Intro to Class Experimental filmmaking overview	1, 2, 5	<i>In class exercise:</i> research about an experimental piece of moving image and share about its significance. Assignment: make a short reaction piece using any camera. Take around 10 photos, that when put in a slideshow, could work as a potential experimental film.
2	Reflexivity & Experimental Techniques Dziga Vertov – <i>Man with a Movie Camera</i>	1, 2, 5	Reading: Dziga Vertov's Manifesto Assignment: choose one experimental techniques discussed in class, and make short video sketch with this technique.
3	The Video Essay Agnes Varda, Chris Marker	1, 2, 5	Assignment: Develop a video essay of your own.

4	Abstract Projections / 16mm film Film as material: Walther Ruttmann, Michael Snow, Stan Brakhage	1, 2, 5	<i>In class exercise:</i> Hands on experience of manipulating 16mm film and projection. Assignment: Using any kind of footage edit it to music to create a visual rhythm.
5	Experimental Cinema in Southeast Asia Watching and discussing a key film.	1, 2 3, 5	Assignment: Write a review of key film studied in class. Start developing your idea for an experimental film.
6	Experimental Filmmaking in Singapore Looking at the work of local practitioners.	1, 3, 4, 5	Assignment: work on the subject that you will choose for the final project and start to develop its visual style, and approach. Prepare to present your ideas.
7	New Waves / New Horizons New ideas and concepts in experimental film production.	1, 3, 4, 5	<i>In class exercise:</i> Present your concepts for your experimental film. Assignment: Begin pre-production.
8	Class Critique + student presentations Continuous review and feedback of final assignment through various stages of completion	3,4,5	Assignment: Continuous assessment and feedback throughout production.
9	Cinema is Dead, Long Live Cinema Experimental approaches to the cinematic image.	1, 3,4,5	Assignment: Continuous assessment and feedback throughout production.
10	Soundings – Considerations for Sound Exploration of uses of sound in experimental film.	1, 2, 3,4,5	Assigned Projects <i>In class exercise:</i> Sound recording and exploration and peer critique Assignment: Continuous assessment and feedback throughout production.
11	From the Black Box to the White Cube - Expanded Cinema and the Artist Video	1, 3,4,5	<i>In class exercise:</i> considerations for final screening Assignment: Continuous assessment and feedback throughout production.
12	Class Critique + student presentations Continuous review and feedback of final assignment through various stages of completion	1, 3,4,5	Assignment: Continuous assessment and feedback throughout production.
13	Final Presentation	3,4,5	Student Presentations of final assignment with critique and feedback