



FLORIDA  
ATLANTIC  
UNIVERSITY

## COURSE CHANGE REQUEST Undergraduate Programs

Department SCMS

College Arts and Letters

UUPC Approval 2/26/24

UFS Approval \_\_\_\_\_

SCNS Submittal \_\_\_\_\_

Confirmed \_\_\_\_\_

Banner Posted \_\_\_\_\_

Catalog \_\_\_\_\_

**Current Course Prefix and Number** RTV 3229

**Current Course Title**  
Experimental Video Production

*Syllabus must be attached for ANY changes to current course details. See [Template](#). Please consult and list departments that may be affected by the changes; attach documentation.*

**Change title to:**  
Experimental Cinema

**Change description to:**

**Change prefix**

From: \_\_\_\_\_ To: \_\_\_\_\_

**Change course number**

From: \_\_\_\_\_ To: \_\_\_\_\_

**Change credits\***

From: \_\_\_\_\_ To: \_\_\_\_\_

**Change grading**

From: \_\_\_\_\_ To: \_\_\_\_\_

**Change WAC/Gordon Rule status\*\***

Add  Remove

**Change General Education Requirements\*\*\***

Add  Remove

\*See [Definition of a Credit Hour](#).

\*\*WAC/Gordon Rule criteria must be indicated in syllabus and approval attached to this form. See [WAC Guidelines](#).

\*\*\*GE criteria must be indicated in syllabus and approval attached to this form. See [Intellectual Foundations Guidelines](#).

**Change prerequisites/minimum grades to:**

**Change corequisites to:**

**Change registration controls to:**

Please list existing and new pre/corequisites, specify AND or OR and include minimum passing grade (default is D-).

**Effective Term/Year for Changes:** Fall 2024

**Terminate course? Effective Term/Year for Termination:**

**Faculty Contact/Email/Phone** Christopher Robe [crobe@fau.edu](mailto:crobe@fau.edu)

**Approved by**

Department Chair

College Curriculum Chair

College Dean

UUPC Chair

Undergraduate Studies Dean

UFS President \_\_\_\_\_

Provost \_\_\_\_\_

**Date**

2-20-24

2/20/24

2/22/24

2/26/24

2/26/24

Email this form and syllabus to [mjenning@fau.edu](mailto:mjenning@fau.edu) seven business days before the UUPC meeting.

RTV 3229-001 Experimental Cinema| CRN: XXXXX  
School of Communication & Multimedia Studies | 2024 Fall Syllabus  
Dorothy F. Schmidt College of Arts and Letters | Florida Atlantic University  
4 Credits | Face-to-Face | Wednesday @ 1 PM – 4:50 PM | HEC-914 | FTL Campus



*Very (2001) and Night Mulch (2001) © Stan Brakhage*

**Professor:** S. C. Eason, MFA  
**Contact:** [eason@fau.edu](mailto:eason@fau.edu)  
**Online Resources:** [www.fau.edu/scms](http://www.fau.edu/scms) + [canvas.fau.edu](http://canvas.fau.edu)  
**Office Location:** HEC-1008K, Higher Education Complex, Fort Lauderdale Campus  
**Office Hours:** Tuesday, 10 a.m. - 12 p.m., by appointment  
Wednesday, 10 a.m. - 12 p.m., by appointment

### Important University Dates

August 17 <sup>th</sup>	Semester Begins
August 23 <sup>rd</sup>	Last Day to Add/Drop
August 26 <sup>th</sup>	Last Day to Pay without Late Fees
September 2 <sup>nd</sup>	Labor Day (University Closed)
October 25 <sup>th</sup>	Last Day to Drop from Course and Receive a "W"
November 11 <sup>th</sup>	Veteran's Day (University Closed)
November 26 <sup>th</sup>	Classes End
Nov. 27 <sup>th</sup> – Dec. 1 <sup>st</sup>	Thanksgiving Break (University Closed)
Dec. 2 <sup>nd</sup> – Dec. 4 <sup>th</sup>	Reading Days
Dec. 5 <sup>th</sup> – 11 <sup>th</sup>	Final Exams
December 11 <sup>th</sup>	Semester Ends
Dec. 12 <sup>th</sup> – Dec. 13 <sup>th</sup>	Commencement

### Course Catalog Description

Investigation of film and video as an experimental art form through exploratory production exercises. A guide through the fundamental issues in the theory and practice of video art, with an introduction to the history of the medium.

### Course Prerequisites

FVNM Majors; FIL 2000: Film Appreciation; RTV 3531 Video Production with minimum grade of "C"; MFA MTEN Majors; Permission of Instructor.

### Placement in Program

The course fits in [SCMS Context and Production Courses](#) for Film, Video & New Media.

### **Course Delivery Mode**

This course is conducted on-campus as face-to-face with materials periodically posted online to Canvas.

### **Code of Academic Integrity**

A student is expected to maintain the highest ethical standards. Dishonesty is considered a serious breach of these ethical standards because it interferes with the University mission to provide a high-quality education in which no student enjoys an unfair advantage over others. Dishonesty is also destructive of the University community, which is grounded in a system of mutual trust and places high value on personal integrity and individual responsibility.

The FAU Code of Academic Integrity prohibits dishonesty and requires a faculty member, student, or staff member to notify an instructor when there is reason to believe dishonesty has occurred in a course/program requirement. The instructor must pursue any reasonable allegation, taking action where appropriate. Examples of academic dishonesty include, but are not limited to, the following:

#### **a) Cheating:**

1. The unauthorized use of notes, books, electronic devices, or other study aids while taking an examination or working on an assignment.
2. Providing unauthorized assistance to or receiving assistance from another student during an examination or while working on an assignment.
3. Having someone take an exam or complete an assignment in one's place, including iClicker questions.
4. Securing an exam, receiving an unauthorized copy of an exam, or sharing a copy of an exam.
5. Having another student use your iClicker.

#### **(b) Plagiarism:**

1. The presentation of words from any other source or another person as one's own without proper quotation and citation.
2. Putting someone else's ideas or facts into your own words (paraphrasing) without proper citation.
3. Turning in someone else's work as one's own, including the buying and selling of term papers or assignments.

#### **(c) Other Forms of Dishonesty:**

1. Falsifying or inventing information, data, or citations.
2. Failing to comply with examination regulations or failing to obey the instructions of examination proctor.
3. Submitting the same paper or assignment, or part thereof, in more than one class without the written consent of both instructors.
4. Any other form of academic cheating, plagiarism, or dishonesty.

\*Full details of the FAU Code of Academic Integrity can be reviewed under University Regulation 4.001 at [www.fau.edu/ctl/AcademicIntegrity.php](http://www.fau.edu/ctl/AcademicIntegrity.php).

### **Communication Policy Statement**

All one-on-one communication is done during the course period or office hours held by the professor. Other or additional communication regarding course work or FAU SCMS policy will be done through FAU email. There is no communication through third party email addresses such as Gmail, Yahoo, etc. Access your FAU email and other account information through [myfau.fau.edu](http://myfau.fau.edu) or through [FAU Canvas](#). Responses generally take 24-48 business hours. Weekends and holidays are exempt.

### **Disability Policy Statement**

In compliance with the Americans with Disabilities Act (ADA), students who require reasonable accommodations due to a disability to properly execute coursework must register with Student Accessibility Services (SAS) and follow all SAS procedures. SAS has offices across three of FAU's campuses – Boca Raton, Davie and Jupiter – however disability services are available for students on all campuses. For more information, please visit the SAS website at [www.fau.edu/sas/](http://www.fau.edu/sas/).



### **Counseling and Psychological Services Center (CAPS)**

Life as a university student can be challenging physically, mentally and emotionally. Students who find stress negatively affecting their ability to achieve academic or personal goals may wish to consider utilizing FAU's Counseling and Psychological Services (CAPS) Center. CAPS provides FAU students a range of services – individual counseling, support meetings, and psychiatric services, to name a few – offered to help improve and maintain emotional well-being. For more information, go to [www.fau.edu/counseling/](http://www.fau.edu/counseling/).

### **Religious Accommodation Policy Statement**

In accordance with rules of the Florida Board of Education and Florida law, students have the right to reasonable accommodations from the University in order to observe religious practices and beliefs with regard to admissions, registration, class attendance and the scheduling of examinations and work assignments. For more info, go to [Academic Policies and Regulations](#).

### **Disruptive Behavior Policy Statement**

Disruptive behavior is defined in the FAU Student Code of Conduct as "... activities which interfere with the educational mission within classroom." Students who behave in the face-to-face and/or virtual classroom such that the educational experiences of other students and/or the instructor's course objectives are disrupted are subject to disciplinary action. Actions are at the instructor's discretion and can be, but not limited to course failure, resource and/or equipment ban; grade penalties, requests to leave classroom, security intervention, etc. Such behavior impedes students' ability to learn or an instructor's ability to teach. Disruptive behavior may include but is not limited to non-approved use of electronic devices (including handheld devices/headphones/earbuds/etc.); cursing or shouting at others in such a way as to be disruptive; or other violations of an instructor's expectations for classroom conduct.

### **Recording Policy Statement**

A state university student may, without prior notice, audio or video record a class lecture for a course in which the student is enrolled if the recording is for one of the following purposes:

- (a) personal educational use of the student;
- (b) in connection with a complaint to the university where the recording is made; or
- (c) as evidence in, or in preparation for, a criminal or civil proceeding.

A recording of a class lecture may not be published without the consent of the lecturer, except it may be shared with university officials in connection with a complaint to the university or as evidence in a criminal or civil proceeding. Violation of this provision may subject the student to disciplinary action by the university and/or to legal action by a person injured by the publication.

A class lecture is defined as a formal or methodical oral presentation as part of a university course intended to present information or teach students about a particular subject. Recording class activities other than class lectures, including but not limited to student presentations (whether individually or as part of a group), class discussion (except when incidental to and incorporated within a class lecture), labs, academic exercises involving student participation, test or examination administrations, field trips, and private conversations between students in the class or between a student and the lecturer, is prohibited. Recordings may not be used as a substitute for class participation or class attendance. Failure to adhere to these requirements may constitute a violation of the University's Student Code of Conduct and/or the Code of Academic Integrity.

For purposes of SCMS, class lectures do not include Academic-Service Learning projects, student panels, and external group projects or activities. Additionally, failure to adhere to these requirements may result in disciplinary action by the SCMS and the College of Arts & Letters, up to and including dismissal.

To publish means to share, transmit, circulate, distribute or otherwise provide access to the recording, regardless of format or medium, to another person (or other persons), including but not limited to another student in the class. Additionally, a recording, or transcript of the recording, is published if it is posted on or uploaded to, in whole or in part, any media platform, including but not limited to social media, book, magazine, newspaper, leaflet, picket signs, or any mode of print.

One of the objectives of SCMS courses is to facilitate critical thinking and debate around topics, theories, and concepts where disagreement is not only anticipated, but encouraged. The ability to think critically, express your ideas clearly, and respond to the professor and other students civilly is the keystone of the academic experience. In SCMS courses, the professor may articulate positions and make statements for the purpose of accomplishing this objective and enhancing the learning environment. As a result, students should keep in mind that, at times, the ideas conveyed during class may not necessarily reflect the professor's personal beliefs or opinions on the subject matter.

### **University Approved Absence Policy Statement**

Students are expected to attend all their scheduled University classes and to satisfy all academic objectives as outlined by the instructor. The effect of absences upon grades is determined by the instructor, and the University reserves the right to deal at any time with individual cases of non-attendance. Students are responsible for arranging to make up work missed because of legitimate class absence, such as illness, family emergencies, military obligation, court-imposed legal obligations, or participation in university-approved activities. Examples of University-approved reasons for absences include participating on an athletic or scholastic team, musical and theatrical performances, and debate activities. It is the student's responsibility to give the instructor notice prior to any anticipated absences and within a reasonable amount of time after an unanticipated absence, ordinarily by the next scheduled class meeting. Instructors must allow each student who is absent for a university-approved reason the opportunity to make up work missed without any reduction in the student's final course grade as a direct result of such absence.

### **Course Attendance and Presentation Policy Statement**

All classes start on time. Tardy arrivals or an early departure from class may constitute a grade loss. Proper reason and documentation must be given in this situation. Three late arrivals and/or early departures may result in one full day of absence.

Being absent on a presentation day, may count against a project grade. Attendance and participation on days that the class is discussing and screening assignments are vital to your development. Your presence on these days will figure into your attendance grade. If a class is missed, it is your responsibility to cover all assignments and readings. Discuss a missed class with your peers or review the course syllabus. There is little time for repetition.

If three or more classes are missed in the semester, without proper reason and/or documentation, you will lose 25% of the final grade. Being absent for 5 or more classes during the semester, without proper and/or justified reasons, will result in a failing grade.

Prompt and regular attendance for the full class period is extremely important. Your classmates are a valuable source of support and idea generation within your development. For this reason, you will be asked to share your ideas, work in progress, and completed work with classmates for critical opinion and discussion. Each production assignment will have a formal screening and critique.

### **Faculty Rights and Responsibilities**

Florida Atlantic University respects the right of instructors to teach and students to learn. Maintenance of these rights requires classroom conditions which do not impede their exercise. To ensure these rights, faculty members have the prerogative:

- a) To establish and implement academic standards.
- b) To establish and enforce reasonable behavior standards in each class.
- c) To refer disciplinary action to those students whose behavior may be judged to be disruptive under the Student Code of Conduct. (\*Instructor reserves the right to adjust this syllabus as necessary.)

### **Grading**

All students must be enrolled with Florida Atlantic University in good standing. A student whose GPA (Grade Point Average) is below 2.5 will be dropped from the FVNM track and placed into the Media and Cultural Studies track. A GPA of 2.5 is required for transfer into the program. Please review your FAU catalog or go online to [www.fau.edu/scms](http://www.fau.edu/scms) for more information regarding the FAU School of Communication and Multimedia Studies.

## Grade Scale

100 - 95 = A    94 - 90 = A-    89 - 86 = B+    85 - 83 = B    82 - 80 = B-    79 - 76 = C+  
75 - 73 = C    72 - 70 = C-    69 - 66 = D+    65 - 63 = D    62 - 60 = D-    59 - 0 = F

## Incomplete Grade Policy Statement

A student who is passing a course but has not completed all work due to exceptional circumstances, may, with consent of the instructor, temporarily receive a grade of incomplete ("I"). The assignment of the "I" grade is at the discretion of the instructor but is allowed only if the student is passing the course. The specific time required to make up an incomplete grade is at the discretion of the instructor. However, the College of Arts and Letters policy on the resolution of incomplete grades requires that all work required to satisfy an incomplete ("I") grade must be completed within a period not exceeding one calendar year from the assignment of the incomplete grade. After one calendar year, the incomplete grade automatically becomes a failing ("F") grade.

## Withdrawals

Any student who decides to drop is responsible for completing the proper paperwork required to withdraw from the course. Review dates and policy on withdrawals through [www.fau.edu](http://www.fau.edu).

## Grade Appeal Process

A student may request a review of the final course grade when s/he believes that one of the following conditions apply:

- There was a computational or recording error in the grading.
- Non-academic criteria were applied in the grading process.
- There was a gross violation of the instructor's own grading system.
- The procedures for a grade appeal may be found in [Chapter 4 of the University Regulations](#).

## Textbooks, Materials and Supplies

[Experimental Cinema: The Film Reader](#) (Recommended)

Dixon, Wheeler & Foster, Audrey. Published by Routledge - New York, NY. (2002)

[Ways of Seeing](#) (Recommended)

Berger, John. Produced for TV by the BBC; Published by Penguin Books - London, England. (1972)

[Experimental Ethnography](#) (Recommended)

Russell, Catherine. Published by Duke University Press. Durham and London. (1999)

[Filmmaker's Handbook: A Comprehensive Guide for the Digital Age - 3rd Edition](#) (Recommended)

Ascher, Steven & Pincus, Edward. Published by Plume of the Penguin Group - New York, NY. (2013)

## Other Material and Supplies (Recommended)

Mac or PC with up-to-date Operating System; 1 TB External Hard Drive; Class 10 32GB SD-Cards; 32GB Flash Drives; Film, Video, Audio Recording Equipment; Digital Video, Audio, Design Software, etc.

\*Note: Some material above is supplied. However, be prepared to purchase additional material. These additional costs may range from hundreds to thousands of dollars, depending on your needs. If desired, you may use a home computer and editing program, portable hard drives, and personal film, video and audio equipment. However, on campus workshops and quizzes will make use of FAU SCMS gear, editing labs and software. Regarding textbooks, most are available for purchase in print or e-book form, or available for rent. Textbooks can be found at the FAU Bookstore or online. It's a student's responsibility to find books and supplies within your budget.

## Required Articles and Screenings

Additional reading may be assigned weekly. Film screenings will be done in class. There may be instances when extra credit is available for announced off-campus events or screenings.

## **Disclaimer**

Be aware that the film, video, and other media screened in class may contain content unsuitable for some and is therefore for mature persons. Each screening is done regarding artistic development, ideas, philosophy, cinematic attributes, cinematic history, and stylistic approach.

## **Equipment, Lab and Studio Access**

Current communication students that are enrolled in good standing in the SCMS at FAU may reserve production equipment, external hard drives, and labs. All field equipment will be checked in or out during scheduled hours from HEC-1008P unless an arrangement is made in advance. All equipment must be returned on time and in proper working order. Late returns and negligent handling of equipment will result in suspended equipment access, grade penalties, course failure, academic holds, and/or fines for replacement or repair. Students are responsible for all loss and damage to equipment while it's in their possession. Proper care and maintenance of production facilities and equipment is important. Be forewarned that the mishandling of equipment or facilities at any time during the semester will result in suspension of your privileges. All students must participate fully in demos and workshops to access equipment and adjacent SCMS facilities. Review attached policy and procedures for more information pertaining to equipment and facility usage. Once a workshop is completed in full, equipment reservations must be done in person during posted hours or through [scmsproduction@fau.edu](mailto:scmsproduction@fau.edu).

## **Equipment and Facility Access and Locations**

Equipment for check-out and check-in is in HEC-1008P. The Multimedia Labs are in HEC-608, HEC-911, HEC-914, and HEC-918. Further, there is a small post-production suite in HEC-1008S and production studio is HEC-1008L. Access to equipment and facilities will be determined by the professor and announced in the first weeks of the semester. Review supplementary material regarding equipment and facility access and policies. Additionally, an open lab with similar hardware, software, and printing capabilities is available in HEC-611. Refer to [www.fau.edu/oit/broward](http://www.fau.edu/oit/broward) for policy and operation hours for the HEC-611 lab. HEC-610 is an open FAU student lounge.

## **Zero Tolerance**

No food or drink in labs or equipment area; use of cell phones during class is prohibited; access to the internet during class lecture is prohibited; FAU campus is a smoke free environment; a 20-minute break will be supplied for a 3 and 4 credit course.

## **Goals and Objectives of RTV 3229 Experimental Video Production**

This course will introduce students to nonfiction experimental and abstract film and video. This course will explore the fundamental forms, structures, and ideas behind experimental film and video. Students will be exposed to the processes involved in experimental production and will develop the skills involved in the research and planning of nonfiction, abstract film and video. Extensive screenings, readings, discussions, and production projects will guide students through some fundamental issues in the theory and practice of experimental film. This course will introduce students to the field as it combines production, history, and analysis of past and contemporary experimental media, and the opportunity to use the medium as a tool for developing their own experimental style and voice. By the end of the semester students should have achieved the following objectives:

Become familiar with the major developments of the history of experimental cinema in North America and Worldwide; understand the history of film and video in its experimental form; understand experimental film and video structure; understand early radical media projects; learn the relation between film, video, and the rise of conceptual film; become familiar with modern and postmodern experimental aesthetics; understand the growth, and lack there of, experimental film and video exhibition outlets.

As well, a student should develop an understanding of the central aesthetic and be aware of the critical questions of the cinematic field, such as the specific features of the medium such as real time, screen space, feedback, liveness, portability, etc.; a student should understand the relationship between experimental film and video and other forms of visual and performing arts; also a student will need to look at the areas of cultural production through photography, painting, television, sculpture, dance, etc., and how it relates to experimental film; further, a student should become familiar with the politics of discursive form

and structure in experimental film; the object status of the film or video work; objective, subjective, abstract film; and understand the difference between observational, participatory, reflexive, performance, poetic, expository, historical, and research based experimental film.

This course is also designed to facilitate the development of a personal voice and point of view in experimental film and video work. Students will develop their communicative skills through the medium and begin to develop a unique visual style of expression. The goal is for students to develop a forum for exploring and transmitting their raw, personal experiences, and use the medium in a manner that can effectively communicate original ideas and ideas as filmmakers and artists.

Students may also be instructed to prepare treatments, scripts, story boards, etc., as well as develop a general understanding of the various steps of the production process which include preproduction, production, and post-production, as well as different modes of distribution available. Students will be obligated to discuss and defend their ideas and work with the class.

Therefore to complete the course, a student must finish a number of short experimental projects which engage some of the questions and issues addressed from class readings, lectures, screenings, and discussions. Students should be able to articulate the relationship between one work and the field as a whole. Students will present their work to the class and lead discussion in technical and aesthetic points, and well as conduct an oral critique that addresses their work in the above contexts. A student should demonstrate an ability to respond to, analyze, and evaluate work within the experimental film genre.

### **Expectations**

A willingness to read, write, work, and discuss. Much of what we do in class involves higher-level thinking; conceptualizing and planning projects; evaluating the meanings generated by a particular screening; and engaging aesthetic, political, and philosophical questions about film and video. You should be prepared for critical discussion when you come to class.

Students should possess an open mind. The work presented in class will bear very little relationship to “mainstream” or “Hollywood” cinema. Instead, the course asks students to explore new areas of media production, and perhaps even rethink some of their presumptions in existing areas. Watching certain types of film can be challenging, and even frustrating at first. To benefit most from this class, you will undoubtedly have to adjust your preconceptions as a spectator, your habits of attention, your viewing practices, and personal thresholds.

Furthermore, consider this as a safe space classroom. To create a climate for open and honest dialogue, and to encourage the broadest range of viewpoints, it's important for class participants to treat each other with respect. Name calling, accusations, verbal attacks, sarcasm, and other negative exchanges are counterproductive to successful teaching and learning. The purpose of class discussions is to generate greater understanding about different assignments and topics in cinema production. The expression of the broadest range of ideas, including dissenting views, accomplishes this goal. However, in expressing viewpoints, students should try to raise questions and comments in a way that will promote learning, rather than defensiveness and conflict in other students. Thus, questions and comments should be asked or stated in such a way that will promote greater insight into and awareness of topics as opposed to anger and conflict.

In short, students are encouraged to employ critical thinking and to rely on data and verifiable sources to interrogate all assigned readings and subject matter in this course as a way of determining whether they agree with their classmates and/or their instructor. No lesson is intended to espouse, promote, advance, inculcate, or compel a particular feeling, perception, viewpoint, or belief. Remember that it's all right to disagree with each other. The purpose of dialogue and discussion is not to reach a consensus, nor to convince each other of different viewpoints. Rather, the purpose of dialogue in the classroom is to reach higher levels of learning by examining different viewpoints and opinions. As this is an active class, visitors are not permitted unless permission is granted. Further, recorded lectures must also be granted permission.



### **Assignments, Assessments and Workshops**

Your grade will be determined by your performance as a time-based media artist and filmmaker during the semester. Your grade will also be determined by your performance and your familiarity with basic operating procedures and the integrity of your work. By the end of the semester, you will have assumed new skills, (or advanced skills), for camera work, editing, lighting, sound, etc. You will produce several short videos for presentation to the class and grade points. All video work should hold emotion and convey a sense of direction. Don't be afraid of taking risks with assignments. It's an open environment.

Students must supply proper production notes with each assignment when requested. Grades for all production assignments are based on the work in progress, formal screenings, and the required proposals and paperwork. For each individual production assignment, grades will be distributed into several categories. The project categories will be for ideas, preproduction notes, production rushes, execution, image treatment, sound treatment, rough cut, final cut, formal presentation, etc.

Assignment will be discussed and screened at various stages of development before a final cut date. Film forms such as animation or music video will not be accepted. Popular music for use in soundtracks is discouraged. Before undertaking, assignments, projects, and presentations must be approved.

Classes may consist of workshops of the facilities and equipment. Once a workshop is completed, you may access the facility or equipment. Missing a workshop will jeopardize your chances of using the equipment properly, or entirely. It's up to you to find time outside of class following lectures and workshops to advance your skills with the equipment and facilities offered through the FAU School of Communication and Multimedia Studies.

### **Late Policy for Assignments**

Proposals and projects will be marked down one full letter grade per day after the due date. Assignments turned in after class on the day it's due will be considered one day late. Projects turned in without the required paperwork are considered incomplete and will be marked down for each day that the paperwork is not turned in. In addition, you must complete all assignments on time to pass the course. Arriving late on a day of a quiz, workshop, or presentation may result in a zero. Extensions or rewrites are not an option for assignment completion unless a dire need is presented. Assignments will not be accepted through e-mail or web sites. Nor will assignments be accepted through the means of others; accepted after hours; or left outside of, or under doors.

### **Academic Service-Learning Statement**

This course is designated as an “[academic service-learning](#)” course. The assistance you provide to the agency/organization during your academic service-learning (AS-L) experience is a service to the community and will allow you to apply knowledge from the course to local, national, and/or global social issues. Throughout this course you will be participating in AS-L activities while demonstrating civic engagement at campus, local, national, and/or global community levels. You will also reflect on your AS-L experience and the impact on the community as well as your professional development.

Academic service-learning notation of hours will post to your transcript with submission of hours to your faculty instructor. An Academic Service-Learning Student Survey is required to be taken at the end of your AS-L project. Please visit the Weppner Center for LEAD & Service-Learning website, [www.fau.edu/leadandserve](http://www.fau.edu/leadandserve), for the survey link and more info on the Academic Service-Learning program.

### **Assumption of Risk Statement for AS-L Student**

I understand that there are certain physical risks inherent in every form of service-learning. I understand the risks associated with this Academic Service-Learning assignment. I nonetheless agree to assume those risks to gain the benefits from participation in this valuable learning experience. I hereby release the state of Florida, the Board of Trustees, Florida Atlantic University and its agents and employees from any and all liability associated with my participation in this assignment at FAU.

### **Production Assignment 1: Semantics and Semiotics or Open Form (TRT 3-5 min.)**

To begin this assignment, you will need a dictionary. Read through the dictionary and choose three words that interest you. Study the words and learn the meanings of each. Place the three words and their meanings into your filmmaker's journal. These three words will now be used for your first video sketch. The next step is to choose one word from the three and represent it on screen. In other words, turn the word you have chosen, along with the meanings, into the content and/or concept of the video. Represent images and sounds on screen through the semantic and semiotic properties derived from the specific word you chose. Assume and define the overall themes within your video sketch with the intersection and layering of image and sound. Use the word and its meanings as often as possible, further attributing shapes and forms to the word's meaning. (a) Semantics: the branch of linguistics and logic concerned with meaning; (b) Semiotics: the study of signs/symbols and their use or interpretation.

Attribute close attention to how you and the camera move and interact, and to how an image is constructed and framed for the camera. Be sure to plan your shot(s) accordingly and be creative. Furthermore, take time in setting your frame and shots. Be aware of aesthetic and technical capabilities such as color, light, line, camera placement, and so on. Images must be original and the use of a tripod for this assignment is encouraged. Both non-diegetic and diegetic sound is also encouraged and must be original. The footage must then be edited on a nonlinear system. Be prepared to discuss the choices made within the context of the video during class. The video will be presented to the class for critique and discussion.

### **Production Assignment 2: Structuralist Film or Open Form (TRT 3-5 min.)**

Make a video piece that details or challenges form or traditional narrative and technical conventions. Concentrate the viewers attention on a non narrative shape or system that organized the video. The form of this video should unfold gradually, engaging a viewer in a process of noticing fine detail and speculating on the video's overall pattern. Some examples to consider for this project may be: the single take; the zoom; the pan; the tilt; repetition of movement; repetition of subject; flicker; camera movement; the long take; re-photography, loops, fixed camera, etc.

Attribute close attention to how you and the camera move and interact, and to how an image is constructed and framed for the camera. Be sure to plan your shot(s) accordingly, and be creative. Furthermore, take time in setting your frame and shots. Be aware of aesthetic and technical capabilities such as color, light, line, camera placement, and so on. Images must be original and the use of a tripod for this assignment is encouraged. Both non-diegetic and diegetic sound is also encouraged and must be original. The footage must then be edited on a nonlinear system. Be prepared to discuss the choices made within the context of the video during class. Video will be presented to the class for critique.

### **Production Assignment 3: Formal Super 8 Filmmaking, Curating and Screening (TRT 3:20 min.)**

The One Take Super 8 Event (OTS8) began in 2000, with 20 filmmakers each shooting a single reel of Super 8 film, which then opened to an audience without the filmmakers seeing their work beforehand. All the films were shown as shot. No cuts. No splices. The popularity of this noncompetitive festival has allowed it to return annually with more filmmakers participating. To date close to 500 films have been created for the One Take Super 8 Event! Here is where you come in. Each student is to shoot a roll of super 8 film for a public screening. The students, along with the guidance of the professor, will actively curate the screening, adding additional films from outside sources, such as local artists, other FAU students, FAU faculty, etc. The screening will be the 14th installment of the Super 8 Cinema Soirée.

Students, again under the supervision of the professor, will also be responsible for booking a space, projection equipment, designing poster, hand bills, small programs, and fundraising. Cost of the film, processing of the film, and shipping of the film may not entirely be covered. Therefore, some fundraising and sponsorship is extremely important. Otherwise, participants will absorb costs out of pocket. Aside, to shoot a super 8 film, you will need to find a super 8 camera in working order. It would be a good idea to buy a camera as soon as possible and shoot a roll of film as a test roll. This will ensure that there are no problems with the camera such as timing, light leaks, lens damage, etc. FYI: Super 8 is motion picture film, not video.

All students must participate in this assignment and work together for a minimum of 10 hours (AS-L). Students will accept a particular role assigned to them or can volunteer for a role. The purpose of this is to

understand super 8 film and how you can use it as an alternative to video; the other purpose is to curate a successful event. As for film content, again this is up to you, although consider the guidelines for the “one take” approach. Date, venue, and time of the screening will be the first week of December.

Attribute close attention to how you and the camera move and interact, and to how an image is constructed and framed for the camera. Be sure to plan your shot(s) accordingly and be creative. Furthermore, take time in setting your frame and shots. Be aware of aesthetic and technical capabilities such as color, light, line, camera placement, and so on. Images must be original and the use of a tripod for this assignment is encouraged. Both non-diegetic and diegetic sound is also encouraged and must be original. The footage must then be edited on a nonlinear system. Be prepared to discuss the choices made within the context of the film. The film will be presented to the class/community for critique and discussion. You will also discuss how this project links to course objectives, the impact of your work in the community, and the impact on your personal and professional development. Planning for this event will begin mid semester and will continue through the end.

### **Experimental Filmmaker Presentation with 2-Page Supplement or PowerPoint**

You are required to present a formal presentation on an alternative or experimental film or video maker. A list of film and video makers will be supplied. You will then be required to choose one from the list. It may be a good idea to research a few filmmakers from the list as you may be unfamiliar with them. Aside, a filmmaker cannot be chosen if previously presented by another student or the professor. The presentation should be done with Microsoft PowerPoint™ or Apple Keynote™. You must incorporate audio, video, text, web sites, etc. The duration of the presentation is 30 minutes. A short 2-page supplement will accompany the presentation. The paper is a brief description of the of the film or video maker, important points that you will have covered in the presentation, and a list of all resources and references. The 2-page supplement is due the same day as your presentation. Aside, be confident and fully prepared for the presentation. Learn and understand all media and equipment that you will be using. For a list of experimental film and video makers, go to [www.ubu.com](http://www.ubu.com) or review the list available in class.

### **Quizzes, In Class Assignments, Workshops and Participation**

There will be no production quizzes scheduled for the semester. There will be a number of in class production assignments throughout the semester. You must complete all workshops and production assignments to obtain grade points. Remember, there are a number of formal production assignment presentations with critiques. To obtain full grade points, participation is key, and every assignment must be completed in full and on time. Furthermore, participation points may be deducted for unauthorized cell phone use, Internet use, and class interruptions.

### **Evaluation and Grade Point Distribution**

Video Production Assignment 1 > Semantics + Semiotics	= 200
> Rushes/Rough Cut 1	= 50
Video Production Assignment 2 > Structuralism Film	= 200
> Rushes/Rough Cut 2	= 50
Film Assignment 3 > Super 8 Filmmaking, Curating + Screening	= 300
Experimental Filmmaker Presentation	= 100
Participation + Attendance	= 100
Total Attainable Grade Points	= 1000

### **Supplementary Information**

\*The instructor reserves the right to adjust assignments and to the course syllabus.

\*Screenings, editing, lab work and open discussion will occur only if time permits.

\*Allow assignments to be graded and returned one week following due date.

\*SCMS media lab computers will be wiped one week following the end of the semester. (Backup files!)

\*All physical material is held for a 12-month period, and then destroyed if unclaimed.

\*FAU is not responsible for items lost, stolen, or left behind. (Lost and found is HEC-1008P or security desk.)

## 2024 Fall Agenda – RTV 3229 Experimental Video Production

Key    READ = Readings            DNC = Due Next Class            SCRN = Screening  
      RVW = Review                TBD = To Be Determined        TRT = Total Run Time

### Week One – 08/21/24

Course Introduction  
Syllabus Review  
Production Assignments  
Equipment and Facilities Regulations  
Equipment and Facilities Walk-Thru  
Experimental Filmmaker List  
Student Introductions  
    READ: Chapters 1 + 2 from Experimental Cinema: The Film Reader  
          Chapters 1 + 2 from Experimental Ethnography  
    SCRN: Desistfilm (Stan Brakhage, 1954, USA)  
          Frostbite (Wrik Mead, 1996, Canada)  
          Chimera (Phil Hoffman, 1995, Canada)  
          Semiotics of the Kitchen (Martha Rosler, 1975, USA)  
          A Study in Choreography for the Camera (Maya Deren, 1945, USA)  
    DNC: Question: What is Experimental Film?

### Week Two – 08/28/24

What is Experimental Film?  
Historical Attributes and Distinctive Features of Experimental Cinema  
The Lyrical Film - Stan Brakhage  
Women and the New York Avant-Grade - Maya Deren  
Representing Life and Death in Film  
Production Assignment Discussion  
In Class Editing  
    READ: Chapters 3 + 4 from Experimental Cinema: The Film Reader  
          Chapters 3 + 4 from Experimental Ethnography  
    SCRN: Window Water Baby Moving (Stan Brakhage, 1959, USA)  
          The Act of Seeing with One's Own Eyes (Stan Brakhage, 1971, USA)  
          Mothlight (Stan Brakhage, 1963, USA)  
          Meshes of the Afternoon (Maya Deren, 1943, USA)  
          Meditation of Violence (Maya Deren, 1948, USA)  
    DNC: Ideas for Production Assignments 1 - 3

### Week Three – 09/04/24

Ideas for Production Assignments 1 - 3  
Found Footage Films, Mashups, Gleaning Sounds and Images  
Structural Film  
Production Assignment Discussion  
In Class Editing  
    READ: Chapter 6 from Experimental Cinema: The Film Reader  
          Chapters 5 + 6 from Experimental Ethnography  
          Chapter 1 from Ways of Seeing  
    SCRN: Technology/Transformation: Wonder Woman (Dara Birnbaum, 1978, USA)  
          Kiss the Girls: Make Them Cry (Dara Birnbaum, 1979, USA)  
          Meeting of Two Queens (Cecilia Barriga, 1991, Chile)  
          Tribulation 99 (Craig Baldwin, 1991-1995, USA)  
          Spin (Brian Springer, 1995, USA)  
          Not 4 Sale: TV Sheriff and the Trail Buddies (Other Cinema, 2007)  
          Apocalypse Pooh (Todd Graham, Canada, 1987)  
    DNC: Experimental Filmmaker Presentation Choices and Scheduling



#### **Week Four – 09/11/24**

History of the 1:1 Super 8 Cinema Soirée  
Super 8 Format and Filmmaking  
Super 8 Screening, Super 8 Responsibilities and Event Planning  
Super 8 Film Distribution  
Super 8 Cameras, Editors, and Projectors  
Super 8 Camera Purchase  
Super 8 Brainstorming  
Experimental Filmmaker Presentation Choices and Scheduling  
Production Assignment Discussion  
In Class Editing  
    READ: Chapters 9 - 11 from Experimental Cinema: The Film Reader  
          Chapter 2 from Ways of Seeing  
    SCRN: Film and Video Works by Leighton Pierce (Leighton Pierce, 1978-2010, USA)  
          Film and Video Works by Richard Kerr (Richard Kerr, 1984-2008, Canada)  
          Three Transitions (Peter Campus, 1973, USA)  
          Good Night/Good Morning (Jonas Mekas, 1976, Lithuania)  
          Boomerang (Richard Serra, 1974, USA)  
          Maxell (Jonathan Horowitz, 1990, USA)  
    DNC: Experimental Filmmaker Presentations

#### **Week Five – 09/18/24**

Experimental Filmmaker Presentations  
    1. \_\_\_\_\_ 2. \_\_\_\_\_ 3. \_\_\_\_\_  
Camera, Light, Sound, Montage  
Conceptual Film and Video  
Experimental Cinema of Japan  
Production Assignment Discussion  
In Class Editing  
    READ: Chapters 7 + 8 from Experimental Ethnography  
    SCRN: Select Japanese Works (Tachibana Karou, Nobuhiko Obayashi, Shin'ya  
          Tsukamoto, Ikue Mori, Shuji Terayama, Tkashi Ito, Takeshi Murata, Hiroshi  
          Teshigahara, Takeshi Murakami, Yayoi Kusama, Kenji Onishi, Eiko Hosoe, Juichi  
          Okuyama, Daichi Saito)  
    DNC: Experimental Filmmaker Presentations  
          Rushes and/or Rough Cut for Production Assignment 1

#### **Week Six – 09/25/24**

Experimental Filmmaker Presentations  
    4. \_\_\_\_\_ 5. \_\_\_\_\_ 6. \_\_\_\_\_  
Rushes and/or Rough Cut for Production Assignment 1  
AI, Deep Learning, and Experimental Film/Media  
Production Assignment Discussion  
In Class Editing  
    READ: Chapters 12 - 13 from Experimental Cinema: The Film Reader  
          Chapter 3 from Ways of Seeing  
    SCRN: Wavelength (Michael Snow, 1967, Canada)  
          Select Works by Hollis Frampton (Hollis Frampton, 1960 - 1980, USA)  
          Oh Nothing (Dennis Day, 1990, Canada)  
          Full Circle, Around and About, Mediations (Gary Hill, 1978-86, USA)  
          Art of Memory (Woody Vasulka, 1987, Czech Republic)  
          Trick or Drink (Vanalyne Green, 1985, USA)  
          Select Works (Bill Viola, 1976 - 1979, USA)  
    DNC: Final Cut for Production Assignment 1 (Formal Presentation and Critique)

### **Week Seven – 10/02/24**

Final Cut for Production Assignment 1 (Formal Presentation and Critique)

Structural Film Continued

Experimental Television

Production Assignment Discussion

In Class Editing

READ: Chapter 5 from Experimental Cinema: The Film Reader

SCRN: Vertical Roll (Joan Jonas, 1972, USA)

Global Groove (Nam June Paik, 1973, Korea/USA)

Four Corners (Ian Toews, 1999, Canada)

Why I Got into TV and Other Stories (Ilene Segalove, 1983, USA)

Cadillac Ranch/Media Burn (Ant Farm, 1974-75, USA)

Perfect Leader (Max Almy, 1983, USA)

Television Delivers People (Richard Serra, 1973)

Wonder Showzen (MTV2, 2005, USA)

DNC: Experimental Filmmaker Presentations

### **Week Eight – 10/09/24**

Experimental Filmmaker Presentations

7. \_\_\_\_\_ 8. \_\_\_\_\_ 9. \_\_\_\_\_

Performance Video

Video Art

Features of Video Art through Exploration

Experimentation and Prose through Landscape

Production Assignment Discussion

In Class Editing

READ: Chapters 9 + 10 from Experimental Ethnography

SCRN: Selected Works by William Wegman (William Wegman, 1970-1978, USA)

Nocturne (Michael Crotchetiere, 1998, Canada)

Cremaster Cycle - Excerpts (Matthew Barney, 1994-2004, USA)

Hoist (Matthew Barney, 2005, USA)

Outer Space (Peter Tscherkassky, 1999, Austria)

DNC: Experimental Filmmaker Presentations

### **Week Nine – 10/16/24**

Experimental Filmmaker Presentations

10. \_\_\_\_\_ 11. \_\_\_\_\_ 12. \_\_\_\_\_

The Diary Film

Ambiguity of Mass Culture in Film

LGBTQ+ in Experimental Film

Feminism in Experimental Film

Production Assignment Discussion

In Class Editing

READ: Chapter 4 from Ways of Seeing

SCRN: Scorpio Rising (Kenneth Anger, 1964, USA)

Scar Tissue (Su Friedrich, 1979, USA)

If Every Girl Had a Diary (Sadie Benning, 1990, USA)

Fuses (Carolee Schneeman, 1965, USA)

"OUT" Takes (John Goss, 1989, USA)

DNC: Experimental Filmmaker Presentations

**Week Ten – 10/23/24**

Experimental Filmmaker Presentations

13. \_\_\_\_\_ 14. \_\_\_\_\_ 15. \_\_\_\_\_

Production Assignment Discussion

In Class Editing

READ: Chapter 5 from Ways of Seeing

DNC: Super 8 Film Camera Tests

Exposed Super 8 Cartridge for 1:1 Super 8 Cinema Soirée (Film Assignment 3)

Experimental Filmmaker Presentations

**Week Eleven – 10/30/24**

Experimental Filmmaker Presentations

13. \_\_\_\_\_ 14. \_\_\_\_\_ 15. \_\_\_\_\_

Super 8 Film Camera Tests

Exposed Super 8 Cartridge for 1:1 Super 8 Cinema Soirée (Film Assignment 3)

Super 8 Projector and Projectionist/Super 8 Sound Tech/Other Roles

1:1 Super 8 Cinema Soirée Discussion and Planning Continues

Production Assignment Discussion

In Class Editing

READ: Chapter 17 from Experimental Cinema: The Film Reader

SCRN: Super 8 Films and Projector/Sound Management

DNC: Experimental Filmmaker Presentations

**Week Twelve – 11/06/24**

Experimental Filmmaker Presentations

16. \_\_\_\_\_ 17. \_\_\_\_\_ 18. \_\_\_\_\_

Options for Super 8 Audio Track (MP3)

Production Assignment Discussion

In Class Editing

READ: Chapter 6 & 7 from Ways of Seeing

SCRN: A Spy in the House that Ruth Built (Vanalyne Green, 1989)

I Need Your Full Cooperation (Kathy High, 1989)

History and Memory (Rea Tajiri, 1991)

Mitchell's Death (Linda Montano, 1978)

DNC: Super 8 Audio Track for Cinema Soirée (MP3)

Rushes and/or Rough Cut for Production Assignment 2

**Week Thirteen – 11/13/24**

Super 8 Audio Track for Cinema Soirée (MP3)

Rushes and/or Rough Cut for Production Assignment 2

Cinema of Transgression

Production Assignment Discussion

In Class Editing

SCRN: Select Works (Richard Kern, 1970 - 2009, USA)

Delirium (Mindy Faber, 1993)

Possibly in Michigan (Cecilia Condit, 1983)

Letters from Home (Mike Hoolboom, 1996, Canada)

You Take Care Now (Ann Marie Fleming, 1989, Canada)

You Would Make a Good Lawyer (Jason Britski, 1998, Canada)

DNC: Final Cut for Production Assignment 2 (Formal Presentation and Critique)

1:1 Super 8 Cinema Soirée Discussion and Final Planning

Studio Day

**Week Fourteen – 11/20/24**

Final Cut for Production Assignment 2 (Formal Presentation and Critique)

1:1 Super 8 Cinema Soirée Discussion and Final Planning

Production Assignment Discussion

In Class Editing

Wrap

**Week Fifteen – 11/27/24**

Thanksgiving Break – No Class