

FLORIDA ATLANTIC UNIVERSITY™

Graduate Programs—NEW COURSE PROPOSAL¹

UGPC APPROVAL _____
 UFS APPROVAL _____
 SCNS SUBMITTAL _____
 CONFIRMED _____
 BANNER POSTED _____
 CATALOG _____

DEPARTMENT: SCHOOL OF COMMUNICATION &
MULTIMEDIA STUDIES

COLLEGE: ARTS & LETTERS

RECOMMENDED COURSE IDENTIFICATION:

PREFIX FIL _____ COURSE NUMBER 6475 _____ LAB CODE (L or C) _____

(TO OBTAIN A COURSE NUMBER, CONTACT MJENNING@FAU.EDU)

COMPLETE COURSE TITLE: EXPERIMENTAL CINEMA

EFFECTIVE DATE

(first term course will be offered)

FALL 2014

CREDITS²: 4

TEXTBOOK INFORMATION:

The Filmmaker's Handbook: A Comprehensive Guide for the Digital Age - 3rd Edition
 Ascher, Steven & Pincus, Edward. Published by Plume of the Penguin Group - New York, NY, USA, 2013.
Ways of Seeing
 Berger, John. Produced for TV by the BBC; Published by Penguin Books - London, England, 1972.
Experimental Cinema: The Film Reader
 Dixon, Wheeler & Foster, Audrey. Published by Routledge - New York, NY, 2002.

GRADING (SELECT ONLY ONE GRADING OPTION): REGULAR X SATISFACTORY/UNSATISFACTORY _____

COURSE DESCRIPTION, NO MORE THAN THREE LINES: 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.

PREREQUISITES*: MFA GRADUATE STATUS IN MEDIA, TECHNOLOGY & ENTERTAINMENT

COREQUISITES*:

REGISTRATION CONTROLS (MAJOR, COLLEGE, LEVEL)*:
 MFA IN MEDIA, TECHNOLOGY & ENTERTAINMENT THROUGH THE SCHOOL OF COMMUNICATION & MULTIMEDIA STUDIES

* PREREQUISITES, COREQUISITES AND REGISTRATION CONTROLS WILL BE ENFORCED FOR ALL COURSE SECTIONS.

MINIMUM QUALIFICATIONS NEEDED TO TEACH THIS COURSE: MFA OR PHD IN FILM & VIDEO PRODUCTION

Faculty contact, email and complete phone number:
eason@fau.edu
 (954) 236 1374

Please consult and list departments that might be affected by the new course and attach comments.³

Approved by:

Department Chair: [Signature]

College Curriculum Chair: [Signature]

College Dean: [Signature]

UGPC Chair: [Signature]

Graduate College Dean: [Signature]

UFS President: _____

Provost: _____

Date:

12/6/13

12/19/13

1/10/14

2/26/14

3/3/14

1. Syllabus must be attached; see guidelines for requirements:
www.fau.edu/provost/files/course_syllabus.2011.pdf

2. Review Provost Memorandum: **Definition of a Credit Hour**
www.fau.edu/provost/files/Definition_Credit_Hour_Memo_2012.pdf

3. Consent from affected departments (attach if necessary)

Email this form and syllabus to UGPC@fau.edu one week before the University Graduate Programs Committee meeting so that materials may be viewed on the UGPC website prior to the meeting.

Professor: Shane Christian Eason, BFA, MFA
Contact Info: 954-236-1374 + eason@fau.edu
Online Resources: www.fau.edu/scms + <http://proteus.fau.edu>
Office Location: FAU Davie Campus, Liberal Arts Building 419
Office Hours: Monday from 10 a.m. - 1 p.m., by appointment
Tuesday from 7 a.m. - 9 a.m., by appointment
Wednesday from 10 a.m. - 1 p.m., by appointment

Important University Dates - Fall 2013

08.24.13	Beginning of Semester
09.02.13	Labor Day (No Class; University Closed)
11.11.13	Veteran's Day (No Class; University Closed)
11.28-12.2.13	Thanksgiving Recess (No Class; University Closed)
12.4.13	End of Semester
12.5-12.11.13	Final Exam Period
12.24-1.1.14	Winter Holiday (No Class; University Closed)

Goals + Objectives of FIL 6475 Experimental Video Production

This 4 credit 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 thereof, 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 films; 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 will 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. 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 and written self-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 + Prerequisites (Student in good standing in SCMS MFA MTE with a min. grade average of B)

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. This is an active production class, therefore visitors are not permitted unless permission is granted by the professor.

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.

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.

FIL 6475 Experimental Cinema FAU Course Catalog Description

Investigation of 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.

Communication

All one-on-one communication will be conducted during the allotted course period or during office hours held by the professor. Other communication regarding course work or FAU SCMS policy will be done through your FAU email. There is no communication through third party email addresses such as Gmail, Yahoo, etc. You may access your FAU email and other account information through MYFAU at myfau.fau.edu or through FAU Blackboard at blackboard.fau.edu.

Disability

In compliance with the Americans with Disabilities Act (ADA), a student that requires special accommodations regarding course work due to a physical or mental disability, must register with the Office of Students with Disabilities. It is the responsibility of the student to find the assistance needed, and register properly with FAU OSD at these locations: Boca Raton SU-133, Davie LA-240 and Jupiter SR-110. Additional information regarding registration with OSD can be found at www.osd.fau.edu.

FAU Honor Code

Students at Florida Atlantic University are expected to maintain the highest ethical standards. Academic 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 any other. Academic 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. Harsh penalties are associated with academic dishonesty. For more information, copy and paste the University Regulation 4.001 link at http://www.fau.edu/regulations/chapter4/4.001_Code_of_Academic_Integrity.pdf.

Plagiarism

The most common offense under the Academic Code of Conduct is plagiarism which the code defines as "the presentation of the work of another person as one's own or without proper acknowledgment." This could be material copied word for word from books, journals, internet sites, professor's course notes, etc. It could be material that is paraphrased but closely resembles the original source. It could be the work of a fellow student, for example, an answer on a quiz, data for a lab report, a paper or assignment completed by another student. It might be a paper bought through one of the many available sources. Plagiarism does not refer to words alone – it can also refer to copying images, graphs, tables and ideas. "Presentation" is not limited to written work. It also includes oral presentations, film and video assignments, and artistic works. If you translate the work of another person into another language and do not cite the source, this is also plagiarism. If you cite your own work without the correct citation, this too is plagiarism. In simple words: do not copy, paraphrase or translate anything from anywhere without saying from where you got it. Use quotation marks appropriately. For more information regarding plagiarism, please see www.fau.edu/handbook.

Gordon Rule - Writing Across the Curriculum (WAC)

To comply with the Florida State Board of Education regarding the Gordon Rule, all students must successfully complete 12 credits of writing and 6 credits of mathematics, with grades of "C" or higher, as a requirement for admission to the upper division. Courses approved to satisfy the Gordon Rule's writing component, administered through the Writing Across Curriculum Program at FAU, are coded as WAC (Gordon Rule) in the FAU course schedule and catalog. Courses approved to satisfy the Gordon Rule's mathematics component are coded as Gordon Rule, computational in the FAU course schedule and catalog. To have courses from out-of-state institutions evaluated as Gordon Rule equivalent, students must provide either a course syllabus or a letter from the previous institution on official letterhead that demonstrates they have fulfilled the writing or mathematics criteria listed above. Please see www.fau.edu/registrar for additional information.

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.

Equipment, Lab + 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 ES-404, 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, 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 workshops to access specific equipment and facilities. Review attached policy and procedures for more information pertaining to equipment and facility usage.

Equipment + Facility Access

Equipment for check-out and check-in is located in ES-404. The Multimedia Labs are located in LA-415, LA-415A, LA-432, ES-401, and ES-402. Access to equipment and facilities are determined by the professor and will be announced in the first or second week of the current semester. Additionally, an open lab with similar hardware, software, and printing capabilities is available in LA-303. Please refer to www.fau.edu/oit/broward for policy and operation hours for that lab.

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.

Attendance + Presentation

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 figures 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.

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 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

Required + Recommended Text Books, Materials + Supplies

1. Experimental Cinema: The Film Reader (REQUIRED)
Dixon, Wheeler & Foster, Audrey. Published by Routledge - New York, NY, 2002.
2. Ways of Seeing (REQUIRED)
Berger, John. Produced for TV by the BBC; Published by Penguin Books - London, England, 1972.
3. The Filmmaker's Handbook: A Comprehensive Guide for the Digital Age - 3rd Edition (REQUIRED)
Ascher, Steven & Pincus, Edward. Published by Plume of the Penguin Group - New York, NY, USA, 2013.
4. Final Cut Pro 7 Visual Quickpro Guide - 10th Edition (REQUIRED)
Brenneis, Lisa. Published by Peach Pit Press - California, 2010.
5. DV/HD Tapes, CD-RW's, DVD-RW's, External Hard Drive, SD Card, Flash Drive, Video Equipment, Editing Programs, Journal, Sharpies, etc. (REQUIRED)

*Note: Some material in #3 above is supplied. However, be prepared to purchase additional material. These additional costs may range from hundreds to thousands of dollars, depending on what you need purchased. If desired, you may use a home computer and editing program, portable hard drives, and personal film or video equipment. However, on campus workshops and quizzes will make use of FAU SCMS gear, editing labs and software. Regarding textbooks, most are available to buy new or used. Further, some textbooks are available for rent and may be downloadable. Textbooks can be found at the [FAU Bookstore](#) and through [Amazon.com](#), [Alibris.com](#), [Half.com](#), and [Textbooks.com](#). It's your responsibility to find books and supplies within your budget.

Required Articles + Screenings

Additional readings may be assigned on a weekly basis. Film and video screenings will be done in class. There may be instances when extra credit is available for off campus events or screenings. Announcements regarding off campus events will be presented in advance or when available.

Assignments + 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 a number of short videos for presentation to the class and grade points. All video work should hold emotion and convey a sense of direction. Do not be afraid of taking risks with each assignment. This is a liberal 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, marks will be distributed into a number of categories. The project categories will be for ideas, pre production notes, production rushes, execution, image treatment, sound treatment, rough cut, final cut, formal presentation, etc.

Each production assignment will be discussed and screened at various stages of development before its final cut date. Film forms such as animation or music video will not be accepted. Popular music for use in soundtracks is discouraged. Aside, all assignments and presentations must be approved by the professor before moving forward.

Classes will also consist of workshops of the facilities and equipment. Once a workshop is complete, you may access the facility or equipment. Missing a workshop will jeopardize your chances of using the equipment properly, or entirely. It is up to you to find time outside of class following lectures and workshops to practice and 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.

If an assignment is going to be late, you **MUST** drop off material to AT-812 during normal operating hours, 10 a.m. - 4 p.m., M - F. There, you will be instructed by a staff member to sign paperwork. Your material will be stamped with a received date. If this procedure is not followed, your material will become void and graded as is, late, or incomplete. Be aware that the time listed herein is subject to change and is dependent on staff availability.

Production Assignment 1: Semantics + Semiotics (TRT 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 often. You may also attribute shapes and forms to the word's meaning.

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.

Note: Semantics (plural noun) is: the branch of linguistics and logic concerned with meaning.

Semiotics (plural noun; treated as singular) is: the study of signs and symbols and their use or interpretation.

Source: Webster's Dictionary

Production Assignment 2: Found Footage + Found Sound (TRT 5 min.)

Make a piece about anything you want. The only catch: No camera! All the sounds and images you use must be appropriated from somewhere else, such as existing video, film, television, radio, audio tape, CD, etc. (Note that popular music cannot be used in its entirety; public domain music may be used; experiment with audio sampling.) The purpose of this assignment is to focus on video as a tool for reproduction and transformation, and to explore how recycled images alter and sensationalize reality. Manipulating existing images can undermine their original meanings. It can demonstrate the value of taking something out of context and placing them into new contexts. You can also use found footage to explore a formal property of television or of video itself such as editing and sound manipulation. You must use at least 5 sources. The content is your choice. 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 3: Structuralist Film (TRT 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. The video will be presented to the class for critique and discussion.

Production Assignment 4: Open Form Experimental Film (TRT 5 min.)

This assignment may consist of a number of possibilities that have been covered in the experimental film and video course throughout the semester. Possibilities include experimental documentary, experimental narrative, abstract film, film/video/media installation, formalist film, etc. There is no animation, found footage, or music video for this assignment. The video must be 5 minutes and edited on a nonlinear system. The content of the video assignment is solely up to you. It may be objective or subjective, political, personal, abstract, obscure, formal, 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. The video will be presented to the class for critique and discussion.

Production Assignment 5: Formal Super 8 Filmmaking, Curating + 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 over 400 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 5th Annual 1:1 Super 8 Film Soiree.

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 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 is no problems with the camera such as timing, light leaks, lens damage, etc. NOTE: Super 8 is motion picture film...NOT video.

All students must participate in this assignment and work together. 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 take into account the guidelines for the "one take" approach. Venue is TBD. The date for the screening will be an evening 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 video during class. The video will be presented to the class for critique and discussion. Planning for this event will begin mid semester and will continue through the end.

Experimental Filmmaker Presentation + 2 Page Supplement

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 Power Point™ 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, please go to www.ubu.com, or review the list made available to you in class.

Filmmaker's Written Journal

Throughout the semester you are expected to keep a filmmaker's journal. The journal is a notebook dedicated to sketching ideas, teasing out points from readings, responding to assigned screenings, keeping note of video projects, and so on. Furthermore, you are to include thoughts of your creative process and inspirations. Carry it with you for the semester inserting quotes, ideas, sketches, etc. Do not use the journal for personal issues. Do not use the journal for lecture notes. Do not use the journal as a vent for dislikes of instructors or the university. There is a chance at the end of the semester to vent frustration in the course evaluations. The journal will be handed in twice during the semester. Mid-semester and in the last week of class. The journal will receive a grade based on the consistency of your responses to course readings, screenings and discussions. Keep the journal constant such as once a day. The size of the journal must be 7" x 9" or larger and hand written.

Quizzes, In Class Assignments, Workshops + 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 that there is 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 + Grade Point Distribution

Video Production Assignment 1 - Semantics + Semiotics	15
Video Production Assignment 2 - Found Footage + Found Sound Film	15
Video Production Assignment 3 - Structuralist Film	15
Video Production Assignment 4 - Open Form Experimental Film	15
Film Assignment 5 - Super 8 Filmmaking, Curating and Screening	20
Experimental Filmmaker Presentation with 2 Page Supplement	10
Filmmaker's Hand Written Journal	5
Participation + Attendance	5
Total Attainable Grade Points	100

2013 Fall Semester Agenda - FIL 6475 Experimental Cinema MFA MTE

Key - READ = Readings DNC = Due Next Class SCR N = Screening RVW = Review TBD = To Be Determined

Week One - 08/27/13

Course Introduction
Syllabus Review
Production Experience Questionnaire
Production Assignments
Equipment and Facilities Regulations
Equipment and Facilities Walk Through
Experimental Filmmaker List
Student Introductions

READ: Chapters 1 + 2 from Experimental Cinema: The Film Reader
SCR N: 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: Experimental Filmmaker Presentation Choice and Scheduling
Question: What is Experimental Cinema?
Ideas for Production Assignments 1 - 5, First Draft Typed

Week Two - 09/03/13

What is Experimental Cinema
Historical Attributes of Experimental Cinema
Distinctive Features of the Medium
The Lyrical Film - Stan Brakhage
Women and the New York Avant-Grade - Maya Deren
Representing Life and Death in Film
Experimental Filmmaker Presentation Scheduling
Production Assignment Discussion
In Class Editing

READ: Chapters 3 + 4 from Experimental Cinema: The Film Reader
SCR N: 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: Rushes or Rough Cut for Production Assignment 1
Ideas for Production Assignments 1 - 5, Second Draft Typed

Week Three - 09/10/13

Found Footage Films
Mashups
Where to look for Film Sounds and Images
Camera, Light, Sound, Montage
Rushes or Rough Cut for Production Assignment 1
Production Assignment Discussion
In Class Editing

READ: Chapter 6 from Experimental Cinema: The Film Reader
Chapter 1 from Ways of Seeing
SCR N: 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: Final Cut of Production Assignment 1

Week Four - 09/17/13

Final Cut & Formal Screening of Production Assignment 1

Production Assignment Discussion

In Class Editing

READ: Chapters 9 - 11 from Experimental Cinema: The Film Reader
Chapter 2 from Ways of Seeing

DNC: Experimental Filmmaker Presentations 1

Week Five - 09/24/13

Experimental Filmmaker Presentations 1

Conceptual Film and Video

The Film Poem

Production Assignment Discussion

In Class Editing

SCRN: Selected Film and Video Works by Leighton Pierce (Leighton Pierce, 1978-2010, USA)
Selected Film and Video Works by Richard Kerr (Richard Kerr, 1984-2008, Canada)
Three Transitions (Peter Campus, 1973, USA)
Good Nought/Good Morning (Jonas Mekas, 1976, Lithuania)
Boomerang (Richard Serra, 1974, USA)
Maxell (Jonathan Horowitz, 1990, USA)

DNC: Rushes or Rough Cut for Production Assignment 2
Experimental Filmmaker Presentations 2

Week Six - 10/01/13

Experimental Filmmaker Presentations 2

Super 8 Filmmaking

Super 8 Format

Super 8 Screening, Duty Assignments and Event Planning

Structural Film

Rushes or Rough Cut for Production Assignment 2

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 of Production Assignment 2
Filmmaker's Journal

Week Seven - 10/08/13

Final Cut & Formal Screening of Production Assignment 2

Filmmaker's Journal

Production Assignment Discussion

In Class Editing

READ: Chapter 5 from Experimental Cinema: The Film Reader

DNC: Experimental Filmmaker Presentations 3

Week Eight - 10/15/13

Experimental Filmmaker Presentations 3
Structural Film Continued
Performance Video
Video Art
Features of Video Art through Exploration
Experimentation and Prose through Landscape
Production Assignment Discussion
In Class Editing

- SCRN: Selected Works by William Wegman (William Wegman, 1970-1978, USA)
Vertical Roll (Joan Jonas, 1972, USA)
Global Groove (Nam June Paik, 1973, Korea/USA)
Four Corners (Ian Toews, 1999, Canada)
Nocturne (Michael Crotchetiere, 1998, Canada)
Cremaster Cycle - Excerpts (Matthew Barney, 1994-2004, USA)
Hoist (Matthew Barney, 2005, USA)
Roger Beebe Installation (Location/Time TBD)
- DNC: Experimental Filmmaker Presentations 4

Week Nine - 10/22/13

Experimental Filmmaker Presentations 4
Super 8 Brainstorming
1:1 Super 8 Cinema Soirée
Super 8 Camera Purchase
The Dairy Film
Ambiguity of Mass Culture in Film
Gay and Lesbian Experimental Film
Feminism in American 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 5
Rushes or Rough Cut for Production Assignment 5

Week Ten - 10/29/13

Experimental Filmmaker Presentations 5
Video and Television
Rereading Television in Video Art
Possibilities and Limitations of Experimental Television
Rushes or Rough Cut for Production Assignment 3
Production Assignment Discussion
In Class Editing

- READ: Chapter 5 from Ways of Seeing
- SCRN: 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: Final Cut for Production Assignment 3

Week Eleven - 11/05/13

Final Cut & Formal Screening of Production Assignment 3
Production Assignment Discussion
In Class Editing

- READ: Chapter 17 from Experimental Cinema: The Film Reader
- DNC: Super 8 Film Camera Tests

Week Twelve - 11/12/13

Super 8 Camera Tests
The Super 8 Projector and Projectionist
Cinema of Transgression
The Diary Film Continued
Production Assignment Discussion
In Class Editing

READ: Chapter 6 from Ways of Seeing
SCRN: Select Works (Richard Kern, 1970 - 2009, USA)
Delirium (Mindy Faber, 1993)
Possibly in Michigan (Cecilia Condit, 1983)
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: Exposed Super 8 Cartridge for 1:1 Super 8 Cinema Soirée and for Production Assignment 5
Rushes for Production Assignment 4

Week Thirteen - 11/19/13

Exposed Super 8 Cartridge for 1:1 Super 8 Cinema Soirée and for Production Assignment 5
Super 8 Audio Track
Rushes for Production Assignment 4
Production Assignment Discussion
In Class Editing

READ: Chapter 7 from Ways of Seeing
SCRN: 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: Rough Cut 1 for Production Assignment 4

Week Fourteen - 11/26/13

Rough Cut 1 for Production Assignment 4
Production Assignment Discussion
In Class Editing
DNC: Final Cut 2 for Production Assignment 4

Week Fifteen - 12/03/13

Rough Cut 2 for Production Assignment 4
Production Assignment Discussion
In Class Editing
DNC: Final Cut & Formal Screening of Production Assignment 4

Week Sixteen - 12/10/13

Final Cut & Formal Screening of Production Assignment 4
Filmmaker's Journal
1:1 Super 8 Cinema Soirée Discussion and Planning - Screening Date TBD/Screening Space TBD
Production Assignment Discussion
Wrap

End Notes

- *Changes to the agenda may develop.
- *Screenings, editing, lab work and open discussion will occur only if time permits.
- *Note that all assignment will be graded and returned one week following due date.
- *For assignments that fall at the end of the semester, please pick up material in DW-300 one week later.
- *If the material cannot be retrieved at the end of the semester, supply a full sized self addressed stamped envelope for return.
- *All editing lab hard drives will be erased and reformatted one week following the end of the semester.
- *All material is held for a 12 month period and then destroyed if unclaimed.
- *FAU is not responsible for material lost, stolen, or left behind in a classroom. There is a lost and found located in ES-404.