

# MDIA 4: EXPERIMENTAL FILM & VIDEO

## Foothill College Course Outline of Record

Heading	Value
<b>Effective Term:</b>	Spring 2021
<b>Units:</b>	4
<b>Hours:</b>	4 lecture, 1 laboratory per week (60 total per quarter)
<b>Degree &amp; Credit Status:</b>	Degree-Applicable Credit Course
<b>Foothill GE:</b>	Area I: Humanities
<b>Transferable:</b>	CSU/UC
<b>Grade Type:</b>	Letter Grade (Request for Pass/No Pass)
<b>Repeatability:</b>	Not Repeatable

## Description

A survey of experimental film from the early 20th century to the present, as well as video art from the 1960s on. Investigation and critical analysis of influential films/videos, prominent filmmakers, and technological developments. Study of the political, cultural, and artistic forces at work in the development of experimental film and video practices.

## Course Objectives

The student will be able to:

- Identify and analyze the major historical developments and movements in experimental film and video.
- Critically analyze the works of major film and video artists.
- Identify and explain innovative techniques employed by experimental filmmakers and video artists.
- Identify and explain the inter-relationship between experimental film/video and other art forms.

## Course Content

A. Major historical developments and movements in experimental film and video.

- Dada, Cubism, Surrealism 1920-1940
- Russian Realism
- Animation
- Pre- and Post-War American Avant Garde 1930s-1950s
- Underground film 1960s
- Structuralist film 1960s
- Psychedelic light shows 1960s
- Video art pioneers 1960s-1970s
- Reflexive performance video 1970s-1990s
- Video installation 1980s-2000s
- The digital present and future
  - Projection mapping
  - Dome projection
  - Generative video
- Works of major film and video artists.
  - Hans Richter
  - Man Ray
  - László Moholy-Nagy
  - Dziga Vertov
  - Oskar Fischinger

- Maya Deren
  - Fluxus
  - Kenneth Anger
  - Bruce Conner
  - Stan Brakhage
  - Andy Warhol
  - Yoko Ono
  - Morgan Fisher
  - Peter Kubelka
  - Joshua White
  - Nam Jun Paik
  - Steina and Woody Vasulka
  - Joan Jonas
  - Bill Viola
  - Diana Thater
  - Tony Oursler
  - Matthew Barney
- C. Innovative techniques employed by experimental filmmakers and video artists.
- Superimposition
  - Slow-motion
  - Negative reversal
  - Stop-motion animation
  - Split screen
  - Kaleidoscoping
  - Blue/green screen
  - Step-printing
- D. Inter-relationship between experimental film/video and other art forms.
- Avant garde and electro-acoustic music
  - Cubist, surrealist and abstract painting
  - Kinetic sculpture
  - Modern dance
  - Graphic design
  - Music video

## Lab Content

- Screenings of experimental films/videos on-campus or online for completion of written assignments and quizzes.
- Feedback on tests and assignments either in person, by telephone, email or online message.

## Special Facilities and/or Equipment

- Forum-type room with projection booth, video projection system, amplified sound system. Internet access and laptop computer patch to system. Playback equipment formats required: DVD, VHS, audio cassette.
- Library for film research, books, scripts, videotape/DVD playback facility.
- When taught online, access to computer with email; email address, internet browsing software and embedded video viewing. Instructor will provide feedback on tests and assignments via email, personal messaging, telephone, discussion forum or assignment comment form; class discussion may be delivered in online forums.

## Method(s) of Evaluation

- Written essays and papers on individual films, film movements, filmmakers.
- Quizzes, midterm and final exam on readings, screenings and presentations.

## Method(s) of Instruction

- A. Lecture/online presentations and classroom/online discussion.
- B. In-class/online viewing of films, followed by instructor-guided interpretation and analysis.
- C. Group presentations of major projects followed by in-class/online discussion and evaluation.
- D. Discussion and critique of assigned readings and film screenings.

## Representative Text(s) and Other Materials

- Ramey, Kathryn. Experimental Film: Break the Machine. Focal Press, 2015.
- Lippit, Akira. X-Cinema: From a Theory of Experimental Film and Video. UC Press, 2012.
- Rees, A.L. A History of Experimental Film and Video. 2nd ed. London: British Film Institute, 2011.
- Sitney, P. Adams. Visionary Cinema. New York: New York University Press, 2002.
- Kuenzli, Rudolph E. Dada and Surrealist Film. New York: Willis Locker & Owens, 1996.
- Le Grice, Malcolm. Abstract Film and Beyond. Cambridge, MA: MIT Press, 1982.
- Although some texts are older than the suggested "5 years or newer" standard, they remain seminal in this area of study.

## Types and/or Examples of Required Reading, Writing, and Outside of Class Assignments

- A. Critical film analysis in the form of quizzes or online discussion assignments.
- B. Analytical essay that requires student to select a film and develop an argument referencing the film and the reading materials.
- C. Analytical essay that requires student to conduct research on an experimental film/video of their choice in relation to form, theory, aesthetics, or social issues.

## Discipline(s)

Media Production or Commercial Music