

CP 463: History of Experimental FilmSpring 2007
M W10-11:50 A.M.**Prof. Susan Felleman (felleman@siu.edu)**Office: Comm 1121J
Office Hours: M,T,W 1-2:45 PM; or by appt.**Course schedule and syllabus**<http://mcma.siu.edu/faculty/felleman/>

Readings: Most of the required reading is from Michael O'Pray, *Avant-Garde Film: Forms, Themes and Passions* (referred to as **O** below) and Ted Perry, ed. *Masterpieces of Modernist Cinema* (referred to as **P** below). Readings are to be completed by the dates indicated.

Screenings: as these are subject to adjustment and change, I shall not specify them here. Instead, I'll put the names of filmmakers whose work is likely to be shown in a given week. I will often distribute program notes to accompany screenings with more basic and detailed information on particular filmmakers and films than is available in the books, which take a more general, historical and theoretical approach.

Date	Topic	Reading	Filmmakers
1/17	Introduction	O 1	Peter Herwitz
1/22	France 1919-30	O pp 8-11, 17-19	Man Ray, Léger & Murphy
1/24	Dada	P 3 (Perry)	Duchamp, Clair
1/29	Impressionism		Dulac, Kirsanoff, Epstein, Gance
1/31	USSR 1925-30	O 3, P 4 (Tsivian)	Dziga Vertov, Eisenstein
2/5	Surrealism	O pp19-25	Man Ray, Cocteau
2/7		P 5 (Andrew)	Buñuel & Dalí
2/12	Germany 1919-30	P 2 (Kaes)	Expressionism, Wiene
2/14		O pp 11-17	Eggeling, Richter, Fischinger, Ruttmann
2/19	U.S. 1920s-1930s	O 5	Watson & Webber, Steiner, Cornell
2/21	U.S. 1940s	P 6 (Pruitt)	Deren

2/26	Big Muddy Film Festival		
2/28	Amy Granat		

3/5	Animation	U.K.	O ch 4	Lye, McLaren
3/7		U.S.		Harry Smith, Whitneys, Belson

SPRING BREAK

3/19	Stan Brakhage	O pp 58-63	Brakhage	Big Muddy Assignment Due
3/21		P 7 (Sitney)		
3/26	NeoDada	P 10 (Jenkins)	Breer, Conner	
3/28	Fluxus	O pp 64-68	Paik, Maciunas, Brecht, Perkins, Ono, etc.	
4/2	Underground	P 8 (Joseph)	Warhol, Mekas	
4/4		O pp 84-93	Anger, Jack Smith	

4/9	Structuralism	O pp 93-95	Snow
4/11			Frampton
4/16	Gehr	P 12 (Perez)	Gehr
4/18	Seventies		Covell, Rowley, Grenier
4/23	Women		Hammer, Friedrich, Citron
4/25	Eighties		Boruszkowski, Pierce
4/30	Contemporary		Bursell, Arnold, Morrison
5/2	Extra-credit films and web finds		

FINAL EXAM Tuesday, May 08 07:50-09:50a.m.

Your responsibilities are:

- 1) **Attendance and punctuality (mandatory). Lectures, discussion and screenings will be interspersed** in the class period. The films that will be screened are often obscure and inaccessible (i.e. not available on-line, in video stores, libraries) and many will be impossible to view if you miss them. Since you'll be examined on their particulars, as well as on material from the lectures, you should take attendance seriously. **PARTICIPATION** is important, too (active learning is more productive and fun than passive). Please Try!
- 2) **Required and recommended reading** is mostly from Michael O'Pray's and Ted Perry's books. Other readings, reserve or handouts, may be required. Further recommended reading, in which you may find more detail on the particular films and filmmakers discussed, is also on reserve (see "Links and Reserve" handout).
- 3) **Big Muddy Film Festival.** You will be required to attend the Canyon Cinema screening (Tues. 2/27 5 PM) and/or one of the experimental film showcases during the Big Muddy Film Festival and write a brief description and analysis of each film seen in one screening, as well as a more in-depth discussion of your favorite experimental film seen in the festival. In your 5-7 (typed, double-spaced, paginated, stapled) page report (**due 3/19**) you are to demonstrate how these films relate to films, ideas and problems discussed in class (more information to come). We will also have a classroom visit by Amy Granat, an experimental filmmaker who is one of the Big Muddy jurors.
- 4) **Film notes.** You will have to keep and turn in notes on every film viewed. Use a separate notebook for these notes and a separate page of the notebook for each film, using the handout as a guideline. Bring this notebook to every class meeting. You are expected to take cursory notes during each film (and on lectures/discussions, too, of course) and then elaborate them afterward. Notebooks will be examined periodically and discussed in class.

Your grade for the course will be calculated based on evaluation of the following elements:

Attendance, participation	15%
Film Notes	30%
Big Muddy writing assignment:	30%
Final Exam:	25%

EXTRA CREDIT: The possibility of presenting an experimental discovery or making and sharing an experimental film for extra-credit will be discussed toward the end of the term.