

**Filmst 113-Intro to Experimental Film -Syllabus**

Santa Barbara City College  
Spring 2008

Instructor:  
Stephen W. DaVega, MFA  
Chair, Multimedia Arts and Technologies

E-Mail: [davega@sbcc.net](mailto:davega@sbcc.net)  
Voice Mail: 965-0581 ext. 3570  
Office: A175, SOMA Dac Lab  
Office Hours: 30min Before/After Class- Friday 1-3 A175  
Lab/Lecture 6:00-8:05 Tues/Thur A160  
Reader: Linda Wallin- email: linda.wallin@hotmail.com

---

INTRO: This class is an introductory course on film, analyzing the stylistic and thematic tendencies of a wide range of representative cinema. We will examine techniques, theories, genres and the "language" of this art form. Emphasis will be on the relationship between cinematic techniques and thematic intentions, the form and function of the filmic space.

SITE: [http://soma.sbcc.edu/users/davega/FILMST\\_113/](http://soma.sbcc.edu/users/davega/FILMST_113/)

TEXT: A History of Experimental Film and Video, British Film Institute ( ISBN 0851706819)-  
Experimental Film And Video: An Anthology, John Libbey & Company (ISBN-  
0861966643)

ASSIGNMENTS/ TESTS: Class work will consist of:

1. Quizzes. 2 50pts per/[100pts]
2. Mid-term- Multiple choice, fill in the blank, short essay. [50pts]
3. 2 Short Analytical Papers- The analytical paper should be between 2-5 typed pages and be based on the films viewed during the course. Papers will be due at the beginning of class on the assigned date. 50pts per/[100pts per paper]
4. Final exam- Multiple choice, essay. 50pts
5. Participation/Attendance- Participation during class discussion/lecture is expected. [100pts]
6. Extra Credit- Organized/well kept note book on films/lectures [100pts]

TOTAL=500pts

GRADES: Grades will be based on attendance, participation and all the assigned written work (i.e. assignments, papers, midterms and final exam). The quizzes, midterms and final exams will be based on class lectures, assigned reading and the scheduled films. Poor attendance will result in being dropped from the class or a lowering of your grade.. If you miss 2 unexcused class meetings, your grade will be dropped an entire grade. To be counted present you must be here the ENTIRE class meeting. Late papers will NOT be accepted. Plagiarism will result in an automatic "F" grade..

EXTRA CREDIT: A learning log which records impression questions and interpretation of the assigned films as well as responses. The learning log should also contain summaries of all of the assigned reading and lecture notes. This should be legible or typed.

GRADES: Grades will be based on attendance and all of the assigned written work, i.e. exams and papers. Students with poor attendance will be dropped or have their grades lowered. 3 unexcused absences will equal 1 full letter grade. All textual reading are to be read by the *assigned* dates. Late papers will NOT be accepted. Plagiarism will result in an Automatic “F” grade.

Schedule of Films and Chapter Readings: (dates may change / films subject to change)

Week 1: Jan/Feb.	28	LECTURE: Introduction. Realism vs Formalism. Fillm Terms/History FILM: <u>Dickson Experimental Sound Film/Baraka</u> (Fricke 1992) TEXT: Handouts on Dickson
	30	LECTURE: Realism/ Image as Placeholder of Authority Film Movements/ History FILM: <u>Baraka</u> (Fricke 1992) / <u>Chelovek s kinoapparatom</u> ( <u>Vertov 1929</u> ) TEXT: Handout Vertov Bio/Review
Week 2:Feb.	4	LECTURE: Film Mechanics/ Materials/ Gauges/ 3 Phases of Production/ 3 Phases of Business/ etc. How experimental sits outside the process and inside FILM: / Excerpts from <u>Chelovek s kinoapparatom</u> (Vertov, 1929) TEXT: Handout on History of Experimental Cinema
	6	LECTURE: France 1919-30/Man Ray, Léger & Murphy FILM: <u>Oskar Fischinger/Fantasia</u> (Man Ray Movies/Doc)/Viking Egging “Diagonale” TEXT: Handouts on Fischinger
Week 3: Feb.	11	LECTURE: Dada (Perry) Duchamp, Clair FILM: “Ballet Machanique”, “Entre’ Act “-Chris Cunningham, Michel Gondry TEXT: Handout on Ballet Mechanique
	13	LECTURE: Impressionism Dulac, Kirsanoff, Epstein, Gance FILM : In this World (Winterbottom 2002)/Zero de Conduite TEXT: Handout on “In This World” <b>HANDOUT OF 1<sup>st</sup> Short PAPER SUBJECTS/Assigment</b>
Week 4: Feb.	18	LECTURE: USSR 1925-30 (Tsivian) Dziga Vertov, Eisenstein FILM: “Odessa Steps” /Nevsky/Rose Hobard TEXT:
	20	LECTURE: Germany 1919-30 P 2 (Kaes) Expressionism, Wiene German Expressionism/Film Noir, Musicals, Sound FILM: <u>Cabinet of Dr. Caligari</u> (Wiene 1920) w/commentary TEXT:
Week 5: Feb.	25	LECTURE: Surrealism/Man Ray, Cocteau (Andrew) Buñuel & Dalí FILM: Excerpts from <u>Un Chien Andalou</u> (Dali and Bunuel 1929)/Dada TEXT:

	27	LECTURE: Eggeling, Richter, Fischinger, Ruttmann FILM: TEXT: None
Week 6: Mar.	3	LECTURE: 1920s-1930s O 5 Watson & Webber, Steiner, Cornell FILM: <u>Casablanca</u> (Curtiz, 1943) TEXT: None
	5	LECTURE: Abstract Film FILM: Jordon Belson Compilation TEXT: Handouts on Jordon Belson
Week 7: Mar.	10	LECTURE: Animation: Lye, McLaren FILM: Films Comp of McClaren "Neibors", "Paux de Dues" <u>Canadian National Film Board Animation</u> (Norman McLaren) TEXT: Handouts on Lye and McLaren
	12	LECTURE: U.S. 1940s (Pruitt) Deren Maya Deren and legacy of Surrealism FILM: <u>Meshes of The Afternoon</u> (Maya Deren, 1943) TEXT: None <b>1st PAPER DUE</b>
Week 8: Mar.	17	LECTURN: Experimental Narrative FILM: "The Red Ballon", "An Occurrence at Owl Creek Bridge" TEXT: Handouts on Red Ballon and Owl Creek <b>HANDOUT of PAPER TOPICS 2nd Paper</b>
	19	<b>MIDTERM /Quiz</b>
Week 9: Mar.	24	LECTURE: Chris Marker/French Newwave FILM: <u>La Jetee</u> (Marker, 1963), Discussion of <u>La Jetee</u> French New Wave TEXT:
	26	LECTURE: Andy Warhol FILM: "Blowjob", "Empire", "Bikeboy", "Chelsea Girls" TEXT: Handouts on Warhol and Structurlism
Week 10: Mar/April	31	<b>SPRING BREAK (March 31<sup>st</sup>- April 5th)</b>
	2	<b>SPRING BREAK (March 31<sup>st</sup>- April 5th)</b>
Week 11: April.	7	LECTURE: Flux Group, Ant Farm Group FILM: <u>Fluxus Films, Ant Farm "Cadillac Ranch", "Media Burn"</u> TEXT: Handouts on Fluxus and Ant Farm
	9	LECTURE: American New Wave FILM: "Decade Under the Influence" <u>The 400 Blows</u> (Traffaut, 1959), discussion of <u>The 400 Blows</u> Excerpts from <u>Shadows</u> (Cassevettes 1961) TEXT: None
Week 12: April.	14	LECTURE: Stan Brakage and Filmstudies/Academia

FILM: Moth Light, Dogstarman and other films (Stan Brakage, 1963)

Excerpts from Triumph des Willens (1934, Riefenstahl )

TEXT:

.	16	LECTURE: TBA FILM: <u>Swimming to Cambodia</u> , Naim June Paik TEXT: None
Week 13: April.	21	LECTURE: TBA FILM: <u>Sans Solei</u> (Chris Marker), Bill Viola TEXT: None
	23	LECTURE: TBA FILM: <u>Poto and Cabango</u> (J.P Gorin), Laurie Anderson TEXT: None
Week 14: April.	28	LECTURE: TBA FILM: <u>The Brothers Quay</u> TEXT: None
	30	LECTURE: TBA FILM: <u>Gummo</u> , TEXT:
Week 15 May.	5	LECTURE: FILM: Matthew Barney
	7	LECTURE: Post-Moderism/ <u>Blade Runner</u> as Filmstudies Playground/ FILM: <u>Powaquasi</u> <b>2<sup>nd</sup> PAPER DUE</b>
Week 16 May	12	TBA
	14	<b>REVIEW FINAL</b>
Week 17 May.	19	<b>FINAL</b> A160- 6:00pm-8:30/Turn in Notebook (Bring small blue book)