Professor Vinicius Navarro

School of Literature, Media, and Communication

Skiles Bldg. # 324

Ext. 41739

E-mail: [vinicius.navarro@lmc.gatech.edu](mailto:vinicius.navarro@lmc.gatech.edu)

Office Hours: T 3:00-5:00 and H 10:00-11:00

**Course Title:** LMC 3259 - Experimental Film

**Course Prerequisites:**

ENGL 1102 and (LMC 2800 or LMC 2500 or LCC 2500 or LMC 2400 or LCC 2400)

**Core Area/Attributes:** Humanities

**Course Description:**

This course offers critical and historical perspectives on experimental film and video. It looks at works that challenge the conventions of mainstream media and discusses their relationship to specific artistic movements. It also examines the ways technology has impacted the history of “alternative” media. And it discusses the use of experimental media by minority groups.

**Learning Outcomes:**

- Students will understand and appreciate the differences between experimental and mainstream film and video.

- Students will learn to read, analyze, and interpret experimental films and videos in their historical contexts.

- Students will be able to describe relationships among experimental films and videos vis-à-vis specific cultural and artistic movements.

- Students will understand the impact of technological changes on the history of experimental media.

**Required Texts:**

- A.L. Rees, *A History of Experimental Film and Video*. London: British Film Institute, 1999.

- Michael O’Pray, *Avant-Garde Film: Forms, Themes and Passions*. London and New York: Wallflower, 2003.

- Chris Meigh-Andrews, *A History of Video Art: The Development of Form and Function*. Oxford and New York: Berg, 2006.

In addition to the texts listed above, students are required to read individual essays as indicated in the course outline.

**List of Graded Assignments:**

Quiz 1  15%

Quiz 2 15%

Midterm 20%

Research presentation 20%

## Final Exam 30%

**Attendance Policy:**

There will be tolerance for 5 (five) absences only. Beyond this limit, each absence will result in the deduction of a full letter from your final grade. Students with more than 8 (eight) absences will fail the course. It is your responsibility to research and learn the materials covered in the classes you have missed.

**ADAPTS Contact Information:**

Georgia Tech offers accommodations to students with disabilities. If you have special needs, please contact the ADAPTS (Access Disabled Assistance Program for Tech Students) Office at the beginning of the semester. Their Web site is: <http://www.adapts.gatech.edu>.

**Honor Code Statement:**

Plagiarism will not be tolerated. Plagiarizing is defined by Webster’s as “to steal and pass off (the ideas or words of another) as one's own; use (another's production) without crediting the source.” If caught plagiarizing, you will be dealt with according to the GT Academic Honor Code. All quotes must be properly and clearly indicated and should not constitute more than 10% of your work. Unless specifically identified as group work, quizzes, tests, presentations, etc. are to be completed alone. Cheating off of anyone else’s work is a direct violation of the GT Academic Honor Code and will be dealt with accordingly. For any questions involving these or any other Academic Honor Code issues, please consult me or www.honor.gatech.edu.

**Week by Week Schedule:**

Week 1: Narrative, Spectacle, and Experimental Aesthetics; Tom Gunning, “The Cinema of Attraction: Early Film, Its Spectator and the Avant-Garde,” *Wide Angle* 8, nos. 3-4 (1985): 63-70.

Week 2: Cinema and the Avant-Garde; Rees pp. 1-47, O’Pray pp. 1-25.

Week 3: Technology, Vision, and Perception; Rees pp. 47-50, Germaine Dulac, “The Essence of Cinema: The Visual Idea,” in *The Avant-Garde Film*, ed. P. Adams Sitney, pp. 36-42.

Week 4: Cinema and Modernity; O’Pray pp. 26-37; Annette Michelson, “From Magician to Epistemologist, in *The Essential Cinema*, ed. P. Adams Sitney, pp. 95-111.

Week 5: Movement and the Body; Rees pp. 53-56, O’Pray pp. 48-57.

Week 6: Film, Subjectivity, and Lived Experience; Rees pp. 56-62; Daniel Belgrad, The Culture of Spontaneity pp. 1-12.

Week 7: Film, Form, and Medium Awareness; Rees pp. 72-75, O’Pray pp. 93-95; P. Adams Sitney, “Structural Film,” in *Experimental Cinema*, ed. Dixon and Foster pp. 227-237.

Week 8: Film and Performance; Rees pp. 62-72, O’ Pray pp. 84-93; Michael Fried, “Art and Objecthood,” in *Minimal Art*, ed. Gregory Battcock, pp. 116-147.

Week 9: Expanded Cinema; Gene Youngblood, “Intermedia,” in *Expanded Cinema* pp. 345-398; Jackie Hatfield, “Expanded Cinema: Proto, Post-Photo,” in *Experimental Film and Video*, ed. Hatfield, pp. 237-245.

Week 10: Video Art; Chris Meigh-Andrews pp. 5-18, 59-70.

Week 11: Access, Aesthetics, and Politics; Chris Meigh-Andrews pp. 149-164.

Week 12: Minority Media; Chris Meigh-Andrews pp. 235-242.

Week 13: Image Processing and Manipulation; Chris Meigh-Andrews pp. 111-148, 181-198.

Week 14: Video and the “Post-Medium Condition;” Chris Meigh-Andrews pp. 199-212; Rosalind Krauss, “Video: The Aesthetics of Narcissism” in *Video Culture: A Critical Investigation*, ed. John Hanhardt, pp. 179-191.

Week 15: New Media Arts; Chris Meigh-Andrews pp. 261-276.

Week 16: Student Presentations