

Course Code:

PEEXF12

1. Course Title:

Experimental Film

2. Academic Session:

2011/12

3. Level:

SCQF 11

4. Credits:

15

5. Lead School/Board of Studies:

The Graduate School

6. Course Contact:

Sarah Smith

7. Course Aims:

This course aims to:

- provide an overview of significant movements and moments in the history of experimental cinema;
- introduce students to key writings by experimental film practitioners, and theorists of experimental film;
- highlight the political and ideological significance of producing film work outside of 'the mainstream', especially for minority and/or disenfranchised groups;
- interrogate the use of film and video by fine artists.

8. Intended Learning Outcomes of Course:

By the end of this course, students should be able to:

- discuss the history of experimental and avant-garde film and video, including key films, artists and movements;
- use theory critically and appropriately to analyse experimental cinema;

- respond in an informed way to the challenges (formal, spectatorial, and so on) posed by instances of experimental film;
- assess the political value of experimental film practices;
- demonstrate understanding of the interrelationships between traditions of experimental cinema, and the use of film and video by fine artists.

9. Indicative Content:

The content of this course may include:

- Defining the field
- Surrealist cinema
- Soviet experimentation
- Formalist film
- The French New Wave
- Feminist film and video
- The US gay underground of the 1960s
- Hollywood in the gallery
- Artists' films

10. Description of Summative Assessment:

Attendance at seminars, screenings and group discussions will be mandatory. In addition to this, students will be required to submit:

- either a 2500 word written essay on a topic negotiated with the course tutor;
- or an experimental film (of a minimum two minutes in length), accompanied by a 500 word supporting statement. The film should relate in some way to a theme or movement explored during the course.

10.1 Please describe the Summative Assessment arrangements:

Students on this course will be assessed on their ability to:

- demonstrate a critical knowledge of the history of experimental cinema, including examples of artists, films, and movements;
- utilise theoretical models and perspectives to interrogate experimental film;
- assess the political significance of experimental film practices;
- respond intelligently and creatively to the challenges posed by specific texts and movements from the history of experimental cinema.

11. Formative Assessment:

None

11.1 Please describe the Formative Assessment arrangements:

[Click here to enter text.](#)

12. Collaborative:

Yes

No

12.1 Teaching Institutions:

[Click here to enter text.](#)

13. Requirements of Entry:

None

14. Co-requisites:

None

15. Associated Programmes:

This is a cross-GSA elective, open to all PGT students.

16. When Taught:

Stage 2

17. Timetable:

Wednesdays, 10am-12pm

18. Available to Visiting Students:Yes No **19. Distance Learning:**Yes No **20. Placement:**Yes No **21. Learning and Teaching Methods:**

| Method | Formal Contact Hours | Notional Learning Hours (Including formal contact hours) |
|--------------------------------|----------------------|---|
| Lecture | | |
| Studio | | |
| Seminar/Presentation | 16 | 16 |
| Tutorial | 1 | 1 |
| Workshop | | |
| Laboratory work | | |
| Project work | | |
| Professional Practice | | |
| E-Learning / Distance Learning | | |
| Placement | | |
| Examination | | |
| Essay | | |
| Private Study | Not Applicable | 133 |
| Other (please specify below) | | |
| TOTAL | 17 | 150 |

22. Description of "Other" Teaching and Learning Methods:

[Click here to enter text.](#)

23. Additional Relevant Information:

This course provides a critical overview of the history of experimental film and video practices in an international context, from the animation experiments of Hans Richter in the 1920s to gallery installations by Douglas Gordon. As well as introducing students to key movements (surrealism, Russian formalism, etc) and artists, the course will explore how audiences and practitioners can most effectively theorise this field of practice. The challenges and provocations of viewing experimental work will be examined, as will the politics of production. In addition, the use of film and video by fine artists, and the place of experimental film work in galleries, will be discussed.

24. Indicative Bibliography:

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