



Andrea Galvani, *The End*

SART 208: The Reproducible Image III  
Assistant Professor Heather M. O'Brien

Spring 2018 in Nicely 401

Tuesdays & Thursdays: 1pm – 3:20pm

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*Cinema is the most beautiful fraud in the world.*

- Jean Luc Godard

From the development of cinema to the rise of digital video, artists have consistently experimented with and pushed the conceptual, aesthetic and formal possibilities of the moving image. We will visit a multitude of approaches to time-based work by artists across disciplines, eras and cultures. This course is an introductory study to video as an art form that combines a lecture, workshop and studio art pedagogical approach. Students will participate in basic aspects of video production and post-production in Adobe Premiere CC, including image acquisition and digitization, basic editing and final output. Screenings, lectures, class discussions and assigned readings will help students understand and navigate the context and history of contemporary video art practice and its relationship to popular cultural expressions that circulate through television, cinema and the Internet.

Throughout this course we will survey a broad historical range of video and film within the arts, investigating different methods, approaches and genres within the cinematic form, both familiar and more often alien, including but not limited to narrative, non-narrative, documentary, the lyrical and the abstract. Students will be challenged to locate and understand the connections, contradictions and overlapping techniques between experimental video on the fringes, and the so-called mainstream video.

The language of video art is something that nearly all of us are fluent in, yet many are hardly aware of its construction and how it functions. To engage with video art from any vantage, be its study, or its creation, one must understand how this language operates and is constructed in order to successfully utilize this medium. This course will provide students with an opportunity to develop technical know-how as well as a critical grasp of the medium's various structures and history so that they may discover their own artistic voices and paths.

## READING RESPONSES

We will have readings and reading responses to be done outside of class, printed out, and turned in (minimum two pages, typed, 12 point font, double spaced).

What is your opinion about the piece and how does it relate to video art? Please do not simply recap exactly what the writer is saying; these responses should include your personal take and argument on the artist's work—content, form, etc. Consider the political context of the writing, in other words, *what is at stake*? This might include the timeframe and location in which the writer was/is writing, the writer's background, identity, etc. Finally, what about this work is inspiring to you? What (if anything) do you disagree with in this work/approach, and why? Is there a critical element to the work? If so, what is it critiquing? Also please bring up any issues about the reading that may relate to video art themes that may have come up in the classroom.

## ASSIGNMENTS

Assignment # 1: Images of Cinematic Space - Shot Composition Exercise

Format: Still Digital Photographs

Duration: Eight photographs min, 20 photographs max

Go to a particular location and take at least 100 photographs that document the particular details, elements, people and aspects of your chosen location. You will present 8 - 20 final photos as a sequence meaning that together in a particular order of your choosing, move the viewer through the space through your series of images, use particular details, elements, people and aspects of your chosen location. (NOTE\* do not simply take 100 photographs of similar perspectives of the space, use a variety of close-up, mediums and wide camera angles to portray an idea, theme, story or specific observation about the space. Use a combination of varying compositional devices such as camera angles, perspectives, as well as patterns of light and shadow to communicate your idea, narrative, or point of view. This is an exercise to develop and cultivate a cinematic (meaning movement) relation to images, how will these images work together in a sequence, to tell something that one image alone cannot? How will series evoke a sense of the entire space? You will present your photos in class in the form of a slide show and explain what it is that you found significant to the area, how it organizes space, people, and architecture.

ASSIGNMENT # 2 Portrait Assignment – Time & Memory

Format: Video

Duration: 2 -3 minutes

Make a two to three video interview with someone about their first memory. How do your additional questions add up to make a narrative? Also be sure to think about the following questions, as well as additional ones that may come up after seeing the pieces we watch in class:

- What do time and memory have to do with the moving image?
- How do we measure time? (think abstractly)
- How would you define time when it comes to the moving image?
- Is there a difference between existence and the image? Why or why not?
- How does memory work?
- What is the relationship between memory and the image? How are they the same? How are they different?
- If 'place' is the settling of history onto landscape, is everywhere, in some sense, imprinted with memories of the past?

ASSIGNMENT # 3 Appropriation Assignment

Format: Video

Duration: 3 – 5 minutes

Using Adobe Premiere with 2 (minimum) to 5 (maximum) sources you will combine / remix them together to make something new. Your sources should be arguably familiar "mainstream" video and audio material that you de-familiarize and create new meaning of. Examples being,

television shows, commercials, movies, memes or news.

ASSIGNMENT # 4: The Essay film / Two channel screens  
Format: one single-channel version; one two-channel version  
Duration: 5 minutes each (turn in two pieces)

For this assignment you will revisit assignment #1, #2, and #3, Use the techniques and approaches we have covered so far in class (stills/interview/appropriation). Your short essay film should take up an idea or concept and challenge the idea of the documentary. Take into consideration the use of camera movement and editing to construct your short video. You also have the opportunity here to think about music/sound and its relationship to image.

How will different camera shots fit together to visually describe the idea you have chosen? Your two final versions should include a single channel video (one screen) as well a two-channel version (two screens, using the transform tool in Premiere). You can use similar footage and voiceover for both versions. Each piece should be 5 minutes. You should also include a voiceover/narrative, subtitles if the voice is not in English, and credits at the end of the piece if you use music or other text sources (as you would in a normal essay).

How does this two-channel technique complicate your process? What must you consider if you are displaying two images simultaneously of the same place? You may wish to show two different angles at the same time or the same exact angle at two different times in the day or night. What is the concept (social, political or psychological) you are focusing on in this piece? Finally, what is the piece being critical of?

ASSIGNMENT #5: FINAL PROJECT  
Format: Video  
Duration: 5 - 8 minutes

You will make a final 5-8 minute video using Adobe Premiere Pro CC and extend one of the assignments we've done thus far. We will discuss this more in class in more detail when the time arrives.

### WEEKLY CLASS SCHEDULE

Week 1

Tues: Course introduction

Thurs: Stills: Images Cinematic Space: Movement & Photography

SCREENINGS:

- [The Man with a Movie Camera](#) (RUSSIA, 1929) Dziga Vertov
- The way things go (SWITZERLAND, 1987) Peter Fischli and David Weiss
- La Jetée (FRANCE, 1962) Chris Marker

READINGS:

Schefer, Jean-Louis, [On La Jetée](#), *The Enigmatic Body*, ed. and trans. Paul Smith, Cambridge Univ. Press, 1995.

Csapo, Irina Ildiko. [The Film Still at the Intersection of Cinema and Photography](#) (Chapter One, pages 5 -14), 2012

Reading response due Week 2

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Week 2:

Tues: Discuss readings, Viola screening & Lab Time

Thurs: Presentations of Assignment #1, Images of Cinematic Space

SCREENING:

[Bill Viola Interview](#), Louisiana Channel

READING:

Friday .Jonathan 'Stillness Becoming: Reflections on Bazin, Barthes and Photographic Stillness'

*Stillness and Time: Photography and the Moving Image* ed. by David Green and Joanna Lowry (Brighton: Photoforum; Photoworks, 2006)

Reading response due Week 3

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Week 3:

Tues: Discuss reading; Review Assignment #2 Video Portrait, Memory

Thurs: Premiere tutorial & Lab Time

SCREENINGS:

- [Here and Elsewhere](#) (USA, 2002) Kerry Tribe
- Red Giants / White Dwarfs (USA, 2014) Johanna Brieding
- France/tour/détour/deux/enfants (FRANCE, 1978) Jean-Luc Godard and Anne-Marie Miéville (9:15 -
- Three star (USA, 2011) Jonathan Takahashi
- [Mein Hauptbahnhof](#) (USA, 2005) Corinne Mae Botz
- [Michael Hamburger](#) (UK, 2007) [Tacita Dean](#)
- [Going Home](#) (USA 2009) Allan Frame

READING: [Introduction: When to be Fast? When to be Slow?](#), David Company, The Cinematic, [Whitechapel: Documents of Contemporary Art](#), MIT Press and [Interviewing Techniques](#)

Reading Response due Week 4

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Week 4:

Tues: Discuss reading responses & Lab Time

Thurs: Presentations of Assignment #2: Video Portrait, Memory

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Week 5:

Tues & Thurs: Screenings: Appropriation & The Language of News Journalism

SCREENINGS:

- [Dinasour.gif](#) (GERMANY, 2015) [Anna Zett](#)
- [Nostalgia](#) (USA, 1971) Hollis Frampton (excerpt)
- [24 Hour Psycho](#) (SCOTTLAND, 1993) Douglas Gordon
- [Report & Crossroads](#) (USA, 1967) [Bruce Connor](#)
- [Society of the Spectacle](#) (FRANCE, 1973) Guy Debord
- [Gimmie The Mermaid](#) (USA, 1995) [Negativland](#) & Tim Maloney (Disney animator)
- [OTHER & Nice Colored Girls](#) (AUSTRALIA 2009 & 1987) Tracey Moffatt
- [Sylvia Schedelbauer](#) (GERMANY) various excerpts
- [Natalie Bookchin](#) (USA) various excerpts
- The Clock & Telephones (USA, 1995 & 2010) Christian Marclay
- Test Patterns (USA, 2012) [Lucy Raven](#)
- [The Three Disappearances of Soad Hosni](#) (Egypt) Rania Stephan
- [RECOLLECTIONS](#) (PALESTINE/GERMANY, 1995) Kamal Aljafari
- Planet of the Arabs & [Arabs A-Go-Go](#) (USA) Jaqueline Salloum
- Los Angeles Plays Itself (USA, 2003) Thom Andersen (excerpts)
- [Decasia](#) (USA, 2002) Bill Morrison
- [Recruitment](#) (USA, 2016) Victoria Valentine
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READINGS:

[A history of subversive remix video before YouTube](#): Thirty political video mashups made between World War II and 2005

Rhizome - Out in public: A Conversation with Natalie Bookchin  
Murphy, Maureen Clare. "Film Review: [Jaqueline Salloum](#)" [The Electronic Intifada](#) 6 June, 2004  
[Reclaiming Phantoms](#), The work of Kamal Aljafari

Reading response due Week 6

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Week 7:

Tues: Discuss reading response; Lab Time

Thurs: Lab Time

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Week 8:

Tues: Screenings of Assignment #3: Appropriation

Thurs: Early Video Art

SCREENINGS:

Vito Acconci - [Centers](#)

Vito Acconci - [Air Time](#)

Bruce Nauman - [Revolving Upside Down](#)

Lynda Benglis - [Now](#)

Lynda Benglis - [Female Sensibility](#)

Joan Jonas - [Vertical Roll](#)

Richard Serra & Nancy Holt - [Boomerang](#)

Martha Rosler - [Semiotics of the Kitchen](#)

READING:

Krauss, Rosalind. "[Video: The Aesthetics of Narcissism](#)"

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Week 9

Tues: Discuss reading & Assignment #4: The Essay Film

Tues: Screenings

SCREENINGS:

- Arbeiter verlassen die Fabrik / Workers leaving the factory (GERMANY, 1995) [Harun Farocki](#)
- [Parallels I-IV](#) (GERMANY, 2013) Harun Farocki
- [City of Crystal Trailer](#) (USA, 2015) Stella Ahn
- [Histories du Cinema](#) (SWITZERLAND, 1988) Jean Luc Godard
- [Geographies](#) (ARMENIA) Chaghig Arzoumanian
- The Stewart Hall Project, John Akomfrah
- Migration (USA, 2008) Doug Aitken
- Nicht lösbares Feuer / Inextinguishable Fire (GERMANY, 1969) Harun Farocki
- What Farocki Taught (USA, 1998) Jill Godmilow
- [The Story of Milk and Honey](#) (LEBANON, 2011) Basma Al-Sharif

READINGS:

Hoberman, J "[Trapped in Total Cinema](#)" Film After Film, New York, NY: Verso Books, 2013

"Constructive & Analytical Editing" David Bordwell's Blog Nov 2012

Khazam, Rahma "[Harun Farocki Parallels Review](#)" Frieze Magazine Issue 163, May, 2014

Berg Ronald "[Harun Farocki Hamburger Bahnhof](#)" Frieze Magazine Issue 163, May, 2014

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Week 8

Tues: The Essay Film / Two channel video (screenings continued)

Thurs: Lab time

SCREENINGS:

- [Chinatown](#) (USA, 2009) Lucy Raven
- Power cut (LEBANON, 2016) Noor Tannir
- In Complete World (USA, 2008) Shelly Silver
- Lebanese Cocktail لبناني كوكتيل (LEBANON, 2016) Video Art course Fall Semester 2016
- [The Radiant](#) (USA, 2012) The Otolith Group
- [Parallel Lines](#) (USA, 2013)
- [Katrin Winkler](#) (GERMANY, 2010-2013)
- [Weng San Sit](#) (SINGAPORE, 2014)
- [Oh Dear-ism and None Linear War](#) & [Hypernormalization](#) (U.K. 2014) [Adam Curtis](#)
- [Get Rid of Yourself](#) (FRANCE 2005) Bernadette Corporation
- [Civil Society](#) (USA 2008) Michelle Dizon

READINGS:

Godmilow, Jill. '[Killing the Documentary](#),' Indiewire, March 5, 2014

Beckett, Colin. '[Finding a Liberal Form: Oppenheimer, Morris, Godmilow](#)' INCITE!

Rosler, Martha '[Video: Shedding the Utopian Moment](#)' Decoys and Disruptions: Selected Writings, 1975-2001, The MIT Press 2004

Week 9:

Tues: Discuss Reading Response & Lab Time

Thurs: Lab Time

Week 10:

Tues: Screening of Assignment #4: The Essay Film / Two channel video Screenings

Thurs: Images Everywhere! / Image Proliferation

SCREENING:

- قزح قوس تحت / Under A Rainbow (LEBANON, 2011) Roy Dib
- How Not to be Seen (GERMANY, 2013) Hito Steyerl
- [Third Cinema](#): La Hora de Los Hornos / The Hour of the Furnaces (ARGENTINA 1968) Fernando Solanas and Octavia Getino.

READING:

Steyerl, Hito "Cut! Reproduction and Recombination" The Wretched of the Screen, Berlin, Germany: Sternberg Press (2012)

Reading Response due Week 11

Week 11:

Tues & Thurs: Discuss Reading Response; Where do you put the camera?

Point of view, 1<sup>st</sup> person and 3<sup>rd</sup> person

SCREENINGS:

- Rear Window (USA / UK 1955) Alfred Hitchcock (excerpts)
- Blow Up (UK / ITALY, 1966) Michelangelo Antonioni
- News from Home (BELGIUM, 1977) Chantal Akerman
- Tropical Malady (THAILAND, 2004) Apichatpong Weerasethakul
- My Country My County (USA, 2004) Laura Poitras
- Sharon Hayes (USA) – excerpts of various works

Assignment: Bring in two-page proposal for final project

Week 12:

Tues: Discuss Final Project  
Thurs: The Music Video

SCREENINGS:

- Until The Quiet Comes (USA, 2012) Kahlil Joseph
- Bellhaven Meridian (USA, 2010) Kahlil Joseph
- Killer of Sheep (USA, 1977) Charles Burnett (excerpts)
- Borom Sarret (SENEGAL, 1963) Ousmane Sembéne
- [Ave Cesaria](#) (2013) Henry Scholfield & Stromae
- Perfumed Nightmare (PHILLIPINES, 1977) Kidlat Tahimik
- [Bear Claw](#) (USA, 2017) The Academic
- M.a.d.d (USA, 2015) [Kahlil Joseph](#)
- 4:44 (USA, 2017) Malik Sayeed, Elissa Blount-Moorhead and Arthur Jafa & JAY-Z
- Truth (USA, 2017) A.G. Rojas & [Kamasi Washington](#)
- The Story of O.J. (USA, 2017) Mark Romanek & JAY-Z

READING:

Als, Hilton, "[Kahlil Joseph's Emotional Eye](#)," New Yorker, September 18<sup>th</sup> 2012.  
Miranda, Carolina A., "Culture High & Low," Los Angeles Times, March 25<sup>th</sup> 2015.  
[Meet The Creative Women Behind Jay-Z's "4:44"](#)

Reading response due Week 13

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Week 13

Tues: Discuss Reading Response; Lab Time  
Thurs: Lab Time

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Week 14

Tues & Thurs: Lab Time

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Week 15:

Screenings of Final Projects

Note: possible additional video screening event for the public TBD during Finals Week

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ADDITIONAL THEMES/RESOURCES/SCREENINGS:

Themes:

Montage revisited: this or that becomes this and that  
The Language of advertising, when everything becomes content  
Media Reflected back upon Itself  
Does a digital image need the world?  
Considerations of the Video Installation: Duration  
The Movies, & Third Cinema  
Cinema as Document / Describing Sense of Place

Readings:

[Lucy Raven by Jason Simon](#), BOMB Magazine  
[Rosalind Nasahibi](#), Art in America  
Rees, A.L. 'A History of Experimental Film and Video' British Film Institute (excerpt)  
Andersen, Thom / Jones, William E. Between Artists: Tom Andersen, William E. Jones A.R.T. Press, 2013  
"In The Blink of an Eye" Walter Murch, 1992  
"[Nyau Cinema](#)" [Samson Kambalu](#) (also see [catalogue](#))  
The Soviet School 5 [Methods of Montage](#), Sergei Eisenstein / D.W. Griffith (also see [wiki](#))

## How [Shigeko Kubota](#) Pioneered Video as a Personal Medium

### Screenings:

- Senorita Extraviada (MEXICO/USA) Lourdes Portillo
- Julie Dash (USA) excerpts
- Forgotten Space (USA, 2011) Noël Burch & Allen Sekula
- [Art Fem TV](#)
- [Aesthetic of Hunger](#), Glauber Rocha
- [Cahleen Smith](#)
- Players (Finland, 2010) Pilvi Taka
- Putney Swope (USA, 1969) Robert Downey Sr.
- Tongues Untied (USA, 1989) Marlon Riggs
- Workers Leaving the Googleplex (USA, 2009-11) Andrew Norman Wilson
- Fast Trip, Long Drop (USA, 1994) Gregg Bordowitz
- Sunless/ Sans Soleil (FRANCE, 1983) Chris Marker
- Counterpublicity (USA, 2014) My Barbarian
- The Real World (USA, 1994) Mary-Ellis Bunim & Jonathan Murray
- I be Area (USA, 2007) Ryan Trecartin
- Dynasty Handbag (USA, various) – excerpts of several works
- [Kelly Sears](#) (USA 2006 - 2016)
- [VietFlakes](#) (1965) Carolee Schneemann
- [The Thought Leader](#) (USA, 2015) Liz Magic Laser
- An Abstract (GERMANY, 2013) Hito Steyerl
- Three Transitions (USA, 1973) Peter Campus
- Playtime (UK, 2014) Isaac Julien
- [Technology/transformation](#) (1978-1979) Dara Birnbaum
- Jacqueline Salloum (excerpts)
- Allan Sekula & Noel Burch (USA, 1981) [Regan Tape](#)
- And when I die, I won't stay dead (USA, 2015) Billy Woodbury
- Streamside Day Follies (FRANCE, 1998) Pierre Huyghe
- Selected works, [Nam June Paik](#)
- Selected works (USA) Bruce Nauman
- Alpi (GERMANY / ITALY 2011) Armin Linke
- D'Est / The East (BELGIUM, 1995) Chantal Akerman
- [Paweł Wojtasik](#) (POLAND, 2006) The Aquarium
- Dial H For History (BELGIUM, 1997) Johan Grimonprez
- RIP A Manifesto (CANADA, 2008) Brett Gaylor (Excerpts)
- Toilets not Temples (USA, 2015) Will Benedict & David Leonard
- F Is For Fake (USA, 1973) Orson Welles (Excerpt)
- Missing Lebanese Wars (in three parts), (LEBANON / USA, 1996) The Atlas Group (Excerpts)
- Video Killed the Radio Star (AUSTRALIA, 1979) Russell Mulcahy
- Duck Run Amuck (USA, 1953) Tex Avery
- Playtime (FRANCE, 1967) Jacques Tati
- Once Upon A Time in The West (ITALY, 1969) Sergio Leone
- Imaginary Landscape No. 4 for 12 Radios (USA, 1951) composed by John Cage
- Dogville (USA, 2004) Lars von Trier
- Invocation of my Demon Brother (USA, 1969) Kenneth Anger
- Fireworks (USA, 1947) Kenneth Anger
- I'm Not The Girl Who Misses Much (SWITZERLAND, 2008) Pipilotti Rist
- True Stories (USA, 1986) David Burn



- [Ruhr & 13 Lakes](#) (USA, 2009) James Benning

### ATTENDANCE

- Three unexcused absences = No credit for the course.
- Two unexcused lates = 1 absence.
- Students will not be penalized for excused absences, but missing more than three classes will be disruptive and affect your final grade.

Class attendance is required. I take this seriously and I will fail you if you flake. Art theory, criticism and production amounts to a large conversation, where different people voice their respective ideas and their reasons for holding them. As a class, we will aim to recreate that kind of exchange, but we can't do it unless everyone shows up and shares their thoughts. An excused absence would include being seriously (and / or contagiously) ill, a death in the family, or an unexpected emergency with a dependent.

To be excused for an absence you must email me at [ho17@aub.edu.lb](mailto:ho17@aub.edu.lb) *prior* to being absent.

### PARTICIPATION

Each student is expected to be focused on the material being covered while present. Working on other assignments, browsing the Internet, etc., is not permitted, and violations will result in a significant reduction in a student's grade. Assistance to fellow students is permitted and encouraged during class as needed. Please try to keep such assistance brief and quiet so as to minimize distraction to other students.

### LATE WORK

Late work will not be accepted. Projects deadline are specified when the projects are assigned. If you are unable to attend class on a due date it is your responsibility to hand the work in or have a classmate submit the work prior to the critique.

### PRESENTATION DAY

Projects must be completed and ready for critique at the start of class or a lower grade will result. This includes technical issues that should be dealt with prior to presentation.

### TECHNOLOGY POLICY

Smart phones, ipods, etc. can be disruptive and should not be brought to class or should be turned off or in airplane mode. If you need to make an urgent call or text, please step out during the break. You will be asked to leave if you cannot respect this curtsy.

### WITHDRAWAL POLICY

It is the student's responsibility to officially drop the class. Please check the AUB website for the last day to withdraw to avoid receiving a failing grade.

### REQUIRED SUPPLIES

- Some kind of video capture device, preferably a DSLR digital camera with HD video capability
- Your own portable storage drive / hard drive (preferably 20 GB or more)  
(Note: You can NOT save work to the computers in the digital lab)
- A laptop with a copy of Adobe Premiere CC on your laptop (available at Phone Zone on Jean D'Arc street, ask for Ayman, mention you are in this class)
- Headphones (for in class editing time)

### GRADING POLICY

Grades for each project will be determined across three parameters:

- Technique: How well did you resolve the technical objectives of the assignment?  
(including minimum the time duration)
- Concept: How well did you resolve the conceptual objectives of the assignment?

- Effort: How well did you demonstrate your effort? This can be through quantity, scale, showing me failed efforts, discussions with instructor, scope of project, etc.

Note: Participation is a grade component for your overall grade separate from assignments. It includes positive participation in class discussions, activities, and critiques. This means speaking up and completing in-class exercises.

Project 1: Stills	10
Project 2: Memory Interview	10
Project 3: Appropriation	10
Project 4: Essay & Multi channel	10
Reading responses	10
In class Participation	10
Attendance	20
Final Project	20

Final Grade: 100 points

The following definitions apply to grades assigned:

70 - 74: Passing  
 75 - 79: Good  
 80 - 84: Very good  
 85 - 89: Excellent  
 90+: Outstanding

Note: this syllabus may be altered throughout the course of the semester.

## UNIVERSITY POLICIES

### **Academic Integrity:**

Please refer to AUB Student Code of Conduct:

<http://www.aub.edu.lb/pnp/generaluniversitypolicies/Documents/StudentCodeConduct/StudentCodeConduct.pdf> , in particular section 1.1, which concerns academic misconduct including cheating, plagiarism, in-class disruption, and dishonesty. Please be aware that misconduct is vigorously prosecuted and that AUB has a zero tolerance policy. Course policy is that **credible evidence of cheating will result in course failure.**

### **Accessibility Statement:**

AUB strives to make learning experiences as accessible as possible. If you anticipate or experience academic barriers due to a disability (including mental health, chronic or temporary medical conditions), please inform me immediately so that we can privately discuss options. In order to help establish reasonable accommodations and facilitate a smooth accommodations process, you are encouraged to contact the Accessible Education Office:

[accessibility@aub.edu.lb](mailto:accessibility@aub.edu.lb); +961-1-350000, x3246; West Hall, 314.

### **Non-Discrimination:**

AUB is committed to facilitating a campus free of all forms of discrimination including sex/gender-based harassment prohibited by Title IX. The University's non-discrimination policy applies to, and protects, all students, faculty, and staff. If you think you have experienced discrimination or harassment, including sexual misconduct, we encourage you to tell someone promptly. If you speak to a faculty or staff member about an issue such as harassment, sexual violence, or discrimination, the information will be kept as private as possible, however, faculty and designated staff are required to bring it to the attention of the University's Title IX Coordinator. Faculty can refer you to fully confidential resources, and you can find information and contacts at [www.aub.edu.lb/titleix](http://www.aub.edu.lb/titleix) . To report an incident, contact the University's Title IX Coordinator Trudi Hodges at 01-350000 ext. 2514, or [titleix@aub.edu.lb](mailto:titleix@aub.edu.lb) . An anonymous report may be submitted online via EthicsPoint at [www.aub.ethicspoint.com](http://www.aub.ethicspoint.com)