

## FILM 305 Cinemedia



**Trimester 1 2014**

3 March to 2 July 2014

**20 Points**

### IMPORTANT DATES

Teaching dates:	3 March to 6 June 2014
Easter/Mid-Trimester break:	18 April to 4 May 2014
Last assessment item due:	5 June 2014
Withdrawal Dates:	Refer to <a href="http://www.victoria.ac.nz/students/study/withdrawals-refunds">www.victoria.ac.nz/students/study/withdrawals-refunds</a> . If you cannot complete an assignment or sit a test or examination, refer to <a href="http://www.victoria.ac.nz/students/study/exams/aegrotats">www.victoria.ac.nz/students/study/exams/aegrotats</a> .

### CLASS TIMES AND LOCATIONS

<b>Workshops:</b>	Mondays	09.00-10.50	77 Fairlie Tce	FT77306
<b>Lectures:</b>	Wednesdays	13.10-15.00	77 Fairlie Tce	FT77306

### NAMES AND CONTACT DETAILS

Course coordinator:

Dr Miriam Ross [Miriam.Ross@vuw.ac.nz](mailto:Miriam.Ross@vuw.ac.nz)

Phone: 463 9655

Room: 103 FT85

Office Hours: Wednesdays 9-11am

## COMMUNICATION OF ADDITIONAL INFORMATION

If you are not going to use the Victoria email address set up for you, we strongly encourage you to set a forward from the Victoria email system to the email address you do use. Please check Blackboard regularly as additional information will be provided there.

## PRESCRIPTION

This course examines the relationships between cinema and other media in a variety of contexts. Topics may include analogue and/or digital technologies, animation, 3D, and/or multiple platforms. In 2014 it will focus on the way new media technologies have encouraged a range of DIY filmmaking forms. FILM 305 will explore new production modes (mobile phone filmmaking, Vine, Machinima, mash-ups) and exhibition platforms (YouTube, Vimeo, Facebook, Tumblr). The course will combine practical workshop exercises with lectures on the theoretical context for these new filmmaking forms.

## COURSE CONTENT

FILM 305 is concerned with the way increasingly cheap filmmaking technologies at the consumer level (mainly cameras and editing software) have provided the context for the claim that 'anyone can be a filmmaker.' This course will explore this claim by looking at the possibilities offered by new consumer technologies as well as the limits that remain in place. In doing so it will focus on zero budget filmmaking contexts, particularly those arising from mobile phone filmmaking and internet distribution, as well as an expanded notion of cinema that takes into account mash-ups, Vine and Instagram videos, Machinima and other DIY audio-visual forms. In each class, students will be asked to consider the historical and social context for this new technology so that they can interrogate what exactly is new in these new media forms and how they change our understanding of cinema and filmmaking more generally. This course understands that learning by practice is an effective way to undertake research in this rapidly shifting field and, for that reason, will incorporate workshop exercises to fully understand the concepts discussed in class.

## COURSE LEARNING OBJECTIVES (CLOS)

Students who pass this course will be able to:

1. Demonstrate a detailed knowledge of the issues surrounding cinema's relationships with other media, particularly internet based media
2. Demonstrate and apply an advanced understanding of relevant concepts and terms
3. Characterise and evaluate relevant scholarly texts
4. Demonstrate advanced critical and research skills, including practice based research
5. Produce sustained and persuasive, written, research-based arguments

**TEACHING FORMAT**

FILM 305 will be taught through a combination of workshops and interactive lectures. Lectures will take place on Wednesdays and will consider the historical and theoretical background to the lecture's topic. Although it is not mandatory for students to bring a laptop or other internet-connected device to class, doing so will be useful as students will be encouraged to access content and test out ideas during the class. In the following Monday class, students will be put into groups in order to carry out workshop exercises that test the topics and themes discussed in the Wednesday lecture. **Students will also be expected to bring a quote from the lecture's primary reading and use this quote as a basis for beginning the workshop exercises.** In the second half of the course, workshop groups will be formalised and students will work together in these groups with the aim of producing a creative piece that will form the basis for their final research essay. **Because there is a strong emphasis on testing out ideas through practice, attendance at the workshops on Monday mornings will be closely monitored and will form one of the mandatory course requirements.**

**MANDATORY COURSE REQUIREMENTS**

In addition to achieving an overall pass mark of 50%, students must:

- Submit the essays and assignments, on or by the specified dates (subject to such provisions as are stated for late submission of work). Failure to submit the assignment on the due date without an extension will result in penalties and **it will not be accepted more than four days after the due date**
- Attend a minimum of 9 Monday workshops

**WORKLOAD**

The expected workload for a 20 point course is 200 hours over the trimester. In addition to spending around 48 hours attending lectures and workshops, you should spend approximately 52 hours on reading, preparing for workshops, and reflecting on lectures. The remaining 100 hours should be spent preparing for and working on assignments (for example, an assignment worth 25% should take a minimum of 25 hours). The exact times spent on such activities will vary depending on your personal needs. Preparation for assignments should take place a number of weeks in advance of the due dates.

**ASSESSMENT**

Assessment items and workload per item		%	CLO(s)	Due date
1	Literature review (1500 words)	25%	1, 2, 3	Thu 3 April, 3pm
2	Practice Based Research Proposal (1500 words)	15%	1, 2, 3, 4,	Mon 14

			5	April, 3pm
3	Critical Reflection Research Essay (3500 words)	60% (Creative piece 10 % Critical Reflection 50%)	1, 2, 3, 4, 5	Thu 5 June, 3pm

**Assignment One: Literature Review: Week 5**

Choose **one** of the course’s weekly topics (as outlined on p 8). Using the JSTOR or MLA databases, seek out 4 articles on this topic. Provide a 250 word summary of each article followed by a 500 word explanation of how they advance your understanding of the topic. Discuss each article by completing the Literature Review form provided in class.

Assessment Criteria:

- Fulfilling the set task in a clear, direct, relevant and complete manner
- Use of the correct databases
- Clear analysis of the material presented in the articles
- Understanding and correct application of terms and concepts used in the articles
- Quality and fluency of your expression
- Accurate and complete referencing of the articles

**Assignment Two: Practice Based Research Proposal: Week 7**

Design a creative piece of no more than 5 minutes duration that will allow you to test one or more of the concepts discussed in class. This should be a project than can be executed in less than 3 weeks in a group of fellow students, using readily available consumer technology on a zero budget. Your description of the project should draw on literature in the field to show how your project will test/confirm or advance critical concepts currently discussed in the field. Formulate the proposal by completing the Practice Based Research Proposal form provided in class

Assessment Criteria:

- Fulfilling the set task in a clear, direct, relevant and complete manner
- Clear evidence of engagement with the ideas and materials discussed in class
- The originality and quality of your findings. This will include your ability to engage creatively with the material and conduct independent research from reputable academic sources
- Coherency, structure and fluency in your proposal
- Understanding and correct application of terms and concepts
- Accurate and complete referencing of all sources, including a bibliography

### **Assignment Three: Critical Reflection Research Essay: Week 12**

You will work in groups to produce a creative piece that tests ideas discussed in class. Once this task is complete, you will write a 3500 word critical reflection on how the creative piece was executed and how it contributes to contemporary DIY filmmaking practice. Although 10% will be (individually) awarded for the execution of the creative piece, most of your mark will come from the way you reflect on and present your findings about how the creative piece allowed you to advance your knowledge of concepts and ideas discussed in class. For this reason, you will be expected to conduct your own independent research to provide a full background to the critical concepts the creative piece explores. You will also be expected to explain how the creative piece contributed to a contemporary DIY filmmaking context. This should lead to an extensive bibliography of academic sources. In completing this essay, you should develop a critical position on the creative piece and construct a persuasive argument in essay form to communicate your findings.

#### Assessment Criteria:

- Fulfilling the set task in a clear, direct, relevant and complete manner
- Clear evidence of engagement with the ideas and materials discussed in class
- Creative execution of the practical component
- The originality and quality of your findings. This will include your ability to conduct practice based research and independent research from reputable academic sources.
- Coherency, structure and fluency in your essay
- Understanding and correct application of terms and concepts
- Accurate and complete referencing of all sources, including a bibliography

#### **SUBMISSION AND RETURN OF WORK**

Work provided for assessment in this course may be checked for academic integrity by Turnitin the online plagiarism prevention tool.

Hardcopy assignments are submitted in the drop slot outside the administration office: 83 Fairlie Terrace. Attach an assignment cover sheet or extension form, found on Blackboard or outside the administration office. Remember to fill in your lecturer/tutor's name.

Your marked assignment will be handed back in class or during their office hours. Any uncollected assignments can be picked up from the Programme Administrator after the last day of teaching.

Assignments will be held in the Administration office until the end of the following trimester. You need to show your student identification to collect marked assignment from the Administration office.

## EXTENSIONS AND PENALTIES

### Extensions

In exceptional and unforeseen circumstances an extension may be granted. If you require an extension, you must complete an extension request form (available on your course Blackboard site) prior to the assignment due date. This must be accompanied by relevant documentation (e.g. a doctor's certificate) where appropriate. Tutors cannot grant extensions. **No assignment without an extension will be accepted after Wednesday 25 June 2014. The Course Coordinator will not give an extension beyond Wednesday 2 July 2014.**

### Penalties

Work submitted after the deadline will be penalised by a 2.5 percent deduction from your total mark per work day, for a maximum of four days. **Any assignment submitted more than 4 days late, without an extension, will receive a 0 grade and this will result in the failure to complete your mandatory course requirements.** Late work also receives only minimal comments from your marker.

## MATERIALS AND EQUIPMENT AND/OR ADDITIONAL EXPENSES

There are no requirements to bring specific equipment but students are encouraged to bring consumer grade cameras (mobile phones, tablets, point-and-shoot digital cameras) and devices that can connect to the internet (laptops, tablets, smart phones) to class.

## RECOMMENDED READING

See the readings provided on pages 9-11.

## CLASS REPRESENTATIVE

The class representative provides a useful way to communicate feedback to the teaching staff during the course. A class representative will be selected at the first lecture of the course. Students may like to write the Class Rep's name and details in this box:

Class Rep name and contact details:

## STUDENT FEEDBACK

Enhancements made to this course, based on the feedback of previous students, will be covered during the course.

Student feedback on University courses may be found at

[www.cad.vuw.ac.nz/feedback/feedback\\_display.php](http://www.cad.vuw.ac.nz/feedback/feedback_display.php).

In week six or seven of the trimester your class representative will be invited to a meeting with the Programme staff. In week five your class representative will ask the class for any feedback on this course to discuss at this meeting.

## OTHER IMPORTANT INFORMATION

The information above is specific to this course. There is other important information that students must familiarise themselves with, including:

- Academic Integrity and Plagiarism: [www.victoria.ac.nz/students/study/exams/integrity-plagiarism](http://www.victoria.ac.nz/students/study/exams/integrity-plagiarism)
- Aegrotats: [www.victoria.ac.nz/students/study/exams/aegrotats](http://www.victoria.ac.nz/students/study/exams/aegrotats)
- Academic Progress: [www.victoria.ac.nz/students/study/progress/academic-progress](http://www.victoria.ac.nz/students/study/progress/academic-progress) (including restrictions and non-engagement)
- Dates and deadlines: [www.victoria.ac.nz/students/study/dates](http://www.victoria.ac.nz/students/study/dates)
- FHSS Student and Academic Services Office: [www.victoria.ac.nz/fhss/student-admin](http://www.victoria.ac.nz/fhss/student-admin)
- Grades: [www.victoria.ac.nz/students/study/progress/grades](http://www.victoria.ac.nz/students/study/progress/grades)
- Resolving academic issues: [www.victoria.ac.nz/about/governance/dvc-academic/publications](http://www.victoria.ac.nz/about/governance/dvc-academic/publications)
- Special passes: [www.victoria.ac.nz/about/governance/dvc-academic/publications](http://www.victoria.ac.nz/about/governance/dvc-academic/publications)
- Statutes and policies including the Student Conduct Statute: [www.victoria.ac.nz/about/governance/strategy](http://www.victoria.ac.nz/about/governance/strategy)
- Student support: [www.victoria.ac.nz/students/support](http://www.victoria.ac.nz/students/support)
- Students with disabilities: [www.victoria.ac.nz/st\\_services/disability](http://www.victoria.ac.nz/st_services/disability)
- Student Charter: [www.victoria.ac.nz/learning-teaching/learning-partnerships/student-charter](http://www.victoria.ac.nz/learning-teaching/learning-partnerships/student-charter)
- Student Contract: [www.victoria.ac.nz/study/apply-enrol/terms-conditions/student-contract](http://www.victoria.ac.nz/study/apply-enrol/terms-conditions/student-contract)
- Subject Librarians: <http://library.victoria.ac.nz/library/resources/subjectcontacts.html>
- Turnitin: [www.cad.vuw.ac.nz/wiki/index.php/Turnitin](http://www.cad.vuw.ac.nz/wiki/index.php/Turnitin)
- University structure: [www.victoria.ac.nz/about/governance/structure](http://www.victoria.ac.nz/about/governance/structure)
- VUWSA: [www.vuwsa.org.nz](http://www.vuwsa.org.nz)
- School website: [www.victoria.ac.nz/seftms](http://www.victoria.ac.nz/seftms)

School of English, Film, Theatre, & Media Studies  
**FILM PROGRAMME COURSE OUTLINE FILM 305**

**COURSE PROGRAMME**

Week 1	3/5 March	Introduction/Camera in Your Pocket	
Week 2	10/12 March	Exhibition on the Small Screen	
Week 3	17/19 March	Mash-ups	
Week 4	23/25 March	48 Hours	
Week 5	31 March/2 April	Citizen Journalism	<b>Assignment Due</b>
Week 6	7/9 April	New Cinema of Attractions	
Week 7	14/16 April	YouTube and Vimeo	<b>Assignment Due</b>
<b>Mid Trimester Break:</b> Friday 18 April to Sunday 4 May 2014			
Week 8	5/7 May	Machinima	
Week 9	12/14 May	Film Apps	
Week 10	19/21 May	Crowdsourcing	
Week 11	26/28 May	Creative Piece Screenings	
Week 12	2/4 June	Essay Lab ( <b>no Monday workshop</b> )	<b>Assignment Due</b>



### Week 1: Introduction/Camera in Your Pocket

This week explores new mobile cameras; particularly phone cameras and how they change the aesthetic of filmmaking/create their own affective modes.

Readings:

Baker C, Schleser M and Molga K (2009) Aesthetics of mobile media art. *Journal of Media Practice* 10(2-3): 101-122.

Wilson G (2012) A Phenomenology of Reciprocal Sensation in the Moving Body Experience of Mobile Phone Films. *Cinema: Journal of Philosophy and the Moving Image*. 3: 62-83. <http://cjpmi.ifl.pt/3-contents>

### Week 2: Exhibition on the Small Screen

This week explores the proliferation of new mobile screens (tablets, smart phones) and how they affect the way we view audiovisual content as well as how they affect the type of content we produce for these screens.

Readings:

Knörer, E (2012) Moveable Images on Portable Devices. In Koch G, Pantenburg V and Rothöhler S (eds) *Screen Dynamics: Mapping the Borders of Cinema*. Wien: SYNEMA. 2012. 169-178.

Michael Fitzhenry (2008) China Art by Phone: Mobile Movies, Visual Anthropology: Published in cooperation with the Commission on Visual Anthropology, 21(3): 202-216.

### Week 3: Mash-ups

This week explores audiovisual mash-ups that remix footage from existent sources into new forms, most often shared through social media and other web platforms.

Readings:

Horwatt E (2009) A Taxonomy of Digital Video Remixing: Contemporary Found Footage Practice on the Internet. In Smith I R (ed) *Cultural Borrowings: Appropriation, Reworking, Transformation, Scope*, 76-91.

Cover, R (2013) Reading the Remix: Methods for Researching and Analysing the Interactive Textuality of Remix. *M-C: Journal of Media and Culture* 16(4).

<http://journal.media-culture.org.au/index.php/mcjjournal/article/viewArticle/686>

### Week 4: 48 Hours

This week explores the 48 hours filmmaking competitions that ask participants to create a short film over the space of a weekend with little to no budget.

Readings:

<http://www.v48hours.co.nz/2012/>

### Week 5: Citizen Journalism

This week explores the way cheap audiovisual technologies and web connectivity allow citizens to film, document and share new events that would previously have been managed by professionals.

Readings:

Dijck, J (2009) Users like You? Theorizing Agency in User-Generated Content. *Media, Culture & Society* 31 (1): 41–58.

Goode, L (2009) Social News, Citizen Journalism and Democracy. *New Media & Society* 11 (8): 1287–1305.

### Week 6: New Cinema of Attractions

This week explores the way filming apps such as Vine and Instagram video create new versions of the cinema of attractions context that described early cinema. These apps are usually more concerned with showing off their visual display and technological possibilities than developing more lengthy narrative.

Readings:

Gunning, T (2006) The Cinema of Attraction[s]: Early Film, Its Spectator and the Avant-Garde. In Strauven W (ed) *The Cinema of Attractions Reloaded*. Amsterdam: Amsterdam University Press, 381-388.

Grusin, R (2006) DVDs, Video Games, and the Cinema of Interactions. *Ilha Do Desterro* 51: 69-91

### Week 7: YouTube and Vimeo

This week explores the way YouTube and Vimeo have emerged as significant platforms for circulating audio-visual work and the way they negotiate concerns around quality and authenticity.

Readings:

Burgess J and Green J (2009) How You Tube Matter. In Burgess J and Green J. *YouTube: Online Video and Participatory Culture*, Cambridge: Polity, 1:14.

Shifman, L (2011) An Anatomy of a YouTube meme. *New Media and Society*, 14 (2): 187-203.

### Mid-Trimester Break:

### Week 8: Machinima

This week explores Machinima, the creation of audiovisual works using mise-en-scène and diegeses found in computer games or similar virtual spaces.

Readings:

Lowood H (2011) Video Capture: Machinima, Documentation, and the History of Visual Worlds. In Lowood H and Nitsche M (eds) *The Machinima Reader*. Cambridge, Mass: MIT Press, 3-22.

Fosk, K (2011) Machinima is Growing Up. *Journal of Visual Culture*. 10 (1): 25-30.

### Week 9: Film Apps

This week explores the way apps, particularly those for the smartphone, encourage users to participate in cinema-related activities such as discovering locations and filming themselves within those locations.

Readings:

Verhoeff, N. (2012) 'Performative Cartography' in *Mobile Screens: The Visual Regime of Navigation*, Amsterdam University Press: 133-165.

O'Connor, N., & Pratt, S. (2008) 'Using Movie Maps to Leverage a Tourism Destination – *Pride and Prejudice* (2005)', *The 4th Tourism and Hospitality Research Conference – Reflection: Irish Tourism and Hospitality - A success story*, Tralee Institute of Technology Conference, Tralee, Co. Kerry, Ireland.

### Week10: Crowdsourcing

This week explores the way that crowdsourcing has emerged as a financial platform to help filmmakers with limited resources to make their film.

Readings:

Sorensen, I E (2012) Crowdsourcing and outsourcing: the impact of online funding and distribution on the documentary film industry in the UK. *Media, Culture and Society*. 34 (6): 726-743.

Paquet, D (2002) Netizen Funds. <http://www.koreanfilm.org/netizen.html>

Gerstenzang P and O'Rourke J (2012) Documentarians rock through crowdsourcing and alternative financing. *Videomaker*. 27(3). <http://www.videomaker.com/article/15621-documentarians-rock-through-crowdsourcing-and-alternative-financing>

### Week 11: Creative Piece Screenings

This week will showcase the creative pieces that are part of the final assignment.

### Week 12: Essay Lab

This week offers the chance to work on final edits and changes to the Critical Reflection Research Essay.