

**COURSE NUMBER (GS/FILM 5245)
FUTURE CINEMA****COURSE DIRECTOR: Prof. Caitlin Fisher****OFFICE: 303F CFA****OFFICE HOURS:** Tuesdays 10-12 (beginning March 17) or by appointment**E-MAIL: caitlin@yorku.ca****PHONE NUMBER:** 416-736-2100, ext. 22199**WEBSITE:** www.yorku.ca/caitlin/futurecinemas**CLASS TIME: Wednesday 1:30-4:30 p.m.****LOCATION:** 309 CFA (Future Cinema Lab)

“The best way to predict the future is to invent it” Alan Kay

Course Description

This course examines the shift from traditional cinematic spectacles to works probing the frontiers of interactive, performative, and networked media. Drawing upon a broad range of scholarship, including film theory, communication studies, cultural studies and new media theory, the course will consider how digital technologies are transforming the semiotic fabric of contemporary visual cultures. While the great realist film theorist André Bazin predicted that the future of cinema would be a holographic form without boundaries, the contemporary context presents just the opposite: frames within frames that foreground the materiality of the screen. The course will begin with the phenomenon Gene Youngblood described three decades ago as ‘expanded cinema’, i.e., an explosion of the frame outward towards immersive, interactive and interconnected forms of culture. With an emphasis on immersion, connectivity and mobility, we will consider the new models and metaphors that theorists from Marshall McLuhan to Gilles Deleuze have used to address the changed status of the moving image and concomitant transformations in screen technology. Our trajectory will be framed by a series of questions that are both ontological and epistemological in nature: what constitutes the ‘new’ in new media? How are digital aesthetics different from film aesthetics? What new forms of spectatorship and storytelling, political community and commodity production are being enabled? While the course is concerned with recent developments in cinema technology and digital aesthetics, these are framed by an understanding of the digital not simply as a technology but also as an experience of space and time tied to capitalism (Bauman 2000).

A range of popular and experimental media will allow us to situate these questions across different contexts of convergent and unstable media cultures. Students will be encouraged to explore these questions through both theoretical reflection and practical experiments using old and new media technologies.

Required Texts

Online coursepack available through the course website

Janine Marchessault and Susan Lord *Fluid Screens, Expanded Cinema* UT2007

Timothy Murray *Digital Baroque: New Media Art and Cinematic Folds*

Lev Manovich, *Soft Cinema: Navigating the Database* DVD-video with 40 page color booklet, MIT Press, 2005 ISBN 0-262-13456-X and associated website <http://www.softcinema.net/>

Recommended: Jeffrey Shaw and Peter Weibel, *Future Cinema: The Cinematic Imaginary After Film*, MIT 2003 ISBN 0-262-69286-4 (no longer available, but try to find it second-hand – some key readings from this text are available on the course website, but the book is a great resource)

Evaluation

Participation: Ongoing evaluation, 20%

Being part of an intellectual community means attending class regularly and punctually, reading thoughtfully in advance and involving yourself in class discussions in a way that enables you and other students to learn.

Assignment 1: Short screens paper, 10%

Produce a quick conceptual model of a screen for future cinema– this should take you no more than a couple of days to prepare. You can produce a page of writing, a sketch, or a model. (How) does the screen itself affect audience? Would it support different kinds of narratives/experiments? (in other words, what would this new screen enable?) Be prepared to discuss your work. Due March 11th.

Assignment 2: Research Proposal, 10%.

Students are required to submit a research proposal with bibliography. This will be presented orally in class on April 8th. Final written proposal due April 22nd.

Assignment 3: Oral presentation of one of the assigned readings and written summary due at least two days before oral presentation, posted to class blog 20%.

These will be assigned the second week of classes. You will be required to summarize the major points or themes of the article, compare and contrast the viewpoints expressed in the piece with those of other authors and critically assess the article and its relationships to the broader themes and issues considered in the course. The student must prepare three to four questions from the reading to facilitate class discussion. Students are evaluated on the quality of ideas and material presented and the ability to generate response amongst seminar participants.

Each student must summarize the above in written form and distribute it to the class in advance of the discussion. The oral presentation of reading should not exceed 20 minutes in length, the contents of the written summary should not be more than four double-spaced pages.

Assignment 4: Paper or Project 40%.

Students undertake a research essay or a creative project directly pertaining to the theoretical and creative work discussed in this class. An artist statement and bibliography must accompany creative work. Final projects and paper topics must be approved by the professor. Due last day of class. Students should also be prepared to present their final papers or projects briefly to the class.

Ethics Reminder

If your final project will involve human participants (e.g. conducting interviews with anyone outside of the class; videotaping people for a hypermedia project), you will need to demonstrate familiarity with the ethics requirements of the university when you submit your proposal. You can find the university policy regarding ethics here: www.yorku.ca/ffares/Ethics.htm

Attendance Policy

Please see participation requirements, above. It will be impossible to do well in this course if you do not attend regularly.

Seminar Schedule (subject to change)

I will make every effort to follow the syllabus as outlined, but reserve the right to make scheduling changes when further discussion of a given topic is required or to take advantage of unforeseen events and opportunities. In particular, I am awaiting confirmation of availability of guest speakers. Web resources will be added throughout the term for enrichment and to reflect students' interests. Please check the class blog for up-to-date scheduling information and last minute changes.

Week 1 March 4th, Introduction to the course/Labyrinth**Required:**

Peter Weibel "Preface" (Future Cinema text (FC text – course website)

Janine Marchessault "Multi-Screens and Future Cinema: The Labyrinth Project at Expo 67" (Fluid Screens)

Timothy Murray "Digitality and the memory of Cinema: Bearing the Losses of the Digital Code"

Week 2, March 11th, Screens**Due: Short screen assignment****Required:**

Haidee Wasson "The networked Screen: Moving Images, materiality and the Aesthetics of size" (Fluid)

Josef Svoboda "Polyvision" (FC– course website)

Peter Weibel "Expanded Cinema" (FC– course website)

Randall Packer "Pepsi Pavillion" (FC– course website)

Andre Bazin "Myth of Total Cinema"

New York Times Magazine: the Screen issue

<<http://www.nytimes.com/indexes/2008/11/23/magazine/index.html>>

Recommended:

Oliver Grau, "Intermedia Stages of Virtual Reality in the Twentieth Century"

Anne-Marie Duguet "Jeffrey Shaw: from expanded cinema to virtual reality" Eduardo Kac "Beyond the Spatial Paradigm: Time and Cinematic form in Holographic Art"

Domefest: www.domefest.org

Screening: Daniel Reeves *Obsessive Becoming* (US 1995)

Week 3 March 18th, Augmented Reality , Immersive and Stereoscopic worlds**Required:**

Blair McIntyre, Jay Bolter, Maribeth Gandy "Presence and the Aura of Meaningful Places" (course website);

Mark Hansen "Framing the digital image: Jeffrey Shaw and the Embodied Aesthetics of New Media"

Judith Barry "Imagination/Dead Imagine" (FC text -- course website)

Agnes Hegdus "Configuring the Cave" (FC text -- course website)

GM Hoyagimyan "Notes on Immersion" (FC text -- course website)

Michael Heim, "The Cyberspace Dialectic" in Lunenfeld, *Digital Dialectic* (course website)

3D cinema: A Step Toward the Future of Cinema (online)

To screen in class: video lecture *New Ways of Knowing* Scott Fisher

Adriene Jenik, Spec-flic

AR prototypes Helen Papagiannis

Michael Naimark

Cavewriting workshop

Recommended:

Walter Benjamin “Work of Art in the Age of Mechanical Reproduction” (course website)

Immersive environments lab <http://gears.aset.psu.edu/viz/projects/vr/iel/>

immersive media telemerion system (spherical video) www.immersivemedia.com

Week 4, March 25th, Hypermedia/narrative/digital storytelling

Required:

Vanevar Bush “As We may Think” (course website)

Marie-laure Ryan “Web-Based Narrative, Multimedia and Interactive drama” (course website)

Grahame Weinbren “Another dip into the ocean streams of story” (FC text -- course website)

N. Kathryn Hayles “Timely Art: Hybridity in new Cinema and Electronic Poetry” (course website)

Michel Chaouli “How Interactive Can Fiction Be?” (course website)

Recommended:

“Interactive Cinema group, MIT Media Lab” (FC text -- course website)

Virtual cinema authoring tool for the creation of interactive movies www.vitualcinema.com

Lumiere festival of interactive film and storytelling www.hyperbole.com/lumiere/entries.html

Synthetic café: fiction interesting virtual worlds and artificial intelligence (blog)

http://roaringshrimp.blogs.com/synthetic_cafe/

Week 5, April 1st, Game Narratives and Architectures

Required:

Espen Aarseth “Ergodic texts” (course website)

Marie Laure Ryan “Toward an interactive narratology”

Noah Wardrip-Fruin First Person : New Media as Story, Performance, and Game (excerpt)

Nick Dyer-Witthford and Greg De Peuter “Armed Vision and the Banalization of War”(fluid)

Jullian Stallabrass “Just Gaming” (course website)

“Massively Multiplayer Online Games” (course website)

To screen in class:

Short video lecture: Tracy Fullerton The Art of Play: Player Centric Design And the Process of Innovation

xbox games, wii, games from the USC Games lab

Night Journey – Experimental Game by Bill Viola

Recommended:

Tracy Fullerton Game Design Workshop: Designing, Prototyping, & Playtesting Games (Gama Network Series)

<http://www.machinima.com/>

Blur + sharpen; time machines www.iml.annenberg.edu/blursharpen

http://www.gamespot.com/news/2005/03/10/news_6120167.html -- emily dickinson game

Noah Wardrip-Fruin First Person: New Media as Story, Performance, and Game, MIT 2004

Espen Aarseth Cybertext: Perspectives on Ergodic Literature John Hopkins University Press, 1997

<http://www.gamefilm.tv/>

Free Pixel games blog: <http://gtmachinimablog.lcc.gatech.edu/>

Week 6, April 8th, Database work/soft Cinema

Due: Brief presentation of possible projects and essay topics (this is an opportunity for you to receive feedback from the entire class in order to assist you in framing and writing your proposals)

Required:

Martha Kinder “Designing a Database Cinema” (FC– course website)

Lev Manovich “Soft Cinema (FC– course website)

Lev Manovich “database/narrative” (course website)

Timothy Murray “:Psychic Scansion: The marker of the Digital in-between” (on Marker’s Immemory)

Chris Marker “Immemory” (FC– course website)

Thomas Elsaesser, “The New Film History as Media Archeology.”

To be screened in class:

Soft cinema CD-ROM

Immemory CD-ROM

Korsakow cinema examples

Week 7, April 15th, Guest Lecture: Ana Serano, Canadian Film Centre

Screening and discussion of Late fragment <<http://www.latefragment.com/>>

Also – readings in Digital Cinema/animation

Due: Paper/ project proposals.

Required:

Manovich – what is digital cinema? (course website)

Vivian Sobchack “Nostalgia for Digital Object”

Ron Burnett, “Reanimating the World”;

Sean Cubitt, “Vectors of Effect”.

Recommended:

Lev Manovich: Little movies (course website)

Nora Barry “telling Stories as Screens: A History of Web Cinema”

Week 8, April 22nd, Mobility/Connectivity/Distributed networks ** Caitlin is attending a conference this week – no graded presentations possible field trip?**

Required:

Kathy Rae Huffman “Video, networks and Architecture; some physical realities of electronic space”;

Deleuze “Conclusions” (Cinema II—The Time Image) (course website)
 Sabine Himmelsbach “The Interactive Potential of Distributed Networks” (FC text -- course website)
 Blast Theory Can you see me now? Barcelona (course website);
 Kirsty Robertson “Screening the Call” (Fluid)
 Jean Baudrillard, *The Ecstasy of Communication*.

Screening: Networked performance – Julian Bleeker, Andrea Zapp

Recommended:

YouTube

Julian Bleeker WI-FI Bedouin

www.blasttheory.co.uk

Andrea Zapp (ed.) *Networked narrative Environments as Imaginary Spaces of being*

LiveCinema “expressive interface for cinema editing as live performance” (course website)

Office Voodoo – interactive film installation for two people (course website)

Birdman project – interactive dance 5 sites from US, 5 from Brazil (course website)

Layers of water (2003) – experimental collaborative art project 11 artists working together via VIS technology www.kroatische-botschaft.de

Week 9, April 29th, Translocality/Globalization/Tactical Media

Required:

Galloway “Tactical Media” in *Protocol*;

Gloria Sutton “Stan Vanderbecks Movie Dome” (FC text -- course website);

Micahel Uwemedimo and Joshua Oppenheimer “History and Histrionics: Vision Machine’s digital poetics” (Fluid)

Gene Youngblood “A Manifesto for the Internet”.

Recommended:

Norman Klein “The Future of the Cinematic City” (FC text -- course website)

Video lecture:

Conversation on *Global Networks/Urban Spaces*

Norman Klein

Urban Networks/Global Networks

Saskia Sassen

<http://www.gpsfilm.com/>

Week 10, May 6th Diy and remix, collaborative cinema and new distribution models

Addictive TV: Iron Man, remixing & the next level (online)

An anthropological introduction to YouTube (on youtube)

Man with a movie camera: The Global remake <http://dziga.perrybard.net/>

Swarm of Angels

Pad.ma

Recommended:

we. featuring the words of arundhati roy “a completely free documentary, created and released anonymously on the internet” <http://www.weroy.org/>

Week 11, May 13th, projects + party **Last class**

Timothy Murray "Time at Cinema's Future: new media Art and the Thought of temporality"

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Definition and Usage. The required attribute is a boolean attribute. When present, it specifies that a text area is required/must be filled out (in order to submit the form).

Browser Support. The numbers in the table specify the first browser version that fully supports the attribute.

Attribute. required.

```
var requireText = require('require-text');
var index = requireText('./index.html', require);
```

// Prints contents of ./index.html file, which resides // in the same directory as this source code file.

```
console.log(index);
```

Development. Checklist before releasing. Install. `npm i require-text`. Weekly Downloads. 5,959.

If it's absolutely crucial for the "required" text to appear, then you must add it in the HTML. Javascript is a suitable solution to some extent but only if you can't edit the source code. Whilst content can be generated using JS, it's obviously only going to appear to people with JavaScript enabled, and it adds to the complexity of maintenance. When someone looks at the page in five years' time to make a code change, they are initially going to wonder where the "required" text comes from.