www.yorku.ca/caitlin/futurecinemas

CLASS TIME: Wednesday 5:30-8:30 p.m.	
LOCATION: CFT 127	
COURSE DIRECTOR: Prof. Caitlin Fisher	
OFFICE: 303F GCFA or 311 for office hours	
OFFICE HOURS: Wednesdays 2:30-4:30 p.m.	
E-MAIL: caitlin@yorku.ca	
PHONE NUMBER: 416-736-2100, ext. 22199 – but email is best	

Classes start	Sept. 7
Last date to announce components of final grades	Sept. 22
Last date to drop this course without receiving a grade	Nov. 10
Fall reading days (no classes, University open)	Oct. 26-29
End of Fall term	Dec. 4 (*nb: make-up class scheduled for this class Dec 6th)
Last day to submit Fall term work	Dec. 5 (Dec 6th for this class)

"We stand now at the intersection of lure and blur. The future beckons, but we're only partway through inventing it. We can see the outlines of a new art form, but its grammar is as tenuous and elusive as the grammar of cinema a century ago." – Frank Rose

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. The great realist film theorist André Bazin predicted that the future of cinema would be a holographic form without boundaries. In this moment Bazin's vision is begining to be realized, but co-exists with its opposite: frames within frames that foreground the materiality of the screen. The course will begin with the phenomenon Gene Youngblood described four 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 poetics, 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.

PROVISIONAL OUTLINE
to be finalized second class, after I have found out who you are and why you are here.
Required Texts

Helen Papagiannis *Augmented Human* O'Reilley 2017
Anna Anthropy *Rise of the Videogame Zinesters: How Freaks, Normals, Amateurs, Artists, Dreamers, Drop-outs, Queers, Housewives, and People Like You Are Taking Back an Art Form* Seven Stories Press 2012
Monika Kin Gagnon and Janine Marchessault (eds) Reimagining Cinema *Film at Expo 67* 2016
Katherine Ibister *How games move us – emotion by design* 2016
Mary Flanagan *Critical Play: Radical Game Design* 2009
Siobhan O'Flynn Transmedia, Multiplatform, & Convergent Resource Kit:
http://www.tmcresourcekit.com/
Scott Lucas *The Immersive Worlds Handbook: Designing Theme Parks and Consumer Spaces 2013*

In recent years required texts have also included:

Farman, Mobile Interface Theory: Embodied Space and Locative Media 2012
Sean Cubbitt, The Cinema Effect, 2004
Murray, Digital Baroque: New Media Art and Cinematic Folds, 2008
Jeffrey Shaw and Peter Weibel, *Future Cinemas: The Cinematic Imaginary After Film, MIT* (out of print, but if you can find one, grab it – but note that the articles we read have been scanned and uploaded)
Ladley and Beezly eds *Mobile Nation*. Riverside Press
Public 40: Screens: http://public.journals.yorku.ca/index.php/public/issue/view/2058/showToc
Frank Rose *The Art of Immersion: How the Digital Generation is Remaking Hollywood, Madison Avenue, and the Way We Tell Stories*

Marshall McLuhan Understanding Media MIT 1994 (1964) (any edition is fine. widely available second-hand and in library)
Lev Manovich, *Soft Cinema: Navigating the Database* and associated website <http://www.softcinema.net/>
Jane McGonnigal *Reality is Broken: Why Games Make Us Better and How They Can Change the World* and her website http://realityisbroken.org/
Scott Lucas *The Immersive Worlds Handbook: Designing Theme Parks and Consumer Spaces 2013*
Ian Bogost *How to talk about Video Games* 2015
Katherine Ibister *How games move us – emotion by design* 2016
Jane McGonnigal *Reality is Broken: Why Games Make Us Better and How They Can Change the World* and her website <http://realityisbroken.org/>
Callahan and Kuhn, Future Texts: Subversive Performance and feminist Bodies 2016

Online Reading kit (available through the archival course website: www.yorku.ca/caitlin/futurecinemas). The course website has been used for over a dozen years (and looks it – sorry ;) for both Future Cinema 1 and 2. In addition to housing many of the required readings for this course, the site is searchable and you can have access to a rich variety of posts that students have offered over the years – artist works, reading summaries, a record of conferences and exhibitions in the field and discussions of emerging technologies. Please consider the site to be an important resource for your work. Nb – some assigned readings may not have been uploaded to the site – but you can find most of these assigned texts via a google search. If you find a good source for a reading, please post and tag.

Evaluation

In Future Cinema 2 I have often used a contract grading system rather than engage in traditional grading exercises. The Future Cinema 1 class opted for a contract grading system last year for the first time and it was a great success. You can find some of the rationale for my motivation here:
https://www.hastac.org/blogs/cathy-davidson/2010/12/02/those-who-dont-grade-learn
I am considering contract grading for this class and we will discuss this at the first meeting.

Here is the standard evaluation rubric for this class:

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. Participation also includes a pass/fail show and tell. As the name suggests – at the beginning of each class at least one of you is invited to share a work that resonates with the course – a film or game that you admire, an installation you saw, technology in the news that we should all see - discussing your own future cinema-related work is definitely encouraged! Also, in addition to being responsible for making a larger effort at least once, and committing to a day to do so, please feel free to share this kind information at any time!

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 OR pick an

existing screen for cinema beyond a screen for single-channel cinema that you are interested in exploring creatively (Oculus Rift? Mobile phone?) . (How) does the screen itself affect audience? Would it support different kinds of narratives/experiments? (in other words, what would this new screen enable?). What kind of story does it inspire you to tell? Be prepared to discuss your work. **Due week 2, September 20th**

Assignment 2: Research Proposal, 10%.
Students are required to submit a research proposal with bibliography for both traditional papers and creative projects – tell me about the context in which you are working and thinking and who is there isnpiting you, challenging you and thinking alongside you. This will be presented orally in class on **Week 5, October 12th** (pass/fail). Final written proposal due **Week 6 October 18th**.

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 text, 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, issues and practices considered in the course. You are asked to prepare three to four questions from the reading to facilitate class discussion and extend the ideas expressed in the article with at least one future cinema example. Students are evaluated on the quality of ideas and material presented and the ability to generate stimulating conversation. Consider a novel presentation form.

Each student must summarize the above in written form and distribute it to the class in advance of the discussion, via the website. The contents of the written summary should not be more than four double-spaced pages. You are encouraged to upload images and video, as appropriate. The oral presentation of your text should not exceed 15-20 minutes in length, followed by 20 minutes of discussion.

Assignment 5: Paper or Research-Creation Project 40%.
Students undertake a research essay or an individual or collaborative research-creation project directly pertaining to the theoretical and creative work discussed in this class. An artist statement and bibliography must accompany creative work. Please note that while many kinds of creative projects might be acceptable, equipment and lab time and instruction in the use of specific technologies is not provided part of this studies course – so maquettes, paper prototypes, online multi-modal works etc. might be good choices (though of course if you have access to equipment or would like the challenge of learning new skills, go for it!). Final projects and paper topics must be approved by the professor. **Due Week 12, December 6th - last day of class**. Students should also be prepared to present their final papers or projects 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: <u><www.yorku.ca/ffares/Ethics.htm></u>

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 (provisional)
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. 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 September 13th, Introduction to the course/Expanded Cinema

Exercises

To screen:

The Evolution of Cinema and the Birth of a New Art Form: Tom Perlmutter (FoST 2013)
https://www.youtube.com/watch?v=RlaZWrmez8A

http://cinemaexpo67.ca/
shaw Future Cinema - https://www.youtube.com/watch?v=TJo6xZYq1rk

Vive demo

PUBLIC EVENT you should attend: **FIVARS September 15-17th**

FIVARS | Festival of International Virtual & Augmented Reality Stories

fivars.net/

Week 2, September 20th, Screens and expanded cinema histories
Due: Short screens reflection paper
Required:
Monika Kin Gagnon and Janine Marchessault (eds) Reimagining Cinema *Film at Expo 67* 2016
and
http://cinemaexpo67.ca/
Andre Bazin "Myth of Total Cinema"

These texts (available online) are also possibilities if you cannot get the assigned book in time:

Josef Svoboda "Polyvision" (FC)
Peter Weibel "Expanded Cinema" (FC)
Randall Packer "Pepsi Pavillion" (FC)
Screens: Public 40 - http://public.journals.yorku.ca/index.php/public/issue/view/2058/showToc (no need to read everything – explore 3 or 4 or the very short pieces)
NPR: How are Screens Changing us? (audio recording)
http://www.npr.org/2015/09/11/439199892/what-happens-when-we-step-inside-the-screen

Event: Toronto Film and Media Seminar event: Annual Graduate Student Mixer

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Graduate Student Mixer

Help us kick off the Toronto Film and Media Seminar's new season! We welcome all graduate students and faculty working in cinema and media studies to TIFF Bell Lightbox for an evening of food, refreshments, networking, and conversation.

Friday, September 22
4:30–6:30pm

TIFF Bell Lightbox
Learning Studios, 3rd floor
Reitman Square
350 King Street West

Co-hosted by the Toronto Film and Media Seminar organizing committee and TIFF's Higher Learning programme.

Please RSVP to torontofilmandmediaseminar@gmail.com by Wednesday, September 20.

LEAD SPONSOR: Bell MAJOR SPONSORS: Royal Bank L'ORÉAL PARIS VISA MAJOR SUPPORTERS: Canada Ontario TORONTO

Week 3, September 27ᵗʰ From Panoramas to Cinematic Worldbuilding – old + new methods, old + new screens, old + new cameras, old + new narrative frames

The Vatican to Vegas: A History of special effects Norman M. Klein
The 5D Institute http://worldbuilding.usc.edu/
Scott Lucas *The Immersive Worlds Handbook: Designing Theme Parks and Consumer Spaces 2013*
Environmental Theatre: Sleep No More
PUBLIC 47: 3D Cinema and Beyond
Immersive environments lab http://gears.aset.psu.edu/viz/projects/vr/iel/

Week 4, October 4ᵗʰ, Experience Design, and emotion
Katherine Ibister *How games move us – emotion by design* 2016
Being there: uncanny medium, methodological multiplicity and proliferative embodied creativity in The Haunting *Mobile Nation*
The Haunting: voices from beyond in mobile experience design *Mobile Nation*
Connected Immersion - http://futureofstorytelling.org/video/connected-immersion/
Screen: SMART STORIES

Storytelling and Big Data
Artist Matt Adams's work playfully explores the storytelling potential of new technologies. His present fascination is big data. How will stories be influenced by our ability to learn personal details about our audiences? What are the limits of personalization?
http://futureofstorytelling.org/video/smart-stories/

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" (online)
Office Voodoo – interactive film installation for two people (online)
Birdman project – interactive dance 5 sites from US, 5 from Brazil (online)

Noah Wardrip-Fruin First Person : New Media as Story, Performance, and Game (excerpt)
Burnett, "Computer Games" (online)
"Massively Multiplayer Online Games" (online)
To screen in class: Tracy Fullerton, Game Designer, Interactive Media Division, USC School of Cinematic Arts http://worldbuilding.institute/videos/building-worlds-pt-3-tracy-fullerton
Descent to the underworld – the game film
Play As Process Feb 15, 2011 // **Play As Process** // 5D at the 2011 Berlinale Talent Campus
"Game Design as Narrative Architecture" (Jenkins)

Recommended: 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

Event:

Week 5, October 11th, Augmented reality workshop with John Murray, Seebright (Santa Cruz)
https://seebright.com/

Required:
Gaston Bachelard *The Poetics of Space*
Lev Manovich "poetics of augmented space"
Jason Farman, Mapping and Representations of Space Mobile interface theory: Embodied Space and Locative media
Beau Lotto: Understanding Perception - http://futureofstorytelling.org/video/beau-lotto-understanding-perception/
Gaia Dempsey: Knowledge Transfer - http://futureofstorytelling.org/video/gaia-dempsey-knowledge-transfer/
Untitled on Google Cube (2014) »
By Google's Creative Lab, Sydney and Semi-Permanent Directed by Steve Ayson and Damien Shatford. Produced by the Sweet Shop. Google Cube is an experimental interface for interactive films. In Untitled, viewers navigate among six plots mapped to the six sides of the Cube. The stories, which range from tales of rebirth to tragedy, unfold simultaneously; turn the Cube to discover how they connect.
https://www.youtube.com/watch?v=wJ7XDrpkliw
Meta: https://www.youtube.com/watch?v=b7I7JuQXttw
52 card psycho http://52cardpsycho.com
Circle
OSC pop-up pieces
Toronto Museum Project
http://www.tmcresourcekit.com/glossary-of-terms/

Recommended:
Walter Benjamin "Work of Art in the Age of Mechanical Reproduction" (online)

Week 6 October 18th, Games and game architectures
Anna Anthropy *Rise of the Videogame Zinesters: How Freaks, Normals, Amateurs, Artists, Dreamers, Drop-outs, Queers, Housewives, and People Like You Are Taking Back an Art Form*

Mary Flanagan *Critical Play: Radical Game Design* 2009

Screen: Way to Go (2015) By Vincent Morisset with Philippe Lambert, Édouard Lanctôt-Benoit, and Caroline Robert. Produced by Hugues Sweeney and Boris Razon in association with the National Film Board of Canada. *Way to Go* is a playable film that rewards the curious on a walk through a mysterious, colorful, 3-D forest.
http://a-way-to-go.com/
Amy Fredeen http://futureofstorytelling.org/video/world-games/   the first indigenous-owned video game company.
Chris Charla: Level Up - http://futureofstorytelling.org/video/level-up/
http://www.gonehomegame.com/
Connected Immersion **- http://futureofstorytelling.org/video/connected-immersion/**
Explore: Alternate Reality Games: Majestic,Yellow Arrow, I Love Bees
Works on the Alternate reality Gaming Network http://www.argn.com/
"Storytelling in New Media: The case of alternate reality gaming, 2001-2009" (Jeffrey Kim, et. al.)
Portal: https://www.youtube.com/watch?v=TluRVBhmf8w

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

Week 7 October 25th Virtual Reality
Shooting 360 and VR discussion with FC1 alumni Justin Stephenson
http://justinstephenson.com/filter/film/Distributed-360-VR-Film

"Commissioned by the CFC Media Lab, this is my first work in 360 degree video. Working in 360 video is like combining film and architecture - you have the ability to inhabit the film. This space was ideal to explore the work of Douglas Rushkoff. He plunges us in to the ruthless world of corporate growth and illuminates a path towards a more inclusive, prosperous future."

Digital Baroque: New Media Art and Cinematic Folds
PHIL CHEN: VIRTUAL AGENCY
Unlocking VR's Potential
http://futureofstorytelling.org/video/phil-chen-virtual-agency/

1979 Revolution Game (2015)
By Ink Stories (Navid Khonsari and Vassiliki Khonsari) Produced by Jeff Birns, Jason Schreiber, Andres Perez-Duarte, and Adam Neuhas. Experience the Iranian political upheaval of the late 1970s as young photojournalist Reza, making life-or-death decisions in a game of personal betrayal and social disorder.

Clouds Over Sidra (2015)
By Gabo Arora and Chris Milk Directed and Produced by Gabo Arora and Barry Pousman. Produced by VRSE.works. Presented in partnership with the United Nations. Commissioned by the United Nations, Clouds Over Sidra was created at the Za'atari refugee camp in Jordan. Twelve-year-old Sidra leads the user around the camp, home to 84,000 Syrian refugees, as she goes about her day.
http://vrse.com/watch/index.html?id=121

Nonny de el Pena Journalism in the Age of Virtual Reality -
http://futureofstorytelling.org/video/journalism-in-the-age-of-virtual-reality/

8 classic films to learn from now that virtual reality is real
http://mashable.com/2016/04/05/films-about-virtual-reality/#MvW58JtH.Zq

Week 8 November 1st - Caitlin at HASTAC conference – no class (make up December 6th)

Week 9, November 8[th,] Hypermedia/narrative/digital storytelling/twine fictions
Required:
Hayles, Katherine. *How We Think: Digital Media and Contemporary Technogenesis*.
Chicago: University of Chicago Press, 2012.
Vanevar Bush "As We may Think" (online)

Espen Aarseth "Ergodic texts" (online)
Screen in class: Interactive Video 101 - http://futureofstorytelling.org/video/interactive-video-101/

Recommended:
"Interactive Cinema group, MIT Media Lab" (FC)
Lumiere festival of interactive film and storytelling www.hyperbole.com/lumiere/entries.html

Welcome to Pine Point (2011/2015)
By the Goggles (Michael Simons and Paul Shoebridge) and the NFB Digital Studio Vancouver. Produced by The National Film Board of Canada. Pine Point was a mining town in Northwest Canada that was abandoned when its mine closed. This interactive web documentary brings Pine Point back to life using interviews, photographs, text, and home videos to construct a digital scrapbook of the town.
http://pinepoint.nfb.ca/#/pinepoint

Week 10, November 15th, transmedia
Guest: Siobhan O'flynn

or

Database Cinema and interactive documentary practices

Required:
Martha Kinder "Designing a Database Cinema" (FC)
Lev Manovich "Soft Cinema (FC)
Lev Manovich "database/narrative" (online)
Chris Marker "Immemory" (FC)
Thomas Elsaesser, "The New Film History as Media Archeology."
www.korsakow.com

To be screened in class:
Soft cinema CD-ROM
Immemory CD-ROM

Korsakow cinema examples

Possibilia (2014)
By DANIELS (Daniel Kwan & Daniel Scheinert) Presented by Xbox Entertainment Studios. Produced by PRETTYBIRD in collaboration with Interlude In *Possibilia*, a man and a woman are having a fight directed by you. This interactive short film, starring Alex Karpovsky (*Girls*) and Zoe Jarman (*The Mindy Project*), lets you determine the tone and actions of a couple breaking up.
http://www.sundance.org/projects/possibilia

Bear 71
http://bear71.nfb.ca/#/bear71
Bear 71 (2012)

By Leanne Allison, Jeremy Mendes, and the NFB Digital Studio Produced by the National Film Board of Canada. A 20-minute interactive film, *Bear 71* tells the story of a female grizzly bear in Banff National Park, dubbed Bear 71 by the park rangers who radio-collar and track her.

Week 11, November 22nd, Transmedia practices
Guest: Siobhan O'Flynne

Week 12, November 29th Augmented Human
Guest: Helen Papagiannis
Required: Augmented Human

Week 13, December 6th Mobility/Connectivity/Distributed networks
Make up - Final class
Party and mini conference
Final projects due

Required:
Jagoda, Patrick. *Network Aesthetics*. Chicago: University of Chicago Press, 2016
Kathy Rae Huffman "Video, networks and Architecture; some physical realities of electronic space"