EXPANDED COURSE DESCRIPTION

FILM AND VIDEO

School of the Arts, Media, Performance and Design
Department of Cinema and Media Arts

FA / FILM 3840 3.0 SECTION A
GAMES AND CINEMA
FALL 2017 / WINTER 2018

Last Modified Date: 09/11/2017

COURSE CALENDAR DESCRIPTION

Examines the history of expanded forms of cinematic narrative and interactivity within an intermedial context that includes games, environments and computers. Explores the relation between cinema and games, including non-linear modes of storytelling in the twentieth and twenty-first centuries. Open to non-majors

INSTRUCTOR(S)

<table>
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<tr>
<th>Name</th>
<th>Section / Format / Term</th>
<th>Contact Email</th>
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<tr>
<td>Ng-Chan, Taien</td>
<td>Sec. A / LECT / F</td>
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SPECIAL FEATURES

FILM 3840 Studies in Expanded Cinema: Games, Film Rides and World Fairs FALL 2017-18, 3.0 credits
CFA 328, Tuesdays 7:00-10:00pm

Course Director: Dr. Taien Ng-Chan
Office: Centre for Film and Theatre 230
Office Hours: Tuesdays 3-4:30pm or by appointment (e-mail for appt) E-mail: taien@yorku.ca

PROVISIONAL OUTLINE

to be finalized second class, after I have found out your interests and experience.

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TOPICS AND CONCEPTS

Topics and Concepts:
Early Cinema/Future Cinema, Cinema and Modernity, New Film History, Proto-cinema, Games and Toys, Digital Looping, Visual Culture, Panoramas, 360 cinema, Rides, Archives, Remakes, Remixing

LIST OF LEARNING OUTCOMES AND EXAMPLES OF
Learning Objectives:

- Develop familiarity with theories of cinematic modernity from the period 1895-1920 and how they influence contemporary media
- Study the cinema as an emerging technology that combines social practices with technological developments
- Gain an overview of broad trends in the topic area as well as alternative practices and theories

After taking this course students should be able to:

- Understand the ways in which theories of early cinema history have reformulated the discipline of Cinema and Media Studies
- Develop the ability to review, present, and critically evaluate qualitative and quantitative information in developing accounts of cinema and media history.
- Develop arguments, judge historiographic theories and models; apply underlying concepts, principles, and techniques of historical analysis; propose solutions to, or frame appropriate questions to historical problems
- Create at least three forms of digital media art.

Required Texts

also to be finalized after our initial meeting, according to developing interests. May include:


Lauren Rabinovitz, “From Hale’s Tours to Star Tours: Virtual Voyages, Travel Ride Films and the Delirium of the Hyper-Real,” in *Virtual Voyages: Cinema and Travel*, ed. Jeffrey Ruoff (Duke University Press, 2006), 57-75


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
Mary Flanagan, Critical Play: Radical Game Design 2009

GRADED ASSESSMENT

Graded Assessment:

I am considering using a contract grading system rather than traditional grading exercises. You can find some of the rationale for my motivation here: https://www.hastac.org/blogs/cathy-davidson/2015/08/16/getting-started-6-contract-grading-and-peer-review

We will discuss this at the first meeting.

Many courses utilize Moodle, York University's course website system. If your course is using Moodle, click here to access it.
Moodle @ York University