

FILM 120
Summer 2022, Session 2, July 25- August 26, 2022
Remote Synchronous Lecture

General Course Information

Meeting Time: Tuesday and Thursday, 9 -12.30 PST

9 - 10.30 am: lecture and discussion

10.30- 12.30 am: artist talk, view film in your own time, or media activity

Meeting Dates: 7/25/2022 - 8/26/2022

Place: The Zoom world([hyperlink](#)) and Canvas([hyperlink](#))

Instructor Information

Marilia Kaisar, PhD Candidate of Film and Digital Media, UCSC, pronouns (she/her),

prefers to be called Marilia. If you wanna know what I am up to mariliakaisar.com

You can find me at mkaisar@ucsc.edu (use FILM 120 in the subject line) or message me on Canvas

Disclaimer: I will be replying to your emails on weekdays within 24 hours. During the summer, I will be zooming in from Athens, Greece which has a ten hour difference from the U.S

Office Hours

Time: Wednesday 9-10 am

How: Book whatever time and day works for you at [youcanbookmeLINK](#). If none of those times work for you please feel free to reach out via email and we can find a different time.

Where: My zoom room [LINK](#)

Why : To get clarity about assignments, to ask questions about media theory and the world, to think together, to get accommodations if you are facing some difficulty, to share what you love or hate about the class, to seek together a better learning experience for all of us. Rumor has it that summer instructors do not bite, especially over Zoom.

TA Information

Teaching Approach:

I hope that this class can be a safe, inclusive and engaging environment where we can all engage in reading, thinking and learning together. All assessments are there with the intention of allowing you to engage with the materials in exciting ways, use different lenses to think with media theory and create your own engagements and entanglements with media and texts. I expect that you will arrive to class prepared, having read the materials, and ready to engage in thought and making experiments with me and your peers. Although this course is a remote lecture class, engaging with theory does not have to be passive. I hope that we can all be stimulated by media theory and learn how to incorporate that in our writing, making and everyday practices.

Course Description:

How can we think about and with different forms of media and communication technologies? This introductory course in media theory is designed to offer you a foundation in media theory through the exploration of different media and their effects, both through theory and practice. The course is organized thematically, focusing on different media each week. Through readings, films, in-class exercises, and discussions with invited guests, like podcaster and film producer Lauren La Melle of ScaryCrit podcast and digital artist Patrick Stefaniak. In an attempt to save you from excessive screen time, we will begin our classes with lectures and discussions and then meet with artists, engage in practice-based exercises, or offer time for you to view the films on your own. Let's swim together in a sea of media.

Learning outcomes

Through participation in this course you will be able to:

- Engage with foundational media theory texts and our mediated environment
- Analyze and think critically about film and digital media works using media theory and relationships between form and meaning as a lens for analysis.
- Appreciate how media theory can help us understand our complex-mediated contemporary environment
- Discuss how media and media theory engages with questions of race, gender, colonization, and injustice.
- Produce scholarly writing and research appropriate to the discipline of film and digital media
- Incorporate media theory in your own film and digital media creative projects or scholarly work
- Present research and creative work in a critical environment

Required texts/films/technologies:

You will be provided with pdfs for the reading and links for the films. You can find the readings on Canvas in the section Readings and in each day's module. No additional books are required. But you might need some of those essentials below:

- An internet connection
- A laptop/computer/smartphone
- A smartphone camera
- The pdfs provided
- Miro Board
- Zoom
- Some editing software to play with on your phone or computer (the freer the better)
- Some software that restricts file size (we will cross that bridge together when we get there)

If you are missing any of those let me know and we will try and find a solution or alternative together to make this work for you.

Assessment plan

Our assessment plan for this course is divided into different types of assignments and is designed to offer flexibility, variety and an interesting way to engage with the materials from week to week, from theme to theme as we move throughout the course. Every Wednesday you will be asked to create a writing response to the readings and media you engaged with. Every weekend you will have to complete a creative or writing assignment. Twice during the course, you will be asked to provide feedback and review the work of one of your peers, following specific guidelines on how to review other people's work and produce constructive critiques. Your final project or paper for this course (you get to choose what you will do) is designed to be built out of your Small File Media Project or your Scholarly Essay, incorporating the feedback you were provided from the instructor and your peers. You chose whether you want to polish and expand your small file media project or the scholarly essay, use the feedback you received to improve your final project, re-submit it and present it in class.

Assessment plan layout for a total of 100 points:

10 Attendances 10 x 2 points = 20 points

4 Weekly Writing Response assignments x 5 points = 20 points/ Due Wednesday evening before class, 250 words

4 Weekend Assignments due on Monday night before Tuesday class:

- Media journal and reflection: due Aug 1 midnight/ 10 points
- Small File Media Project: due Aug 8 midnight/ 10 points
- Scholarly Essay, 1,500 words: due Aug 15 midnight / 10 points
- Final project and artist's statement or final paper (3,000 words): due Aug 23 midnight/ 15 points

2 Peer reviews:

- For the small file project due Aug 9 after class/ 5 points
- For the scholarly essay due Aug 16 after class / 5 points

1 In-class presentation of your final paper/ 5 points

Feedback and Grading Policy:

The course is designed so that you can incorporate feedback from the instructor and your peers to build your final project or essay gradually throughout the course's duration. You can access feedback for your work directly on Canvas. You are expected to carefully read feedback and incorporate it in your work as you move forward with your assignment.

Attendance and Non Graded Course components

During our lectures you will be asked to do free writes, post on Miro, participate in a discussion with your group, or do temperature checks. Those in-class activities will not be graded but will be used to assess whether or not you were participating during our meetings. If you attend class and participate you will receive two points, if you attend class and do not participate you will receive one point. If you miss class you can receive 1 point by viewing the lecture recordings and then going on Miro board to participate in the free write.

Late work:

Five weeks are a very short period of time and the assessments are designed as building blocks, so it would be better for your learning if assignments are turned in on time. In reality though, things happen. If you realize that you will not be able to finish on time, email me at mkaisar@ucsc.edu to figure out a solution that makes sense.

Community Guidelines:

UCSC is suggesting some principles of community: to be diverse, open, purposeful, caring, just, disciplined and celebrative. But in this class we will be forming our own little community for 5 weeks. So I hope that in our first class we can spend some time to discuss and determine what community guidelines might mean for us as a group and how we can create an inclusive, accessible and enjoyable learning environment during our remote learning experience.

<https://www.ucsc.edu/about/principles-community.html>

Academic Integrity:

Plagiarism is using someone else's ideas and works without properly crediting where we got that information from. During this class, we will engage with other people's ideas in different ways and have the opportunity to incorporate them in our own thought and creative processes. One of the many things that I hope we will learn in this class is how to create a citational practice that allows us to engage creatively with the ideas and works of other to produce our own meaning. The only solution to plagiarism is citing and learning how to differentiate what someone else said from what we said. To avoid plagiarism, you must give cite or give credit whenever you use

- another person's idea, opinion, or theory;
- any facts, statistics, graphs, drawings—any pieces of information—that are not common knowledge;
- quotations of another person's actual written words and/or spoken words; or
- paraphrase of another person's spoken or written words.

The UCSC "Official University Policy on Academic Integrity for Undergraduate Students" can be found at:

http://www.ucsc.edu/academics/academic_integrity/undergraduate_students/Links to an external site.

Inclusion and Accessibility:

I am committed to making this class an inclusive and accessible online environment that respects everyone's diversity. Is English your second or third language (this is the case for me as well)? Do you need accommodations to access learning materials? Are you in a different time zone that makes you sleepy? Are you better at making than writing? Are you taking care of a baby or family members? If at any time your learning in this class is affected by personal circumstances, reach out to me and I will try my best to ensure your success.

A NOTE ON DIFFICULT MATERIAL

In Film and Digital Media courses we often view material that contains difficult ideas, uncomfortable language, violence, or sex. Please treat what we explore in class critically, to think about what the maker is trying to express, and what is the social impact of the work. I am always happy to discuss with you what we viewed in class.

I have done my best to provide trigger warnings using a trigger description and the fire emoji 🔥

An ideal weekly course schedule

This is of course only a recommendation and you are invited to adjust your schedule as you please. The ideal does not really exist.

Tuesday:

- Come to class prepared after having done my readings and weekend assignment
- View lecture (45 min)
- Participate and think with colleagues (45 min)
- View film in your own time (90 min)

Wednesday:

- Do readings for Thursday class 4-5 hours
- Write my response on Canvas due on Wednesday night 30 min

Thursday:

- Attend lecture (45 min)
- Discuss with peers and instructor (30 min)
- Introduction to creative assignment (15 min)
- Artist talk or view film (2 hr)

Friday-Monday:

- Do my readings, take notes, prepare questions (3-4 hr)
- Brainstorm, think, create my project (5 hr)
- Submit work on Canvas on Monday night

COURSE SCHEDULE

Week 1: What media, whose media?

Tuesday July 26, 2022

Introductions

Discuss Assessment Plan

Create our own community guidelines

VIEW:

Cronenberg, David, *Existenz*, 1999. / Available in Library/ Swank 🔥 (sex, violence and disgusting guns)

https://ucsc.primo.exlibrisgroup.com/discovery/fulldisplay?docid=alma991025050397904876&context=L&vid=01CDL_SCR_INST:USCS&lang=en&search_scope=MyInst and CI&adaptor=Local%20Search%20Engine&isFrbr=true&tab=Everything&query=any.contains.existenz&sortby=date_d&facet=frbrgroupid.include,9039895928447897048&offset=0

Writing response due on Wednesday July 27, end of day

Thursday July 28, 2022

Artist Visit: Lauren La Melle from Scary Crit Podcast

READ:

- McLuhan, Marshall. 'The Medium Is the Message'. In *Understanding Media: The Extensions of Man*, translated by Lewis H. Lapham, Reprint edition., 7–22. Cambridge, Mass: The MIT Press, 1994.
<https://mitpress.mit.edu/books/understanding-media>
- Vertov, Dziga. 'We: Variant of A Manifesto'. In *Film Manifestos and Global Cinema Cultures: A Critical Anthology*, by Scott MacKenzie, 51–55. Berkeley, US: University of California Press, 2014.
<http://ebookcentral.proquest.com/lib/ucsc/detail.action?docID=1650802>.
- hooks, bell. 'The Oppositional Gaze'. In *Black Looks: Race and Representation*, 115–31. London, UNITED KINGDOM: Taylor & Francis Group, 2014. <http://ebookcentral.proquest.com/lib/ucsc/detail.action?docID=1813137>.

LISTEN:

ScaryCrit Podcast S02E014 🔥 (horror and cursing)

Annotated Escape- Get Out (2017) Spotify:

<https://open.spotify.com/episode/32dZbikJJdgT01BN4bZwQZ?si=b61f7e5af8824a63>

Weekend Assignment :

Media consumption journal and reflection: due Aug 1 midnight

Week 2 Virtual gazes and poor images

Tuesday Aug 2 Gazes

READ(completed before class):

- Mulvey, Laura. 'Visual Pleasure and the Narrative Cinema'. In *Film Manifestos and Global Cinema Cultures: A Critical Anthology*. Berkeley, UNITED STATES: University of California Press, 2014.
<http://ebookcentral.proquest.com/lib/ucsc/detail.action?docID=1650802>.
- Friedberg, Anne. *The Virtual Window: From Alberti to Microsoft*. Illustrated edition. Cambridge, Mass.: The MIT Press, 2009. INTRODUCTION <https://quod.lib.umich.edu/cgi/t/text/text-idx?c=acls;idno=heb08244.0001.001>

VIEW:

Hitchcock, Alfred, *Rear Window*, 1954 🔥 (violence)

https://ucsc.primo.exlibrisgroup.com/discovery/fulldisplay?docid=alma991035080406504701&context=L&vid=01CD_L_SCR_INST:USCS&lang=en&search_scope=MyInst_and_CI&adaptor=Local%20Search%20Engine&isFrbr=true&tab=Ev

[everything&query=any,contains,Rear%20Window&sortby=date_d&facet=frbrgroupid,include,9053284183621043911&offset=0](#)

TO DO:

Writing response due on Wednesday July 27, end of day

Th Aug 4 Poor Images

READ:

- Benjamin, Walter. 'The Work of Art in the Age of Mechanical Reproduction'. In Illuminations. New York: Schocken Books, 2007.
- Steyerl, Hito. 'In Defense of the Poor Image'. E-Flux, no. 10 (November 2009).
- <https://www.e-flux.com/journal/10/61362/in-defense-of-the-poor-image/>
- Marks, Laura U., and Radek Przedpeński. 'Bandwidth Imperialism and Small-File Media'. Post45, 13 April 2021. <https://post45.org/2021/04/bandwidth-imperialism-and-small-file-media/>.

VIEW:

- Marques-Marcet, Carlos, 10.000 km, 2014 <https://www.kanopy.com/en/ucsc/product/11184784> 🔥 (sex)
- Akomfrah, John, The Last Angel of History, 1996
https://ucsc.primo.exlibrisgroup.com/discovery/fulldisplay?docid=alma991025502709704876&context=L&vid=01CDL_SCR_INST:USCS&lang=en&search_scope=MyInst_and_CI&adaptor=Local%20Search%20Engine&isFrbr=true&tab=Everything&query=any,contains,Last%20Angel%20of%20History&offset=0

TO DO:

Small File creative assignment: In this project, you will have to use your smartphones to create a small file media project, a small and low-resolution experimental work influenced by your engagement with the texts and media presented in class. This is expected to be a playful engagement with making and thinking. Due on Monday, Aug 8

Week 3 Cameras, screens and streets

Tu Aug 9 Photography and agency

READ:

- Flusser, Vilém. Towards a Philosophy of Photography. Reaktion Books, 2000. [5-23](https://press.uchicago.edu/ucp/books/book/distributed/T/bo3535843.html)
<https://press.uchicago.edu/ucp/books/book/distributed/T/bo3535843.html>.
- Azoulay, Ariella Aïsha. 'What Is Photography'. In Civil Imagination: A Political Ontology of Photography, Reprint edition., 35–69. London: Verso, 2015. <https://www.versobooks.com/books/2009-civil-imagination>
- Boylan, Alexis L. Visual Culture, 2020. <https://doi.org/10.7551/mitpress/12220.001.0001>. 87-135

VIEW:

- Varda, Agnes, *The Gleaners and I*, 2000, <https://www.kanopy.com/ucsc/product/63919?frontend=kui>
- T. Minh-ha, Trinh, *Reassemblage*, 1982, 🔥 (nudity)
https://ucsc.primo.exlibrisgroup.com/discovery/fulldisplay?docid=alma991024930997304876&context=L&vid=01CDL_SCR_INST:USCS&lang=en&search_scope=MyInst_and_CI&adaptor=Local%20Search%20Engine&isFrbr=true&tab=Everything&query=any.contains.Reassemblage&offset=0

TO DO:

- Writing response due on Wednesday Aug 9, end of day
- Provide Feedback for your peer's creative assignment before Friday Aug 12.

Th Aug 11 Street to screen

READ:

- Bull, Michael. 'iPod Use: An Urban Aesthetics of Sonic Ubiquity'. *Continuum* 27, no. 4 (1 August 2013): 495–504. <https://doi.org/10.1080/10304312.2013.803300>.
- Archibald, David, and Carl Lavery. 'From Street to Screen'. *Performance Research* 23, no. 7 (3 October 2018): 109–19. <https://doi.org/10.1080/13528165.2018.1558427>.
- Colomina, Beatriz. "Homo Cellular", In *Are We Human?: Notes on an Archaeology of Design*. Zürich, Switzerland: Lars Müller Publishers, 2016. P. 239-273
- Debord, Guy. 'Theory of the Derive and Definitions'. In *The People, Place, and Space Reader*, edited by Jen Jack Gieseeking, William Mangold, Cindi Katz, Setha Low, and Susan Saegert, 22–27. London, UNITED KINGDOM: Taylor & Francis Group, 2014. <http://ebookcentral.proquest.com/lib/ucsc/detail.action?docID=1691392>.

VIEW:

- Vertov, Dziga, *Man with a movie camera* (1929), <https://www.kanopy.com/en/ucsc/video/153200>
- Andersen, Thomas, *Los Angeles Plays itself*, 2004, <https://www.kanopy.com/en/ucsc/video/5430733>

TO DO:

Scholarly Essay: Students will be asked to use two texts from the class to analyze a media work explored in class or a media work/media phenomenon that has sparked their interest. Due on Monday, Aug 15.

Week 4 Cyborgs and New Media art

Tuesday Aug 16 Cyborgs

READ:

- Haraway, Donna J., and CARY WOLFE. 'A Cyborg Manifesto: Science, Technology, and Socialist-Feminism in the Late Twentieth Century'. In Manifestly Haraway, 3–90. University of Minnesota Press, 2016.
<http://www.jstor.org/stable/10.5749/j.ctt1b7x5f6.4>.
- Baudrillard, Jean, and Jean-Louis Violeau. 'The Ecstasy of Communication'. In The Ecstasy of Communication, 19–31. Los Angeles, CA: Semiotext, 2012.

VIEW:

- Rivera, Alex, Sleep Dealer, 2008 🔥 (violence, heavy subject)
https://ucsc.primo.exlibrisgroup.com/discovery/fulldisplay?docid=alma991025505209704876&context=L&vid=01CDL_SCR_INST:USCS&lang=en&search_scope=MyInst_and_CI&adaptor=Local%20Search%20Engine&isFrbr=true&tab=Everything&query=any,contains,Sleep%20Dealer&offset=0
- Funari, Vicky, Maquilapolis, 2006 <https://www.pbs.org/pov/watch/maquilapolis/> Kanopy
https://ucsc.primo.exlibrisgroup.com/discovery/fulldisplay?docid=alma9913585100606531&context=L&vid=01CDL_SCR_INST:USCS&lang=en&search_scope=MyInst_and_CI&adaptor=Local%20Search%20Engine&tab=Everything&query=any,contains,maquilapolis&mode=basic

TO DO:

- Writing response due on Wednesday Aug 15, end of day
- Provide Feedback for your peer's scholarly essay before Friday Aug 19.

Thursday Aug 18 Videogames and new media art

Artist Visit Patrick Stefaniak

READ:

- Keogh, Brendan. "Introduction" In A Play of Bodies: How We Perceive Videogames, 2018. [P.1-18](#)
<https://doi.org/10.7551/mitpress/10963.001.0001>.
- Kholeif, Omar. Goodbye, World!: Looking at Art in the Digital Age. Berlin, Germany: Sternberg Press, 2018. Pages 89-119
- Chun, Wendy Hui Kyong. 'The Leakiness of Friends'. In Updating to Remain the Same: Habitual New Media, 103–27, 2016. <https://doi.org/10.7551/mitpress/10483.001.0001>.

VIEW:

- Solomon, Ada, Bad luck banging or loony porn, 2022/ TO DIGITIZE 🔥 (sex, porn)
https://ucsc.primo.exlibrisgroup.com/discovery/fulldisplay?docid=alma991025698594604876&context=L&vid=01CDL_SCR_INST:USCS&lang=en&search_scope=MyInst_and_CI&adaptor=Local%20Search%20Engine&tab=Everything&query=any,contains,Loony%20Porn&offset=0

- Kevin B. Lee, Transformers: The Premake (a desktop documentary), 2015, <https://vimeo.com/365141641>

TO DO:

- Optional Creative Final: Students who decide so can incorporate feedback on their creative assignment to redo it or grow it and re-submit it as their final project for this class together with a 1000word artist statement. Due Monday Aug 21
- Optional Scholarly Final: Students who decide so can incorporate feedback on their essay to redo it or grow it and re-submit it as their final scholarly essay for the class. Due Monday Aug 21

Week 5 Resisting the Attention Economy

Tu Aug 22 Resisting the Spectacles

READ:

- Debord, Guy. Society Of The Spectacle. Detroit, Mich: Black & Red, 2002.
- Odell, Jenny. How to Do Nothing: Resisting the Attention Economy. Brooklyn, NY: Melville House, 2019./ 9781612198552
- Hsu, Hua. 'Affect Theory and the New Age of Anxiety'. The New Yorker, 18 March 2019. <https://www.newyorker.com/magazine/2019/03/25/affect-theory-and-the-new-age-of-anxiety>.

VIEW:

- Spicer, Matt, Ingrid Goes West, 2017/ available on Kanopy, <https://www.kanopy.com/en/product/11355802?vp=ucsc>
- Trecartin, Ryan, *I-BE AREA*, 2007, https://www.youtube.com/watch?v=V27rH6b5ub4&ab_channel=AAAAAAAAA42.
- Hirsch, Anna, Schanalishious, 2008, <https://anthology.rhizome.org/scandalishious>
- Hirsch, Anna, VH1-Here For you, 2010 <https://video.rhizome.org/videos/watch/1fedcfb5-439a-4bfd-9689-458aefbe4e6c>

Additional Resources: <https://vimeo.com/273460814>

TO DO:

- Prepare a five minute presentation of your film or paper for the final class.

Thursday Aug 25

Final Presentations of creative projects and papers

READ:

- Braidotti, R. “We” Are In This Together, But We Are Not One and the Same’. *Journal of Bioethical Inquiry* 17, no. 4 (1 December 2020): 465–69. <https://doi.org/10.1007/s11673-020-10017-8>.
- Starosielski, Nicole. “Introduction” in *Media Hot and Cold*. Durham: Duke University Press Books, 2022. <https://library.ucsc.edu/services/reserves/book-reserves-form>

CONGRATSULATIONS WE HAVE MADE IT THROUGH THIS CLASS IN ONE PIECE.

CAMPUS SUPPORT RESOURCES

DRC Remote Accommodations:

UC Santa Cruz is committed to creating an academic environment that supports its diverse student body. If you are a student with a disability who requires accommodations to achieve equal access in this course, please submit your Accommodation Authorization Letter from the Disability Resource Center (DRC) to me privately during my office hours or by appointment, preferably within the first two weeks of the quarter. At this time, I would also like us to discuss ways we can ensure your full participation in the course. I encourage all students who may benefit from learning more about DRC services to contact the DRC by phone at 831-459-2089 or by email at drc@ucsc.edu.

Small Group Tutoring

Small Group Tutoring (SGT) supports students academically to advance educational equity by designing inclusive learning environments outside of the classroom. In SGT, you can expect the Tutor to facilitate cooperative group activities designed to have students work together on the course content and develop study skills for the course. SGT is offered at least three times each week for the entire quarter. The Tutor is an undergraduate student who took the class, did well, and is trained to facilitate group sessions to focus on students’ needs to succeed in the course. SGT is open to all students enrolled in the class and they must sign up on our online system: TutorTrac. When students sign up for SGT, they are committing to attend every week.

Details at: <https://lss.ucsc.edu/index.html>

Title IX:

The [Title IX Office](#) is committed to fostering a campus climate in which members of our community are protected from all forms of sex discrimination, including sexual harassment, sexual violence, and gender-based harassment and discrimination. Title IX is a neutral office committed to safety, fairness, trauma-informed practices, and due process. The Title IX Office is working remotely and is conducting meetings and interviews via zoom and phone. If you want to make a report or request a consult, you can expect the fastest response by using their [online reporting link](#). For questions about making a report, your reporting responsibilities, and/or questions about the [UC Policy on Sexual Violence and Sexual Harassment](#) call 831-459-2462.