



LNDN FILM 3375

Digital Media Practice

CAPA LONDON PROGRAM

Summer 2020

Faculty name: **TBD**
E-mail : **TBD**
Class times : **TBD**
Classroom location : **TBD**
Office Hours: **TBD & by appointment**

Course Description

Digital media permeate most social and economic interactions of today. Still and moving images not only serve entertainment but also inform the way we communicate, learn about the world, purchase goods and express our identities. This course focuses on digital media as a contemporary means of communication placing them in the context of remix culture. It will take students through the core themes of narrative, rhetoric, remix and voice, exploring them through two areas of practice-based investigation: composition and audio-visual techniques.

This intensive and comprehensive course will allow students to create their own portfolio, including a selection of digital media techniques used in a wide range of settings, from marketing videos to audio-visual essays. Quickly and efficiently students will learn how to produce videos for social media, conduct interviews and present themselves in front of the camera. The course will offer basic skills in digital photography, camerawork, editing and podcast production. Students will also be able to choose one of the four specialised areas which include VR production, social media advertising, audiovisual essay filmmaking and digital journalism. The content of the students' portfolios will be produced as part of weekly assignments throughout the course, as students develop their skills, with a final project in their area of specialisation.

While the emphasis is on practice, each class includes a theoretical discussion that provides a critical framework for working with visual media. Topics explored include copyright and political aspects of the online, as well as its business and marketing side. This will allow students to both understand the cultural context of digital media and use them effectively.

Course Aims

The primary goal of the course is to teach you a wide range of digital media techniques and offer a critical framework for discussing the digital.

Requirements and Prerequisites

There are no specific prerequisites for this course.

Learning Outcomes

- A) Developing technical and creative skills in producing and editing digital media;
- B) Broadening knowledge of digital media history;
- C) Learning a selection of media theories;
- D) Enhancing skills in critical analysis of digital media;

- E) Developing skills in self-presentation and delivery;
- F) Producing a portfolio showcasing digital media skills.

Developmental Outcomes

Students should demonstrate: independence, creativity, critical thinking, goal orientation, self-confidence, resilience, appreciation of differences.

Class methodology

This course will meet thrice per week. Each session will have a practical component and there will be a screening of media excerpts at the beginning of the class.

Field Component(s): N/A

Major Assignments and grade percentage:

Digital media portfolio: the portfolio will include work produced for three minor assignments and the final project completed in the last week of the course.

Assignment 1: Narrative

Students will be asked to write a treatment for a short audio-visual work responding to the themes of the first week of the course.

Grade: 15%; learning outcomes A, F.

Assignment 2: Rhetoric/Voice

Students will be required to produce 'a piece to camera' presenting their analysis of a chosen digital media work. In their interpretation, they will be expected to refer media theories discussed in class.

Grade: 15%; learning outcomes A-F.

Assignment 3: Remix culture

Students will produce a podcast having the form of an audio essay, which examines their chosen subject using audio samples collected from a variety of sources.

Grade: 15%; learning outcomes A, F.

Final project: specialised area of practice

Students will choose one of the four areas of digital practice (VR production, social media advertising, audio-visual essay filmmaking or digital journalism) and create a piece that reflects on the themes of the course.

VR production: an experience needs to be not longer than 3 minutes and incorporate sound and remixed visual samples;

Social media advertising: the task is to create a campaign persuading the target audience to engage in the chosen social action, the campaign should include a short copy ad, a series of images and a social media video;

Audio-visual essay: a film between 3-5 minutes long examining one of the topics discussed in class through the use of 'found' and 'recorded' footage, images and sounds;

Digital journalism: a short article on the chosen subject accompanied by a series of photographs and a podcast published in the format of a digital magazine.

Grade: 45%; learning outcomes A-F.

Participation and attendance: you are expected to participate actively in class discussions. Grade: 10%; learning outcomes B-D.

Assessment/Grading Policy

DE-SCRIPTOR	AL-PHA	NU-MERIC	GPA	REQUIREMENT/EXPECTATION
Outstanding (High Distinction)	A	93+	4.0	Maximum grade: In addition to description for grade "A-", the student shows detailed understanding of materials about which he or she can show independent analytical ability. This means the ability to question an issue from different perspectives and evaluate responses in an objective manner.
Excellent (Distinction)	A-	90 - 92	3.7	Student shows understanding of literature beyond course texts, and the work shows a high level of independent thought, presents informed and insightful discussion and demonstrates a well-developed capacity for evaluation.
Very good (High Credit)	B+	87 - 89	3.3	Shows evidence of a capacity to generalise from the taught content, or the material in literature, or from class lectures in an informed manner. Also, the work demonstrates a capacity to integrate personal reflection into the discussion and an appreciation of a range of different perspectives.
Good (Credit)	B	83 - 86	3.0	The work is well organised and contains coherent or logical argumentation and presentation.
Good (Credit)	B-	80 - 82	2.7	Student shows understanding of literature beyond the course texts, and, there is evidence of additional reading.
Average (Good Pass)	C+	77-79	2.3	The work demonstrates a capacity to integrate research into the discussion and a critical appreciation of a range of theoretical perspectives. Also, the work demonstrates a clear understanding of the question and its theoretical implications and demonstrates evidence of additional reading.

Adequate (Pass)	C	73 - 76	2.0	Shows clear understanding and some insight into the material course texts, but not beyond. A deficiency in understanding the material may be compensated by evidence of independent thought and effort related to the subject matter.
Below Average (Borderline Pass)	C-	70-72	1.7	Shows some understanding of the material in course texts. A deficiency in any of the above may be compensated by evidence of independent thought related to the subject matter.
Inadequate (Borderline Fail)	D+	67 - 69	1.3	Fails to show a clear understanding or much insight into the material in the textbook and notes
Poor (Fail)	D	60 - 66	0.7 - 1.0	Besides the above for D+, student has not shown interest or engagement in the class work or study.
Poor (Fail)	F	<60	0	Shows little or no understanding of any of the material
Incomplete	I			Please see CAPA policy in the Faculty Handbook.

Weekly Course Schedule

Theme: Narrative

Week 1: Session 1 (Composition)	
Required reading: <i>Semiotics for Beginners</i> , Daniel Chandler (available here: http://visual-memory.co.uk/daniel/Documents/S4B/)	
Signs, codes and stories	
This session will explore the theoretical underpinning for telling and reading stories. How are they crafted and what draws us to them? Students will discuss examples from a range of narrative works looking for their similarities as well as medium-specific distinctions. The session will also include a practical exercise in writing a treatment.	

Week 1: Session 2 (Audio-visual techniques)

Field of vision

Students will learn or further develop their skills in digital photography and camerawork. This session is largely practice-focused and will allow students to understand both principles of image-making and technical aspects of using such tools as Adobe Photoshop and Lightroom.

Theme: Rhetoric

Week 2: Session 3 (Composition)

Required reading [excerpts]:

Jones, Janet, and Lee Salter. 2012. *Digital journalism*. Los Angeles, Calif: SAGE.

Barden, Phil. 2013. *Decoded: the Science Behind Why We Buy*. Hoboken, N.J: Wiley.

The rhetoric of image

Students will learn about current trends in online journalism, the interaction between image and text, and the prospects for digital publishing. We will examine techniques of persuasion used by advertisers and discuss their potential for supporting social activism.

Week 2: Session 4 (Audio-visual techniques)

Required reading:

Murch, Walter. *In the Blink of An Eye. A Perspective on Film Editing*, 2nd ed. Los Angeles: Silman-James Press, 2001.

The art of editing

This session takes students through theories of editing, from Eisenstein's montage to Murch's 'rule of six.' Classic examples of editing techniques will be analysed and discussed in class. Students will also create their own montages using a pre-selected set of shots.

Theme: Remix

Week 3: Session 5 (Composition)

Required reading [excerpts]:

Boler, Megan, Alessandra Renzi, Andrea Schmidt, and Nathalie Magnan. 2010. *Digital Media and Democracy: Tactics in Hard Times*. Cambridge: MIT Press.

Brafman, Ori, and Rod A. Beckstrom. 2014. *The starfish and the spider: the unstoppable power of leaderless organizations*. New York: Portfolio.

The active spectator	
Students will learn about and discuss the notion of participatory culture and its manifestations in both online marketing and social activism. We will analyse implications of the online for the political discourse and consider benefits of decentralised forms of social structures.	

Week 3: Session 6 (Audio-visual techniques)

Required reading [excerpts]:
 Lessig, Lawrence. 2014. *Remix: making art and commerce thrive in the hybrid economy*. New York: Penguin Books.
<http://rbdigital.oneclickdigital.com>.
 Castells, Manuel. 2000. *The rise of the network society*. Oxford: Blackwell.

Remix culture	
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In this session we will explore the concept of remix culture. Students will learn about the practical side of using ‘found’ footage, images and sounds. We will discuss copyright issues related to that and introduce the genre of an audiovisual essay. In the second part of the session students will learn basic skills in using Adobe After Effects.

Theme: Voice

Week 4: Session 7 (Composition)

Required reading:
 Nora M. Alter, *Translating the Essay into Film and Installation*, *Journal of Visual Culture*, Vol 6, Issue 1, 2007.

The essayistic	
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In the first half of the session students will consider the various forms of the essayistic filmmaking. The second half of the session will focus on practical and creative aspects of producing podcasts. Students will be asked to create an audio essay, which examines their chosen subject using audio samples collected from a variety of sources.

Week 4: Session 8 (Audio-visual techniques)

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In conversation	Assignment 2: in class
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In this session we will explore techniques of interviewing and speaking in front of the camera. In the second part of the session students will produce ‘a piece to camera’ presenting their analysis of a chosen digital media work.

Specialised areas of practice

Week 5: Session 9 (Production stage I)

Group A: VR production
Group B: social media campaign
Group C: audiovisual essay
Group D: digital journalism

Students will be divided into four groups with each having an individual instructor specializing in the given medium. In this session students will learn new techniques and the instructors will help them develop their projects.

Week 5: Session 10 (Production stage II)

Group A: VR production
Group B: social media campaign
Group C: audiovisual essay
Group D: digital journalism

In this session students will continue to learn new techniques with the instructors and begin to work on their own projects.

Week 6: Session 11 (Post-production stage)

Tutorials.

Week 6: Session 12

Presentation to the whole cohort

Course Materials

Required readings [excerpts]:

Alter, Nora M. *Translating the Essay into Film and Installation*, Journal of Visual Culture, Vol 6, Issue 1, 2007.

Barden, Phil. 2013. *Decoded: the Science Behind Why We Buy*. Hoboken, N.J.: Wiley.

Boler, Megan, Alessandra Renzi, Andrea Schmidt, and Nathalie Magnan. 2010. *Digital Media and Democracy: Tactics in Hard Times*. Cambridge: MIT Press.

Brafman, Ori, and Rod A. Beckstrom. 2014. *The starfish and the spider: the unstoppable power of leaderless organizations*. New York: Portfolio.

Castells, Manuel. 2000. *The rise of the network society. Information Age. Economy, Society and Culture*. 1. Oxford: Blackwell.

Chandler, Daniel. *Semiotics for Beginners* (available here: <http://visual-memory.co.uk/daniel/Documents/S4B/>).

Chion, Michel, Claudia Gorbman, and Walter Murch. 2010. *Audio-vision: sound on screen*. New York: Columbia University Press.

Jones, Janet, and Lee Salter. 2012. *Digital journalism*. Los Angeles, Calif: SAGE.

Lessig, Lawrence. 2014. *Remix: making art and commerce thrive in the hybrid economy*. New York: Penguin Books. <http://rbdigital.oneclickdigital.com>.

Murch, Walter. *In the Blink of An Eye. A Perspective on Film Editing*, 2nd ed. Los Angeles: Silman-James Press, 2001.

Negroponte, N. 1995. 'The DNA of information.' In: *Being digital*. London: Hodder & Stoughton, pp.11-20.

Recommended readings:

Delwiche, Aaron Alan, and Jennifer Jacobs Henderson. 2013. *The participatory cultures handbook*. New York: Routledge.

Jenkins, H. 2008. *Convergence culture: where old and new media collide*. Updated Paperback Edition, New York: New York University Press.

Eyman, Douglas. 2015. *Digital rhetoric theory, method, practice*. [available here: <https://doi.org/10.3998/dh.13030181.0001.001>]

All required readings will be provided for online via Canvas or Courseweb.

Attendance, Participation & Student Responsibilities

Attendance: CAPA has a mandatory attendance policy. Attendance is taken at the beginning of every class. Unauthorized absence from class will result in a reduction of the final grade and potentially a failure for the course.

Missing classes for medical reasons: If you need to miss a class for medical reasons or for a family emergency, **you must send an e-mail** to let the Director of Academic Affairs (DAA) know at least one hour in advance of your class or meeting at the following e-mail: _____. Note that calling the CAPA Center (_____) is acceptable only if you do not temporarily have access to the internet. An e-mail is still required as quickly as you can get access to the internet again. You will need to provide evidence of the reason for your absence. Unexcused absences will result in a grade reduction. In the event of a missed class or field trip, it is your responsibility to contact your instructor and make up any missed assignments.

Class Participation: Students are expected to participate actively and critically in class discussions, and the participation portion of the class will be graded accordingly. Students must read assignments BEFORE the class, and come in on time. Participation is a vital part of your grade: students are expected to participate orally in seminars and in online forums and discussions in a critical and evaluative manner; to interact with the faculty and fellow students with respect and tolerance; and to actively engage in discussion. Derogatory or inflammatory comments about the cultures, perspectives or attitudes of others in the class will not be tolerated.

Academic Integrity: A high level of responsibility and academic honesty is expected. Because the value of an academic course depends upon the absolute integrity of the work done by the student, it is imperative that a student demonstrates a high standard of individual honor in his or her scholastic work and class behavior. Plagiarism and cheating will result in dismissal from the program. See the Handbook of CAPA Academic Policies for more information and resources on plagiarism.

Use of electronic equipment in class: All devices such as laptops, I-pods, I-pads, netbooks, notebooks and tablets, smartphones, cell phones, etc. are **NOT** allowed unless you have express permission from the faculty or you have been instructed to do so. If you require an accommodation to use any type of electronic equipment, inform the Director of Academic Affairs at the beginning of Term.

Use of Electronic Translators: In Language courses students are NOT allowed to use electronic translators for writing texts in the target language: those submitting compositions and texts of whatever kind translated in such a fashion will receive a final F grade for the course.

Late Submission: Late submission of papers, projects, journal entries, pieces of homework and portfolios is only permitted with prior approval. A request must be made to the relevant Faculty member no later than two days prior to the due date. Late submission without prior approval will result in a full alpha grade penalty. In either case, work cannot be submitted after feedback has been provided to the rest of the class on the relevant assessment or one week after the due date whichever comes first, after which point a grade of F will be given for the assessment.

Behavior during Examinations: During examinations, you must do your own work. Unless specifically instructed by the lecturer or instructor, talking during an exam is not permitted, nor may you compare papers, copy from others, or collaborate in any way. Any failure to abide by examination rules will result in failure of the exam, and may lead to failure of the course and disciplinary action.