Winter 2017: FILM 4/586 Massive Media:
Moving Images in Public Space
Tuesday and Thursday 10:00-11:50
Lincoln Hall 211

Instructor: Dr. Dave Colangelo
Email: dave.colangelo@pdx.edu
Office: Lincoln Hall 143C
Office Hours: Monday 12 pm – 1 pm, Wednesday 12 pm – 1 pm, or by appointment

Course Description:
Large-scale projections and digital screens increasingly dot the urban landscape turning the city itself, at times, into a cinema. This course will challenge students to investigate key sites, practices, organizations, and figures associated with this phenomenon, including artists such as Raphael Lozano-Hemmer, Krzysztof Wodiczko, and Jenny Holzer, and spaces such as New York's Times Square and Montreal's Quartier des spectacles. Students will also apply theoretical frameworks to analyze cinematic situations in public space, observe and comment upon the depiction of urban media in films such as *They Live* and *Her*, and engage in debates related to the ongoing relocation of the moving image into public space for creative, critical, and commercial purposes.

Course Objectives (KSA – Knowledge, Skills, Attitudes)
By the end of this course, students will be able to:
1. Investigate the changing role of screens in public spaces (K, S)
2. Propose critical and creative urban screen interventions based on a nuanced understanding of theories and practices of public space and media (S)
3. Appreciate the ideological, social, and technological forces that combine to shape citizenry and the experience of public space through the moving image (A)

Required Readings:
Readings will be provided in PDF form on D2L.

Assignments:
1. In-class Participation (10%)
   Being able to talk about course material is a vital part of learning it, and the ability to contribute to in-group situations is an indispensable skill. I expect everyone to participate actively in the discussions in our class. This is your time to ask questions and voice opinions and reactions related to the content of the course.

2. Group Seminar (30%)
   As a team (group size TBD), you will pick one week's readings and will be responsible for summarizing and presenting these readings to your classmates in a

succinct and compelling manner. You should present a close analysis of the texts and expand on examples mentioned in the text as well as presenting relevant examples of concepts from art and film from your own research and experience. You will also facilitate discussion by providing at least three well-crafted discussion questions at some point during your seminar.

3. <u>Midterm Writing Assignment (30%)</u>
   This is a take-home exam. See D2L for details.

4. <u>Final Project (30% = Outline 4% + Presentation 13% + Final Proposal Paper 13%)</u>

   Create a proposal (2000 words max) for your own urban media project. The proposal should explain the where, when, how, and why of your project. It should also justify, using terms, concepts, and theories from the class, the cultural relevance of your proposal. You will present your work to the class in the final week of the course during a 10-minute presentation with 5-min for Q&A.

   All proposals must include references to at least 3 scholarly sources (from the course or outside), must be written in APA format (https://owl.english.purdue.edu/owl/resource/560/01/), and must demonstrate deep engagement with the readings and other material covered in the course.

Grading Standards:

A 93-100	B- 80-82	D+ 67-69
A- 90-92	C+ 77-79	D 63-66
B+ 87-89	C 73-76	D- 60-62
B 83-86	C- 70-72	F 0-59

Advising
Advising is essential to your success as a Film Major or Minor. Meeting with your advisor will help to make sure that you are making timely progress towards your degree, provide you with a valuable connection, and increase your opportunities to participate in school activities and in professional film and television opportunities, such as internships. See the school website for all advising information.

Schedule

Course schedule and reading is subject to change. You will be notified in advance if/when such changes occur. Be sure to check the course website (D2L) and your school email account for updates!

How each week works:

Except for Week 1, the first meeting of our week will begin with a seminar presentation from groups as assigned in Week 1. The second meeting of our week will be devoted to expanding on the concepts and questions covered in the first day, and will also be used for screenings, guest lectures, and/or time to work on assignments and consult with the professor (as needed).

Please come prepared for our first meeting of each week. That means having read and taken notes on all of the assigned readings, and being prepared to participate in the seminar prepared by your classmates.

Week 1 – Course Introduction

Jan 10th and 12th

Course Introduction, Group Formation, and Warm-Up Activities and Discussion

Week 2
Public Space/Public Sphere/The Common (pt.1)

Lefebvre, Henri. 1996. "The Right to the City" in *Writings on Cities*, ed. Lefebvre, Henri, Eleonore Kofman, and Elizabeth Lebas. Cambridge, Mass, USA: Blackwell Publishers.

Warner, Michael. 2005. *Publics and Counterpublics*. New York: Zone Books, pp. 21–31, 65–76.

Hardt, Michael. 2009. "Production and Distribution of the Common: A Few Questions for the Artist." *Open* 6. Accessed November 4, 2016. https://www.onlineopen.org/download.php?id=46.

Week 3
Public Space/Public Sphere/The Common (pt.2)

Fraser, Nancy. 1990. "Rethinking the Public Sphere: A Contribution to the Critique of Actually Existing Democracy." *Social Text*, no. 25/26: 56–80.

Dietz, Steve. "Public Sphere_s: Editorial." Media Art Net website. http://www.medienkunstnetz.de/themes/public_sphere_s/editorial/scroll/#ref10.

Matilla, Hanna. 2002. "Aesthetic Justice and Urban Planning: Who Ought to Have the Right to Design Cities?" *GeoJournal* 58: 131-138.

Week 4
Screen Studies (pt. 1)

McCarthy, A. 2001. *Ambient television*. Durham: Duke University Press, pp. 117-153, 240-251.

Colomina, B. 2013. "Multi-screen Architecture" in *Public Space, Media* Space, ed. C. Berry, J. Harbord, and R. O. Moore. London: Palgrave Macmillan: New York.

Week 5
Screen Studies (pt. 2)

Casetti, Francesco. 2015. "Relocations" in *The Lumière galaxy: seven key words for the cinema to come*. Columbia University Press: New York.

Mondloch, Kate. 2010. "Introduction" and "Interface Matters" in *Screens: viewing media installation art*. Minneapolis: University of Minnesota Press.

Mid-term Essay Assignment Posted

Week 6
Media City (pt. 1)

McQuire, S. 2008. "Performing Public Space" in *The media city: Media, architecture, and urban space*. London: Sage.

McKim, J. 2012. "Spectacular infrastructure: The mediatic space of Montreal's 'Quartier des spectacles'." *PUBLIC* no. 45, (2012): 128-138.

Final Project Guidelines Discussed

Week 7
Media City (pt. 2)

Verhoeff, Nanna. 2015. "Mobile media architecture: between infrastructure, interface, and intervention." *Observatorio (OBS*) Journal, Media City: Spectacular, Ordinary and Contested* Spaces, pp. 71-84.

De Souza e Silva, Adriana. and Jordan Frith. 2012. "Introduction" and "Interfaces to Public Spaces" in *Mobile Interfaces in Public Spaces*. New York, NY: Routledge.

==Mid-term Essay Assignment Due on Friday==

Guest Lecture – Sarah Turner, Guest Artists Manager, Open Signal (Formerly Portland Community Media Center), Curator, Night Lights

Week 8
Urban Cinema/Media Art (pt. 1)

Colangelo, Dave. 2015. "Curating Massive Media." *Journal Of Curatorial Studies* 4(2): 238-262.

Colangelo, Dave. 2015. "An Expanded Perceptual Laboratory: The Cinematic Effects of Superimposition, Montage, and Apparatus/Dispositif in Public Art." *Public Art Dialogue* 5(2): 112-130.

==Final Project Outline Due== – March 2nd at 1pm

Field Trip to Night Lights, any time between 5-8pm, RACC's offices at 411 NW Park Ave, Portland, OR (more info in class)

Week 9
Urban Cinema/Media Art (pt. 2)

Pop, Susa. 2016. "Connecting Cities Network" in Pop, Susa, and Toft, Tanya, eds. *What Urban Media Art Can Do*. Avedition Gmbh: Berlin.

Toft, Tanya. 2016. "What Urban Media Art Can *Do*" in Pop, Susa, and Toft, Tanya, eds. *What Urban Media Art Can Do*. Avedition Gmbh: Berlin.

Kluitenberg, Eric. 2016. "Public Agency in Hybrid Space. In Search of Foundations for New Forms of Public Engagement" in Pop, Susa, and Toft, Tanya, eds. *What Urban Media Art Can Do*. Avedition Gmbh: Berlin.

Final Project Presentations Round #1

Week 10
Presentations

Final Project Presentations (Round #2 - Tuesday and Round #3 - Thursday)
Final Project Due (Monday March 20th at 1pm)

University and Course Policies

- ❖ Academic Integrity: Plagiarism and cheating will be reported to the Dean of Students in accordance with Code of Student Conduct and Responsibility, Procedures for Complaints of Academic Dishonesty. See http://www.pdx.edu/dos/conductcode.html.

- ❖ Requirements of this class may include class meetings, assignments and/or performances that will be held off-campus. Students/participants will provide his/her own method of transportation to the off-campus location, UNLESS the department arranges for van/bus transportation as part of the particular trip/event/activity

- ❖ Any student who, because of religious beliefs, is unable to attend classes on a particular day shall be excused from attendance requirements and from any examination or other assignment on that day. The student shall make up the examination or other assignment missed because of the absence. Students should make arrangements with their instructors prior to the holy day.

- ❖ Access and Inclusion for Students with Disabilities
  PSU values diversity and inclusion; we are committed to fostering mutual respect and full participation for all students. My goal is to create a learning environment that is equitable, useable, inclusive, and welcoming. If any aspects of instruction or course design result in barriers to your inclusion or learning, please notify me. The Disability Resource Center (DRC) provides reasonable accommodations for students who encounter barriers in the learning environment.

  If you have, or think you may have, a disability that may affect your work in this class and feel you need accommodations, contact the Disability Resource Center to schedule an appointment and initiate a conversation about reasonable accommodations. The DRC is located in 116 Smith Memorial Student Union, 503-725-4150, drc@pdx.edu, http://www.pdx.edu/drc.

    - If you already have accommodations, please contact me to make sure that I have received a faculty notification letter and discuss your accommodations.
    - Students who need accommodations for tests and quizzes are expected to schedule their tests to overlap with the time the class is taking the test.
    - Please be aware that the accessible tables or chairs in the room should remain available for students who find that standard classroom seating is not useable.
    - For information about emergency preparedness, please go to the Fire and Life Safety webpage (http://www.pdx.edu/environmental-health-safety/fire-and-life-safety) for information.

❖ As an instructor, one of my responsibilities is to help create a safe learning environment for my students and for the campus as a whole. Please be aware that as a faculty member, I have the responsibility to report any instances of sexual harassment, sexual violence and/or other forms of prohibited discrimination. If you would rather share information about sexual harassment, sexual violence or discrimination to a confidential employee who does not have this reporting responsibility, you can find a list of those individuals. For more information about Title IX please complete the required student module Creating a Safe Campus in your D2L.