



LNDN FILM 3366

Urban Scavenger

CAPA London Film Program

Faculty name	:	TB
E-mail	:	TBD
Class times	:	TBD
Classroom location	:	TBD
Office Hours	:	TBD

Course Description

This course takes the camera as a tool for the excavation of ordinary things scattered in the urban spaces of a modern metropolis. With a focus on the archaeology of banality and the relation between the public and the private we will explore the iconography of London through the lenses of surrealism, psychogeography and material culture studies. The course will look at a variety of moving image practices but with a special attention to the genres of the film essay, film diary and vlog, covered concurrently in the partner **City Symphony** course. By closely integrating practical elements with theoretical sessions, we hope to draw connections between the discourse on urban consumer society and the images surrounding it, between collecting objects and editing, between the order of things and creating a political narrative.

Students will be asked to gather shots on a weekly basis responding to the discussions during the theoretical sessions. The shots will be uploaded to a dedicated video blog and commented on by the whole group throughout the term. Towards its end the footage collected by the students will be revised and they will be encouraged to use it when editing their own city symphonies.

Course Aims

This course sets students up with a theoretical framework and practical skillset with which to begin their own turn behind the camera. Students will be prepared by the readings, screenings and discussions on the course to experience the city with a critical and documentary approach, both self-reflexive and observational. Through making and reviewing regular audio and visual recordings they will integrate filmmaking into their academic thinking. Through strong links with the **City Symphony** course, it will encourage students to reference historical and theoretical aspects of film and the urban experience. The principal outcome of the course will be a 5-10 minute essay film on London. Students will have the opportunity to screen their films at Birkbeck Cinema in the context of a Young Voices essay film festival and will be encouraged to participate in curating this festival.

Learning Outcomes

- 1) Learn camera and audio recording skills, strengthening them through weekly documentary exercises
- 2) Explore and understand different intellectual approaches to urban culture
- 3) Adopt a theoretical framework for explorations of the city
- 4) Write and produce a short film essay

Field Components

Methods of instruction will include screenings, in-class presentations and analyses, filming sessions, field trips to unusual London locations, as well as review sessions and editing supervision.

The assigned field component(s) are:

Assessment

Filmed fragments	30%
Essay film	40%
Critical self-assessment text (approx. 1,000 words)	20%
Attendance	10%

Assessment/Grading Policy

Descriptor	Alpha	UK	US	GPA
Excellent	A	75+	93+	4.0
	A-	70-74	90-92	3.7
Good	B+	66-69	87-89	3.3
	B	63-65	83-86	3.0
	B-	60-62	80-82	2.7
Average	C+	56-59	77-79	2.3
	C	53-55	73-76	2.0
Below Average / Poor	C-	50-52	70-72	1.7
	D+	46-49	67-69	1.3
	D	40-45	60-66	0.7 1.0
Fail	F	<40	<60	0

SUNY-Oswego On-line Library Resources

Students are advised to review assignments and readings. If you do not have access to sufficient additional resources from your home institution to complete the coursework for this class, you may request access to the on-line library resources of SUNY-Oswego: <http://libraryguides.oswego.edu/c.php?g=500670>. To access this resource, you must request access during the first week of the program.

Course Schedule

Session 1, Ealing Room, CAPA

Filmmaking Basics

Filmed fragment assignment introduced

Students will gain/review familiarity with the equipment. They will learn to edit material, add sound and effects, and export a sequence. Introduction to the course assignments.

Session 2, field trip meeting at Oxo Tower

Required reading:

Ackroyd, Peter. Excerpt from *Thames: Sacred River*. London: Chatto & Windus, 2007, pp. 7-19.

Required viewing:

Episode from the BBC television series *Mud Men* (<https://youtu.be/nlGlv29tJFY>)

Mudlarking	
We will explore the historic and cultural significance of the Thames, and discover some of the urban detritus washed up on its foreshore. The session will take place at a riverside location, and will include a Thames beach walk. NOTE: Timing tbc subject to tide schedule.	
Session 3, Ealing Room, CAPA and field trip	
Required reading: Keiller, Patrick. Excerpt from 'The Poetic Experience of Townscape and Landscape' <i>The View from the Train : Cities and Other Landscapes</i> , 2013, pp. 4-9. Sinclair, Iain 'Skating on Thin Eyes: The First Walk' part 1 in <i>Lights out for the Territory</i> London: Granta: 1997, pp. 1-8.	
Psychogeographers on the Margins of the City	
We look to psychogeography for a very influential approach to experiencing the city, and explore the writings and films of Iain Sinclair and Patrick Keiller. This session will touch on the concept of the flâneur and detour towards surrealism before culminating with a practical exercise in psychogeography.	
Session 4, Ealing Room, CAPA	
Required reading: Miller, Daniel. Excerpt 'Starry Green Plastic Ducks' from <i>The Comfort of Things</i> , Cambridge: Polity, 2008.	
Material Culture and Museums	Deadline and review of 2 filmed fragments
From the pavement to the interior, we move into the private space of the city: on one hand the home, on the other the closed-off spaces transgressed by urban explorers. What do our domestic objects say about us? How does film cross the threshold into private space? How does film represent collections of objects?	
Session 5, Ealing Room, CAPA	
Required preparation: come to class with ideas for your film	
Essay Film: Concepts, Planning, Scheduling	Essay film assignment introduced
A workshop session to help students pitch and conceptualise their films, and plan production.	
Session 6, Ealing Room, CAPA	
Required preparation: production plan	
Essay Film Production Planning	Deadline and review of 3 filmed fragments
Filmed fragment review and tutorial sessions to discuss essay film production plans. Commencement of principal photography.	
Session 7, Ealing Room, CAPA	
Required preparation: principal photography undertaken	
Rushes Review	
Having completed most principal photography for their films, students will screen rushes for a class review, and plan any reshooting necessary.	
Session 8, 10am-1pm, DJL editing room, CAPA	
Footage assembly	
Students will work towards a rough cut at the Lab edit suites. Tutors will be available to advise and help resolve technical issues.	
Session 9, 10am-1pm, DJL editing room, CAPA	
Footage assembly	
Students will work towards a rough cut at the Lab edit suites. Tutors will be available to advise and help resolve technical issues.	
Session 10, 10am-1pm, Ealing Room, CAPA	

Rough cut screening	
Screening of rough cuts followed by group feedback.	
Session 11, 10am-1pm, DJL editing room, CAPA	
Working on final cut	
Students will work towards a final cut integrating comments. Tutors will be available to advise and help resolve technical issues.	
Session 12, 10am-1pm, DJL editing room, CAPA	
Working on final cut	
Students will work towards a final cut integrating comments. Tutors will be available to advise and help resolve technical issues.	
Session 13, 10am-1pm, DJL editing room, CAPA	
Final edit	
Polishing, finishing and exporting final cut. Tutors will be available to advise and help resolve technical issues.	
Session 14, 2pm-5pm, Ealing Room, CAPA	
Final screening session	
Film essay assignment due	
Students' films will be screened with feedback from faculty.	
Session 15 no class, independent study	
Critical self-assessment text due	

Attendance, Participation & Student Responsibilities

Attendance: CAPA has a mandatory attendance policy. Attendance is taken at the beginning of every class. Unless otherwise expressed by your instructor, the first time a student has an unexcused absence for a class, his/her grade will not be impacted. The second time a student has an unexcused absence in that class, it will result in a 3 percent reduction of the final grade (for example: an A- [92] will become an B+ [89]). The student will be placed on academic probation at this time. Three unexcused absences per class will result in failure of the course. A pattern of three absences in more than one course will result in dismissal from the program.

Excused Absences: Absences are only excused for medical reasons, for a family emergency or for a religious holiday. To request an excused absence, students must contact excused.absence@capa.org ahead of time and provide evidence (e.g. a doctor's note) of the reason for his/her absence, otherwise the absence will not be excused. Even if the student knows the absence will not be excused, the student should still contact CAPA to inform CAPA they will not be in class.

In addition to contacting excused.absence@capa.org, it is the responsibility of the student to contact his/her 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.

Any student who feels s/he may need an accommodation based on the impact of a physical, psychological, medical, or learning disability should contact the instructor and/or the director of academic affairs privately to discuss your specific needs.

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, self-plagiarism and cheating can result in dismissal from the program.

Self-plagiarism, copying an assignment entirely or partially to submit to a different class in an attempt to receive credit twice for one piece of work is unacceptable and considered cheating by duplication. Students risk receiving an "O" for any assignments in which they have duplicated their own work.

All substantial writing assignments (typically anything worth 20% or more of the final course grade) will be run through the plagiarism checking software Turnitin when submitted via CANVAS. See CAPA's Academic Standards and Policies for more information and resources on plagiarism.

Sexual Misconduct, Required Reporting, and Title IX: CAPA The Global Education Network is committed to encouraging a safe and healthy environment at our seven CAPA centers. This commitment includes the understanding of, and applicable adherence to, the guidelines outlined in Title IX of the Education Amendments of 1972. Title IX necessitates that US universities provide equity in all educational programs and activities without sex discrimination.

CAPA understands the implications of Title IX compliance for our institutional partners and thus endeavors to support this compliance as a vital aspect of partnership. The safety and security of all students during a program is a matter of crucial importance to CAPA. To facilitate this, CAPA encourages students to openly disclose any and all information that is Title IX relevant so that CAPA staff can provide support and connect students with appropriate resources. Because students may not understand the implications of Title IX abroad, CAPA will work to advise students about the resources available through Title IX and explain the importance of compliance in Title IX reporting. CAPA will work to build student confidence in CAPA's status as a mandated reporter by outlining the advantage of disclosure for the student, reassuring them that any information disclosed will not be used in an inappropriate manner, and stressing that individuals will only be informed on a need-to-know basis

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 Associate 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.

Behaviour 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.