

**Code:** BMI-FLMD-334.01

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**Course title:** There is a Place – Online Personal Video: Theory and History

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**Course convenors:** Anna Gács-Katalin Orbán

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**Class time and place:** Wednesday 10 45-12 15 39

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**Course type:** Lecture /Seminar / Practical work

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**Course content:** This course is one of two linked courses, which can only be taken together. This theoretical component will lay the theoretical and historical foundations for the workshop course in order to allow students to create personal videos reflectively and with an increased awareness of options and context. The course will examine the history and precursors of online personal videos, their generic classification and their role in the circulation of cultural content on the basis of scholarly readings related to online video and its platforms as well as the chosen broader topic of place (site, location, etc.).

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**Requirements:** Regular attendance (no more than three absences); timely submission of short response papers or exercises on the readings and related topics by the deadline (the week after the class discussion of the text). Response papers are graded on a scale of 0-3 points and the minimum requirement for passing the course is the submission of 6 response papers that receive at least 1 point each. Continuous assessment. Grading scale: 18-: 5, 15-17: 4, 11-14: 3, 6-10: 2, 0-5: 1.

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**Learning outcomes:** Students improve their skills of theoretical analysis and connecting abstract concepts and arguments to case studies. They will gain media historical knowledge about the relationship between video and social media, prehistory of characteristic practices of production, circulation and consumption and will become more reflective about their own practices. They will familiarize themselves with the major theoretical questions of the novelty of new technologies and their impact on existing media.

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**Indicative Reading:** Jean Burgess - Joshua Green: YouTube: Online Video and Participatory Culture. Polity Press: Cambridge and Malden, 2009  
Marc Augé. 2006. Non-places: introduction to an anthropology of supermodernity. London: Verso. (excerpts)  
Michel Foucault, "Of Other Places", Architecture /Mouvement/ Continuité October, 1984. Translated by Jay Miskowiec.  
D.W. Meinig, „The Beholding Eye: Ten Versions of the Same Scene” 1-9.  
Sharon Zukin, „Union Square and the Paradox of Public Space,” Naked City: The Death and Life of Authentic Urban Places, Oxford UP 2010. 125-158.  
Peter J.M. Nas, Marlies de Groot and Michelle Schut, Introduction: Variety of Symbols, in Cities Full of Symbols: A Theory of Urban Space and Culture (LUP Academic, 2011).  
Barbara Bender, Introduction, in Contested Landscapes: Movement, Exile and Place, eds. Barbara Bender, Margot Winer, Berg 2001. 4-15.

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**Code:** BMI-FLMD-334.02

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**Course title:** There is a Place – Online Personal Video: Workshop

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**Course convenors:** Anna Gács-Katalin Orbán

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**Class time and place:** Wednesday 12 30-14 00 39

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**Course type:** Lecture /Seminar / Practical work

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**Course content:** This course is one of two linked courses, which can only be taken together. In this practical workshop component students plan, discuss and produce a series of short online personal videos on a chosen topic. The topic is a location the student finds significant for some reason

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(they have a personal story about it; it is relevant because of a related social issue, it has a significant history, etc.). Each student makes three videos approximately two minutes in length: a personal monologue explaining why they chose the given place; a report on the place, and an interview with someone related to the place.

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**Requirements:** Production of three related personal videos according to the guidelines. Timely submission of the work in progress in its different stages as specified in the syllabus. Active, constructive responses to peers' work.

Students need to have access to a smartphone or camera they can use for shooting videos. Editing can be done on the student's personal computer or those in the computer lab, using Windows Movie Maker or some other preferred software.

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**Learning outcomes:** Students will improve their basic project management skills (carrying the project through from researching and selecting topics through planning for tools, schedule, shooting and post-production). They will practice providing and receiving constructive feedback as well as integrating feedback into their revision. Students will practice creating online personal videos in distinct genres and sequencing them effectively.

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**Indicative Reading:** Morgan, Vivien. 2008. *Practising videjournalism*. London: Routledge.  
Kobre, Kenneth. 2017. *Videjournalism: Multimedia Storytelling*. [S.L.]: Crc Press.  
Smith, G. Stuart. 2011. *Going solo: doing videjournalism in the 21st century*. Columbia, Mo: University of Missouri Press.

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