



Institute for Multimedia Literacy
School of Cinematic Arts
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IML 140: WORKSHOP IN MULTIMEDIA AUTHORING

INTRODUCTION TO TRANSMEDIA: DIGITAL TOOL AND DYNAMIC STORYTELLING



Spring Semester 2012
Location: Taper Hall B4

Professor: Evan Hughes
Email: ehughes@usc.edu
Office: EGG 207 (office hours by appointment)

Open to all students: 2 units
Class Portal: <http://iml.usc.edu/index.php/iml-portal>

COURSE DESCRIPTION

Transmedia is a buzzword among media marketers, but at its core are new storytelling ideas, new tools, and new narratives. This class will introduce USC students to the world of creative storytelling across multiple media platforms and explore synergies and tensions with mainstream commercial applications of transmedia. Students will produce individual and collaborative projects using Photoshop and video editing software, as well as popular online social media tools like Flickr, Tumblr, Twitter, and WordPress. Get ready to create, because this is a hands-on class. Media novices welcome.

REQUIRED READING AND MATERIALS

- All readings are either provided as a URL or posted on the course wiki

RECOMMENDED READING

- Jenkins, Henry. *Convergence Cultures*. New York University press, 2006. ISBN 9780814742815
- Latterell, Catherine G. *Remix: reading + composing culture*. Bedford/St. Martin's; Second Edition, 2009. ISBN 9780312476687
- Lupton, Ellen. *Graphic Design: the new basics* (online resource)
<https://libproxy.usc.edu/login?url=http://site.ebrary.com/lib/uscisd/Doc?id=10343588>

GRADING BREAKDOWN

Assignment 1: Photoshop Assignment	25%
Assignment 2: Wordpress Blog	25%
Assignment 3: Short Video	25%
Assignment 4: Collaborative Work	25%

CLASS PROJECTS

ASSIGNMENT 1: PHOTOSHOP – STILL IMAGE ASSIGNMENTS

Throughout the semester students will work with Photoshop and online image manipulation applications like Pixlr.com and Aviary.com to produce original image and graphic work. Although no Photoshop experience is necessary, by the end of the semester student will be proficient in Photoshop basics and working with layers. Photoshop assignments will ask students to produce individual images that work in concert with other images produced in the class to tell a story. These assignments stress visual, network, and design literacies outlined in this syllabus.

ASSIGNMENT 2: WORDPRESS SITE

This assignment stresses the digital, design, and network literacies outlined in this syllabus. Each student will use WordPress.com to create a web blog that incorporates design principles discussed in class. One of the most useful applications of WordPress is in its ability to easily

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incorporate social media plug-ins, so a requirement of this assignment is to incorporate at least five “social” plug-ins into the site. For more details see course wiki.

ASSIGNMENT 3: SHORT VIDEO

This assignment explores the fundamentals of thinking visually and stresses the argumentation, digital, and design literacies outlined in this syllabus. Each student will produce a “remix” or “mash-up” video using found material from the web or other sources to construct his/her point of view about a specific topic or text. Remix videos must have a clear narrative and use methods discussed in class to construct a cogent visual argument through editing. See details on the course wiki.

ASSIGNMENT 4: COLLABORATIVE WORK

The goal of this course is to get students thinking (and coordinating) across multiple media platforms to tell stories and produce narratives so much of the work in class will be collaborative. The class will meet as a team at the beginning of each session to work through our projects. During these meetings, students will propose and discuss ideas for their individual projects and get feedback from other students to help think through how their work fits into the larger class narrative. Throughout the class students will be expected to post - textually, graphically, and using video - to the course Wiki and blog. Students will have individual blogs in which ideas will be developed and reading questions answered, but our course blog will bring individual ideas together to create a story for the class.

SOFTWARE PROFICIENCY

In order to participate fully in lab activities, students are expected to develop sufficient skills for working in the software assigned to the course, and it is vital that students keep up with the exercises and skills as the semester advances. While technical skills will be developed and honed during workshop time, students are encouraged to continue their learning and practice with the software outside the workshop as much as possible.

Note that the software proficiency expectations point to the minimum skills that are required to complete the assigned exercises and projects. The lab assistants, however, are equipped to provide help with multimedia resources above and beyond these minimum requirements, and students are free to take advantage of this expertise if they are interested in learning more advanced features or programs.

WORKSHOP SECTIONS

The workshop sections are designed to give students hands-on skills in multimedia authorship for effective audio-visual expression and presentation. The workshop will focus on developing skills in these specific core media literacies:

DIGITAL LITERACY, which refers to a proficiency with basic tools of digital authoring and an understanding of storage, backup, compression, file types, naming conventions, etc.

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NETWORK LITERACY, which refers to the ability to use network-based software for sophisticated participation in online communities.

DESIGN LITERACY, which refers to the ability to use appropriate design principles in service of critical goals, as well as the ability to control and articulate the relationship between form and content.

ARGUMENTATION, which refers to the ability to use multimedia to develop and express a persuasive thesis and the effective use of evidence and complex thinking in constructing an argument.

RESEARCH LITERACY, which refers to the ability to perform effective, critical online research; knowledge of academically appropriate protocols for selection, citation and attribution of electronic source materials; and knowledge of fair use and copyright issues.

POLICIES

FAIR USE AND CITATION GUIDELINES

We assert that all IML course work is covered under Fair Use, since it's educational in nature. All projects must include academically-appropriate citations in the form of a Works Cited section which covers all sources, in order to receive a passing grade. The Works Cited is either included within the project or as a separate document, as appropriate to your assignment. The style we use is APA 5th edition and you may refer to these guidelines:

<http://owl.english.purdue.edu/owl/resource/560/01/>

ACADEMIC HONESTY

USC seeks to maintain an optimal learning environment. General principles of academic honesty include the concept of respect for the intellectual property of others, the expectation that individual work will be submitted unless otherwise allowed by an instructor, and the obligations both to protect one's own academic work from misuse by others as well as to avoid using another's work as one's own. All students are expected to understand and abide by these principles. Scampus, the Student Guidebook, contains the Student Conduct Code in Section 11.00, while the recommended sanctions are located in Appendix A:

<http://www.usc.edu/dept/publications/SCAMPUS/gov/>. Students will be referred to the Office of Student Judicial Affairs and Community Standards for further review, should there be any suspicion of academic dishonesty. The Review process can be found at:

<http://www.usc.edu/student-affairs/SJACS/>.

STATEMENT FOR STUDENTS WITH DISABILITIES

Any student requesting academic accommodations based on a disability is required to register with Disability Services and Programs (DSP) each semester. A letter of verification for approved accommodations can be obtained from DSP. Please be sure the letter is delivered to me as early in the semester as possible. DSP is located in STU 301 and is open 8:30 a.m.–5:00 p.m., Monday through Friday.

WEEKLY SCHEDULE

UNIT I: THE ENTERTAINMENT ECOSYSTEM: MEDIA CONVERGENCE AND TRANSMEDIA STORYTELLING I

- Week 1: Introduction to Course
Course overview & Course Concept: Establishing Production Company
What is the Internet? What is the World Wide Web?
Who is the “New Creative Class”?
Portal Registration
- Week 2: What is Transmedia Storytelling?
Screening Examples
Flickr Account Set-Up
- Week 3: Transmedia and Business Marketing
Marketing Examples
Introduce Yourself Visually
Twitter and Tumblr Set-Up
- Week: 4: Transmedia in Film, television, Games, and Comics
Screening Examples
Photoshop Introduction
- Week 5: Narrative Logic of Transmedia Storytelling
Screening Examples
Photoshop Basics

UNIT II: FAN CULTURES: ENTERTAINMENT ACTIVISM AND TRANSMEDIA STORYTELLING II

- Week 6: Fan Cultures and Fan Fiction
Screening Examples
Video Production Introduction
- Week 7: Analog to Digital
Screening Examples

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Collage Assignments / Photoshop Assignment

- Week 8: User Generated Content and Online Activities
Screening Examples
Video Production Basics
- Week 9: Collective Intelligence and Web 2.0 Tools
Screening Examples
Prezi, VuVox, Zotero
- Week 10: Spring Break – NO CLASS
- Week 11: Collaborative Storytelling
Screening Examples
Twitter / Flickr / Blog Narratives

UNIT III: THE POLITICAL ECONOMY OF TRANSMEDIA STORYTELLING

- Week 12: Remix Culture
Screening Examples
Media Ripping
- Week 13: DIY Production Tools
Screening Examples (What is Fair Use?)
- Week 14: Piracy: Copyright Laws vs. Fair Use
Screening Examples
Popcorn js and dynamic works cited projects
- Week 15: Ambivalent Audiences of Transmedia Texts
Screening Examples
Production Time
- Week 16: Democracy and Participatory Culture
Screening Examples
Production Time
- Finals Week: Final Presentations