

## **IML 140: Workshop in Multimedia Authoring Digital Storytelling and Media Production**

Spring 2013

2 units

ONLINE

Class Portal: <http://iml.usc.edu/index.php/iml-portal>

Instructor: Matt Williams, MFA

Email: [mwilliams@cinema.usc.edu](mailto:mwilliams@cinema.usc.edu)

Office: mfwillis on SKYPE (TBD)

### **COURSE DESCRIPTION**

IML 140 introduces multimedia as a critical and creative tool that functions to enhance traditional forms of academic work. Students will learn basic skills in multimedia authoring and complete the course having acquired proficiency in several core, media-based literacies described below. The two project assignments for this class will provide students with hands-on experience in authoring with multimedia. Students will read and write with multimedia, analyzing the formal components of media, contextualizing media within cultural and historical frameworks, and authoring media in a collaborative learning environment. Students will develop a variety of technical skills and competencies within this context. Throughout the semester, students will use social software and networked communication technologies as collaborative tools for the collective generation and dissemination of teaching materials and resources.

The class will be hosted entirely online. Each Thursday, weekly course material, assignments, readings will be posted to the course wiki. Students will have the week proceeding to complete the assignments. There will be no specific meeting time for this course. Students will post their assignments, self/peer critiques either on the course wiki or our Facebook group. Students will be responsible for posting their media projects in a timely manner so that the review process can be most effective. Weekly comments, critiques and reflections will be required.

Office hours for the course are by appointment only, meaning students will need to email the instructor and set-up a time to talk on the phone or via SKYPE. You will have to meet with the instructor at least three times during the semester.

### **EQUIPMENT AND COMPUTER USE**

Although the course is online, students will have access to IML's computer labs and equipment rentals both at the Institute for Multimedia Literacy, which is located at 546 W. Adams Blvd and in Taper Hall in the basement (computer labs are in B4 or B6; equipment room is located in B2). Please be sure to check the lab schedules and the equipment policy before using these resources. If you do not live near USC's campus, we will develop an equipment/computer strategy that will best suit your needs as well as the requirements for the class on a case-by-case basis. We will go over the computer/equipment resources during the first week of class.

### **REQUIRED READING**

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

### **RECOMMENDED MATERIALS**

- External Hard Drive - Minimum 500 GB or 1 TB, Firewire 800 connections.
- G-Tec Hard Drives are highly recommended, and are available at the USC Bookstore.

## RECOMMENDED READING

- Artis, Anthony. *The Shut Up and Shoot Documentary Guide: A Down & Dirty DV Production* (Focal Press, 2007)
- Burkhart, John and Editors of Videomaker Magazine. *The Videomaker Guide to Video Production, Fourth Edition* (Focal Press, 2007)
- McCloud, Scott. *Understanding Comics: The Invisible Art* (HarperPerennial, 1994)
- Murch, Walter. *In the Blink of an Eye* (Silman-James Press, 2001)
- Rabiger, Michael. *Directing the Documentary, 5th Edition* (Focal Press, 2009)\*\*\*

\*\*\*most recommended

## COMMUNICATION

Please check your email and the class wiki regularly. Emails and wiki posts will include follow-ups to in-class discussions, schedule updates, and meeting management. The wiki may be found by following the IML Portal link at <http://iml.usc.edu>. Feel free to use the wiki and its included blog area to contribute to the class' ongoing discussions.

## GRADING BREAKDOWN

- |   |     |
|---|-----|
| • Wiki/Facebook Participation   | 10% |
| • Peer Reviews & Self-Assessments   | 15% |
| • Wiki/Blog Posts, Weekly Activities (Ideations, Visualizations, Reflections) | 25% |
| • Video Portrait Project  | 20% |
| • Final Project   | 30% |

## 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.
- **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.

## EVALUATION

In general, you will be graded using these criteria:

### Conceptual Core

- The project's controlling idea must be apparent.
- The project must be productively aligned with one or more multimedia genres.
- The project must effectively engage with the primary issue/s of the subject area into which it is intervening.

### Research Component

- The project must display evidence of substantive research and thoughtful engagement with its subject matter.
- The project must use a variety of credible sources and cite them appropriately.
- The project ought to deploy more than one approach to an issue.

### Form and Content

- The project's structural or formal elements must serve the conceptual core.
- The project's design decisions must be deliberate, controlled, and defensible.
- The project's efficacy must be unencumbered by technical problems.

### Creative Realization

- The project must approach the subject in a creative or innovative manner.
- The project must use media and design principles effectively.
- The project must achieve significant goals that could not be realized on paper.

## POLICIES

### Fair Use and Citation Guidelines

We assert that all of our course work is covered under the Doctrine of Fair Use. In order to make this claim, however, all projects will need to 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 in the project or as a separate document, as appropriate to your project. The style we use is APA 5th edition and you may refer to these guidelines:

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

### Statement on Academic Integrity

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 (or to TA) 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.

### **Emergency Plan**

In the event that classes cannot convene at the university, all IML courses will continue via distance education. Specifically, the IML portal and course wikis will be deployed to enable faculty-student interaction (asynchronously and also via virtual office hours), complete syllabi, course readings and assignments, software tutorials, project assets, parameters and upload instructions, peer review processes and open source alternatives to professional-level software used in the IML curriculum. Further details are available on the course wiki.

### **WEEKLY SCHEDULE**

Please note that the schedule is subject to change. The readings will be placed on the WIKI at least one week in advance. Blog posts are due on Thursdays by 12 noon. Comments/critiques are due the following Tuesdays.

#### **Week 1**

- Introductions
- Course Overview
- IML Account Setup & The WIKI
- 5 Second Films: Analysis & Production, part 1
- For Next Time: Watch tutorials on WIKI BASICS, SNAPZ, COMPRESSOR, & FINAL CUT PRO

#### **Week 2**

- Overview of the Production Process: From Prep to Post
- 5 Second Films: Analysis & Production, part 2
- In-Class: Students will create 5 Second Films
- For Next Time: Post on your favorite narrative and documentary films. Read article on "Ideation" (to be posted to WIKI)

#### **Week 3**

- The Video Portrait: Project Assignment Description
- View Sample Video Portraits & Discussion
- Documentary Genres
- Ideation
- For Next Time: Read Camera Information on WIKI. Work on Video Portrait Ideations.

#### **Week 4**

- VIDEO PORTRAIT IDEATIONS DUE
- The Camera: Video Camera Basics
- Lighting
- Composition & Screen Grammar, part 1
- For Next Time: Work on Peer Reviews and Final Video Portrait Treatment & Visual Sequence.

#### **Week 5**

- PEER REVIEWS of IDEATIONS DUE
- Story
- Interview Techniques
- Composition & Screen Grammar, part 2
- For Next Time: Work on Final Video Portrait Treatment & Visual Sequence.

#### **Week 6**

- FINAL VIDEO PORTRAIT TREATMENTS w/VISUAL SEQUENCES DUE
- Review of Final Video Portrait Treatments
- Editing, part 1: Intro to Editing Theory
- Intro to Final Cut Pro

- For the Next Few Weeks: Work on Video Portraits.

**Week 7**

- Editing, part 2: Motion, Titles & Graphics

**Week 8**

- Editing, part 3: Sound & Mixing

**Week 9**

- VIDEO PORTRAITS DUE
- PEER REVIEWS of VIDEO PORTRAITS DUE by 5 p.m. on Tuesday, March 26.

**Week 10**

- Final Documentary Project
- Issues of Representation
- Ethical Filmmaking
- For Next Time: Work on Final Documentary Project Ideations.

**Week 11**

- FINAL DOCUMENTARY PROJECT IDEATIONS DUE
- Documentary Project Ideations
- For Next Time: Work on Final Documentary Treatment, Visual Sequence & Production Timeline

**Week 12**

- FINAL PROJECT TREATMENT, VISUAL SEQUENCE & PRODUCTION TIMELINE DUE
- Final Project Treatment Presentations
- In-Class Work Time
- For Next Few Weeks: Work on Final Documentary Projects

**Week 13**

- Project Updates

**Week 14**

- Project Updates

**Week 15**

- FINAL PROJECT FINE-CUT SCREENINGS DUE

**\*\*\*All work (FINAL PORTFOLIOS & SELF-ASSESSMENTS) must be submitted by 3 p.m. on Wednesday, May 8, 2012.**

**DEADLINE FOR FINAL VIEWINGS AND CRITIQUES | May 10 at 9pm  
CRITIQUES FOR ALL PROJECTS IS MANDATORY**