USC School
of Cinematic Arts

DIVISION OF MEDIA ARTS + PRACTICE
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IML 500
Digital Media Tools and Tactics
Spring 2016

Professor: Vicki Callahan	2 units Graduate Student Standing
Wednesday, 6:00 – 7:50 pm	(exceptions with dept approval)
Office: SCI 101H	Room: SCI L104
Office Hours: by appointment	
Email: vcallahan@cinema.usc.edu	
Course wiki: https://mapwiki.sca.usc.edu	

Course Description
Introduction to digital scholarship at the graduate level, with a focus on media research ecologies, online media tools, and distributed scholarly presence. The class blends theory and practice, and spends equal time with each, although some weeks may be spent more on one or the other as appropriate.

The course will investigate the key components essential to scholarly activity – research, analysis, writing, teaching, and collaboration – with respect to what changes with the turn to the digital. Are these changes of degree only or do they mark a paradigm shift in scholarship and indeed the mission of the university?

We explore how digital tools and tactics shape the possibilities of academic discourse today. From social media (twitter, blogs, etc), the video essay, and online journals that feature multimedia scholarship, how do these digital tools impact a scholarly profile, academic discourse, and public debate? The online scholarly turn offers opportunities for new forms of writing, scholarly collaborations, and civic engagement while also presenting challenges around questions with regard to institutional and self-censorship. The course will feature an ongoing engagement with the online writing platform, Scalar, a key tool in reimagining scholarly writing.   More specifically, our class will focus on the possibilities of the "video essay" with an explicit intervention in academic/public discourse through issue of the journal, *Cine-Files* in collaboration with students at other academic institutions.   Our class will take the lead in curating as well as creating work for the Autumn 2016 issue with the work being completed before the end of this Spring 2016 semester.

Readings available on the course wiki
Required:
You will need professional software for audio/video editing in this class. You are welcome to use

our labs here if class is not in session. There are also labs in SCA and Leavey that have Premiere. If you have access to other *professional* software that is fine, but iMovie, WeVideo, and MovieMaker will not be up to the task. You can get a one-month free trial to Premiere/CC and then sign up for educational license of CC (includes Premiere).   I strongly recommend this and a hard drive to back up.

Hands-on Lab Component
All classes at the MA+P integrate multimedia authoring and theory. We will spend approximately half of our time in intensive discussion, and the other half learning while doing as we employ the applications and platforms under discussion.

Grading Breakdown
40%   Video Exercises (4 at 10% each)
20%   Collaborative Work on Journal (includes collecting, curating, commenting, and editing of journal)
20%   Final Video Essay (published in Cine-Files)
10 %   Response for Final Video Essay (published in Cine-Files)
10 %   Final Class Reflection

Assessments: Students in this course will be expected to unite theory and practice, and student work will be assessed in both of these areas. In addition, all MAP projects are gauged by the following criteria:

- conceptual core
- sources (+ attributions)
- technical efficacy
- controlled design decisions

Course Schedule (subject to change):

Week 1, Jan 13: Introduction to Class, Public Scholarship in the Digital Age
Course logistics, wiki basics, Intro to social media tools and scholarship
View: "A Public Dialogue Between bell hooks and Cornell West"
https://www.youtube.com/watch?v=_LL0k6_pPKw

Workshop: Introduction to Zotero

For Week 2 read,
Henry Giroux, "Critical Pedagogy in Dark Times"
Eric Faden, "A Manifesto for Critical Media"
http://www.tft.ucla.edu/mediascape/Spring08_ManifestoForCriticalMedia.html

and view Faden's *TrackingTheory* http://www.vectorsjournal.org/projects/index.php?project=78 (go to see project on page)
and
Review the latest issue of
In Media Res, http://mediacommons.futureofthebook.org/imr/
And
Mediascape, http://www.tft.ucla.edu/mediascape/

Week 2, Jan 20: Critical Pedagogy in the Digital Age
Discussion of Giroux, Faden, *In Media Res, Mediascape*
Introduction to Scalar

For Week 3 read:
Edward Said, "The Public Role of Intellectuals and Writers"
Lee, The Video Essay: 5 Key Questions to Ask:
http://www.glasgowfilm.org/theatre/gft_blog/7334_the_video_essay_five_key_questions_to_ask
Anderson, Steven. 2012. "Fair Use and Media Studies in the Digital Age", Frames Cinema Journal, 1.1. Online at: http://framescinemajournal.com/article/fair-use-and-media-studies-in-the-digital-age/

View:
Fandor Video Essays:
https://www.fandor.com/video-essays
and
Audiovisual Thinking
http://www.audiovisualthinking.org

Week 3, Jan 27: Public Intellectuals in the Digital Age
Discuss Said, Lee
Workshop: Introduction to Video Editing
Exercise #1 Videographic Pecha Kucha

For Week 4:
Read:
Eli Horwatt: "A Taxonomy of Digital Video Remixing: Contemporary Found Footage Practice on the Internet."
http://socialmediaecologies.wikispaces.com/file/view/Video%2Bremix%2BEli%2BHorwatt.pdf/239636963/Video%2Bremix%2BEli%2BHorwatt.pdf
Virginia Kuhn, "The Rhetoric of Remix"
http://journal.transformativeworks.org/index.php/twc/article/view/358/279
View latest issue of Cine-Files

Week 4, Feb 3: Remix Video
Discuss: Horwatt and Kuhn
Exercise #2 Remix

For Week 5, Read:
Ulmer, *Electronic Monuments* selections
Chion, *Audio-Visions* selection
View/Listen: Audio Slideshows
Prep materials for image/audio work

Week 5, Feb 10: Image + Sound + Text
Exercise #3 Single Image Soundscape

For Week 6
Read:
Laura Rascaroli, The Essay Film, Problems, Definitions, Textual Commitments

Week 6, Feb 17, The Film Essay
Discuss Rascaroli
View:
Godard, *Histoire du Cinéma* (clips)
Trinh T. Minh Ha, *Reassemblage*

For Week 7
Selected authors on The Essay Film, Sight and Sound
http://www.bfi.org.uk/news-opinion/sight-sound-magazine/features/deep-focus/essay-film

Week 7, Feb 24:
Exercise #4 Voice Over

For week 8, read
Cristina Alvarez Lopez and Adrian Martin: "The One and the Many: Making Sense of Montage in the Audiovisual Essay" in *Reframe*, http://reframe.sussex.ac.uk/audiovisualessay/frankfurt-papers/cristina-alvarez-lopez-adrian-martin/
*Catherine Grant, "*Déjà-Viewing? Videographic Experiments in Intertextual Film Studies*,"*
http://www.tft.ucla.edu/mediascape/Winter2013_DejaViewing.html
View: in[Transition] latest issue

Week 8, March 2: The Videographic Essay
Discuss Lopez and Martin; Grant
For Week 9:
View:

Review Cine-Files and In[Transition] and Audiovisual thinking

Week 9, March 9 Academic Possibilities for the Video Essay
Discuss Cine-Files possibilities

March 14-20 Spring Break

Week 10, March 23: Journal Work for Cine-Files
Workshop, After Effects

Week 11, April 1: Journal Work
Workshop, After Effects

Week 12, March 30: Final Video Project Due (online work only this week)

Week 13, April 6: Responses Due

Week 14, April 13: Journal work

Week 15, April 20: Journal work

Exam Week, Final Course Reflection due by Thursday, May 4 at 7-9 pm **(and final journal work due at that time -- meet as needed during this scheduled time)**

Please Note Online, In-Class Etiquette: It is very important that our class time is quality time and that we can work as a focused collaborative unit while often working on line as part of our class. Therefore do not use any online time in class for personal communication not related to class – no messaging, mail, Facebook updates, cell phones etc.   If for some reason you feel some urgent need to do this or have an emergency message (this includes calls), please step out of the classroom.

COURSE POLICIES

Statement on Fair Use: Fair use is a legal principle that defines certain limitations on the exclusive rights of copyright holders. MAP seeks to apply a reasonable working definition of fair use that will enable students and instructors to develop multimedia projects without seeking authorization for non-commercial, educational uses. Four factors that should be considered when determining whether a use is fair: (1) the purpose and character of use, (2) the nature of the copyrighted work, (3) the amount and substantiality of the portion used in relation to the copyrighted work as a whole, and (4) the effect of the use upon the potential market for or value of the copyrighted work. In general, we regard the reproduction of copyrighted works for the purposes of analysis or critique in this class to be covered by the principle of fair use.

Citation Guidelines: All projects will need to include academically appropriate citations in the form of a References section, which covers all sources, in order to receive a passing grade. The References area is either included in the project or as a separate document, as appropriate to your project. We will be following the KAIROS style guide for citation purposes in this class [http://www.technorhetoric.net/styleguide.html]. Kairos uses a modified APA format, whose general guidelines and many specific examples you can find here: 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 of an emergency, all attempts will be made to continue MAP courses as usual. If we cannot meet synchronously, we will continue with our asynchronous work. In addition, all course materials are backed up on a secondary site (usually Blackboard) in the event that the primary wiki site should go down.