IML340 Remixing the Archive

Fall, 2017

Wednesdays 1-3:50PM SCI L105

Professor: Virginia Kuhn, PhD

Office: SCI 101N

Course wiki: https://mapwiki.sca.usc.edu/

**Course Description:**
ML340 Remixing the Archive proceeds from the assumption that digital technologies are as amenable to images as they are to words and that remix, or digital argument, is an crucial emergent form of communication and expression. This intermediate-level course investigates the close interrelationships among technology, semiotics and culture in order to form a solid foundation for scholarly digital authoring.

This course centers on digital argument: a research based video essay that uses archival footage, along with still images, sound and text in order to explore a topic in a multifaceted way. You will select an area of interest early in the semester, working on it from multiple perspectives. The emphasis is on developing expertise with various components of digital authorship as you hone in on one facet within the complex web of issues surrounding a globally networked culture. Such facets might include global politics, economics (such as embargos and sanctions), gender studies, media coverage and its effects, colonialism, religious studies or simply archival practices in a networked world.

**Required Texts**
*+ Electronic Monuments,* by Gregory Ulmer, 2005. U of Minnesota Press. ISBN 0-8166-4583-3 available at the USC books store or online.

+ Other texts and materials available on the course wiki.

+ An external drive with at least 250 GB (500 GB or 1TB recommended)

**Grading**

60% 3 projects @ 20% each

20% Reading responses

10% Peer review

10% Class participation

**COURSE POLICIES**

**Attendance**

Don’t miss class. If you must, please email me and get notes from a classmate. This allows me to engage with you intellectually rather than logistically. If you are absent due to illness two (2) or more times during the semester, you will need to provide a note from the Student Health Center or your personal physician. Failure to provide documentation of illness results in an unexcused absence. Unexcused absences negatively impact your grade. Three unexcused absences will automatically drop your grade by 10% with additional penalties for each additional class missed.

We are all busy and this makes the schedule extremely important. Course work must be turned in on time. Late assignments will not receive feedback and will lose one half grade (e.g. an A- to a B+, a B becomes a B-).

**Statement on Fair Use:**Fair use is a legal principle that defines certain limitations on the exclusive rights of copyright holders. MAP projects are produced with fair use doctrines in mind using its four pillars: (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 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 section is either included in the project or as a separate document, as appropriate to your project. We will be following the [*KAIROS* style guide](http://www.technorhetoric.net/styleguide.html)for citation purposes in this class. *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://scampus.usc.edu/>. 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.

**Weekly Schedule:**

*Subject to change as necessary to improve the course. Please refer to the class wiki for the most current schedule.*

8/23: Introduction to course and each other. Class protocols and premises discussed. Enroll in course wiki. Screening. For next time, please add a landing page to the wiki and post a paragraph of introduction that includes a few words about your specific interests. Order book and get a Scalar account in anticipation of next week’s tutorial.

8/30: Meet in L104. Scalar workshop with Curtis Fletcher. For next time, read *Electronic Monuments* (EM) introduction (xvii – xxxv) and create a wiki post that first cites a passage (1-3 sentences) that you found confusing, interesting, surprising or frustrating and then explain why it struck you.

9/6: Meet in L104 for image editing work. Potential visit to One Archives. For next time, read “The Rhetoric of Remix,” *TWC* <http://journal.transformativeworks.org/index.php/twc/article/view/358/279> Post on any area you find intriguing. 250 words or so.

9/13: Meet in L104 for ripping work. Potential visit to Doheny. Project I assigned and discussed.

9/20: Meet in L104 for editing work with Premiere. For next time, read *EM* Part I, chapters 1 and 2. Post.

9/27: Reading discussion, screening.

10/4: Project 1 due for in-class presentation. Structured peer review assigned.

10/11: Peer review due. Project 2 assigned and discussed. For next time, read EM Part II, chapters 3 and 4.

10/18: Prototype work with the Snowflake project.

10/25: For next time, read EM Part III chapters 5 and 6. Post.

11/1: Project 2 due for in class presentation. Structured peer review assigned. For next time, read EM Part IV, chapters 7 and 8.

11/8: Peer review due. Final project assigned and discussed. Reading discussion.

11/15: Work with final projects. Screening. For next time read EM conclusion. No post due but be ready to discuss.

11/22: NO CLASS Thanksgiving break!

11/29: Last Class final project updates.

12/13: Final 11am-1pm. Final project presentations.