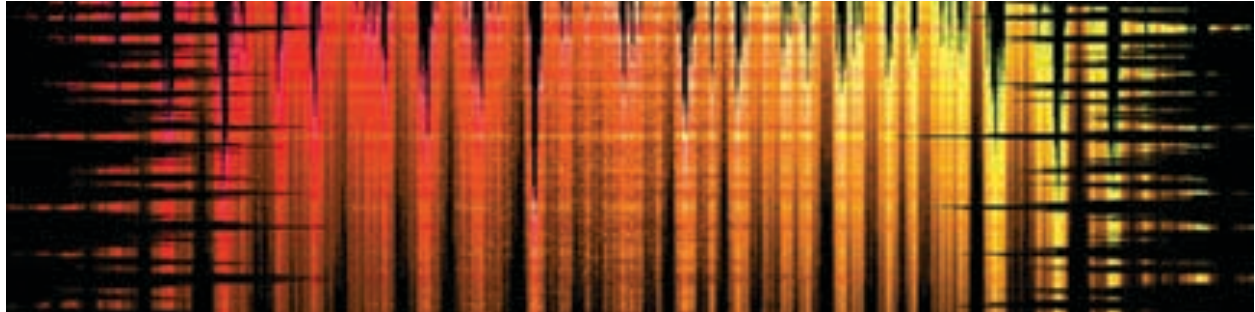




Institute for Multimedia Literacy
School of Cinematic Arts
University of Southern California
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THE LANGUAGES OF DIGITAL MEDIA IML 201



Fall 2011
4 units
Mondays, 3:00 – 6:50 PM
IML Blue Lab

Professor: Virginia Kuhn
Email: vkuhn@cinema.usc.edu
Office: EGG 202
Office Hours TBA

COURSE DESCRIPTION

From the printing press to the personal computer, developments in media technologies have fundamentally transformed the ways we perceive, think and communicate. This course investigates the close interrelationships among technology, culture and communication in order to form a solid foundation for scholarly multimedia authoring. We will proceed from the assumption that theories of “old media” can significantly inform our understanding of “new media” and provide insight into the affordances of contemporary technologies. In addition, we will examine several genres of multimedia scholarship, with the goal of being able to deploy them strategically in a variety of academic contexts.

This foundational course combines theory and practice in order that you begin to think *through* the media, rather than outside it. At the IML we believe that the history and theory of new media are best understood through the development of practical skills in multimedia authoring. To that end, we will engage in extensive online discussions of the reading assignments, and spend extensive “hands on” time during class. There will be several projects—image editing, camera work, video editing and interactivity—which will help reinforce the theory you learn.

REQUIRED TEXTS

- John Berger, *Ways of Seeing*
- Ron Burnett, *How Images Think*

GRADING BREAKDOWN

- Image Assignment

15%

• Remix Assignment	15%
• Camera Assignment	15%
• Flash Catalyst Assignment	15%
• Peer Review	10%
• Participation / Reading Responses	20%
• Portfolio	10%

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 (SUBJECT TO CHANGE AS NECESSARY)

AUGUST

- **8/22:** Intro to course and syllabus. Screening of *Ways of Seeing*. Enter the portal, the wiki, view resources. File naming protocols. In class work on SnapN Drag. For next time read WOS Ch 1 & 3: and set up a wiki page with a short response to the reading/viewing.
- **8/29:** Berger Discussion; sign up for leading class discussion. Photoshop Tutorial (2:30 – 3:30 pm): Continued screening WOS. **Image assignment given out.** Read WOS Ch 5; look at both visual chapters (2+4).

SEPTEMBER

- **9/05:** Labor Day. NO CLASS
- **9/12:** Introduction to How Images Think (HIT) in class; bring text. Screening: The Five Obstructions. Cont'd work on Image Assignment.
- **9/19:** **Image Assignment due.** Screening and discussion of various remixes.
- **9/26:** FCP tutorial (ripping clips, compressing and editing). **Remix assignment given out.** For next time read: Ch 1: The Semiotic Landscape: language and visual communication, pp17-44.

OCTOBER

- **10/03:** Discuss Reading. For next time, read Ch 2: Narrative Representations: designing social action. Work on remix assignment.
- **10/10:** For next time read Ch 3: Conceptual representations: designing social constructs.
- **10/17:** **Remix Assignment due.** Camera Tutorial (1 hr). **Camera Assignment given out.** Groups brainstorm. For next time read Ch 4: Representation and interaction: designing the position of the viewer.
- **10/24:** Screening: Trin Minh-ha's *Sur Name Viet, Given Name Nam*. Blog post. Ch 5: Modality: designing models of reality. Sophie overview: Embed your image assignment. Add placeholder for video assignment.
- **10/31:** **Camera Assignment due.** For next time, read Ch 6: The meaning of composition and Ch 7: Materiality and meaning. **Flash Catalyst assignment given out.**

NOVEMBER

- **11/07:** Flash tutorial. Read Henry Jenkins Game Design as Narrative Architecture. <http://web.mit.edu/cms/People/henry3/games&narrative.html>
- **11/14:** Cont'd work on Flash Catalyst.

- 11/21: Copyright/Fair Use (reading on wiki).
- 11/28: LAST CLASS; course evaluations, **Flash Catalyst Assignment due**.

DECEMBER

- **Finals Week: Portfolio due** with revised assignments.