IML 310
Professionalism for Media Arts

Spring 2014
2 units
Mondays, 11:00 am – 12:50 pm
SCI L104

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Office Hours TBA

COURSE DESCRIPTION

In the age of ephemeral media, documenting one's work is nearly as important as the work itself. Media variety and platform obsolescence are but a few of the obstacles associated with the preservation of digital projects. Moreover, the days of storage via hard media are waning; increasingly, one must have an online version of some or all of their work.

IML 310: Professionalism for Media Arts is meant to help students prepare for the transition into professional or advanced studies. Students will produce a portfolio site, create a resume, and hone their presentation skills with attention to public speaking and the design of visual materials.

REQUIRED TEXTS AND MATERIALS

- Frederic Brodbeck, *Cinemetrics Process Book*
- Howard Besser, *Digital Preservation of the Moving Image*
- Isto Huvila, "Participatory Archive: Towards Decentralized Curation, Radical User Orientation, and Broader Contextualization of Records Management"
- Rick Prelinger, "Points of Origin: Discovering Ourselves Through Access"
- Howard Becker, *Tricks of the Trade: How to Think about Your Research While You're Doing* It
- Ron Burnett, *How Images Think*
- Trinh Min-ha, "Documentary is/not a Name."

GRADING BREAKDOWN

• Weekly Reflections on Readings (via course wiki)	20%
• Project Plan	20%
• Presentation	15%
• Portfolio Project	30%
• Peer Review of Projects	15%

Project Plan. The project plan will give you some structure to either retain or deviate from. Either way, it is crucial that you a) chunk the work into tasks and b) give yourself some hard deadlines. This plan will also give you something to discuss with potential collaborators, advisors or funders.

Items to include in your project plan:
- A summary overview (abstract)
- An outline or storyboard as appropriate to your project
- An overview of your assets
- A draft of your interface (using Omni Graffler, Exobrain, or any other appropriate graphic mapping software).
- At least two sources for theoretical issues, at least one media source

Presentation. Whether presenting information in a class or at a conference, oral discourse is markedly different from writing, and yet there is often no distinction made (particularly among academics in the humanities!). A 'script' for oral delivery should be far different from a journal article: sentence length should be shorter, quotes abbreviated, and media elements should enhance, not repeat information given verbally. Recent brain research suggests that one can only hold an audience for extended periods by integrating anecdotes, repetition and other markers of recall. Further, cognitive studies show that there is cognitive dissonance when one hears and reads the same words simultaneously (as is way too often the case with PowerPoint use!). During the last class, you will all give a ten-minute media-rich presentation that will serve as a reflection of your work for the class. Brevity without dumbing down material is a challenge and we will keep this in mind and discuss it often over the course of the semester.

Portfolio Project. A major challenge of the 21st century lies in indexing, tagging, storing and retrieving information. The portfolio project has two purposes: the first is to give you practice in thinking through carrying out a hypertextual structure. The class wiki is very useful for internal work of this nature; the portfolio project will add the type of context and polish that makes it suitable for public display. This project also adds a reflective element, which is very useful, because we are often too busy to review our own work, and looking back can be both refreshing and instructive.

Peer Review. Peer review is an important aspect of class since it not only sharpens your skill at critical analysis while it also gives you more awareness of how others receive your work. Each project will include a structured peer review, which you will carry out on the wiki using the comment feature. You will be assigned one colleague on whose work you will comment in light of the following:

- the idea that informs the project
- the extent to which the project followed the assignment
- the technical efficacy of the project
- the textual rationale that accompanies the project

You will be evaluated on the quality of your review (though your review will not impact your colleagues' project grade).

POLICIES

Fair Use

Fair use is a legal principle that defines certain limitations on the exclusive rights of copyright holders. The IML applies 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. We recognize the four factors 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 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.

Disruptive Student Behavior
Behavior that persistently or grossly interferes with classroom activities is considered disruptive behavior and may be subject to disciplinary action. Such behavior inhibits other students' ability to learn and an instructor's ability to teach. A student responsible for disruptive behavior may be required to leave class pending discussion and resolution of the problem and may be reported to the Office of Student Judicial Affairs for disciplinary action.

WEEKLY SCHEDULE

The following weekly schedule is subject to change. Please consult the course wiki for the most current information, assignments and due dates.

Week 1
Introduction to the course and foundational concepts.

Week 2 – NO CLASS (MLK DAY HOLIDAY)

Week 3
Archiving media: access and preservation.

Week 4 – PORTFOLIO PROJECT ASSIGNED.
Oral presentation assigned; view selected talks and discuss the live use of media.

Week 5
Platforms and affordances - aggregating assets across applications
What are the obstacles to housing text, image and sound in the same application?

Week 6 – NO CLASS (PRESIDENT'S DAY HOLIDAY)
Compression

Week 7
Visual theorist Ron Burnett suggests that image compression will be one of the important issues of the next decade. Compression images require a loss of some data.

Week 8 – PROJECT PLAN DUE.
To stream or not to stream: the politics of video hosting. What are the implications of video hosting? Embedding? Streaming? Cross platform reliance? Fair Use?

Week 9
The rhetoric of the landing page: split personal and professional branding
Curating an online presence

Week 10
Cont'd work on online presence, in class analysis of selected sites
Journal entry check-in.

Week 11
Analytics: what is the relationship of hits or page views at a site and its influence?
Are analytics a measure of quality or popularity?

Week 12
Collective wisdom and crowd sourcing
When to freeze your assets and when to stay dynamic via outside input.

Week 13
Genres of Documentation

Week 14 - PRESENTATIONS
Presentations and Review

Week 15 – PORTFOLIO PROJECT DUE.
Reflective Discussion.
Course evaluations.

Final Exam Time
All revised Project Plans and Portfolios due.