

IML 466
Digital Studies Symposium

Spring 2014
4 units
Mondays, 6:00 – 8:50 pm
SCI 108

Professor: Anne Bray
Email:
Office Hours TBA

COURSE DESCRIPTION

The Digital Studies Symposium brings new media producers to the USC campus to present their projects, offering students a chance to understand the creative challenges presented by new media design. Participants will showcase cutting-edge, media-rich work, including Web-based documentaries, mobile projects, social media campaigns, video games and more. The sessions are open to all students; to receive credit for the course, however, students must enroll in IML 466: Digital Studies Symposium.

COURSE QUESTIONS

The Spring 2013 version of the Digital Studies Symposium course focuses on media artists, and asks the following questions:

- What can scholars who want to communicate via diverse media formats learn from media artists?
- Where do art, design and scholarly communication overlap?
- Can scholarly media be immersive, engaging and pleasurable?

COURSE FORMAT AND HANDS-ON LAB COMPONENT

For the most part, classes will begin promptly at 4:00 p.m. with a discussion about the previous week's lecture and readings; we will take a break at 4:45, during which time the guest speaker will set up. Lectures start at 5:00, and continue for 60 or 90 minutes, and students will participate in the question-and-answer session following each presentation. On one occasion during the semester, our class session will be lab-based. The lab session will focus on creating scholarly media projects inspired by the strategies of media artists.

In addition to attending all class sessions, you will be expected to attend at least two other events on campus or in the city. This is to make up for some lost class time at the end of some sessions, and to enrich your understanding of contemporary media art. Events will be announced throughout the semester.

REQUIRED MATERIALS

- *A Whole New Mind: Why Right-Brainers Will Rule the Future*, Daniel Pink, Riverhead Trade, 2006.

- *Drop That Knowledge: Youth Radio Stories*, Lissa Soep and Vivian Chavez, University of California Press, 2010.
- *Form + Code: In Design, Art, and Architecture: A Guide to Computational Aesthetics*, Casey Reas and Chandler McWilliams, Princeton Architectural Press, 2010.
- *Context Providers: Conditions of Meaning in Media Arts*, Margot Lovejoy, Christiane Paul and Victoria Vesna, eds., Intellect, Ltd, 2011. (Available full-text as an ebook through the USC Library.)
- *The Art of Immersion: How the Digital Generation Is Remaking Hollywood, Madison Avenue, and the Way We Tell Stories*, Frank Rose, Norton, 2011.
- All other readings are either provided as a URL or posted on the course wiki.

ASSIGNMENTS

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| • Discussant | 20% |
| • Ten Blog Posts or One Paper | 30% |
| • Participation | 10% |
| • Final Project | 20% |
| • Five-Minute Pecha Kucha Presentation | 20% |

Discussant. Each participant will lead the reading and discussion for one class session. Rather than simply summarize the reading, the discussant will highlight two or three key points, connect the reading to the presentations and projects already viewed in class, and create a context for the reading.

10 Blog Posts or 1 Paper. Participants may opt to post 10 weekly 250-word mini-essays on the presentations, artworks and readings in class on a blog site, or they may write 1 2,500-word paper (10 pages double-spaced). The blog posts must be written at intervals throughout the semester, and notice of their posting sent to the instructor. They should be scholarly in tone. The 2,500-word paper will be due March 25 at the beginning of class.

Participation. IML 466 is a symposium and students are expected to discuss issues and themes actively during the seminar portion, as well as after each presentation.

Final Project. Each student in IML 466 will craft a digital final project. This could be a short video, Prezi, PowerPoint, audio file, or other format. The purpose of the project is to make an argument related to a theme in the course through media that could not be made as effectively on paper OR to create a visual prototype of a media art project that explores a specific cultural question or theme. The full project assignment will be distributed in class. The Project Proposal, due Week 9, will present an outline of work to be completed, as well as the rationale for the project. The Final Project will be due during final week, when students will also present a 5-minute pecha kucha presentation of their work and thinking throughout the semester.

All projects completed in the course are gauged by a set of criteria and parameters that include (a) attention to a project's conceptual core, (b) the quality of research and choice of research methodology, (c) the relationship between form and content, and (d) the project's creative realization. See the final pages of this document for further details.

POLICIES

Fair Use

Fair use is a legal principle that defines certain limitations on the exclusive rights of copyright holders. The IML 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. In keeping with section 107 of the Copyright Act we recognize 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 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.