

## IML 499 – The Theatricality of Digital Media: Designing the 360° Docu-Narrative

Spring 2016  
2 units  
Wednesdays, 10:00 am – 12:50 pm  
SCI L106

Professor: Michael Bodie  
Email: mbodie@cinema.usc.edu  
Office: SCI 101Q  
Office Hours: by appt.

### Course Description

Throughout history, artists and storytellers have incorporated new technologies into their work in order to entertain and provoke their audiences toward discussion and action in addressing issues relevant to their communities. With the advent of digital media; film, performance art, and theatre have been quick to embrace new "interactive" and "immersive" platforms to enhance the work in their respective fields. In this process, unique aspects of live performance (people in a room, collectively witnessing a story unfold) have often been subsumed by these technological breakthroughs.

This course will introduce students to some of the artists that have been on the avant-garde in incorporating technology into their work and the affect that has had on their audiences. Using tools and techniques explored over the course of the semester, students will collaborate on developing, writing, designing and staging an immersive docu-narrative performance that delves deeply into a topic of their choosing. At the end of the semester there will be a public exhibition of the class project open to the broader USC community.

Because so much of the class is based around in-class work and collaboration, it is important that students attend all class meetings. Accommodation for absences must be negotiated with instructor.

### Assignments / Grading Breakdown

- **IDEATION #1:** Topic Areas/Themes for Discussion **10%**
- **IDEATION #2:** Ideas for Project Elements **10%**
- **WIREFRAMES/STORYBOARDS:** Outlines for Final Project **10%**
- **FINAL PROJECT PERFORMANCE:** **40%**
- **READING RESPONSES/FINAL REFLECTION ESSAY:** **20%**
- **IN-CLASS PARTICIPATION:** **10%**

## READINGS

We'll read selections from the following – all provided on our class wiki:

- Berghaus, Günter. *Avant-garde Performance: Live Events and Electronic Technologies*. Palgrave Macmillan, 2005.
- Johnstone, Keith. *Impro: Improvisation and the Theatre*. Routledge, 1987.
- Aitken, Doug, and Noel Daniel. *Broken Screen: Expanding the Image, Breaking the Narrative*. Distributed Art Publishers, Inc., 2006.
- Manovich, Lev. *The Language of New Media*. MIT Press, 2001.
- Bishop, Claire. *Installation Art*. Tate Publishing, 2011.
- Gambaro, Griselda. *Information for Foreigners*. Northwestern University Press, 1990.
- McKee, Robert. *Story: Substance, Structure, Style and the Principles of Screenwriting*. Methuen Publishing, 2005.

## WEEKLY SCHEDULE

Subject to change and available on our class wiki: <http://mapwiki.sca.usc.edu>

## COMMUNICATION

Please check your email and the class wiki regularly. Emails and wiki posts will include follow-ups to in-class discussions, schedule updates, and meeting management. The wiki may be found by following the MA+P Portal link at <http://map.usc.edu>. Students are expected to use the wiki and its included blog area to contribute to the class' ongoing discussions.

## 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.