# USC School for Cinematic Arts | iMAP Media Arts + Practice PhD

## IML 602: Practice of Media Arts

**Time:**         Thursday 6:00 pm to 8:50 pm
**Location:**     SCI 209
**Professor:**    Andreas Kratky
**Units:**        4
**Prerequisites:** none
**Office Hours:** Thursday 12:30 to 2:00 pm. SCI 101B or by appointment
**Contact:**      akratky@cinema.usc.edu

### Course Description

The class IML 602 is an introduction to the field of practical research and development in the media arts. It introduces the notion of open and hybrid research methodologies spanning the arts, sciences and humanities and provides an overview over examples of applied methodologies in various fields of the arts. The class further introduces technical skills and tools in a series of individual workshops and peer review sessions.

### Course Structure

This course focuses on the development of research methodologies and practical skills in media authoring. It is conceived on the notion of a tight integration of theoretical and practical research and development and introduces a broad spectrum of different approaches and techniques in the field of media arts. An introduction to the technological aspects of media creation is offered in conjunction with a rigorous consideration of the historical embedding and development of these practices. The class will examine interdisciplinary cross-overs between the arts, the humanities and the sciences. In the course of these discussions students will formulate a research profile and methodology specific to their individual interests that balances theoretical and practical creative work. Students will consider how their work relates to other disciplines and their established discourses, methodologies and prior art. The field of media arts is broad and fast moving and we are interested in methodological diversity. An important part of the class is dedicated to providing guidance in the practical implementation of projects and technological questions. We will follow an iterative approach based on peer review using the group as peer critics.

Students are required to take the class at least once. The class is repeatable to give the opportunity to use the workshop and feedback structure to further pursue the development of practical research methodologies and project work. The class can be used as a scaffolding towards the development of a dissertation project.

**Course objectives**

- Develop an understanding of form finding
- Develop a personal methodology to conduct research and development
- Critically reflect your work within the larger cultural and historic context
- Get acquainted with existing and successful role models
- Provide constructive criticism and support for your fellow students.

**Description of Assignments**

Over the course of the semester students will develop one practical creative project that embodies their research and artistic approach. This project will go through several iterations and review sessions. At the end of the semester it has to be in a finished presentable form.
The project and its theoretical background will be reflected in a semester paper, which is intended to be in a publishable state at the end of the semester.
Besides the project and paper every student is expected to prepare the assigned readings and participate actively in their discussion. In peer review sessions students are expected to provide constructive criticism for their fellow students. The assignments are evaluated according to the grading structure specified below.

**Grading Structure**

CNTV 602 criteria for grading are as follows:
- Class participation: 5%
- Semester project: 50%
- Semester paper: 30%
- Critical feedback and peer review: 15%

**Mid-term Conferences**

These conferences allow you to get a sense of your overall progress, areas for improvement and an estimated grade at mid-point in the semester. If you are in danger of failing, you will be alerted in writing and in a conference; we will outline together what steps must be taken in order for you to pass. It is the student's responsibility to be aware of USC's add/drop and withdrawal deadlines.

**Course Outline:**

1. Week
   - Jan 16, 2020: Introduction
                   Overview over course structure

2. Week
   - Jan 23, 2020: Discussion: Research and methodologies
                   overview over different research approaches and designs
                   Student introduction presentations of prior work
                   Reading: Paul Feyerabend, Against Method, excerpt

3. Week
- Jan 30 2020:   Artist methodologies
  Reading: Amir Eshel: *Thinking Pictures.* In: Poetic Thinking Today
  Individual project workshop

4. Week
- Feb 6, 2020: Presentation of student research interests and semester projects
  Individual project workshop

5. Week
- Feb 13, 2020: Methodology case-studies: *The writer*
  Reading: Roland Barthes, *From Work to Text*. In: The Rustle of Language
  Individual project workshop

6. Week
- Feb 20, 2020: Methodology case-studies: *The experimenter*
  Reading: Rom Harré: *The Materiality of Instruments in a Metaphysics for Experiments.* In: Radder*: The Philosophy of Scientific Experimentation*
  Individual project workshop

7. Week
- Feb 27, 2020: Methodology case-studies: *The collector*
  Reading: Andrew Hugill, *Pataphysics*
  Individual project workshop

8. Week
- Mar 5, 2020:   Methodology case-studies: *The data-scientist*
  Reading: Stephen Ramsay, *Patacomputing*. In: Reading Machines
  Individual project workshop

Spring Break

9. Week
- Mar 12, 2020: Methodology case-studies: *The maker*
  Reading: Matt Ratto, Critical Making: *Conceptual and Material Studies in Technology and Social Life*
  Individual project workshop

10. Week
- Mar 26, 2020: Methodology case-studies: *The traveler*
  Reading: Guy Debord, *Theory of the dérive*
  Presentation and discussion of paper concepts

11. Week
- Apr 2, 2020:   Methodology case-studies: *The activist*
  Reading: Rita Raley, *Dataveillance and Counterveillance.* In: Gitelman: *Raw Data is an Oxymoron*
  Individual project workshop

**12. Week**
- Apr 9, 2020:   Methodology case-studies: *The performer*
  Reading: Diana Taylor, *Memory as Cultural Practice.* In: The Archive and the Repertoire
  Individual project workshop
  Paper drafts due

**13. Week**
- Apr 16, 2020:   Methodology case-studies: *The player*
  Augusto Boal: *Games for actors and non-actors*
  Individual project workshop
  Paper drafts due

**14. Week**
- Apr 23, 2020:   Individual project workshop and peer review

**15. Week**
- Apr 30, 2020:   Presentation of final projects
  Final papers due
  Discussion and peer review
  Class round-up

## ACADEMIC POLICIES

**Diversity Statement:**
Diversity and Inclusion are foundational to the SCA community.  We are committed to fostering a welcoming and supportive environment where students of all identities and backgrounds can flourish.  The classroom should be a space for open discussion of ideas and self- expression; however, SCA will not tolerate verbal or written abuse, threats, harassment, intimidation or violence against person or property.  If students are concerned about these matters in the classroom setting they are encouraged to contact their SCA Diversity and Inclusion Liaison, http://cinema.usc.edu/about/diversity.cfm; e-mail diversity@cinema.usc.edu.  You can also report discrimination based on a protected class here https://equity.usc.edu/harassment-or-discrimination/

**Academic Conduct:**
Plagiarism – presenting someone else's ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in SCampus in Part B, Section 11, "Behavior Violating University Standards" https://policy.usc.edu/scampus-part-b/.   Other forms of academic dishonesty are equally unacceptable.  See additional information in SCampus and university policies on scientific misconduct, http://policy.usc.edu/scientific-misconduct.

**Statement on Fair Use:**
Fair use is a legal principle that defines certain limitations on the exclusive rights of copyright holders. MA+P 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. Generally speaking, this means you must only use as much of a copyrighted work as is necessary to make your point, and you must cite your sources accordingly.

**Citation Guidelines:**
We assert that work produced in our classes is covered under the Doctrine of Fair Use. In order to make this claim, however, all projects must 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 itself or as a separate document, as appropriate. For citation purposes, we follow *Kairos Journal of Rhetoric, Technology and Pedagogy* style guide; Kairos uses APA format, which is slightly modified and whose general guidelines and specific examples may be found here: http://kairos.technorhetoric.net/styleguide.html#apa

**Computer Code:**
Computer code is often shared and reused. This is appropriate in a MA+P course unless otherwise directed by the assignment. If you do use code, you should attribute it. Please follow these protocols from MIT which call for placing a comment in one's code with a URL to the original source, a note if it was adapted, and the date of retrieval: https://integrity.mit.edu/handbook/writing-code

**Research:**
Need to do research but don't know where to start? Searching for a book, article, or data to support your argument? Not sure how to cite a source in your bibliography? Ask a librarian! Research help is available:
- In person and by phone, chat and email at Ask a Librarian
- Through research guides and FAQs
- By contacting your subject librarian

**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.

**Support Systems:**

*Student Health Counseling Services - (213) 740-7711 – 24/7 on call*
engemannshc.usc.edu/counseling
Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention.

*Student Health Leave Coordinator –* 213-821-4710

Located in the USC Support and Advocacy office, the Health Leave Coordinator processes requests for health leaves of absence and advocates for students taking such leaves when needed.
https://policy.usc.edu/student-health-leave-absence/

*National Suicide Prevention Lifeline - 1 (800) 273-8255 – 24/7 on call*
suicidepreventionlifeline.org
Free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week.

*Relationship and Sexual Violence Prevention Services (RSVP) - (213) 740-4900 – 24/7 on call*
engemannshc.usc.edu/rsvp
Free and confidential therapy services, workshops, and training for situations related to gender-based harm.

*Office of Equity and Diversity (OED) | Title IX - (213) 740-5086*
equity.usc.edu, titleix.usc.edu
Information about how to get help or help a survivor of harassment or discrimination, rights of protected classes, reporting options, and additional resources for students, faculty, staff, visitors, and applicants. The university prohibits discrimination or harassment based on the following protected characteristics: race, color, national origin, ancestry, religion, sex, gender, gender identity, gender expression, sexual orientation, age, physical disability, medical condition, mental disability, marital status, pregnancy, veteran status, genetic information, and any other characteristic which may be specified in applicable laws and governmental regulations.

*Bias Assessment Response and Support - (213) 740-2421*
studentaffairs.usc.edu/bias-assessment-response-support
Avenue to report incidents of bias, hate crimes, and microaggressions for appropriate investigation and response.

*The Office of Disability Services and Programs - (213) 740-0776*
dsp.usc.edu
Support and accommodations for students with disabilities. Services include assistance in providing readers/notetakers/interpreters, special accommodations for test taking needs, assistance with architectural barriers, assistive technology, and support for individual needs.

*USC Support and Advocacy - (213) 821-4710*
studentaffairs.usc.edu/ssa
Assists students and families in resolving complex personal, financial, and academic issues adversely affecting their success as a student.

*Diversity at USC - (213) 740-2101*
diversity.usc.edu
Information on events, programs and training, the Provost's Diversity and Inclusion Council, Diversity Liaisons for each academic school, chronology, participation, and various resources for students.

*USC Trojan Food Pantry*
https://campusactivities.usc.edu/trojan-food-pantry/

Any currently enrolled USC student who does not have a dining hall meal plan or whose plan's swipes have been fully used and is experiencing a food emergency/food insecurity qualify for the services of the Trojan Food Pantry.

*USC Emergency - UPC: (213) 740-4321, HSC: (323) 442-1000 – 24/7 on call*
dps.usc.edu, emergency.usc.edu
Emergency assistance and avenue to report a crime. Latest updates regarding safety, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible.

*USC Department of Public Safety - UPC: (213) 740-6000, HSC: (323) 442-120 – 24/7 on call*
dps.usc.edu
Non-emergency assistance or information.


**PLEASE NOTE:**
**FOOD AND DRINKS (OTHER THAN WATER) ARE NOT PERMITTED IN ANY INSTRUCTIONAL SPACES IN THE CINEMATIC ARTS COMPLEX**