

**PLEASE NOTE: this is last year's syllabus but it will not change significantly for the Fall 2023 version.**

## IML 501: SEMINAR IN CONTEMPORARY DIGITAL MEDIA



Fall, 2021

Thursdays, 4-6:50PM | SCI209

Professor: Virginia Kuhn, PhD [vkuhn@usc.edu](mailto:vkuhn@usc.edu)

Prerequisites: Graduate student standing

Office hours: TBD

**Zoom link:**

<https://usc.zoom.us/j/99294189028?pwd=VFpjUHR5UnRlV0ZvTjNqRGoyR2NaUT09>

Meeting ID: 992 9418 9028

Passcode: fsmBS518v4

Google classroom site: <https://classroom.google.com/c/MzcxOTQ1ODMzOTc3?cjc=y4rpe3p>

**Course Description:** Developments in contemporary media technologies have fundamentally transformed the ways we perceive, think and communicate. IML 501: Seminar in Contemporary Digital Media combines hands-on media authoring, readings and discussions dedicated to investigating the close interrelationships among technology, culture and communication in order to form a solid foundation for scholarly multimedia authoring. IML501 serves as a foundational course in the 12 unit graduate certificate in Digital Media and Culture and also counts for credit toward the certificate in Visual Studies.

**Texts:**

+ *Ways of Seeing*, John Berger. Penguin, available online or to rent via the Internet Archive

*Other texts provided on the course wiki though you are welcome to purchase these books from which we'll be reading excerpts:*

+ *Regarding the Pain of Others*, Susan Sontag

+ *Electronic Monuments*, Gregory Ulmer

+ *Understanding Comics*, Scott McCloud

+ *The Interface Effect*, Alex Galloway



## **POLICIES**

**Statement on Fair Use:** Fair use is a legal principle that defines certain limitations on the exclusive rights of copyright holders. MAP 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. 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 need to 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 or as a separate document, as appropriate to your project. We will be following the [KAIROS style guide](#) for citation purposes in this class. *Kairos* uses a modified APA format, whose general guidelines and many specific examples you can find here: <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://scampus.usc.edu/>. 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 of an emergency, all attempts will be made to continue MAP courses as usual. If we cannot meet synchronously, we will continue with our asynchronous work. In addition, all course materials are backed up on a secondary site (usually Blackboard) in the event that the primary wiki site should go down.

WEEKLY SCHEDULE: **this is an overview only and is subject to change as necessary to improve the course. Please consult the course site/classwork tab for the current schedule.**

## UNIT I Word + Image

**8/26 Week 1:** Introductions and course overview. Intrographic prompt discussed; we'll use these to introduce ourselves next week.

Screen *Ways of Seeing*. SnapNDrag <<http://www.yellowmug.com/snapndrag/>>.

For next class, continue the *Ways of Screening* episodes and post 3-5 screenshots that seemed meaningful to you. Identify the approximate time code for each and write a sentence or two about where it came from and why it spoke to you.

**9/2 Week 2:** Intrographics presented.

For next time, please read the book *Ways of Seeing*, and create a post that speaks to at least two chapters (one verbal, one visual). Your post should consider the affordances of the two forms of this text: what can be done with the filmic version that cannot be done with the codex based one and vice versa?

**9/9 Week 3:** Image editing tutorial with Dave Lopez. Screen Carrie Mae Weems:

<<http://www.pbs.org/art21/watch-now/segmentcarrie-mae-weems-in-compassion>> Image assignment given and discussed. For next time, please read *Regarding the Pain of Others* excerpt and *Strange Beauty: Hannah Hoch and the Photomontage*.

**9/16 Week 4:** Image Editing II tutorial with Dave Lopez. Reading discussion, screening (Image project work time as time permits).

**9/23 Week 5: Image project due** for in class presentation. Structured peer review assigned. In class viewing of [Remix Culture: Fair Use is Your Friend](#). For next time, please read Eric Faden's "A Manifesto for Critical

Media," [http://www.tft.ucla.edu/mediascape/Spring08\\_ManifestoForCriticalMedia.html](http://www.tft.ucla.edu/mediascape/Spring08_ManifestoForCriticalMedia.html) and read "The YouTube Gaze: Permission to Create?" (Kuhn) <http://enculturation.net/theyoutube-gaze>

## UNIT II Moving Image

**9/30 Week 6:** Remix assigned. Sample remix projects viewed. **Camtasia tutorial.** For next time, please view two videos from one of the sources listed in the wiki and post an overview of the ways in which they conform to or deviate from generic conventions. Also read "Passing Time: Reflections on the Old and the New," by Laura Mulvey, attempt to integrate concepts with the videos you viewed. In class screening (as time permits) *Reassemblage*, Trinh T Min ha.

**10/7 Week 7: Premier workshop.** For next time, research ideas find and rip clips for your video project. Have an idea of the controlling idea of your video piece so far and be ready to discuss in class. For next time, please read Eli Horwatt: "[A Taxonomy of Digital Video Remixing: Contemporary Found Footage Practice on the Internet](#)" and "[The Rhetoric of Remix](#)" *Transformative Works and Culture* by Kuhn.

**10/14 Week 8:** Screening, Adam Curtis (*All Watched Over by Machines of Loving Grace* or *Hypernormalization*. TBA) View hacked tools for video work. Reading kept light to allow for production work so use the time wisely!! For next time, please read *The Interface Effect* (Galloway), introduction. No post due. Work time as time permits. <sup>[1]</sup><sub>SEP</sub>

**10/21 Week 9:** Remix rough cut due for in class screening. Reading discussion, screen *Web3.0*. Final presentation discussed via Johanna Blakley's TED talk on fashion and copyright. [[http://www.ted.com/talks/johanna\\_blakley\\_lessons\\_from\\_fashion\\_s\\_free\\_culture](http://www.ted.com/talks/johanna_blakley_lessons_from_fashion_s_free_culture)] For next time, finish video.

**10/28 Week 10: Asynchronous class this week: No in person or synchronous class (Vee out of town)**

Reading: *The Interface Effect* (Galloway), chapters 1 and 2 "The Unworkable Interface," and "Software as Ideology," respectively.

### **UNIT III Archives + Information Architecture**

**11/4 Week 11: Remix fine cut due.** Thinking strategically about space.

Info architecture assignment. For next time, please set up a Scalar account if you don't have one already ( <http://scalar.usc.edu/>). Also, please read "After the Document Model for Scholarly Communication: Some Considerations for Authoring with Rich Media," by Craig Dietrich, Jentery Sayers in *Digital Studies / Le Champnumerique*:  
[http://www.digitalstudies.org/ojs/index.php/digital\\_studies/article/view/234/301](http://www.digitalstudies.org/ojs/index.php/digital_studies/article/view/234/301) 11 SEP

**11/11 Week 12: Scalar workshop.** Work on information architecture.

**11/18 Week 13: TBD**

**11/25 Week 14: THANKSGIVING** No class

**12/2 Week 15:** Last class. 10 Minutes of Infamy presentations.

**FINAL: 12/9** Any and all revised work due in the class site