i m L
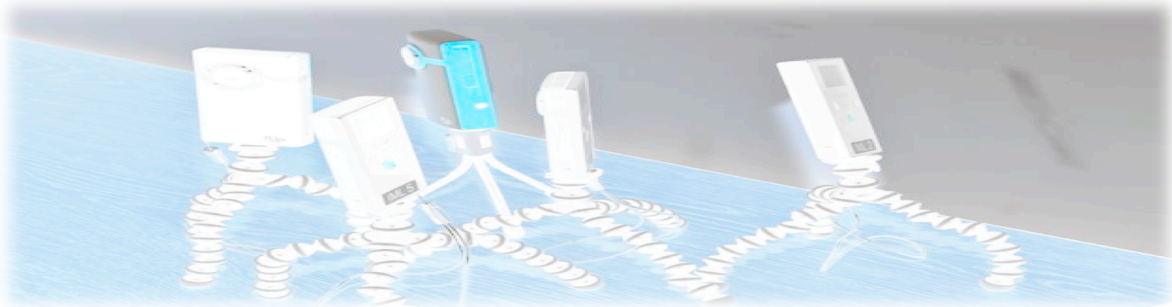**Institute for Multimedia Literacy**
School of Cinematic Arts
University of Southern California
746 W. Adams Blvd
Los Angeles, CA 90089
http://iml.usc.edu || 213.743.4421

DIGITAL MEDIA TOOLS AND TACTICS
IML 500

Spring 2013
2 units
Thursdays, 2:00 – 4:50 PM
IML Blue Lab

Instructor: Gabriel Peters-Lazaro
Email: gpeterslazaro@cinema.usc.edu
Office: EGG 205
Office Hours By Appt.

COURSE DESCRIPTION

This section of IML 500 is meant to be taken in sequence following the Fall 2012, though students with appropriate projects and scholarly goals may still take and benefit from the course with instructor approval. It's aim is to support the completion of long term video research projects with an emphasis on post-production. Key topics include continued development of Final Cut Pro editing skills with special attention to the art of editing and film structuring as well as advanced sound editing, design and mixing. Topics will also include new media skills that will contribute to the success of student projects beyond the production of the film itself, exploring how a work of scholarly video production functions in the larger ecology of networked media. Skills will include basic web design, motion graphics, photo design, interactive documentary production, presentation design and other topics decided on according to student interest.

This semester is focused on the individual needs of students and their projects. Students are required to meet with instructor early in the term to discuss and create personalized plans for completion of their projects. Class meetings may then be tailored to address student needs.

The class will be comprised of presentations, discussions, and in-class workshops and exercises. Topics will cover all phases of the documentary workflow. Though technical proficiency is a key aspect of these endeavors, all technical pursuits are meant to serve the academic goals and integrity of student projects.

USC

REQUIRED TEXTS

- *Directing the Documentary, Fifth Edition. Michael Rabiger, Focal Press*

GRADING BREAKDOWN

Korsakow Project	10%
Thesis Sequence and Website	10%
In-class Work	30%
Participation and Collaboration	50%

WEEKLY SCHEDULE (SUBJECT TO CHANGE AS NECESSARY)

JANUARY

1/17 – Screening dailies

1/24 – Screen dailies

1/31 – Final Cut workshop 1 for Remix-a-Classic

FEBRUARY

2/7 – Final Cut workshop 2 for Remix-a-Classic

2/14 – Recording and using voiceover narration and work on diary films

2/21 – Postproduction overview and work on diary films

2/28 – Workshop or guest to be determined

MARCH

3/7 – Workshop or guest to be determined

3/14 – Individual meetings and work session

3/21 – Spring Break, no class

3/28 – Korsakow intro

APRIL

4/4 – Work on Korsakow and/or Photoshop Workshop

4/11 – Korsakow due

4/18 – Work on thesis sequence

4/25 – Individual work and consultations

MAY

5/2 – Present thesis sequences and websites

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/ [Note: the American Anthropological Association has its own style guide, based on CMS and available at: http://www.aaanet.org/publications/guidelines.cfm which may be used for MVA projects.]

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.