

Topics in Communication: Reactive Image & Sound

Communication 3100

Spring 2008

T 10:00 – 10:52 a.m.
TH 9:00 – 10:52 a.m.
Russell Hall 106

Instructor: Sang Um Nam
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Office Hours: M 10-11a, 12-1p, & 2-3p
T 9-10a & 11-12p
W 10-11a & 12-1p
Th 11-12p
F 10-1p
Or by appointment.
* The best way to reach me is via email.

Course Description

This course introduces and explores a broad range of strategies for creating digital video, experimental animation, and computer interface that combine traditional techniques with digital technologies, using software applications such as Adobe Premiere, Final Cut Pro, iMovie, Flash, and other tools. Through working with various new media tools as well as reading and researching the theory, history, and growth of these new technologies, students will understand the evolving discourse on this contemporary subject in both theory and practice. Students will work through a range of presentational contexts including traditional auditorium style screenings, installations, and the incorporation of works into other digital systems.

Course Objectives

- Examine and analyze the discourses in video art and experimental animation
- Introduce narrative structure and perspective as the foundations of new media work
- Study the structural and aesthetic possibilities of interactive software
- Explore more advanced applications of new media tools, especially Flash and VJing software, for interactive video work.

Recommended Text

The Work of Art In the Age of Mechanical Reproduction (1969) by Walter Benjamin
Dreams of Chaos, Visions of Order: Understanding the American Avant-garde Cinema
by James Peterson
The Avant-Garde Film: A Reader of Theory and Criticism, Edited by P.Adams Sitney

Pause & Effect: The Art of Interactive Narrative by Mark Stephen Meadows
First Person: New Media as Story, Performance, and Game, Edited by Noah Wardrip-Fruin and Pat Harrigan
The Language of New Media by Lev Manovich
Brakhage Scrapbook: Stan Brakhage, Collected Writings 1964-1980, Edited by Robert A. Haller
Snap to Grid: A User's Guide to Digital Arts, Media, and Cultures by Peter Lunenfeld

* Selective readings will be distributed in class. You are responsible to read the required reading assignments before the class.

Attendance

Attendance is mandatory, not optional – you are expected not only to attend class at each scheduled meeting, but also you are responsible to be prepared and to participate in each class. Because attendance is mandatory, it will not count towards your grade for this class, but it can count against your grade. Because of the brevity of this course, there will be no unexcused absences allowed.

- If you miss 10% of the class meetings, 10% of your course grade will be docked from your final class grade.
- If you miss 15% of the class meetings, you will get a “F” for your final class grade – no obligation. It might be better for you to drop the course and re-take it.

FYI, 10% in this course is 3 class meetings, and 15% is 4.5 class meetings. Do not expect to pass the course without coming to class.

Excused Absences

Students have the right to miss class for religious observances. Students wishing for time off for this reason should let the instructor know within the first two weeks of class. Sometimes absences from class are unavoidable because of illness. Such illness **should be reported** to *Student Health Services* at 342-1891. Emergencies, other illness, which cause absence from class, **should be reported** to the *Office of Student Affairs* at 342-1854. Such students are expected to meet with the instructor as soon as possible after the crisis has passed and arrange to make up any missed work.

Please, do not email me and say, “I won’t be in class today because I’m sick.” Instead of emailing me, call *Student Health Services*. Other emergencies should be reported to the *Office of Student Affairs* as well.

I “might” excuse absences related to school business, such as regional/national conferences, athletic events, and so on. But, in this case, please discuss about your possible absences at the beginning of the semester.

Students with Disabilities

I encourage any student with a documented disability needing academic adjustments to speak with me, after class or during my office hours, and please to speak with Services

for Students with Disabilities located in 114 Warner Hall, 342-1818 as early in the semester as possible in order to make the appropriate accommodations that might be helpful. All discussions will, of course, remain confidential.

Academic Misconduct

Students are expected to demonstrate maturity in their decisions and therefore are responsible for the honest completion and representation of their work, for the appropriate citation of sources, and most importantly for the respect of others academic endeavors. See pp. 177-178 of your student handbook for further elaboration.

Notes on Appropriated Material

You may borrow graphic elements and sample sounds from professional sources such as stock photo and audio CDs. However, you are responsible for integrating borrowed material successfully into your work. Crude, low quality scans and samples will limit your results. Also, be aware that while students are generally allowed to borrow freely, *professionals have no such privilege*. Copyrighted materials must be paid for in the real world. You must acknowledge any relationships to borrowed or derived materials in a notation/credit.

Projects that represent only marginal modifications of borrowed materials are not eligible for any grade higher than C.

Grading Rubrics

You will be evaluated based on the following criteria:

Project (5 Projects)	50%
Final Project	20%
Curatorial Paper/Presentation	10%
Reading Response	20%
Attendance & Participation*	Attendance is mandatory: it will not count towards your grade for this class, but it can count against your grade

Notes on Grading

While grading aesthetically based works is always somewhat subjective, the following general guidelines will be used for evaluation:

- You have surpassed all the basic requirements of the assignment, and demonstrated technical mastery of the craft as well as a creative and critical treatment of the subject.
- You have met all the requirements of the assignment in execution and thoughtfulness.
- You completed the assignment and demonstrate technical mastery of the assignment but lacked a creative or critical engagement. Or, you have met the creative standards but lacked the technical expertise to fully execute the project.
- You have not met the requirements of the project.
- You did not turn in the work.

* An “A” means excellent. To submit all your work doesn’t mean that you will get an A in this course.

Disclaimer

In this class I reserve the right to show a broad range of course materials, some of which assume the audience to be adult in age and demeanor. Should you at any time in the course of the class feel offended by something you have seen or heard, we would appreciate you staying to be part of a dialogue. If you feel that you cannot stay, remove yourself from the classroom as discretely as possible. You may be asked to report on your response.

Course Schedule

Please refer to Desire to Learn for the course schedule as well as assignment due dates.
<http://d21.uwplatt.edu>

Projects

1. I am what I see
2. Abstract Figure
3. Intensity
4. Sound Only
5. Interactivity

Final: Group Project

1. Reactive Image & Sound

Curatorial Paper/Presentation

1. Each student will be required to create a 10-15 minute presentation and 5 pages of paper on a selected new media artist or group.