

PENDING INTERDISCIPLINARY FILM AND DIGITAL MEDIA PROGRAM

AT THE UNIVERSITY OF NEW MEXICO

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<http://www.unm.edu/~finearts/ifdm>

We wish to express our thanks to Governor Richardson
and to the New Mexico State Legislature for funding in support of this Curricular Initiative

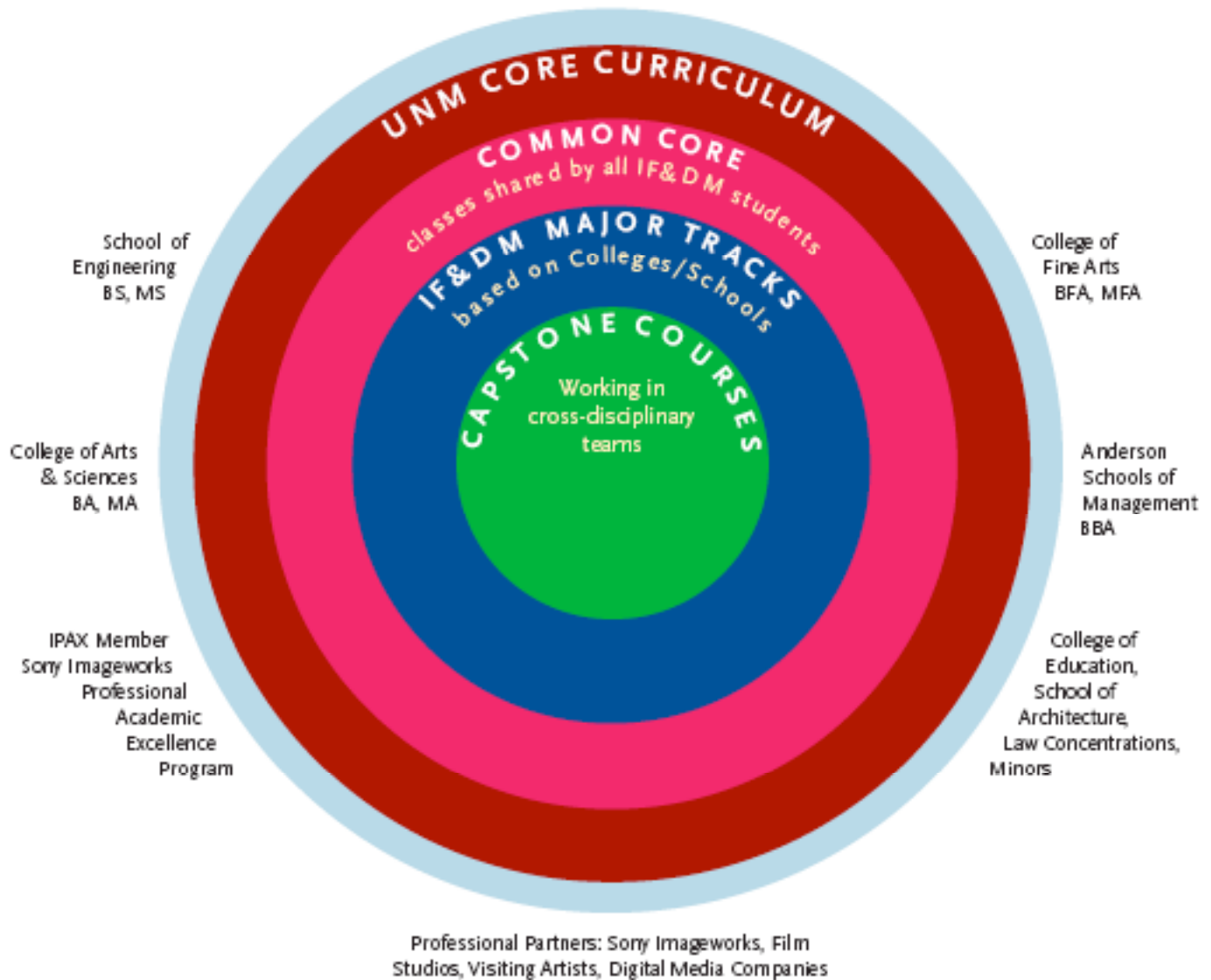
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MISSION

The pending Film and Digital Media Program at the University of New Mexico is a model of interdisciplinary education for the twenty-first century that will give our students necessary critical, creative, and technical skills to apply digital technologies in innovative and productive ways. This program builds on ARTS Lab (Arts Research Technology and Science Laboratory), established in 2005 under Governor Richardson's Media Industries Strategy Plan (MISP). Coordinating ARTS Lab with existing strengths at UNM in Fine Arts, Engineering, Arts and Sciences, and Anderson Schools of Management, along with other schools and colleges, the Film and Digital Media Program has four objectives:

- Integrate Filmmaking and Digital Media
- Build a Native New Mexican Hollywood
- Train the Citizens of New Mexico
- Foster Research

CURRICULUM MODEL



The pending Interdisciplinary Film & Digital Media Program is conceived as a broadly inclusive program that provides curricular paths for students in Engineering, Fine Arts, Arts & Sciences and Anderson Schools of Management. As the graphic above shows the curriculum is built out of three primary integrated parts: 1) a common core of courses (24hrs) that all students in this program take, 2) major tracks that are offered by a particular college/school, and 3) capstone courses (8hrs) required of students in their final year in the program.

The Common Core is required of all students in the program. It is designed to give the student technical, critical and creative skills with the history, critical understanding and practice of digital media. Students in the common core experience working individually and in collaborative teams.

PENDING INTERDISCIPLINARY FILM & DIGITAL MEDIA COMMON CORE

Students will be required to take 32 hours of Common Core classes in addition to selecting a major track offered by a college or school.

GOALS & COMPETENCIES

1. Demonstrate and apply knowledge about the history and practice of new/digital media
2. Demonstrate and apply technical knowledge of tools for producing new media
3. Demonstrate and apply, through studio practice, knowledge of audio and visual principles in an artistic context
4. Demonstrate and apply knowledge of business practices and legal concerns in digital media
5. Demonstrate and apply knowledge of ethical issues in the interaction of technology, digital media, and society

Skills

1. The ability to think critically of the history and practice of new/digital media
2. The ability to program or modify existing digital media software
3. The ability to use the creative tools of digital media to produce and tell stories
4. The ability to prepare an effective business plan, including legal review, for the production of a digital media project
5. The ability to formulate policies and practices for digital media production from an ethical and social perspective

(PENDING) COMMON CORE CLASSES

Freshman Year

Fall Semester

IFDM 105 Inter and New Media Studies I (3)

The history of the methods and practices of Art, Science, & Technology in the development of New Media. A survey of the phenomena called New Media from a historical perspective (Who has been doing what? why? where? What are the implications and socio-cultural context?). A look at the practices, careers, and disciplines involved with Film and Digital Media.

English 101 class attached 3hrs

Spring Semester

IFDM 110 Technical Foundations of Digital Media (3)

Working under the hood. The course introduces computer programming as a powerful tool for solving complex problems. Programming assignments and examples from class will be focused on multimedia and the techniques behind today's complex media manipulation software. Students learn why it is important to know how to utilize the vast amount of computing power that is readily available today, and the usefulness of different types of computer systems. Programming assignments will use an Integrated Development Environment (IDE) called Eclipse. The class will focus on two languages, Java to satisfy the CS and MIS Java requirements, and Python to satisfy the IFDM requirements.

English 102 class attached 3hrs

Sophomore Year

Fall Semester

IFDM 200 Studio I: Activating Digital Space (3)

Introduction to Digital Space. Studio class exploring the critical, technical and creative elements of choosing what to put in the digital space, what to do with it when it is there, and how to send it out of the digital space, printed to paper, as light, as moving images, sound, etc.

Spring Semester

IFDM 210 Introduction to Computer Generated Imagery (3)

This course is an introduction to computer graphics and animation. It mixes theory and application using an industry standard animation package, presently Maya, both to teach use of the tool and to demonstrate key concepts. Involves collaborative projects.

Junior Year

Fall Semester

IFDM 300 Critical Foundations of Inter/New Media (3)

This class will survey contemporary theories of the impact of digital media on the individual, the community and the state. Do digital media fundamentally alter the nature of the human self, as many claim? How do they alter the landscape? Our notions of what it means to be "at home"? The ways we do business? The ways we govern ourselves? To answer these questions, we'll explore the dynamics of digital media and at the same time, the ways in which those dynamics shape—and have been shaped by—ongoing processes of social change.

Spring Semester

IFDM 310 STUDIO II: Writing Digital Narrative (3)

The structure of this course is divided into five parts: 1) The technical aesthetics of narrative media; 2) The structure of narrative; 3) The art of writing narrative; 4) The realization of narrative; 5) The fieldwork/writing project. The goal of this course is to offer students an overview of issues on writing for these digital media; its objective is to create successful, media-savvy writers, who work across digital platforms.

Senior Year

Fall Semester

IFDM 400 Ethics, Science & Technology. (3)

Ethical issues arising from the impact of science and technology on the personal, social and political dimensions of culture or what happens and who takes responsibility when the genie is out of the bottle?

IFDM 450 Capstone I. (4)

Students required to form interdisciplinary collaborative teams. Teams develop and plan project idea.

Spring Semester

IFDM 410 Law and Business (3)

This course is designed to introduce students to the business and legal aspects of creating a new digital media venture. This is a project based course where an interdisciplinary team of students will be required to develop a business plan for a new digital media product. The students will be exposed to the life cycle of a new venture, including the following stages: concept formation; marketing; developing a budget; finding financing; forming a company; hiring and managing employees; and sales.

IFDM 451 Capstone II (4)

Collaborative teams execute projects and give open demonstration of the results.

ADVISING

Admissions

The Interdisciplinary Film & Digital Media Program described in this packet includes pending new degree programs and concentrations within existing degree programs that will be submitted for approval in the coming academic year. This program has two major parts, first, a Common Core of 32 hours of classes, and pending major tracks or concentrations offered by the colleges: Arts & Sciences, Fine Arts, Engineering, and Anderson Schools of Management.

The Interdisciplinary Film & Digital Media Program will begin in the fall 2007 semester by offering the first in the sequence of Common Core courses. Because the IFDM Program is a proposed program that will begin the process of University review and approval in the Fall semester, the first Core Course—IFDM 105 INTER AND NEW MEDIA STUDIES will be offered as a Topics course Fine Arts 229. 001. For Freshman this course will also be a Freshman Learning Community Course and will be linked with an English 101. Freshman who have not tested out of English 101 will sign up for FA 229. 650 and the co-requisite English 101. 650 making a six hour block. The courses as listed in the schedule will be restricted.

How many can be admitted to the program? Fifty students can be admitted in the first year.

Freshman (25)

For the English 101 these students will be divided into two sections.

Internal Transfer students (25)

How do **Freshman** sign up for this course?

As a Freshman you will indicate your interest in this program and sign up for FA 229 650 by completing a form. The form will be posted on the web and can be filled out and submitted via the web. The deadline for submission of the form requesting admission to the program will be **June 4**. The form asks you to state: 1) that you meet the College Prep requirements and need no introductory skills courses in Math, English, or Reading, 2) which college you intend to major in, and 3) asks you to write a 500 word statement on: A) describe previous experience, if any, with this subject; B) What is your interest in this program and why; C) what are you other interests related or unrelated to this program. Students will be distributed as evenly as possible among the participating colleges/schools and those admitted will be informed after June 11th. APPLICATION FORM CAN BE FOUND AND SUBMITTED ON THE WEB AT: <http://www.unm.edu/~finearts/ifdm>

How do **Internal Transfer students** sign up for this course?

Staff Advisors for Interdisciplinary Film & Digital Media Program

College	Advisor	Email	Phone	Office Location
Anderson Schools of Mgt.	Mary Huskey (Students w/last names beginning A-L)	huskey@mgt.unm.edu	277-2947	ASM, Rm 251
	Lisa Gilmore (Students w/last names beginning M-Z)	gilmore@mgt.unm.edu	277-7118	
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	Stephanie Hands	ssmith@unm.edu	277-4621	
Engineering	Lynne Jacobsen, Computer Sci.	csinfo@cs.unm.edu	277-3112	FEC, Rm 156
	Roberta M. Menicucci, Computer Engr.	rmenicucci@eece.unm.edu	277-1435	ECE, Rm 115
	Beth Isbell Tapley	isbell@unm.edu	277-4354	ECE, Rm 133
	Lourdes Garcia O'Keefe	lokeefe@unm.edu	277-4354	
Fine Arts	Deanna Sánchez-Mulcahy	dmulcahy@unm.edu	277-4817	Ctr. for the Arts, Rm 1103
	Jennifer Lucero	jennlu@unm.edu	277-4817	

Draft IFDM Organizational Chart and Governance

PROVOST

EXECUTIVE COMMITTEE:

Dean of Fine Arts, Chair
Dean of the School of Engineering
Vice President for Research
Dean of the Graduate School
Plus Deans from Colleges & Schools with Degree Tracks
Dean of Arts & Sciences
Dean of the Anderson Schools of Business
Dean of Continuing Education

DIRECTOR OF IFDM

FACULTY COUNCIL

Participating faculty from the Colleges & Schools with degree tracks

Draft Governance IFDM

Duties of Faculty Council:

- Develop and revise IFDM Interdisciplinary Curriculum
- Participate in admissions to pre-major status
- Advise on IFDM programming and capstone courses
- Respond and comment on College/Schools major track curricula
- Advise on Internships, equipment and teaching needs for Common Core
- Assessment

(PENDING) MAJOR TRACKS IN COLLEGES & SCHOOLS

CFA Major Tracks

The Production track in the College of Fine Arts focuses on the areas involving narrative, character, performance and performers. It is the track that addresses film and video making, gaming, and the interaction of digital technology and live performance.

The Visualization track in the College of Fine Arts focuses on art making and digital media, installations, the bridging between art and science for work based on scientific data or metaphors of science.

CFA IFDM Production- Sequence 128 Hrs.

Freshman Year

Fall Semester

IFDM 105 Inter and New Media Studies	(3)
MA 111 Technical Introduction to Video Production	(3)
Engl 101, Composition I	(3)
Mathematics (see core curriculum)	(3)
Social science (see core curriculum)	(3)
	15 hrs.

Spring Semester

IFDM 110 Technical Foundations of Digital Media	(3)
ARTS 130 Intro to Electronic Arts	(3)
Engl 102, Composition II	(3)
Physical & Natural Science (see core curriculum)	(4)
Social science (see core curriculum)	(3)
	15 hrs.

Sophomore Year

Fall Semester

IFDM 200 STUDIO I: Activating Digital Space	(3)
<i>New Final Cut Pro Cont. Ed?</i>	(2)
ARTH 250 Modern Art	(3)
<i>New T&D 200? Sound & Image</i>	(3)
Second language (see U. core curriculum)	(3)
Hist 101, Western Civilization	(3)
	17 hrs.

Spring Semester

IFDM 210 Introduction to Computer Generated Imagery	(3)
MA 210 Introduction to Film	(3)
MA 216 Video Production	(3)
Writing & Speaking (see U. core curriculum)	(3)
Second language (see U. core Curriculum)	(3)
<i>New Final Cut Pro (Cont. Ed.?)</i>	(2)
	17 hrs.

Junior Year

Fall Semester

IFDM 300 Critical Foundations of New Media	(3)
T&D 355 Dramatic Writing Theatre & Screen	(3)
Hist 102, Western Civilization	(3)
Concentration elective sub for Physical Natural Sci.	(3)
Concentration elective (choose from)	(3)
Concentration elective (choose from)	(3)
	18 hrs.

Spring Semester

IFDM 310 STUDIO II: Writing Digital Narrative	(3)
Physical & Natural Sciences (See U. curriculum)	(3)
Concentration elective (choose from)	(3)
Concentration elective (choose from)	(3)
Concentration elective (choose from)	(3)
	15 hrs.

Senior Year

Fall Semester

IFDM 400 Ethics Science & Technology.	(3)
IFDM 450 Capstone	(4)
<i>T&D 403 Directing for the Camera</i>	(3)
Concentration elective (choose from)	(3)
Concentration elective (choose from)	(3)
	16 hrs.

Spring Semester

IFDM 410 Law and Business	(3)
IFDM 451 Capstone	(4)
MA 409 Adv Video Art	(3)
Concentration elective (choose from)	(3)
Concentration elective (choose from)	(3)
	16 hrs.

Elective Groups: Recommended:

100 level

CS 151L Computer Programming Fundamentals
T&D 120 Acting Foundations I
T&D 196 Intro to Stage Lighting
ARTS 106 Drawing I

200 level

ENG 222 Intro to Creative Writing: Poetry (3)
ARTS 289 Digital Imaging Techniques (3)
T&D 293 Design Computer Skills (3)
T&D Lighting Methods & Equipment (3)
T&D 297 Sound for Performance (3)
<i>New Music 200? Creating Scores (2)</i>

300 level

Music 305 Composition I (2)
Music 306 Composition II (2)
Music 311 Computer Applications I (2)
<i>New 300/400 level Professional Internships</i>
<i>Up to 6 Hrs Can petition for up to 12 Hrs.</i>

MA 330 Choose Various Topics (3)
CS 394 CGI and Animation (3)
Music 380 Recording Techniques (2)
T&D 371 Digital Imagery & Production (3)
MA 326 History of Film: Silent (3)
MA 327 History of Film: Sound (3)
New T&D 300? Digital Story Telling
New MA 300? Word & Image

400 level

ARTS 431 Advanced Projects in Electronic Arts (3)
T&D 458 Screenwriting (3)
Music 481 Recording Techniques II (3)
Music Computer Applications II (2)
Music 416 Studies in 20th Century Music (3)
T&D 473 Interactive Design & Technology (3)
T&D 493 Art Direction for TV & Film (3)

CFA IFDM Visualization-Sequence 128 Hrs.

Freshman Year

Fall Semester

IFDM 105 Inter and New Media Studies	(3)
ARTS 130 Intro to Electronic Arts	(3)
Engl 101, Composition I	(3)
Mathematics (see core curriculum)	(3)
Social science (see core curriculum)	(3)
	15 hrs.

Spring Semester

IFDM 110 Technical Foundations of Digital Media	(3)
CS 152L Computer Programming Fundamentals	(3)
Engl 102, Composition II	(3)
Physical & Natural Science (see core curriculum)	(4)
Social science (see core curriculum)	(3)
	15 hrs.

Sophomore Year

Fall Semester

IFDM 200 STUDIO I: Activating Digital Space	(3)
ARTS 289 Digital Imaging Photoshop (or Cont. Ed.)	(2)
ARTH 250 Modern Art	(3)
Concentration Elective (choose from) □	(3)
Second language 1 Yr. (see U. core curriculum)	(3)
Hist 101, Western Civilization	(3)
	17 hrs.

Spring Semester

IFDM 210 Introduction to Computer Generated Imagery	(3)
Second language 1 Yr. (see U. core curriculum)	(3)
Hist 102, Western Civilization	(3)
Writing & Speaking (see U. core curriculum)	(3)
Physical & Natural Science (see U. core curriculum)	(3)
	15hrs.

Junior Year

Fall Semester

IFDM 300 Critical Foundations in Inter/New Media	(3)
?Final Cut Pro (Cont. Ed.)	(2)
ARTS 330 Intermediate Electronic Arts	(3)
Concentration elective (choose from)	(3)
Concentration elective (choose from)	(3)
Concentration elective (choose from)	(3)
	17 hrs.

Spring Semester

IFDM 310 STUDIO II: Writing Digital Narrative (3)	
? Final Cut Pro (Cont. Ed.?)	(2)
Concentration elective (choose from)	(3)
Concentration elective (choose from)	(3)
Concentration elective (choose from)	(3)

17 hrs.

Senior Year

Fall Semester

IFDM 400 Ethics Science & Technology. (3)

IFDM 450 Capstone (4)

ARTS 430 Adv. Electronic Arts (3)

Concentration elective (choose from) (3)

Concentration elective (choose from) (3)

16 hrs.

Spring Semester

IFDM 410 Law and Business (3)

IFDM 451 Capstone (4)

ARTS 431 Adv. Electronic Arts (3)

Concentration elective (choose from) (3)

Concentration elective (choose from) (3)

16 hrs.

Elective Groups: Recommended

100 level

MA 111 Technical Introduction to Video Production (3)

Physics 105 Physics of Society (3)

Physics 106 Light & Color & 106L (4)

Physics 108 Music Acoustics (3)

STS 187 Intro to Science, Technology & Society (3)

200 level

Engineering 200 Technology & Society

Music 271 Music Today (3)

New T&D 200? Sound & Image (3)

New T&D 200? Interactive Performance Art (3)

300 level

Music 311 Computer Applications I (2)

MA 330 Video Art: Current Trends (3)

New 300/400 level Professional Internships

Up to 6 Hrs Can petition for up to 12 Hrs.

MA 331 Film Theory (3)

Art Studio 389 Adv. Topics in Studio Arts: Digital

Art Studio 330 Computer Generated Imagery & Animation (3)

CS Art & Computation (3)

T&D 371 Digital Imagery & Production (3)

400 level

MA 409 Adv. Video Art (3)

Art Studio 494 Adv. Topics in Computer Generated Imaging (3)

CS 433 Computer Graphics (3)

T&D 471 Multimedia Production for Designers (3)

T&D 472 3D Modeling & Animation for Designers (3)

T&D 473 Interactive Design & Technology (3)

T&D 474 3D Character Animation (3)

Media Arts 490 Video Art: Current Trends (3)

CFA IFDM Critical Studies-Sequence 128 Hrs

Freshman Year

Fall Semester

IFDM 105 Inter and New Media Studies	(3)
AMS 182 Intro Environment Science & Technology	(3)
Engl 101, Composition I	(3)
Mathematics (see core curriculum)	(3)
Social science (see core curriculum)	(3)
	15 hrs.

Spring Semester

IFDM 110 Technical Foundations of Digital Media	(3)
Phil 156 Reasoning & Critical Thinking	(3)
Engl 102, Composition II	(3)
Physical & Natural Science (see core curriculum)	(4)
Social science (see core curriculum)	(3)
	15 hrs.

Sophomore Year

Fall Semester

IFDM 200 STUDIO I: Activating Digital Space	(3)
MA 210 Intro to Film	(3)
AH 250 Modern Art	(3)
Physical & Natural Science (see U. core curriculum)	(3)
Second language (see U. core curriculum)	(3)
Hist 101, Western Civilization	(3)
	18 hrs.

Spring Semester

IFDM 210 Introduction to Computer Generated Imagery	(3)
Concentration elective (choose from)	(3)
Second language (see U. core curriculum)	(3)
Hist 102, Western Civilization	(3)
Writing & Speaking (see U. core curriculum)	(3)
Concentration elective (choose from)	(3)
	18 hrs.

Junior Year

Fall Semester

IFDM 300 Critical Foundations of Inter/New Media	(3)
MA History of Film (Silent or Sound)	(3)
Second language (see U. core curriculum)	(3)
Concentration elective (choose from)	(3)
Elective outside the major	(3)
	15 hrs.

Spring Semester

IFDM 310 STUDIO II: Writing Digital Narrative (3)	
MA 331 Film Theory	(3)
Second language (see U. core curriculum)	(3)
Concentration elective (choose from)	(3)
Concentration elective (choose from)	(3)
	15 hrs.

Senior Year

Fall Semester

IFDM 400 Ethics, Science, and Technology	(3)	
IFDM 450 Capstone	(4)	
Concentration elective (choose from)	(3)	
Concentration elective (choose from)	(3)	
Concentration elective (choose from)	(3)	
		16 hrs.
Spring Semester		
IFDM 410 Business and Law	(3)	
IFDM 451 Capstone		(4)
Concentration elective (choose from)	(3)	
Concentration elective (choose from)	(3)	
Concentration elective (choose from)	(3)	
		16 hrs.

Elective Groups: Recommended

100 level

- Art Studio 130 Intro to Electronic Arts
- Physics 105 Physics of Society (3)
- Physics 106 Light & Color & 106L (4)
- Physics 108 Music Acoustics (3)
- STS 187 Intro to Science, Technology & Society (3)

200 level

- Engineering 200 Technology & Society
- CJ 268 Media Theory
- Music 271 Music Today
- New T&D 200? Performance Theory*
- New 300/400 level Professional Internships*
- Up to 6 Hrs Can petition for up to 12 Hrs.*

300 level

- Sociology 338 City Life (3)
- Women Studies 357 Women & Media Arts (3)
- Art Studio 358 Nature & Technology
- ANTH 341 Culture Study of Indigenous Video (3)
- AMS 320C Science & Technology Studies (3)
- Media Arts 330 Science Fiction (3)

400 level

- Art Hist 427 Contemporary Photography (3)
- Art Hist 422 Contemporary Architecture (3)
- English 419 Visual Rhetoric (3)
- Hist 439 Hist of Science & Technology in the US (3)
- Media Arts 490 Video Art: Current Trends (3)

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Computer Science B.S. Program with IFDM Concentration 132 Hrs

Freshman Year

Fall Semester

Class	Credit hours
Engl 101	3
CS 152L Computer Programming	3
IFDM 105 Inter and New Media Studies	3
Math 162 Calculas I	4
Lab Science I	4
Total	17

Spring Semester

Class	Credit hours
Engl 102	3
Lab Science II	4
CS 251L Intermediate Programming	3
IFDM 110 Technical Foundations of Digital Media	3
Math 163 Calculas II	4
Total	17

Sophomore Year

Fall Semester

Class	Credit hours
CS 261 Math Foundations CS	3
CS 241L Data Organization	3
English./Com. Elective	3
Lab Science III	3
IFDM 200 Studio I: Activating Digital Space	3
Total	15

Spring Semester

Class	Credit hours
EECE 238L Computer Logic Design	4
CS 257L (Spring Only)	3
Lab Science	3
Math 314 Linear Algebra with Appl.	3
IFDM 210 Introduction to Computer Generated Imagery	3
CS 293	1
Total	17

Junior Year

Fall Semester

Class	Credit hours
CS 351L Design of Large Programs	3
Math 345 ?(not in Cat.)	3
CS 361L Data Structures & Algorithms	3
CS/IFDM elective	3
IFDM 300 Critical Foundations in Inter/New Meida	3
UNM Core	3
Total	18

Spring Semester

Class	Credit hours
CS 341L Intro Comp. Arch & Org .	3
CS Elective	3
Math 375 Intro Numerical Computing	3
CS/ID&FM Elective	3
IFDM 310 Studio II: Writing Digital Narrative	3
Total	15

Senior Year

Fall Semester

Class	Credit hours
CS 451 Programming Paradigms	3
CS 461 ? (Not in Cat.)	3
CS/ID&FM Elective	3
IFDM 400 Ethics, Science & Technology	3
IFDM 450 Capstone I	4
Total	16

Spring Semester

Class	Credit hours
CS 460 Software Engineering	4
CS 481 Digital Comp Op Systems	3
CS/ID&FM elective	3
IFDM 410 Business & Law	3
IFDM 451 Capstone II	4
Total	17

Computer Engineering Curriculum with a Concentration in Digital Media (draft)

This proposal is part of the Interdisciplinary Film & Digital Media program that UNM is in the process of putting together. As opposed to having a single curriculum for everyone from the arts to engineering (which would result in graduates that are neither artists nor engineers), the current structure of the program is to allow each of the different majors to develop a “concentration” in digital media. This way, the graduates could be artists with emphasis in digital media or computer engineers with emphasis in digital media. Here we present the track that would be taken by Computer Engineers in the Department of Electrical & Computer Engineering. It could be considered a “digital media” track that would supplement the already existing tracks of “software” and “hardware.”

Freshman Year

First semester

MATH 162	Calculus I	4
ECE 101	Intro to ECE	1
ECE 131	Intro to Programming	3
PHYC 160	General Physics	3
ENGL 101	Composition I: Exposition	3
IFDM 105	Inter and New Media Studies	3
		17

Second semester

MATH 163	Calculus II	4
ECE 231L	Intermediate Programming and Engineering Problem Solving	3
PHYC 161	General Physics	3
PHYC 161L	General Physics Laboratory	1
ENGL 101	Composition II: Analysis and Argument	3
IFDM 110	Technical Foundations of Digital Media (CS152)	3
		17

Sophomore Year

First semester

ECE 203L	Circuit Analysis I	3
ECE 238L	Computer Logic Design	4
MATH 316	Applied Ordinary Differential Equations	3
ENGL 219	Technical and Professional Writing	3
	Basic Science with Laboratory	4
		17

Second semester

ECE 206L	Electrical Engineering Laboratory I	2
ECE 213L	Circuit Analysis II	3
MATH 314,321,375	Linear Algebra or Intro to Numerical Computing	3
MATH 264	Calculus III	4
ECE 330	Software Design	3
		15

Junior Year

First semester

ECE 321L	Electronics I	4
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ECE 331	Data Structures & Algorithms	3
ECE 344L	Microprocessors	4
MATH 327	Discrete Structures	3
ECE 4XX	Graphics I	3
		<hr/>
		17

Second semester

ECE 314	Signals and Systems	3
ECE 337L	Introduction to Computer Architecture & Organization	3
ECE 340	Probabilistic Methods	3
ECE409	Engineering Ethics	1
ECE 4XX	Graphics II	3
IFDM 300	Critical Foundations of Inter/New Media	3
		<hr/>
		16

Senior Year

First semester

ECE 419	Senior Design I	3
ECE 437L	Digital Computer Operating Systems	3
CE/ME 350	Engineering Economy	3
	Digital Media Technology Elective	3
IFDM 450	IF & DM Capstone Project I (common core)	4
		<hr/>
		16

Second semester

ECE 420	Senior Design II	3
ECE 440	Computer Networks	3
	Digital Media Technology Elective	3
	Digital Media Technology Elective	3
IFDM 451	IF & DM Capstone Project II (common core)	4
		<hr/>
		16

TOTAL UNITS: 131

Digital Media Technology Electives:

ECE 4XX	Game Hardware	3
ECE 4XX	Game Development	3
ECE 5XX	Advanced Image Synthesis	3
ECE 5XX	Real-time rendering and graphics hardware	3
ECE 5XX	Scientific Visualization	3
ECE 5XX	Computer Vision	3
ECE 5XX	Special Effects for Feature Film	3

Digital Media Art Electives:

These would be classes for CE and CS students to take which would be taught by folks over in the arts.

These could include:

XX	Animation	3
XX	Script-writing	3
XX	Introduction to directing	3
XX	Introduction to film-production	3

Modifications to the curriculum presented in the course catalog:

Freshman Year

Fall: Replace *Social/Behavioral Science Core Elective* with the *IFDM common core* class
Spring: Replace *Humanities Core Elective* with the *IFDM common core* class

Sophomore Year

No change to the curriculum

Junior Year

Fall: Replace *Core Elective* with *Graphics I*

Spring: Replace *ECE Elective* with *Graphics II* and *Social/Behavioral Science Core Elective* with *Digital Media Arts Elective*

Senior Year

Fall: Replace *ECE Elective* with *Digital Media Technology Elective*, replace *Humanities Core Elective* with *IFDM Capstone Project I*, and get rid of the *Senior Elective* (we could add it back in, but it would become 19 units for that semester and it would be a great deal of work!)

Spring: Replace the two *Senior Electives* with *Digital Media Technology Electives* and the *Fine Arts Core Elective* with the *IFDM Capstone Project II*

The total number of units is one less than the standard CompE degree

Modifications to the proposed IFDM core curriculum:

Although the idea of having a common core that everyone shares and acts like a “backbone” through the program is appealing (and indeed I supported when it came up at the IFDM meetings), upon further scrutiny it was evident that the technical content of the curriculum would suffer if we had to add an additional 32 credit hours of “interdisciplinary” material. This would simply dilute the technical content too much. So we propose having our students partake of the first-year common core sequence which introduces them to the subject and then come back to it in the last year for their capstone project. In addition, there is one slot for a Digital Media Art Elective in the second semester of their junior year, which would be offered by the fine arts department for scientists and engineers in the program.

The proposed program would offer our graduates 5 technical courses in digital media, 1 artistic course in digital media, as well as four “common core” courses alongside artists, writers, etc. This seems like the best that we can expect out of a four year curriculum that must meet stringent ABET accreditation standards.

Arts & Sciences Major Tracks are Pending

They are being developed and when complete will be included among the pending curricular IFDM Major Tracks.

Anderson Schools of Management Major Track is Pending

It is under discussion and when complete will be included among the pending curricular IFDM Major Tracks.

ADDENDUM: IFDM CORE SYLLABI

IFDM 105: HISTORIES IN INTER/NEW MEDIA



Dorothy (video artist) and Timothy Cross (biologist)

FA 229-001
Monday and Wednesday 9:00-10:25
ARTS GARAGE
1601 Central NE

Mary Tsiongas, Electronic Arts
tsiongas@unm.edu

OFFICE HOURS: BY APPOINTMENT. ART BUILDING RM 246C

Eva Hayward, Cinematic Arts

evahayward@gmail.com

OFFICE HOURS: BY APPOINTMENT. CERIA RM 364

This course will survey the work and ideas of artists who have explored new interactive and interdisciplinary forms, as well as engineers and mathematicians who have developed information technologies, as well as lawyers and business people who have considered intellectual property and entrepreneurship in the digital age, and influential scientific and philosophical ideologies that have influenced the arts. The course will study the invention of information technologies and new human-machine paradigms that have come to define the medium of the personal computer, including: cybernetics, augmented intelligence, virtuality, hypertext, human-computer symbiosis, graphical user interface, etc. Central to this analysis will be an understanding of key concepts for the interpretation of evolving multimedia forms: including integration, interactivity, hypermedia, immersion, and narrativity. The course will enjoy a specialized writing class that will augment discussions and lectures with written assignments and practices in technique. Moreover, the class includes a public lecture series with technicians, artists, scientists, and scholars, investigating a wide range of creative and research projects that include: “film” industry; bio-informatics; militarized computing; pre-cinematic visual and acoustic devices; digital photography; sound and music interfaces; hybrid architectural/media environments; new ways of sensing; virtual identities (race/gender/sex/nation) and communities; serious gaming and experimental games; *machinima*; video surveillance; installation art; medical and scientific imaging; animality and *crittercam*; animation; and the exploration of alternate manifestations of digital media-related expression.

TEXT

Cyber Reader: Critical Writings for the Digital Era.
Ed. Neil Spiller. Phaidon Press, 2002.

CLASS PARTICIPATION

Participation is essential! The success of the class depends upon the questions you bring and the discussions you inspire. Participation comes in many forms – it is a combination of active contribution, active listening, note taking, asking questions for clarification, raising topics for further contemplation, arguing a point, tossing around a new concept, admitting confusion, asking a classmate to re-phrase or follow-up on an idea and so on. If you find that you tend to be a shy participator, challenge yourself to make your voice heard at least once every three weeks – try formulating a brief question before class begins and then reading it out loud as a way to start becoming a vocal member of class. If you find you participate often,

that is great! Just monitor yourself so that your participation does not silence others. Try ending the contributions you make by turning to the class and asking for its response as way of encouraging collaborative and collective, rather than one-sided, thought. Respect your colleagues and listen to them carefully; elicit other student's interpretations and contributions. We are tackling a wide range of fascinating topics, and I hope you will throw yourself into the enmeshments that we explore. Please be clear that participation does not mean attendance; it means passion. The disciplines, theories, artistries, and technologies – past and present – that we explore are at various times fascinating, frustrating, exhilarating, confusing, terrifying, empowering, and sobering. Regardless, they are always complex. Allow enough time to read carefully, pay meticulous attention to details, identify arguments, situate historical situations, consider cultural contingencies, mull over theoretical and artistic debates, and contemplate the ideologies, aesthetics, cultures, and bodies at stake.

ATTENDANCE

Attendance will be taken at every class meeting, either orally or on an attendance sheet. A student's grade will be negatively affected if absences exceed *three class periods*. If something happens, communication is the key between a passing grade and a failure; talk with me if something happens. **If you miss more than three classes you will be automatically dropped from the course.**

ASSIGNMENTS

Your work represents you. Therefore, I expect everything you turn into me to exemplify the very best of your professional self. Please plan ahead so that you have plenty of time to make your assignments as polished as possible. Be sure to reread your essays before submitting them.

ABILITIES

Any student who feels he or she may need an accommodation based on the impact of a disability should contact the professor privately to discuss his or her specific needs. Also contact the Disability Services Center as soon as possible to better ensure that such accommodations are implemented in a timely fashion.

A FEW OTHER THINGS YOU SHOULD KNOW

This class is demanding. It is designed to maximize your ability to think critically and to interrogate many ideas that are generally taken for granted. Successful students will read the material carefully *prior to each class meeting* and treat class meetings as vital. It is essential that you be prepared to contribute intelligently to the discussion. This is a course about thinking and about change; it is neither a conduit for dogma nor a site of passive entertainment. You get what you give from this course. You will encounter new vocabulary in the materials

and presenters so make sure to have a dictionary handy to which you can refer for definitions. The course is open to a variety of ways of interpreting and analyzing film, and you are encouraged to share your questions and ideas in lectures. Since there will be differences and disagreements, students are expected to show respect to the comments and positions of others in the course, including other students and the instructors. Each student is encouraged to meet with the instructor during office hours or by appointment to discuss issues and ideas related to the course.

ASSIGNMENTS

10 reading responses_(50%): Each response will be a 2-3 page critical engagement with assigned articles. You choose the articles – but you must turn in five by Midterm. Your responses should be well developed and thoughtful and related to the article in question. Your response should 1) inspire conversation; 2) clarify a point; 3) ask how the reading might relate to previous readings, lectures, or screenings; 4) identify a point of confusion, raise a concern, and so forth. At times I will call upon you to read your responses aloud. You will submit your responses at the end of class after you have given a minute or two to revise/add to it if class discussion inspired a necessary addendum. Well-developed responses usually 1) refer to the reading, point to several passages, identify a page number; 2) offer a context or summary of what the author is saying; and then 3) pose a question.

Midterm Exam (15%)

- Your midterm examination is take-home (6-8 pages). It will test your familiarity with course materials thus far, and your ability to discuss and assimilate the range of topics we have covered. It is a formal piece of scholarship and should demonstrate your best thinking and writing abilities. During the class meeting before it is due, I will give you 4-5 questions and you will select 2 for your final submission. You must reference course readings, key terms, lectures, and discussions in your responses.

Final Research Paper/Project (35%) presented in four stages:

Project:

Paper:

- **A research proposal**, 1 page, to prepare for your paper topic.
- **An outline and bibliography**, minimum of 10 resources.
- **A 10 page paper.**
- **In a revised form, a 20 page paper.**

WEEK 1: OVERVIEW: AN INTRODUCTION TO MULTIMEDIA

Aug 20 **EVA AND MARY**

Aug 22 LECTURE: Geoffrey Batchen

WEEK 2: INTEGRATION 1:

Definition: Integration - The blurring of traditional boundaries between disciplines – such as the arts and science – or between discrete media.

We will discuss key 19th and 20th Century developments in the integration of the arts and technology, beginning with the work of composer Richard Wagner and his idealized notion of the Gesamtkunstwerk (Total Artwork), followed by Bauhaus artist László Moholy-Nagy, who began working with electronic and kinetic forms in the 1920s, and Bell Labs engineer Billy Klüver, who was a central figure in the New York art world during the 1960s with the formation of E.A.T. (Experiments in Art and Technology).

Aug 27 **MARY**

READINGS:

- Richard Wagner, "Outlines of the Artwork of the Future," The Artwork of the Future, 1849
- László Moholy-Nagy, "Theater, Circus, Variety," The Theater of the Bauhaus, 1929
- Billy Klüver, "Northeastern Power Failure" 1966

Aug 29 LECTURE:

WEEK 3: INTEGRATION 2: TRANS/MULTI/INTER

Sept 3 NO CLASS

Sept 5 LECTURE: Gail Wight (**MARY NOT HERE**)

WEEK 4: INTERFACE 1: MEAT MEET MACHINE

Definition: Interface — a surface lying between two portions of matter or space, and forming their common boundary.

Sept 10

EVA (MARY NOT HERE)

READINGS:

- Donna Haraway, “Cyborg Manifesto.”
-
-

MEDIA:

- Orlan <http://www.orlan.net/>.
- Stelarc <http://www.stelarc.va.com.au/>.
- Synthetic Pleasures (Lee, 1995)

Sept 12

LECTURE:

WEEK 5:

INTERFACE 2:

Sept 17

MARY

READINGS:

-
-
-

MEDIA:

Sept 19

LECTURE:

WEEK 6:

INTERACTIVITY 1: DIGITAL EMBODIMENT

Definition: Interactivity - Reciprocal exchange between the viewer and the artwork, the ability to manipulate media and objects intuitively and with immediacy.

This topic explores the evolution of the technical, aesthetic, and cognitive concepts behind human-computer interactions, and their influence on the art, design and application of interactive media.

Beginning with the fundamentals of cybernetics as conceived by engineer Norbert Wiener in the late 1940s, we will discuss subsequent scientific breakthroughs in human-computer interaction including Douglas Engelbart's oNLine System and invention of the mouse. We will then explore parallel cybernetic and interactive tendencies emerging in the arts during the 1960s through the writings and work of John Cage, Alan Rath, Jim Campbell, Lynn Hershman, and Roy Ascott.

Sept 24

EVA

READINGS:

- Margaret Morse, "Poetics of Interactivity."
<http://www.immersence.com/publications/2003-Mmorse-full.html>.
- Katherine Hayles, "Virtual Bodies and Floating Signifiers."
<http://www.english.ucla.edu/faculty/hayles/Flick.html>.
-
-

MEDIA

Sept 26

LECTURE:

WEEK 7:

INTERACTIVITY 2:

Oct 1

MARY

READINGS:

-
-
-

MEDIA

Oct 3

LECTURE:

WEEK 8:

HYPER/TEXT/MEDIA 1: OF WORMHOLES

Definition: Hypermedia - The non-sequential linking of information, events, and discrete media.

We will discuss the evolution of hypermedia and the non-linear association of information resulting in the collapse of traditional spatial and temporal boundaries. We will begin with Vannevar Bush's seminal investigation into the concept of the hyperlink through his design of the Memex in 1945, the prototypical multimedia workstation. This will be followed by Ted Nelson's coining of the term hypertext in the early 1960s, in which non-linear associative thinking was applied to human-computer interaction, concluding with Alan Kay's creation of the graphical user interface and the first hypermedia system for a personal computer at Xerox PARC in the 1970s.

Oct 8

EVA

READINGS:

- Donna Haraway, "Promises of Monsters."

<http://www.stanford.edu/dept/HPS/Haraway/monsters.html>.

-
-

MEDIA:

File Room, Antonio Muntadas

<http://www.thefileroom.org/>

My Boyfriend came back from the War, Olia Lialina

<http://www.teleportacia.org/war/>

Desktop Is, Alexis Shulgin

<http://www.easylife.org/desktop/>

Please Change Beliefs, Jenny Holzer

<http://adaweb.walkerart.org/project/holzer/cgi/pcb.cgi>

Shredder, Mark Napier

<http://www.potatoland.org/pl.htm>

Oct 10

LECTURE:

WEEK 9:

HYPER/TEXT/MEDIA 2:

Oct 15

MARY

READINGS:

-
-
-

MEDIA:

- Diane Greco, "Cyborg: Engineering The Body Electric."

Oct 17 LECTURE:

WEEK 10: VIRTUAL 1: POSTHUMAN

Definition: Virtuality – refers to the seeming of anything, as opposed to its reality. Everything has a reality and a virtuality

Oct 22 **EVA**

FIELD TRIP: Tom Caudell Vis Lab

READINGS:

- "The Robot in the Garden; Telerobotics and Telepistemology in the Age of the Internet" Ken Goldberg
- Scott Fisher, "Virtual Environments,"
- Lynn Hershman, "The Fantasy Beyond Control," Art and Technology,
- Pierre Lévy, "The Art and Architecture of Cyberspace"

Oct 24 LECTURE:

WEEK 11: VIRTUAL 2:

Oct 29 **MARY**

READINGS:

-
-
-

MEDIA

Oct 31 LECTURE:

WEEK 12:

IMMERSION: PREPOSITIONAL KNOWLEDGE

Definition: Immersion: the state where you cease to be aware of your physical self through intense focus, distorted sense of time and effortless action.

We will explore the evolution of virtual reality and 3D virtual space: multimedia as an immersive experience that engages all the senses. We will overview the research of artists and scientists dating back to the 1950s, including Morton Heilig, Ivan Sutherland, Scott Fisher, Jenny Holzer, Jeffrey Shaw, and Char Davies, who have pioneered the tools and aesthetics of virtual reality, stereoscopic imaging, and telepresence, leading to the creation of digital, immersive environments.

Nov 5

EVA

READINGS:

-
-
-

MEDIA:

Nov 7

EVA NOT HERE

FIELD TRIP: Lodestar Planetarium

READINGS:

WEEK 13:

NARRATIVITY 1:

Definition: Narrativity - Interactive, branching forms that lend the user control over the narrative, diminishing the traditional primacy of the author's voice.

This final investigation focuses on the reshaping of narrative with new nonlinear, interactive, and electronic forms of media and communication. We will discuss the pioneering interactive media art of Lynn Hershman, as well as video artist Bill Viola's and media theorist Pierre Lévy's critique of emerging new possibilities

for artistic creation in the context of interactive, immersive, and hypermediated forms.

Nov12

MARY

Nov 14

LECTURE

WEEK 14:

NARRATIVITY 2: CYBORGS AND OTHER TECHNO/SCI/FICTIONS

Nov 19

EVA

READINGS:

-
-
-

MEDIA:

Nov 20

LECTURE:

WEEK 15:

FUTURE 1:

Definition: Future of multimedia - A telematic society collectively producing an expanded intelligence and knowledge through new forms of art and social engagement through digital technologies.

"

Human intelligence? Its space is dispersion. Its time, the eclipse. Its knowledge, the fragment. Collective intelligence realizes its reintegration... Through the intermediary of virtual worlds, we can not only exchange information but think together, share our memories and our plans to produce a cooperative brain." -- Pierre Lévy, from Collective Intelligence

Nov 26

MARY

READINGS:

- Barry Wellman and Milena Guila, "Virtual Communities as Communities: Net Surfers Don't Ride Alone," in Marc Smith and Peter Kollock, eds. Communities in Cyberspace (1999).
- Pew Internet Project, "Online Communities: Networks that nurture long-distance relationships and local tie," (October 2001), at <http://www.pewinternet.org/reports/toc.asp?Report=47>.

MEDIA:

Nov 28 LECTURE:

WEEK 16 FUTURE 2: ELSEWHERE

Dec. 3 **EVA**

READINGS:

-
-
-

Dec 5 **CLOSING REMARKS AND REVIEW OF EXPERIMENT**
EVA AND MARY

Sample Syllabus for English 101

English 101: Expository Writing and Reading

Course section, meeting time and place

Instructor:

Office:

Phone Number:

e-mail address:

Office Hours:

Welcome to English 101, Expository Writing and Reading. This course is designed to teach you how to read critically, to write clearly, informatively, and persuasively, and to analyze, evaluate, and create arguments. We'll work our way from summarizing texts and understanding arguments, to critically thinking about an issue and laying the groundwork necessary for generating a reasoned and responsible argument.

English 101 is an inquiry-based writing course. You'll use writing and reading (primarily from nonfiction texts) to investigate issues that are significant to your development as a writer and reader in an academic context. You'll develop habits of mind that are important for writers: assessing audience expectations; reading critically; engaging with others' ideas; developing control over surface features of writing; and discovering, cultivating, and being reflective about the writing processes. This development takes place recursively—that is, you'll master these strategies by practicing with them repeatedly through the work in this course.

We will spend a great deal of time talking about writing. In fact, we'll talk about a specific text produced by one or more of you almost every class session; your texts will be central.

We'll read other texts as well, primarily from *The Mercury Reader*. We'll begin with some fairly ordinary essays but soon move to some that will challenge you. However, even with these texts, yours will be central: we'll examine what you have written about these essays as a way of talking about the ideas in those texts.

Finally, this is also a course in “critical thinking,” which is probably a term you've heard a lot. But you should know that I have expectations for your writing and thinking that are probably different from those you're used to. You'll take on issues that are fairly complex, and I'll insist that you address these issues in complex ways. We'll spend a good portion of the semester learning the art of critical summary, but to do well you'll need to go beyond merely rehashing what the readings say and expressing your opinions. I'll ask you to try to understand the complexities of the arguments we read, and to respond to them in complex ways. I hope you'll learn the value of “wallowing in complexity” long enough to understand an idea or question more fully, analyzing it several dimensions—its history, its key terms, its connections to personal experience, how it relates to other ideas and readings, and so forth. This kind of work may be new to you, but if you keep at it, I think you'll find it challenging and rewarding.

Required Texts

Please purchase the following texts at the UNM Bookstore:

- *The Mercury Reader*. Boston: Pearson Custom Publishing, 2003

- Ruskiewicz, J., M. Hairston, and D. Seward. *SF Writer*, 2nd ed. New York: Longman, 2002.
- “Freshman English Handbook.”
<http://www.unm.edu/~english/freshman/handbook>

Required Work and Grades

Your grade in this course will be based on the essays you write and your participation in the course. Here is how the various assignments in the course will add up to the final grade:

[THIS IS A SAMPLE; The Portfolio MUST be worth between 400–500 points, but besides that you can do what you wish, of course.]

Assignment	Points	Course Grade	Total Points
Portfolio	400 points	A	930+
Essay 1	80 points	A-	900-929
Essay 2	100 points	B+	870-899
Essay 3	130 points	B	830-869
Response Papers (6)	150 points (25 pts. each)	B-	800-829
Peer Reviews (3)	75 points (25 pts. each)	C+	770-799
Conferences (3)	15 points (5 pts. each)	C	730-769
Participation and Attendance	50 points	D	600-729
		F	Below 600

On each assignment you will receive points rather than a grade. At the end of the semester, these points will be added up to determine your final grade in the course.

Portfolio

Note that the portfolio is worth almost half of the course grade. In other words, your effort on this assignment will make up a significant portion of your final grade. This portfolio will be read by me and a Portfolio Evaluation Committee. This committee’s responsibility is to determine whether you should be advanced to English 102.

You may receive a passing grade (C or better) from me, but the committee may determine that you are not meeting the minimal requirements to move on to English 102. If so, the portfolio will not be passed, and you will be required to retake English 101. These instances are rare, but they do happen.

My point is that this portfolio is very important. It not only represents half your grade in this course; it essentially determines whether you will pass the course.

Class Participation

Almost every class will include some discussion of student texts—that is, the texts that you all produce. In fact, most of our time will be spent discussing your texts. A text from each of you will be used at least once during the semester (I will remove your name).

This part of the course is just as important as your individual practice writing, so I expect you to come to class regularly and to get involved.

There’s a lot of writing in this course, so please don’t let yourself fall behind; it will be very hard to catch up.

Here are my policies on attendance. You can miss two classes with no penalty. Each class you miss after three will cost you 20 points. If you miss more than six classes, you will be asked to drop the course or you will receive a failing grade. There are, of course, extraordinary situations in which absences might be excused. A stay in the hospital, for example, is what I would call “extraordinary.” *If you need to miss class, I would appreciate an e-mail or call ahead of the class. If you contact me, I will save any materials I am passing out that day.* **[NB: This should be your policy for a MWF class; for a TTh class, you should limit the number of absences to four before dropping a student or giving them a failing grade.]**

I will pass out the attendance sheet at the beginning of class. If you are late to class, it is likely you will be marked absent for that day.

Writing Groups

[you may want to say a few words about how you will divide up the class—into four or five writing groups. You may want to also say a few words about how writing is helped by feedback from peers]

Attendance and Tardiness

Late Papers

Occasionally, life throws complications our way, but deadlines are important. For each day an assignment is late, I will deduct 5 points. Again, extraordinary circumstances might excuse a late assignment, but these are rare. To avoid turning in late papers, don’t wait until the deadline to write on your assignment. If you work steadily on your assignments, you will write better and you will avoid being late.

Courteousness and Cell Phones

We will be covering some sensitive topics in this class. So, I will expect you to behave appropriately and be open to different opinions. Above all, be courteous to your classmates. Also, one sign of courteousness is that you turn off your cell phone before entering class. If we have repeated problems with your cell phone, I will ask you to leave the classroom for the day. You will take an absence for that day.

Equal Access

Qualified students with disabilities needing appropriate academic adjustments should contact me as soon as possible to ensure your needs are met in a timely manner. Handouts are available in alternative accessible formats upon request.

Plagiarism

The word “plagiarism” means “deliberately using someone else’s language, ideas, or other original (not common-knowledge) material without acknowledging its source.”¹ Plagiarism is a form of academic dishonesty, and if you do it the result will be failure of the assignment, failure of the course, and/or disciplinary action by the University.

¹ Council of Writing Program Administrators, “Defining and Avoiding Plagiarism: The WPA Statement on Best Practices,” January 2003, 13 August 2003 <<http://www.ilstu.edu/~ddhesse/wpa/positions/WPAplagiarism.pdf>>.

We'll spend a good deal of time learning how to cite sources correctly so you'll know what I, and the University, expects from you.

Essay Format

I will tell you in each assignment how I want your work formatted. All essays *must* be typed, but some work in handwriting. That said, I encourage you to cultivate the habit of turning in all of your work in typewritten form, as it's an important skill in today's workplace and here in the academy to be able to compose and revise with a word processor.

Returning Work

Sometimes I'll require a week to return your work, especially those essays that I need to look at very carefully and grade. I won't *grade* everything you turn in to, but I will respond to it.

Some work will be evaluated by your peers during group work, and some of your work I won't respond to at all. This might seem strange, but I'll ask you to do a lot of writing because improving your writing means lots of practice—just as learning to play the piano takes lots of practice, and a student wouldn't expect a teacher to listen to the tapes of practice sessions.

I spend a lot of time looking at your papers, thinking about your writing and your ideas, and responding. I understand that my handwriting is sometimes difficult to read, so if you have trouble interpreting my scrawl, or if you simply want me to clarify what I meant, please see me. I won't be in the least bit hurt if you have trouble understanding my comments, but I will be heartbroken if you don't take the time to understand and absorb what I've said.

Conferences

There will be at least four class sessions that will be cancelled for conferences. These are mandatory, and your failure to show up will affect your grade.

In addition, I strongly urge you to make use of my office hours. Here you can get individual attention in a sustained way that I hope will answer questions you have.

If you have trouble making my office hours, then meet with me after class to set up an appointment. I'm on campus a lot, and I'm sure we can find a time that works for the both of us.

Syllabus for English 101

Week	Readings and Assignments
One	PART 1 Reading: Baker, Bird Writing: Assignment 1: Diagnostic in-class essay; Assignment 2
Two	Reading: second reading of Baker, Bird Writing: Assignment 3
Three	Douglass Writing: Assignment 4
Four	Reading: Rose Writing: Assignment 5, draft 1
Five	Reading: Rose and Douglass re-read Writing: Second draft of Assignment 5
Six	<i>Conferences</i>
Seven	PART TWO Reading: Rodriguez Writing: Assignment 6: Silko, "Lullaby"
Eight	Reading: Anzaldua Writing: Assignment 7
Nine	Reading: Gilman and Anzaldua Writing: Assignment 8
Ten	Reading: second reading of Rodriguez and Anzaldua Writing: Assignment 9
Eleven	<i>Conferences</i>
Twelve	PART THREE Assignment 10
Thirteen	Assignment 11, 12
Fourteen	Assignment 13, 14
Fifteen	Assignment 15
Sixteen	Due: Portfolio

IFDM 110/CS152 – Syllabus Computer Programming Fundamentals

Instructor

Andree Jacobson

andree@cs.unm.edu

<http://www.cs.unm.edu/~andree>

Office: FEC 319, Phone: (505) 277-3052

Office Hours: TBD

Schedule

Lectures: Mon + Wed + Fri 10:00am - 10:50am; EDUC 103

Section 1: Fri 3.00pm - 3.50pm (DSH 143)

Section 2: Thu 2.00pm - 2.50pm (DSH 143)

Section 3: Fri 9.00am - 9.50am (ESCP 110)

Section 4: Thu 9.30am - 10.20am (ESCP 109)

Section 5: Fri 12.30pm - 1.20pm (ESCP 109)

(You are required to attend the recitation session that you have registered for).

Teaching Assistants

TBD

Office: FEC318

Office Hours: TBD

Office hours are held in FEC318 unless otherwise noted

Catalogue Description

152L. Computer Programming Fundamentals for Computer Science Majors. (3)

An introduction to the art of computing. Intended for Computer Science Majors or minors. The objective of the course is an understanding of the relationship between computing and problem solving. Prerequisites: Math 150. Three lectures, 1hr. recitation.

Course Overview and Goal

The course is intended to introduce computer programming as a powerful tool for solving complex problems. This semester, many of our programming assignments and examples from class will be focused on multimedia and the techniques behind today's complex media manipulation software. In addition, we will discuss why it is important for us to know how to utilize the vast amount of computing power that is readily available to use today, and how different types of computer systems may be useful to you.

In the process, we will be using an industrial strength Integrated Development Environment (IDE) called Eclipse to do most of our programming assignments, as well as see examples of, and differences between interpreted scripting languages, and compiled languages. This semester the class will focus on two languages, Java to satisfy the CS and MIS Java requirements, and Python to satisfy the IFDM requirements.

Once this class is completed, students will have a general understanding of how a programming language is structured, be able to write moderately complex computer programs in this language to solve interesting problems, and be well prepared for continued course work in their respective disciplines; where ever computation may be needed. Our goal is to provide a solid base for understanding most of the basic computational problems that you may encounter in your career, and how to approach them.

This is the first programming class that computer science majors at the University of New Mexico are required to take toward their degree. Students interested in the Computer Science majors need to complete the class with a grade of B- or better in order to later be admitted to the major. The course is also required for some Management Information Systems (MIS) majors, BBA students need a C or better in the class and MBA students need a B or better. New for this semester is the introduction of this course as a core requirement for the Interdisciplinary Film and Digital Media (IFDM) program that is starting at UNM this semester.

Prerequisites

Math 150, higher calculus, or instructor's permission.

Course Web Page

We're using WebCT (<http://vista.unm.edu/>) as the course web page. Through WebCT you will be able to submit your assignments, download course notes, and do quizzes online. You will also be able to participate in discussion forums regarding the assignments and general topics regarding the class. Participation in the discussions is heavily encouraged as you can ask questions and answer questions for your peers. The web page will have a lecture plan, a page that you can use as a study guide. After every class, I will update the lecture log so that you know what went on in class. Source code examples and lecture notes will be available when applicable. Important announcements will also be posted on this web page. It is your responsibility to keep yourself updated about the material in class and on the web page. It is my responsibility to keep the page up to date. Grades will also be posted on WebCT as soon as the assignments and exams are graded.

Required Textbook

Note! Students do not need to buy both books: CS & MIS students, please purchase the JAVa version only, IFDM Students please purchase the Python version only

Guzdial, Mark and Ericson, Barbara, Introduction to Computing and Programming with Java: A Multimedia Approach

ISBN-10: 0131496980, ISBN-13: 978-0131496989

Bookstore price: \$94.00 (new)

Guzdial, Mark and Ericson, Barbara, Introduction to Computing and Programming with Python: A Multimedia Approach

ISBN-10: 0131176552, ISBN-13: 978-0131176553

Bookstore price: \$94.00 (new)

Cheating & Collaboration a.k.a Academic Honesty

The university has a strict policy on academic integrity. This policy is supposed to be followed by all students. Your individual effort is required on all assignments unless otherwise noted though some programming assignments will be defined as group work. For all individual assignments, the solutions turned in must be your own original work. You are allowed to talk about these assignments with your peers, but keep the discussion on a high level (in labs or on the online discussion forums). If you discuss a solution in terms of source code, you are cheating! Be aware that we will be checking all your solutions for similarities to other student's solutions. Violations to the academic integrity will be dealt with in a strict manner. In the end, cheating does not benefit anyone! Please try to be honest to each other. I take this stuff very seriously and I will deal with academic integrity violations promptly and harshly. If you have any doubts about if something is considered cheating or not, it is your responsibility clear it with your instructor in advance.

Policy: A first offense will be penalized by a negative equivalent of the value of the assignment. I.e., if the assignment is worth 200 points, you will get -200 points for the assignment, and it will count toward your final average. A second incident will automatically result in a failing grade (F) in the class. All academic integrity violations will be reported to the appropriate authorities (i.e., the department and college). It will remain in your records until graduation and can possibly result in further disciplinary actions.

Assessments and Grading

There will be a number of programming assignments, quizzes, homeworks, and exams throughout the semester. You are responsible for all material covered in class on assignments, homeworks, quizzes, and for the exams. Requests for regrades will be honored within one week from the day the assignment was returned to you. After that one week, no regrades will be accepted. Please also know, that you should not blame the TA for grading decisions. They grade according to the instructor's instructions. You may turn in regrades to them, explain what you think was mistakenly graded and we'll look at it, but please take any negative comments directly to the instructor. Expect to have some type of homework every week. Programming assignments and homeworks are to be completed individually by each student unless otherwise noted. It's important to know that this class requires a substantial amount of time outside class and recitation session to complete the programming assignments. DO NOT wait until the last minute to start the programs as you will most likely not be able to finish them on time. Programming is not like writing a paper... You will need to make sure that your program works as expected in the assignment writeups. At the same time, it is also very rewarding, as you will get immediate feedback when you see if your program is working the way it is supposed to, or not.

New for this semester is that each student will need to document their progress of the programming assignments using a blog. A blog is basically an online web log that anyone can read. The blogs will be read by your section leader, your instructor, and possibly

other students. We will compile a list of all students blogs and post it on the common class webpage. More details on this will be specified in the first assignment.

The grade distribution for each element in the class will be as follows:

- * 25% - One final exam
- * 25% - Two midterm exams (10% + 15%)
- * 10% - Homeworks / In-lab Quizzes
- * 5% - Your Blog
- * 35% - About 7 Programming Assignments

Our policy is to always get your assignments graded and returned within one week of submission. If this does not happen, please inform your instructor immediately.

A note on exams. You will need to be able to prove your knowledge of the subject on exams. That is why a large portion of the grade is on exams (50%). This means that only submitting your programs will not guarantee success in the class. You will need to be actively participating in all class activities.

Late Policy

Each student has a total of five (5) late days over the semester. One day constitutes 24 hours. I.e, if the assignment is due on Wednesday at noon, you can use one (1) late day and turn it in by noon on Thursday without penalty. Partial days (turnin on Wednesday night or at 12:01pm, instead of Thursday noon) still counts as one whole late day. You can choose how you want to distribute the late days over the semester. There are no penalties for using a late day. Note, late days are only valid for homeworks and assignments - Not exams. After you have used all your late days - each day an assignment is turned in late we will deduct 25% of the assignment worth from your grade. I.e., assignment is worth 100%, you get a score of 85% = Your grade is 60%. Late days are not allowed for the last assignment of the semester.

Attendance Policy

You are expected to be regular and punctual in class and recitation session attendance. Attendance in both class and recitation session is mandatory and attendance will be taken regularly. If you need to miss class you should inform the instructor or section leader respectively in advance. You have three unexcused absences over the semester. If you miss more classes than that without a valid excuse you may be dropped from the class). Also be prepared to interact with the class during lectures. You are ultimately responsible for all materials covered in lecture and recitations whether you attended or not. Weekly homeworks (when assigned) will be due before recitation sessions (i.e., Wednesday nights). Please note that all material covered in class, may not be available in the textbook.

As a courtesy to other students please restrict activities such as eating and talking on the phone to somewhere outside the classroom. Also, please turn your cell phones off or to

vibrate during class hours. Students with ringing phones face a risk of getting many questions during the remainder of class :)

Computer Access/Setup

Recitation sessions are held in the Engineering and Science Computer Pods (ESCP 109/110), or the small PC room in Dane Smith Hall (DSH143) and you will have access to the computers there. These computers run Windows XP and we will use this as the development platform for all our programs. In order to access these computers you will need to have your UNM NetID. You should already have it available since you were able to register for this class, but in case you do not, make sure to get one at netid.unm.edu.

Note! All the software we are using for program development is freely available from the Web. Check the web links in WebCT to see how to download Eclipse and Java to use on your computer at home.

Topic Overview

This overview is a tentative outline and is subject to change. It is your responsibility to come to class, and/or check the webpage for updates to the schedule, change of exam dates, and coverage.

We will cover most chapters of the text book. The outline below lists approximate times when topics will be covered.

Week	Dates	Topics
1	8/20	- 8/24 Intro, "BIG" picture - Science, Computers, Computation
2	8/27	- 8/31 Introduction to programming, Bits & Bytes, etc. Fri 8/31 - Last day to add class or change section
3	9/3	- 9/7 Loops - Modifying image pixels
4	9/10	- 9/14 Image modification in areas
5	9/17	- 9/21 Image modification in areas, Picture combinations
6	9/24	- 9/28 M = Exam 1, WF = Conditional expressions Fri 9/29 - Last day to drop without grade
7	10/1	- 10/5 Loops - Modifying Sounds
8	10/8	- 10/12 Loops & Arrays - Modifying sounds in ranges
9	10/15	- 10/19 Combining and Creating Sounds
10	10/22	- 10/26 Program Design, Debugging, Classes, and Methods
11	10/29	- 11/2 Text files creation and modification
12	11/5	- 11/9 MW = Text manipulation (for web), F = 2nd Midterm
13	11/12	- 11/16 Digital Movie Creation & Manipulation
14	11/19	- 11/23 Movie Creation, Th+F = Thanksgiving
15	11/26	- 11/30 Program Efficiency
16	12/3	- 12/7 Advanced topics + Final exam recap
17	12/14	Fri, Final Exam (7.30am - 9.30am)

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IFDM 200: ACTIVATING DIGITAL SPACE

SYLLABUS 3/24/2007

Fall Semester: Sophomore Year

This studio class explores critical, technical and creative elements of digital space. By translating the process of seeing and conceptualizing into visual forms, students will use their technical knowledge to conceptualize, create and collaborate on a variety of projects dealing with 2-D, 3-D, and 4-D (time based) spaces. Projects will incorporate printed media, moving images, sound, CGI and other electronic media. Projects will be critiqued at least 3 times during the semester. Students will work in groups of three. Groups can be changed with each project. Students will work with a variety of programs to realize their projects including Photoshop, Final Cut Pro, Pro Tools, Max MSP, Flash, and Maya.

WEEK 1

- a. **Introductions**

LECTURE ON 2-D SPACE:

**History of one-point perspective and how we perceive an object in 2-D space
History of the lens and how it affects the way we see
History of the screen and design space
History of color and how it works**

How, in the digital age, are we affected by art history?

Project 1 assigned: Instructors Choice

- b. **Continued lecture
Student Project Proposals in writing and discussion
Out put are prints**

WEEK 2

- a. **Project workday**
- b. **Project workday**

WEEK 3

- a. **Project workday**
- b. **Project workday**

WEEK 4

- a. **Critiques of Project 1**
- b. **Critiques of Project 1**

WEEK 5

- a. **Critiques of Project 1**
- b. **Critiques of Project 1**

WEEK 6

a. LECTURE: 3-D SPACE:

**What is a spaces? What is an architectural space? How has it been represented?
How do art installations (historical and contemporary) change our experience?
How does the site influence a site-specific work? What is a site?
How can 3-d space be represented?
How does light affect the space?
Is digital space different from actual space?**

Project 2 assigned: Instructors choice

**b. Student Project Proposals in writing and discussion
Visit an architect's studio
Out put is moving image and sound**

WEEK 7

**a. Project workday
b. Project workday**

WEEK 8

**a. Project workday
b. Project workday**

WEEK 9

**a. Critiques of Project 2
b. Critiques of Project 2**

WEEK 10

**a. Critiques of Project 2
b. Critiques of Project 2**

WEEK 11

a. LECTURE: 4-D SPACE:

**What is time based work and how can it be affect digital media and visa versa?
How can digital media affect performance, sound, moving image?
What is simulations, interactivity.**

How can digital media help us understand space and time?

Project 3 assigned: Instructors Choice

**b. Continued Lecture
Student Project Proposals, written and discussion
Out put is interactive**

WEEK 12

**a. Project workday
b. Project workday**

WEEK 13

- a. **Project workday**
- b. **Project workday**

WEEK 14

- a. **Critiques of Project 3**
- b. **Critiques of Project 3**

WEEK 15

- a. **Critiques of Project 3**
- b. **Critiques of Project 3**

IFDM 210: INTRODUCTION TO COMPUTER GENERATED IMAGERY

This course is an introduction to computer graphics and animation. It mixes theory and application using an industry standard animation package, presently Maya, both to teach use of the tool and to demonstrate key concepts. At the end of the course students will be able to develop basic animations using Maya and will be able both to expand their knowledge of Maya and to learn to use other systems with a minimum of difficult. Topics range from methods of traditional animation to design of physically-based effects. Emphasis will be placed on the collaborative nature of the production pipeline through readings, lectures, and projects.

Prerequisite: IDM 110

Grading: Midterm , Final, and 3-4 projects.

Possible Texts: The Art of Maya (Alias)

Anne Spalter, The Computer in the Visual Arts

Issues to be resolved: Does the draft syllabus contain the right mixture of theory and practice? The course could be taught without a heavy Maya component and rely more on readings.

The draft syllabus is derived from the present CS/MA/AS 394 animation class. Should we then replace 394 with this course? If we did that we could offer the course every semester but it would not be restricted to students in the program. Should the course require IDM 200 as a prerequisite? If it did, we could start at higher level but it would force the students to be lock stepped in the curriculum. We do not have a faculty member in the area who could teach or even supervise this class. We have been using adjuncts for the animation class for 10 years but as this is a core course for the new program we desperately need a faculty member here. Having such a person on the faculty would also allow us to expand our offerings in this critical area for the success of the program.

Resources will be a significant issue. I don't think we can handle 50 students per year in this class and the other students taking Maya classes with the present facility at the Engineering and Science Pod. We probably should bring ITS into the discussion sooner rather than later.

Week 1 Introduction to Computer Generated Imagery

Week 2 Introduction to Maya

Week 3 Polygonal Modeling

Week 4 Light-Material Interaction, Shading

Week 5 Basic Animation Principles: Story Boards, Flip Charts, Cels

Week 6 Texture Mapping

Week 7 Skeletons and Skinning

Week 8 Kinematics

Week 9 NURBS Modeling

Week 10 Non-linear Animation
Week 11 Rendering
Week 12 Post Processing: Compositing
Week 13 Procedural Methods
Week 14 Real Time Animation: Games and Simulation
Week 15 Review

DRAFT

IFDM 300: CRITICAL FOUNDATIONS IN INTER/NEW MEDIA

Eva Hayward (Media Arts)



Course Goals:

The last twenty years have brought us an astonishing array of digital technologies and with them, a bewildering variety of new media forms. Web pages, multi-player online games, CD-ROMs, PDA's, cell phones – together, many argue, these and other forms of new media technologies are reshaping our understandings of how we live and work and of what it means to be human.

In this class we will explore these claims as we survey contemporary theories of the impact of digital media on the individual, the community and the state. Do digital media fundamentally alter the nature of the human self, as many claim? How do they alter the landscape? Our notions of what it means to be “at

home”? The ways we do business? The ways we govern ourselves? To answer these questions, we’ll explore the dynamics of digital media and at the same time, the ways in which those dynamics shape – and have been shaped by – ongoing processes of social change. By the end of the course, you should have a sense of just what is and isn’t “new” about new media. You should be able to critique and synthesize the ways others have characterized the social impact of digital media. And most important of all, you should have begun to build your own theories of how digital media and social life interact.

Readings:

Required readings are available at the bookstore and on line.

Edward Castronova, *Synthetic Worlds: The Business and Culture of Online Games*. University of Chicago Press, 2005.

Lisa Nakamura, *Cybertypes*, Routledge, 2002.

William Gibson, *Neuromancer*. New York: Ace Books, 1984.

Lawrence Lessig, *Code: and Other Laws of Cyberspace*. New York, NY: Basic Books, 1999.

Howard Rheingold, *Smart Mobs: The Next Social Revolution*. Cambridge, MA: Perseus Publishing, 2002.

Ellen Ullman, *Close to the Machine: Technophilia and Its Discontents*. San Francisco: City Lights Books, 1997.

Course Reader: eReserve or Bookstore

Recommended readings are just that: recommended. I’ve listed them here as a way for you to dig deeper into topics that interest you.

Assignments:

Response Papers

You will be asked to write two “response” papers of 2-2 1/2 double-spaced pages (700-750 words). In these papers, you will draw on the course readings and discussions to craft a brief, focused argument in response to an assigned statement. For instance, you might be asked to respond to the statement: “Cyberspace is an open stage for identity play.” You could then agree with the statement, disagree with it, or take a position in the middle. Your position would need to be well-supported and would need to take account of opposing points of view. What will determine your grade will not be the position you take so much as the sophistication and rigor with which you support it.

First Response Paper First Draft Due:

First Response Paper Final Draft Due:

Second Response Paper First Draft Due:

Second Response Paper Final Draft Due:

Presentations

As a way to focus discussion and give you practice applying some of the theories we explore in class to various media, section meetings will feature a 15-minute presentation by a student team. The teams will choose a digital media artifact, introduce it, and use it to support and/or challenge theories from that week’s readings. Teams will also produce a 2-3 page written summary of their presentation.

You will sign up for teams and dates in the second week of class. Presentations will begin in week three.

Every member of the team will receive the same grade.

Final Paper

You will be asked to choose among several possible topics and write an essay of approximately 8-10 double-spaced pages (2400-3000 words). The questions will ask you to synthesize course readings and link them to issues and/or artifacts we have discussed in class.

Expectations:

Participation

While formally a lecture course, our class meetings will in fact be quite interactive. You'll need to come to both lecture and section with the reading done and with the ability to participate in a class discussion. To participate effectively, you should aim to speak in a way that moves a discussion forward and increases the learning for the whole group. Contributions can include questions, insights, and responses to other comments. They can also include provocative mistakes. Being "wrong" but intellectually adventurous can often help jump-start everyone's thinking. One powerful comment or question is worth more than many less powerful remarks.

Writing

Your writing needs to come in on time and should represent your best work at every level. Papers that come in late or with errors of fact, grammar or spelling will be penalized. As ever, the Honor Code applies to all your work.

Grades:

Presentation = 10%

Participation = 10%

First Draft of First Response Paper = 10%

Final Draft of First Response Paper = 15%

Second Response Paper (only final draft graded) = 20%

Final Paper = 35%

Course Schedule:

Note: This schedule is subject to change.

1: What is theory – and what good is it?

Required Reading

- Jonathan Culler, "What Is Theory?" In *Literary Theory: A Very Short Introduction* (New York: Oxford University Press, 1997): 1 – 17.
- M.H. Abrams, "The Orientation of Critical Theories" In *The Mirror and the Lamp: Romantic Theory and the Critical Tradition* (Oxford: Oxford University Press, 1953): 3 – 29.

Although Culler and Abrams are writing about literary theory and aesthetics, respectively, their arguments are very much pertinent to media theory, in large part because media theory draws so heavily from theory in other fields – these two (literature and art) in particular. If you substitute the word "media" where Abrams uses "art," the relevance will become apparent.

- Neil Postman, “Social Science as Moral Theology” In *Conscientious Objections: Stirring Up Trouble About Language, Technology, and Education* (New York: Vintage Books, 1988): 3 – 19.

What is a “science,” and a “social science”? Does science work with facts or theories, or both; what kinds of “knowing” does it permit and promote? Is communication studies a “social science”? What can we “know” or think we know through media and communication studies?

2: What about media theory, specifically?

Required Reading

- Denis McQuail, “First Approaches” In *McQuail’s Mass Communication Theory*, 4th ed. (London: Sage, 2000): 4 – 15.
- Kevin Williams, “Introduction: Unraveling Media Theory” and “Section 1: Developing the Field: A History of Media Theory” In *Understanding Media Theory* (London: Arnold, 2003): 1 – 70.
- Denis McQuail, “The State of the Art” In *McQuail’s Mass Communication Theory*, 4th ed. (London: Sage, 2000): 477 – 489.

3: What *ARE* digital media?

Required readings:

- Lev Manovich, *The Language of New Media*: “What is New Media?” pp.19- 61 (reader).
- Vannevar Bush, “As We May Think,” on line:
<http://www.ps.uni-sb.de/~duchier/pub/vbush/vbush.shtml>.
- Kevin Kelly, “The Computational Metaphor,” on line:
http://www.kk.org/thetechnium/archives/2006/02/the_computation.php

Recommended Readings:

- J. David Bolter and Richard Grusin. *Remediation: understanding new media*. Cambridge, Mass.: MIT Press, 1999: Ch. 3 “Networks of Remediation.”
- George Landow, *Hypertext and Critical Theory*, 98-108 in *Trend, David. Reading digital culture*. Malden, Mass.: Blackwell Publishers, 2001.

Key Questions: How are digital media different from other media? How are different digital media artifacts similar to one another?

4: Connecting Cyberspace and Social Space: Industrialism and Cold War Computing

Required Readings:

- Paul Edwards, “The closed world: systems discourse, military policy and post- World War II US historical consciousness.” *Cyborg Worlds: The Military Information Society*. Eds. Les Levidow and Kevin Robins. London: Free Association Books, 1989. 135-158. (reader)
- Norbert Wiener, “Cybernetics in history,” *The Human Use of Human Beings*, Ch.1 (reader)

Recommended Readings:

- William Hollingsworth Whyte, *The Organization Man*. New York: Simon and Schuster, 1956.
- Norbert Wiener, *The Human Use of Human Beings; Cybernetics and Society*. Boston: Houghton Mifflin, 1954.
- David Harvey. *The Condition of Postmodernity: An Enquiry Into The Origins of Cultural Change*. Oxford

England ; Cambridge, Mass., USA: Blackwell, 1989:
Ch. 2 “Modernity and Modernism,” Ch. 7 “Introduction,” Ch. 8 “Fordism”

Key Question: How were conceptions of computing related to conceptions of social and psychological order during the Cold War?

5: Connecting Cyberspace and Social Space: Postindustrialism and Networked Computing

Required Readings:

- William Gibson, *Neuromancer*

Recommended Readings:

- David Harvey. *The Condition of Postmodernity: An Enquiry Into The Origins of Cultural Change*. Oxford England ; Cambridge, Mass., USA: Blackwell, 1989: Ch. 3, “Postmodernism,” Ch. 9 “From Fordism to Flexible Accumulation,” Ch. 10 “Theorizing the Transition”

Key Question: How have visions of computing and social order changed since the Cold War? And why?

6: Digital Bodies

Note: Team Presentations Begin

Required Readings:

- Kevin Robins, “Cyberspace and the World We Live In”, in Bell, David, and Barbara M. Kennedy. *The cybercultures reader*. London New York: Routledge, 2000. pp. 77-95 (reader)

- John Perry Barlow, “Being in Nothingness”
http://www.eff.org/Publications/John_Perry_Barlow/HTML/being_in_nothingness.html
- Sherry Turkle, “Who Am We?” Online at:
<http://www.wired.com/wired/archive/4.01/turkle.html>

Recommended Readings:

- N. Katherine Hayles, *How We Became Posthuman: Virtual Bodies in Cybernetics, Literature, and Informatics*. Chicago, Ill.: University of Chicago Press, 1999.
- J. David Bolter, “Identity” in Swiss, Thomas. *Unspun: key concepts for understanding the World Wide Web*. New York: New York University Press, 2000, 17-29

Key Question: How do digital media disrupt “modern” categories of “the body” and “the self”?

7: Representing Bodies

Required Readings

- Meenakshi Gigi Durham and Douglas M. Kellner, “Introduction to Part IV” reprinted in Meenakshi Gigi Durham and Douglas M. Kellner, Eds., *Media and Cultural Studies: KeyWorks* (New York: Blackwell, 2001): 387-391.
- Laura Mulvey, “Visual Pleasure and Narrative Cinema,” reprinted in Meenakshi Gigi Durham and Douglas M. Kellner, Eds., *Media and Cultural Studies: KeyWorks* (New York: Blackwell, 2001): 393-404.
- Larry Gross, “Out of the Mainstream: Sexual Minorities and the Mass Media” reprinted in Meenakshi Gigi Durham and Douglas M. Kellner, Eds., *Media and Cultural Studies: KeyWorks* (New York: Blackwell, 2001): 405-423.

- bell hooks, “Eating the Other: Desire and Resistance” reprinted in Meenakshi Gigi Durham and Douglas M. Kellner, Eds., *Media and Cultural Studies: KeyWorks* (New York: Blackwell, 2001): 424-438.
- Chandra Talpade Mohanty, “Under Western Eyes: Feminist Scholarship and Colonial Discourses” reprinted in Meenakshi Gigi Durham and Douglas M. Kellner, Eds., *Media and Cultural Studies: KeyWorks* (New York: Blackwell, 2001): 462-487.
- Néstor García Canclini, “Hybrid Cultures, Oblique Powers” reprinted in Meenakshi Gigi Durham and Douglas M. Kellner, Eds., *Media and Cultural Studies: KeyWorks* (New York: Blackwell, 2001): 488-510

8: Cyborgism and Gender: Liberating Women?

Required Readings:

- Donna Haraway, “A Cyborg Manifesto,” from *Simians, Cyborgs, and Women: The Reinvention of Nature* (New York: Routledge), 149-181. In reader and on line at: <http://www.stanford.edu/dept/HPS/Haraway/CyborgManifesto.html>

Recommended Readings:

- Sandra Lee Bartky, “Foucault, Femininity, and The Modernization of Patriarchal Power.” *Feminism and Foucault*. Eds. Irene Diamond and Lee Quinby. Boston: Northeastern University Press, 1988. 61-86. (reader)
- Anne Balsamo, *Technologies of the gendered body: reading cyborg women*. Durham: Duke University Press, 1996 (esp. Ch.1, “Reading Cyborgs, Writing Feminism: Reading the body in contemporary culture”).
- Judith Squires “Fabulous feminist futures and the lure of cyberculture” in Bell, *Cybercultures Reader*
- Chela Sandoval “New sciences: cyborg feminism and the methodology of the oppressed” in Bell, *Cybercultures Reader*

Key Question: Do digital media challenge the modern category of femininity?

9: Cyborgism and Gender: Enlisting Men?

Required Readings:

- Tim Lenoir, “Fashioning the Military-Entertainment Complex,” online at: http://www.stanford.edu/dept/HPS/TimLenoir/Lenoir_FashioningMEC.pdf
- Chris Hables Gray, “The Cyborg Soldier: The US Military and The Post- Modern Warrior” in *Cyborg Worlds*, 43-71 (reader)

Other Requirements:

- Download and play around with “Army Operations” from <http://www.americasarmy.com>

Recommended Readings:

- Kathleen M. Clayton, *National Simulation Superstructure.* Online at http://www.dau.mil/pubs/pm/pmpdf97/ms_super.pdf
- James William Gibson. *Warrior dreams: Paramilitary Culture in Post-Vietnam America*. New York: Hill and Wang, 1994.
- Tim Lenoir, “All But War is Simulation: The Military-Entertainment Complex.” At: <http://www.stanford.edu/dept/HPS/TimLenoir/allbutwar.pdf>
- Tim Lenoir, “Programming Theatres of War: Gamemakers as Soldiers.” At: http://www.stanford.edu/dept/HPS/TimLenoir/Lenoir_TheatresOfWar.pdf
- Tim Lenoir and Henry Lowood, “How They Got Game: The History of Videogames and Interactive Simulations.” At:

<http://poweredge.stanford.edu/videogames/>

• Turner, Fred. *Echoes of Combat: Trauma, Memory, and the Vietnam War*. Minneapolis: University of Minnesota Press, 2001.

Key Question: Do digital media challenge the modern category of masculinity?

10: Virtuality and the Performing Self

Due: Draft of First Response Paper

Required Readings:

- Brenda Laurel, “Computers as Theater” in Trend, David. *Reading digital culture*. Malden, Mass.: Blackwell Publishers, 2001.109-114. (reader)
- Julian Dibbel, “A Rape in Cyberspace; or How an Evil Clown, a Haitian Trickster Spirit, Two Wizards, and a Cast of Dozens Turned a Database into a Society” on line at:
<http://www.juliandibbell.com/texts/bungle.html>.
- Poster, Mark. *The second media age*. Cambridge, MA: Polity Press, 1995: Ch. 2, “Postmodern Virtualities.” Online at:
<http://www.humanities.uci.edu/mposter/writings/internet.html>.

Recommended Readings:

- Byron Reeves and Clifford Nass. *The media equation: how people treat computers, television, and new media like real people and places* Cambridge University Press, 1996.
- Erving Goffman. *The presentation of self in everyday life*. New York N.Y.: Anchor Books/Doubleday, 1990.
- Sherry Turkle, “What are we thinking about when we think about computers?” Online at: http://web.mit.edu/sturkle/www/routledge_reader.html

Key Questions: How do digital media shape the performance of “self”? Who or what has “agency”?

11: Virtuality and Race

Required Readings:

- Lisa Nakamura, *Cybertypes*, chapters 1,2, 5, and conclusion.
- Jonathan Sterne, “The Computer Race Goes to Class” in Nakamura, et al. *Race in Cyberspace* 191-212 (reader)

Recommended Readings:

- Nakamura, Lisa, Gilbert B. Rodman, and Beth E. Kolko. *Race in cyberspace*. New York: Routledge, 2000.

Key questions: How does “race” shape on-line experience? How do various on-line experiences shape our ideas of race?

12: Virtuality as Ideology

Required Readings:

- Arthur and Marilouise Kroker, “Code Warriors,” on line at
<http://www.t0.or.at/0ntext/warriors.htm>
- Ellen Ullman, *Close to The Machine*

Recommended Readings:

- Fred Turner, “Cyberspace as the New Frontier?: Mapping the Shifting Boundaries of the Network

Society” Red Rock Eater News Service, 1999.

- Andrew Ross, *No-collar: the humane workplace and its hidden costs*. New York, NY: Basic Books, 2003.

Key Question: How should we think about the relationship between the ways we experience digital technologies and the nature of the industries that produce them?

13: Landscapes of Information: the World Wide Web and the Post-Modern Metropolis

Required Readings:

- Mizuko Ito, “Mobile Phones, Japanese Youth, and the Re-Placement of Social Contact,” forthcoming, in Rich Ling and Per Pedersen, ed. *Mobile Communications: Re-negotiation of the Social Sphere*
- Manuel Castells, “The Space of Flows,” Ch. 6 of *The Rise of Network Society*
- David Morely, “Media, Mobility and Migrancy,” Ch. 7 of *Home Territories: Media, Mobility and Identity*

Key Questions: How can we understand the relationship between material place and digital media? How do identity, media and place interact?

14: Locating Virtual Communities

Required Readings:

- Howard Rheingold. “A slice of my life in my virtual community.” *High noon on the electronic frontier: conceptual issues in cyberspace*. Ed. Peter Ludlow. Cambridge, MA: MIT Press, 1992/1996. 413-436. (reader)
- humdog. “Pandora's Vox: On Community in Cyberspace.” *High noon on the electronic frontier: conceptual issues in cyberspace*. Ed. Peter Ludlow. Cambridge, MA: MIT Press, 1996. 437-444. (reader)
- Susan Leigh Star, “From Hestia to Home Page” in Bell, *Cybercultures Reader*, 632-643 (reader)

Recommended Readings:

- Phil Agre, “Designing Genres for New Media” in Steve Jones, *CyberSociety 2.0: revisiting computer-mediated communication and community*. Thousand Oaks, Calif.: Sage Publications, 1998, pp.69-99, and online at: <http://dlis.gseis.ucla.edu/people/pagre/genre.html>
- John Coate, “Cyberspace Inkeeping: Building Online Community” (1992-1998) on line at: <http://www.cervisa.com/innkeeping.html>
- Greg Elmer, “The economy of cyberpromotion” in Herman and Swiss, eds. *The world wide web and contemporary cultural theory*. New York and London: Routledge, 2000. 161-170.
- Muniz, Albert M., Jr., and Thomas C. O'Guinn. “Brand community.” *Journal of Consumer Research* 27, March (2001): 412-432.

- Robert D. Putnam, *Bowling alone: the collapse and revival of American community*. New York: Simon & Schuster, 2000.
- Peter Kollock and Marc A. Smith. *Communities in cyberspace*. London & New York: Routledge, 1999
- Fred Turner, “Where the Counterculture Met The New Economy: Revisiting the WELL and the Origins of Virtual Community.” Forthcoming, *Technology and Culture*.
- Chris Werry. “Imagined electronic community: representations of virtual community in contemporary business discourse.” *firstmonday* 4.9 (2001) (on line).

Key Questions: What are “virtual communities” and how do they connect to “material” communities?

15: Game Worlds

Required Reading:

- Edward Castronova, *Synthetic Worlds: The Business and Culture of Online Games*, Chapters 1, 2, 6-11 Required
- Stephen Kline, Nick Dyer-Witheford, Greig De Peuter, “Part Two - Histories: The Making of a New Medium,” in *Digital Play: The Interaction of Technology, Culture, and Marketing*, Austin; University of Texas Press, 2001, pp. 79-192.
- Mark J.P. Wolf, “The Video Game as a Medium,” in Mark J.P. Wolf, ed., *The Medium of the Video Game*, Austin; University of Texas Press, 2001, pp. 13-33.
- Torben Grodal, “Stories for the Eye, Ear, and Muscles: Video Games, Media, and Embodied Experiences,” in *The Video Game Theory Reader*, pp. 129-155.
- Martti Lahti, “As We Become Machines,” *The Video Game Theory Reader*, pp. 157-170.

Recommended

- Henry Lowood, “Real-Time Performance: Machinima and Game Studies,” *iDMA Journal*, Vol. 1, No. 3 (Spring, 2005), pp. 10-18.
- Mark J.P. Wolf and Bernard Perron, “Introduction,” in *The Video Game Theory Reader*, New York and London; Routledge, 2003, pp. 1-24.
- Walter Holland, Henry Jenkins, Kurt Squire, “Theory by Design,” in Mark J.P. Wolf and Bernard Perron, *The Video Game Theory Reader*, New York and London; Routledge, 2003, pp. 25-46.
- Bob Rehak, “Playing at Being: Psychoanalysis and the Avatar,” in Mark J.P. Wolf and Bernard Perron, *The Video Game Theory Reader*, New York and London; Routledge, 2003, pp. 103-127.
- SCREENING: *Video Game Revolution* (Greg Palmer, 2004)

16: Governing the Virtual State

Required Readings:

- Lawrence Lessig, *Code: and Other Laws of Cyberspace*. New York, NY: Basic Books, 1999: Ch. 1, “Code is Law” (3-8), Ch. 6 “Cyberspaces” (63-84), Ch. 7 “What Things Regulate,” (85-99).
- Cass Sunstein, “The Daily We” *The Boston Review*, Summer, 2001. Online at: <http://bostonreview.mit.edu/BR26.3/sunstein.html>
- Introna, Lucas D., and Helen Nissenbaum. “Shaping the web: why the politics of search engines matters.” *The Information Society* 16.3 (2000): 169-186 (available online via library)

Recommended Readings:

- Timothy W. Luke, “Governance,” in Thomas Swiss, *Unspun: Key Concepts for Understanding the World Wide Web*. New York: New York University Press, 2000.
- Ananda Mitra, “Virtual Commonality: Looking for India on the Internet” in Bell
- John Perry Barlow, *Declaration of the Independence of Cyberspace* (1996), online at: <http://www.eff.org/~barlow/Declaration-Final.html>

Key Question: How can “cyberspace” be governed? And how does the nature of cyberspace shape the organization of political power in the material world?

17: Digital Economics: Networks of Production

Required Readings:

- Weber, Steven. “The political economy of open source software.” *Tracking a transformation: e-commerce and the terms of competition in industries*. Ed. BRIE-IGCC E-conomy Project. Washington, D.C.:

Brookings Institution, 2001. 406-434.

- Tiziana Terranova, "Free labor: producing culture for the digital economy." *Social Text* 18.2 (2000): 33-58. Available online at:
http://muse.jhu.edu/journals/social_text/toc/soc18.2.html

Recommended Readings:

- Eric Raymond, "Homesteading the Noosphere," *firstmonday* 3 (10):
http://www.firstmonday.dk/issues/issue3_10/raymond/
- Eric Raymond, "How to Become a Hacker,"
<http://www.catb.org/~esr/faqs/hacker-howto.html>
- Walter Powell, "Neither market nor hierarchy: network forms of organization." *Research in Organizational Behavior* 12 (1990): 295-336.
- Manuel Castells, *The Network Society* Vol. 1: "The Work Process in the Informational Paradigm" (pp.240-251)(Re: network labor) and "Information Technology and the Restructuring of Capital" pp.272-279 (re: network forms and reduction of income in US)
- Free Software Foundation web site: <http://www.fsf.org/>

Key question: What is a network form of production and what roles do digital media play in one?

18: Digital Economics: Digital Media and the Politics of Distribution

Required Readings:

- Tetzlaff, David. "Yo-ho-ho and a server of warez: internet software piracy and the new global information economy." In Herman and Swiss, eds. *The world wide web and contemporary cultural theory*. New York and London: Routledge, 2000. 99-126 (reader)
- John Perry Barlow, "The economy of ideas: a framework for rethinking patents and copyrights in the digital age (everything you know about intellectual copyright is wrong)." *Wired* 2.03 March, 1994: 84-90, 126-129. Online at:
http://www.wired.com/wired/archive/2.03/economy.ideas_pr.html
- Lawrence Lessig, *Code*, Ch. 10, "Intellectual Property," 122-141

Recommended Readings:

- Richard Stallman's GNU Public License, online at:
<http://www.fsf.org/licenses/gpl.html>
- Robert McChesney, "So much for the magic of technology and the free market: the world wide web and the corporate media system." *The world wide web and contemporary cultural theory*. Eds. Andrew Herman and Thomas Swiss. New York and London: Routledge, 2000. 5-36

Key Question: How does the nature of digital media shape how they can be distributed and regulated?

19: Digital Economics: Consuming as Producing

Required Readings:

- Mark Andrejevic, "The work of being watched: interactive media and the exploitation of self-disclosure." *Critical Studies in Media Communication*. June (2002): 230-248 (reader)
- Julian Dibbell, "The Unreal Estate Boom," *Wired* 11.01, January, 2003, online at:
<http://www.wired.com/wired/archive/11.01/gaming.html>
- Howard Rheingold, *Smart mobs: the next social revolution*. Cambridge, MA: Perseus Publishing, 2002. Ch. 5, "The Evolution of Reputation"

Recommended Readings:

- Neil Swidey, “A nation of voyeurs: how the internet search engine Google is changing what we can find out about each other -- and raising questions about whether we should.” Boston Globe Magazine February 2 2003. Available in full text via Lexis-Nexus database, Stanford Libraries.
- The Cookie Web Sites: <http://www.cookiecentral.com>

Key Questions: How do the production of identities and communities with digital media create economic value? And for whom?

20: The Future: Constant Mutual Surveillance?

Required Reading:

- Howard Rheingold, *Smart mobs: the next social revolution*. Cambridge, MA: Perseus Publishing, 2002. Introduction and Chapters 1,4, 7, 8
- John Arquilla and David Ronfeldt, eds., *Networks and Netwars: The Future of Terror, Crime and Militancy*, RAND, 2001: Ch.1, “The Advent of Netwar (Revisited)” online at: <http://www.rand.org/publications/MR/MR1382/MR1382.ch1.pdf>

Key question: How will the increasing mobility, ubiquity and integration of digital media shape the trends we’ve tracked so far in the course? If digital media and networked forms of social life are coevolving, where are they likely to lead us?

Professor David Dunaway
Humanities 364
277-4438

Office Hours: TBA
Spring 2009

IFDM 310: WRITING DIGITAL NARRATIVE

INTRODUCTION

The structure of this course, specifically designed for the Interdisciplinary Digital Media degree, is divided into five parts: 1) The technical aesthetics of narrative media; 2) The structure of narrative; 3) The art of writing narrative; 4) The realization of narrative; 5) The fieldwork/writing project.

The goal of this course is to offer students an overview of issues on writing for these digital media; its objective is to create successful, media-savvy writers, who work across digital platforms.

In the course's first section, we contrast traditional forms of media production (media history and theory) with contemporary ones, based on the digital platform. Digital narratives differ from ones traditionally produced in the analog domain, because of the possibilities of non-linear editing and storytelling. The second section of the course studies how narratives are contrived and structured. In the third section, we take up how these structural characteristics of digital narration have changed the art of storytelling. In the fourth, we review business, ethical, and legal aspects of a writer's participation in productions. In the fifth, students apply these readings and discussions in a written script.

The Technical Aesthetics of Narrative (3 Weeks)

This is an exploration of the fundamental grammar of digital media, from a writer's perspective. In our discussions and readings, we address these questions:

What are the rhetorical principles and technical competencies governing writing for digital media? How does the writing act differ according the grammar of each medium studied (radio, TV, film, gaming)? What are the aesthetic components of each, and how do writers explore their limits? What technical skills must writer possess to work in each medium?

Adorno, Theodor. "A Social Critique of Radio Music," *Radiotext(e)*. Vol. VI, Issue 1, 1993. pp. 272-279.

Brand, Stewart. "New Media," The Media Lab. New York: Viking Penguin, 1987.

Brecht, Bertolt. "The Radio as an Apparatus of Communication," *Radiotext(e)*. Vol. VI,

Issue 1, 1993. pp. 15-17.

Gross, Brian and Lynne, Perebinosoff. "Sources of TV/Radio/Internet Programming," Programming for TV/Radio/Internet. Burlington, Mass: Focal Point, 2005.

Mander, Jeremy. Four Arguments for the Elimination of Television. New York: Morrow, 1978.

McLuhan, Marshall. "Radio," "Television," "Photography," "Games," The Medium is the Message. New York: Bantam, 1967.

Postman, Neil. "Media as Epistemology," Amusing Ourselves to Death. New York: Penguin, 1985.

The Structure of Narrative (3 Weeks)

This section of the course studies how narration is structured, or plotted: the process of moving from a set of documentary facts, or a strong idea, and reworking these dramatically. By close readings of core narratives (and their elements), students learn to dissect stories into component parts and reassemble them.

How do we tell stories with digital tools; and how does that process differ from the 75-year history of analog media production? What are the best ways of structuring and segmenting these narratives? How does the non-linear, rewritable nature of digital media affect how producers produce and how audiences listen, hear and, and participate? How are the world's traditional core narratives (tale types) and narratives (motifs) re-performed in the Digital Age?

Coles, Robert. "Fact and Fiction." Doing Documentary Work. New York: Oxford, 1997.

Choi, Yun Jung and Lee, Jong Hyuk. "The Role of a Scene in Framing a Story," *Journal of Broadcasting and Electronic Media*. Vol 50, No 4, December 2006. pp. 703-722.

Greco, Albert. "The Structure of the Film/Radio/TV/Internet Industry." The Media and Entertainment Industries. Boston: Allyn and Bacon, 2000.

McLuhan, Marshall. "The Galaxy Reconfigured," The Gutenberg Galaxy. Toronto: University of Toronto Press, 1965.

Propp, Vladimir. The Morphology of the Folk Tale. Austin: University of Texas Press, 1968.

Schwartz, Tony. "How to Strike a Response Chord," The Responsive Chord. New York: Anchor Books, 1973.

The Art of Narrative (3 Weeks)

Here we begin writing exercises and critiques. We read classic works on writing technique: on principles like concision, revision and cadence; and on media processes such as storyboarding (outlining) and rewriting. We read examples of successful scripts in each media.

Is there a special art to digital storytelling? How do classical rhetorical elements work in digital media: exposition; drama; narration; situation; characterization; pacing; description? How do artistic traditions, socio-economic factors, and stereotypes influence the reception of digital texts by audience?

Corliss, Richard. "Notes on a Screenwriter's Theory, 1973," Talking Pictures. New York: Penguin Books, 1974.

Goldstein, Lawrence and Kaufman, Joy. "Scripting Images." Into Film. New York: Dalton, 1976.

Gross, Lynne and Ward, Larry. "Developing the Script." Electronic Moviemaking. Belmont, CA: Wadsworth, 2000.

Nash, Constance and Oakey, Virginia. The Screenwriter's Handbook. New York: Barnes and Noble Books, 1978.

Vale, Eugene. "The Dramatic Construction," The Technique of Screenplay Writing. New York: Grosset's Universal Library, 1972.

Zinsser, William. "Principles," "Methods," On Writing Well. New York: Harper, 1998.

The Realization of Narrative (3 Weeks)

There's more to writing digital media than putting words on a page or screen. The writer frequently joins the Director and the Producer in brain-storming, organizing, and reviewing the realization of a production. This section of the seminar emphasizes the practical aspects of writing digital media: its design; development; production; and post-production phases.

What do writers do in the fast-changing world of digital media production? What constitutes authorship in the final form of digital productions? How do the scripting, production, and post-production processes differ in their tasks for writers? What are the key ethical, legal, and business issues facing writers? What role do writers play in formulating content and in making sure productions occur?

Alten, Stanley. "Sound Design." Audio In Media. Belmont, CA: Wadsworth, 2004.

Brody, Ben. Principles of Adaptation for Film and TV. Austin: University of Texas Press, 1994.

Brown, Les. "Television: The Business Behind the Box." The TV Establishment. Belmont, CA: Wadsworth, 1990.

Christians, Clifford and Rotzoll, Kim. "Business Pressures." Media Ethics. New York: Longman, 1991.

Denby, David. "Big Pictures," *The New Yorker*. January 8, 2007. pp 54-63.

Goldstein, Lawrence and Kaufman, Joy. "Placing the Script Before the Camera." Into Film. New York: Dalton, 1976.

Powerdermaker, Hortense. "Assembling the Script," Hollywood: The Dream Factory. New York: Grosset Universal Library, 1950.

Fieldwork (3 Weeks)

Students negotiate and choose (pitch) projects to each other, forming groups of two or three. They divide roles (researcher, interviewer, editor, scriptwriter), and develop production schedules for researching, drafting, scripting and revising a digital media projection; and together write an analytical essay on their product and process.

Presentation (1 week)

A final meeting to present (read, view) the scripts produced, group by group, followed by a critique.

IFDM 400: ETHICS, SCIENCE, AND TECHNOLOGY

Introduction

This course is designed to introduce students to ethical analysis of issues related to science and technology, with a particular emphasis on film and digital media. The course will use readings, lectures, cases, and exercises to help students identify issues and examine ways to resolve them

Objectives

1. Increase awareness of ethical issues and problems that arise in science and technological innovation in general.
2. Apply principles of ethics and processes of ethical reasoning to analyze issues related to science and technology.
3. Focus special attention on ethical issues related to film and digital media, including content, access, ownership, distribution, allocation of benefits, etc.
4. Recognize the distributive influence of film and digital media and the responsibility to respect the diverse body of stakeholders to the industry.
5. Understand the process of developing and managing an ethical organizational culture.

Weekly Topic Outline

1. Introduction to Ethics, Science, & Technology: What's Unique about this Course? Who Are the Stakeholders of Science, Technology, and Film & Digital Media?
2. Ethical Relativism, Ethical Absolutism, or Another Approach to Deciding What's Ethical?

Ethical Principles:

3. The Utilitarian Principle of Ethics: Benefits and Costs to All Stakeholders
4. Individual Rights and Duties: What Are They? Who Has Them? How to Decide?
5. Justice: How Do We Decide What's Fair?

Ethical Reasoning:

6. Moral Development and Stages of Moral Reasoning
7. Cases and Exercises to Apply the Principles and Reasoning

Macro Issues in Film & Digital Media:

8. Digital Divide
9. Society's Values, Ethical Values, and Control of Content Use Issues
10. Society's Values, Ethical Values, and Control of Use Issues

Micro Issues in Film & Digital Media:

11. Commitment, Loyalty, and Opportunity Issues (personal integrity issues)
12. Ethical Issues in Work Teams

Organizational Issues in Film & Digital Media:

13. Creating Ethical Organizations (codes of conduct, training, etc.)
14. Ethical Leadership and Responsiveness to Stakeholders

Group Case/Research Presentations:

15. Oral Presentations
16. Oral Presentations

17. Written Paper of the Group Case/Research Due at Final Exam Period (or before)

IFDM 410: LAW AND BUSINESS

Introduction

This course is designed to introduce students to the business and legal aspects of creating a new digital media venture.

This is a project based course where an interdisciplinary team of students will be required to develop a business plan for a new digital media product.

The students will be exposed to the life cycle of a new venture, including the following stages: concept formation; marketing; developing a budget; finding financing; forming a company; hiring and managing employees; and sales.

The course is structured around a business' life cycle to expose students to core concepts and problems that any business venture will encounter. This approach is taken rather than attempt to structure the course around downloading industry specific information in order to help students accomplish the following:

- develop valuable planning skills that will be transferable from one particular fact pattern or industry to another;
- apply these skills to dynamic industries and marketplaces where business and legal practices are not formulaic, but in constant flux; and
- gain a deep understanding of the recurrent themes, problems, approaches and tools to planning the business and legal aspects of a venture.

The course will, however, employ examples and case studies from specific digital media industries including, without limitation, motion pictures, software and art galleries. This course will benefit even those students who do not start their own business. Students whether they work in their own startup company, in a large organization or by themselves, and whether they produce digital media for commercial gain or otherwise should understand the basic business and legal issues raised by the course. By planning their own digital media venture in this course, students will thus be able to understand the incentives and structures of digital media businesses they may encounter or which may employ them. Students will be able to apply the lessons learned in this course to planning the business, financial and legal aspects of their future digital media projects whether forprofit or notforprofit. Students will also gain a greater understanding of their rights and the risks and opportunities in the digital media marketplace.

Objectives

This course is intended to help students develop the following:

1. The ability to spot issues, risks, and opportunities — both business and legal — for

new ventures in the emerging field of digital media.

2. The ability to find concrete solutions and strategies for resolving issues, managing risks, and taking advantage of opportunities.

3. The ability to formulate a business and legal plan that will address the following questions for the venture:

- Who owns the assets?
- What are the risks and potential liabilities of the venture and who will bear them?
- How will the rewards of the venture be allocated?
- Who will be in control and how will the venture be managed?
- How to create performance incentives for owners, employees, independent contractors and strategic partners and other business counterparties ?
- How to plan for the end of a venture, including potential disputes?

4. The ability to trace through how businesses in different media industries negotiate the questions above, and how these questions are resolved whether by custom, informal agreement, contract, or regulation.

Grading

Each student's grade will be based on an evaluation of the business plan presented in writing and orally by that student's team. Each business plan will be evaluated based on how thoroughly and creatively it addresses the business and legal issues presented in the course.

Tentative Reading List

1. Constance E. Bagley & Craig E. Dauchy, *The Entrepreneur's Guide to Business Law* (SouthWestern College/West 2 ed. 2002)(ISBN: 9780324042917).
2. Sherri L. Burr, *Entertainment Law in a Nutshell* (ThomsonWest Group 2007)(ISBN: 0314155163).
3. *Emerging Companies Guide: A Resource for Professionals and Entrepreneurs* (Robert L. Brown & Allan S. Gutterman eds., American Bar Association 2005)(ISBN: 1590314662).

Potential Supplemental Materials

1. Edward Jay Epstein, *The Big Picture: The New Logic of Money and Power in Hollywood* (Random House 2005)(ISBN: 9781400063536)
2. Entertainment industry form contracts (Note: Mathew Bender entertainment industry form contracts are available on Lexis/Nexis at <http://www.lexis.com> in the following library: "Legal > Secondary Legal > Matthew Bender(R) > By Area of Law > Entertainment > Entertainment Industry Contracts").
3. Software: Business Plan Pro, Palo Alto Software (software for creating a business plan).

Weekly Topic Outline

1. Course Outline Introduction to Digital Media Marketplace
2. Introduction to Digital Media Marketplace (cont.)
3. The Business Plan
4. Idea Development & Managing the Creative Process
5. Intellectual Property Law
6. Marketing
7. Budget: Determining Financial Needs & Accounting
8. Sources of Funding
9. Formation of a Startup
Company: Business and Legal Structures
10. Management
11. Employment Law and Contracts
12. Sales
13. Planning for Unhappy Endings: Lawsuits, Business Disputes, Divorce, Death and Bankruptcy
14. Present Business Plans
15. Present Business Plans (cont.)

Detailed Topic Outline

WEEK THEMES READINGS

1. Course Outline

Introduction to Digital Media Marketplace

Introduction to different digital media industries, including industries creating content (e.g., film and t.v. production, gaming and other software, and internet content) and those delivering content. Exploration of how the digitalization of media has changed these industries. TBD

2. Introduction to Digital Media Marketplace (cont.)

Continuation of above and exploration of how companies in different industries or market sectors are now collaborating, competing or consolidating, and how the digitalization of media has accelerated these trends, creating new market spaces and new risks. TBD

3. The Business Plan What are the purposes and elements of a business plan? TBD

4. Idea Development & Managing the Creative Process

How does a business team foster creativity while moving towards concrete business objectives? How to manage the relationship between creative members of a team and those with more of a business focus? TBD

5. Intellectual Property Law

How do digital media entrepreneurs protect their intellectual property? An exploration of the basics of

- categories of intellectual property, including trade secrets, copyrights, patents, trade and service marks, and trade dress; and
- registration and licensing.

with a focus on how digitalization has changed the landscape of intellectual property. TBD

6. Marketing How do entrepreneurs conduct market research, develop a sales strategy TBD and focus on customer needs and measure customer satisfaction? How is marketing different in a new field such as digital media?

7. Budget: Determining Financial Needs & Accounting

How do entrepreneurs assess their financial needs and develop a budget? TBD

8. Sources of Funding Where do digital entrepreneurs in different fields find financing? An exploration of the differences in funding in t.v. and film production, games and software and other digital media industries. An investigation of the differences between debt and equity funding and the requirements of banks and other lenders, “angel investors”, venture capitalists and other equity investors, and public sources of funds. What leverage do financing sources have and what leverage do they seek? What "exit strategies" do providers of financing seek? What, for that matter, are the exit strategies of the owners of a venture? Tax planning and tax incentives may also be discussed. TBD

9. Formation of a Startup Company: Business and Legal Structures

When and why should entrepreneurs form their own legal entity? What form of entity should they choose? What basic business questions should they answer beforehand and how do these answers translate into a legal strategy? What liabilities might digital entrepreneurs face and how can forming a legal entity partially protect entrepreneurs from these liabilities? TBD

10. Management How do entrepreneurs manage a team with diverse talents and interests? TBD

11. Employment Law and Contracts

What do entrepreneurs need to know before hiring employees. An introduction to understanding and working with contracts with a sampling of agreements from different digital media industries covering different topics. TBD

12. Sales How do entrepreneurs develop and implement a sales strategy? TBD

13. Planning for Unhappy Endings: Lawsuits, Business Disputes, Divorce, Death and Bankruptcy. How can entrepreneurs plan for bad events that may happen to them or to a counterparty law suits, disputes, divorce, death and bankruptcy without becoming too risk

averse and losing business opportunities.

14. Present Teams present biz plans

15. Present Teams present biz plans