

DMC 1000: Foundations of Digital Media

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Course Location: 450 Richard E. Lindner Athletics Center

Course Meetings: Mondays 2 - 4:50 pm

Student Meetings: Mondays 12 - 1:50 pm [or by appointment]

Office Location: 730 Old Chem

Course Description

This course introduces the Digital Media Collaborative (DMC), the field of digital media creation and analysis, the faculty who teach in those areas, and the professionals who practice in the field. Faculty members and other guests will present their research and relate that topic to the wider field of digital media. Professionals will present their work and relevant projects. This course encourages students to clarify their course of study and build connections with faculty, professionals, and students with similar interests.

Course Learning Objectives

- Students will be able to describe the history and evolution of various media forms relevant to the field of digital media arts
- Students will research and identify trends and developments in the current digital media arts landscape
- Students will demonstrate familiarity with the variety of the careers and opportunities available to digital media makers
- Students will be able to create experimental prototypes using digital tools to explore current media trends
- Students will be able to use professional presentation skills

Students will gain the following transferable skills:

Informational and Technological Literacy, Critical Thinking, Written Communication

Course Format

- The course is managed digitally through Canvas:
<https://uc.instructure.com/courses/1130635>
- Weekly large-lecture course meetings will be subdivided into lectures/activities from the primary instructor on the core course content, and material offered in a series of guest lectures. **The majority of this course will be guest lectures, and their content will therefore be considered worthy of assessment.**
- Attendance was documented through weekly attendance surveys, which will be made available only for the duration of the course meeting. These surveys will be filled out digitally online, meaning **a digital device of some kind is required in class.**
- If a particular course meeting has readings, videos, or games associated with it, then there will be a reading journal assignment for them to demonstrate their knowledge of the material prior to class. Assignments will be uploaded to Canvas. It is expected that a student has **completed the reading and filled out a reading journal no later than Sunday at 11:59 pm, i.e., the day before class.** Late journals receive a 10% point deduction. Readings will often be made available at least one week before class, and we

will aspire to get them to you earlier, but the variable speaker schedule does not always make this possible. For that, we apologize in advance.

- After a course meeting, there will be a short series of questions that will serve as a lecture follow-up. These questions are designed to further explore the content of the various guest lectures, to ensure that the student is engaging with them. Those questions will be activated every Tuesday and are **also due no later than Sunday at 11:59 pm, i.e., the day before class.**
- On September 9, you will be assigned a tentative group of fellow students for your **Group Media Platform Project** and your **Group Media Creation Project** (see below). You are **expected to meet with these students on your own time.** Some components of each assignment involve documenting your group's work as it progresses. If there are issues with the group's dynamic or this progression, **please contact me** so I can help remedy the situation or form new groups.

Expectations and Grading

- Consistent attendance is mandatory. Students are expected to show up every class period and actively contribute to the discussion. Students will respond to short, in-class prompts that will attest to their presence in class. Two or more unexcused absences will result in a reduction of letter grade per each subsequent class missed. Talk to me about absences related to religious or other holidays not accounted for in the class schedule. In-class writing also contributes to your attendance grade, so please treat your presence as an essential part of your overall grade. Due to students exploiting my past leniency to good effect, I enforce this rather strictly.
- Assignments are to be submitted through the specified, appropriate channels: OneDrive, Dropbox, Canvas, and Google Forms.
- Students are expected to have completed the readings, made a good-faith effort to try to understand them, and prepared for classroom discussion. Such readings should be brought to class in some form.
- Students must adhere to the UC Academic Honesty policy (http://www.uc.edu/conduct/Academic_Integrity.html), meaning that all assignments turned in are a student's original work for which they can take full responsibility. Acts of plagiarism, cheating, copying, inadequate citation, falsification of data or other such behaviors will result in serious consequences. Don't walk the dark path.
- Students should maintain contact with me via e-mail. Please allow 24 hours for me to respond to any message.
- Students requiring accommodations should consult with myself as well as Disability Services (210 University Pavilion, 513-556-6823) as soon as possible. The more aware I am of your strengths and limitations, the more capable I am of fairly evaluating your work in the course.
- Cellular phone and laptop use is limited to materials related to the course lectures and discussions. All other use is prohibited. Earbuds are not allowed at any time.
- Students must complete all assignments by December 13, 2019. Failure to do so will result in an Incomplete for the course, which will transform into an "F" after 1 year has elapsed. Turn in something, rather than nothing.

The grade breaks down as follows:

25% Attendance and Class Participation

25% Reading Journals and Lecture Follow-Ups

25% Group Media Platform Project

25% Group Media Creation Project

• Grades are otherwise assigned along the following percentage structure:

A	92.5-100%	C+	77.5-79.4%
A-	89.5-92.4%	C	72.5-77.4%
B+	87.5-89.4%	C-	69.5-72.4%
B	82.5-87.4%	D+	67.5-69.4%
B-	79.5-82.4%	D	60.0-67.4%
		F	59.9% and under

Group Media Platform Project

The Group Media Platform Project gets you and your group to reflect on the ways certain platforms and media dictate the necessities of artistic creation. You will be assigned to groups of 5-6 students and will be expected to consume and produce media together. Your group will receive 4 media products grouped around a general theme, and you will need to consume them to the best of your ability: a reading group meet-up for books, watching 2-3 episodes of a TV series, playing through games together, etc. Discuss among yourselves each media product, and turn in a detailed, good-looking, minimum 10-page document (preferably with images) that outlines your experiences (and disagreements) along the following lines:

• How did you find/acquire said media? • What (historical and social) context is required to appreciate where they came from? • How do they generally treat the topic of discussion? • What ideological propositions about its subject matter can you identify? • What types of figures are rewarded or punished? • How do the business and distribution models of the particular platform affect the way that the material is presented? • What kind of sensory experience do they offer? • How would you improve upon or change their presentation of the material? See this as a general outline for your specific discussions around a theme. Grades will be based on Presentation, Clarity, Groupwork, Cross-Platform Analysis, and Insight.

Group Media Creation Project

Once you've consumed media with your group, now it's time to create something. Assume distinct roles -- editor, producer, actor, etc. -- on a viewable, listenable, or playable experience dealing with the theme somehow that is less than 15 minutes in length. Grades are based on Originality, Thematic Appropriateness, Groupwork, and Overall Quality.

Course Calendar

<i>Date</i>	<i>Topic</i>	<i>Guest Speakers</i>	<i>Assignments Due</i>
8/26	Program / Announcements / Introductions	Mike GASAWAY (DMC) Craig VOGEL (DAAP)	NONE
9/9	What is Digital Media?	Michael GOTT (A&S) Kevin BURKE (CCM)	READING JOURNAL DUE 9/11: • Farocki • Peters • Sterne GROUPS ASSIGNED
9/16	Fundamentals: Video & Animation	Kenneth ALLEN II (CCM) Denise BURGE & Kim BURLEIGH (DAAP)	LECTURE FOLLOW-UP & READING JOURNAL DUE 9/15
9/23	Fundamentals: Audio	Steve DEPOE (A&S) Svea BRAEUNERT (A&S)	LECTURE FOLLOW-UP & READING JOURNAL DUE 9/22
9/30	Animation. Guest: Lutz Dammbeck	Lutz DAMMBECK	ATTEND SCREENINGS 9/25, 9/29, AND 9/30 IF POSSIBLE LECTURE FOLLOW-UP DUE 9/29
10/7	Journalistic Storytelling	Bob JONASON (A&S) Sean HUGHES (A&S)	LECTURE FOLLOW-UP & READING JOURNAL DUE 10/6
10/14	Fiction Storytelling / Transmedia	James AMATULLI (A&S) Sunnie RUCKER-CHANG (A&S)	LECTURE FOLLOW-UP & READING JOURNAL DUE 10/13
10/21	Documentary. Guest: Mo Asumang	Mo ASUMANG	LECTURE FOLLOW-UP DUE 10/20
10/28	Fundamentals: VR, Game Studies & Design	Tony LIAO (A&S) Kat JONES (A&S)	GROUP MEDIA PLATFORM PROJECT DUE 10/28
11/4	Conception	NONE	LECTURE FOLLOW-UP & READING JOURNAL DUE 11/3
11/18	Production	NONE	LECTURE FOLLOW-UP & READING JOURNAL DUE 11/17

11/25	Distribution and Reception	Tanja NUSSE (A&S)	LECTURE FOLLOW-UP & READING JOURNAL DUE 11/24
12/2	Conclusions	NONE	GROUP MEDIA CREATION PROJECT DUE OPTIONAL SCREENING & PLAY OPPORTUNITIES AVAILABLE

Depending on time factors, the assignments projected for the term may require alteration or rescheduling.

Clusters for Group Media Platform Project

<p>1. TRAGEDY</p> <p><i>Hamlet</i> (1609, Play)</p> <p><i>Hamlet</i> (1996, Film)</p> <p><i>Elsinore</i> (2019, Game)</p> <p><i>Sons of Anarchy</i> (2008, TV Show)</p>	<p>12. CHILDREN</p> <p><i>The Tale of Peter Rabbit</i> (1901, Book)</p> <p><i>Peter Rabbit</i> (2012, TV Show)</p> <p><i>Peter Rabbit</i> (2018, Film)</p> <p><i>Paperbark</i> (2018, Game)</p>
<p>2. FANTASY</p> <p><i>A Dreamer's Tales</i> (1910, Book)</p> <p><i>The Last Unicorn</i> (1982, Film)</p> <p><i>Tellos</i> (2001, Comic)</p> <p><i>Children of Dunsain</i> (2015, Game)</p>	<p>13. WEREWOLVES</p> <p><i>Wagner the Wehr-Wolf</i> (1847, Book)</p> <p><i>An American Werewolf in London</i> (1981, Film)</p> <p><i>The Beast Within</i> (1995, Game)</p> <p><i>Teen Wolf</i> (2011, TV Show)</p>
<p>3. MECHA</p> <p><i>Mobile Suit Gundam</i> (2000, Manga)</p> <p><i>Neon Genesis Evangelion</i> (1995, TV Show)</p> <p><i>Pacific Rim</i> (2013, Film)</p> <p><i>plot ARMOR</i> (2019, Game)</p>	<p>14. DESIRE</p> <p><i>Pride and Prejudice</i> (1995, TV Series)</p> <p><i>Kama Sutra - A Love Story</i> (1996, Film)</p> <p><i>Fingersmith</i> (2012, Book)</p> <p><i>Star Crossed</i> (2018, Game)</p>
<p>4. VISION</p> <p><i>Murder My Sweet</i> (1945, Film)</p> <p><i>Where's Waldo?</i> (1987, Book Series)</p> <p><i>Daredevil</i> (2015, TV Show)</p> <p><i>Panoptic</i> (2019, Game)</p>	<p>15. AFTERLIFE</p> <p><i>Divine Comedy</i> (1320, Book)</p> <p><i>What Dreams May Come</i> (1998, Film)</p> <p><i>Dante's Inferno</i> (2010, Game)</p> <p><i>Limbo</i> (2010, Game)</p>
<p>5. GRAFFITI</p> <p><i>Style Wars</i> (1983, Film)</p> <p><i>Jet Set Radio</i> (2000, Game)</p> <p><i>Wave Twisters</i> (2001, Film)</p> <p><i>The Get Down</i> (2016, TV Series)</p>	<p>16. WATER</p> <p><i>Rain</i> (1929, Film)</p> <p><i>Undersea World of J. Costeau</i> (1968, TV)</p> <p><i>The Future of Water</i> (2007, Film)</p> <p><i>Subnautica</i> (2018, Game)</p>
<p>6. SURREALISM</p> <p><i>Surrealist Manifesto</i> (1924, Manifesto)</p> <p><i>The Prisoner</i> (1967, TV Series)</p> <p><i>Destino</i> (2003, Short Film)</p> <p><i>The Stanley Parable</i> (2013, Game)</p>	<p>17. LANGUAGE</p> <p><i>Poto and Cabengo</i> (1980, Film)</p> <p><i>Lost in Translation</i> (2003, Film)</p> <p><i>Dialect</i> (2018, Game)</p> <p><i>Heaven's Vault</i> (2019, Game)</p>
<p>7. CONTROL</p> <p><i>Strangers on a Train</i> (1950, Book)</p> <p><i>The Master</i> (2012, Film)</p> <p><i>Monstress</i> (2015, Comic)</p> <p><i>Control</i> (2019, Game)</p>	<p>18. VIOLENT OCEAN CRIME</p> <p><i>Miami Vice</i> (1984, TV Series)</p> <p><i>Speed 2</i> (1997, Film)</p> <p><i>Hotline Miami</i> (2012, Game)</p> <p><i>Shakedown: Hawaii</i> (2019, Game)</p>

<p>8. UNRELIABLE NARRATION</p> <p><i>Rashomon</i> (1950, Film)</p> <p><i>Spider and Web</i> (1998, Game)</p> <p><i>Portal</i> (2007, Game)</p> <p><i>Gone Girl</i> (2012, Book)</p>	<p>19. FOOD</p> <p><i>Tampopo</i> (1985, Film)</p> <p><i>The God of Cookery</i> (1996, Film)</p> <p><i>Cooking Mama</i> (2006, Game)</p> <p><i>Overcooked</i> (2015, Game)</p>
<p>9. ECO-CRITICISM</p> <p><i>Walden, or Life in the Woods</i> (1854, Book)</p> <p><i>Koyaanisqatsi</i> (1982, Film)</p> <p><i>The Last of Us</i> (2014, Game)</p> <p><i>An Inconvenient Sequel</i> (2017, Film)</p>	<p>20. OUTER SPACE</p> <p><i>Tau Zero</i> (1970, Book)</p> <p><i>Sunshine</i> (2007, Film)</p> <p><i>Gravity</i> (2013, Film)</p> <p><i>The Expanse</i> (2015, TV Series)</p>
<p>10. HEAVY METAL</p> <p>Def Leppard's <i>High 'n' Dry</i> (1981, Album)</p> <p><i>This Is Spinal Tap</i> (1984, Film)</p> <p><i>Brütal Legend</i> (2009, Game)</p> <p><i>Eviscerated Panda</i> (2014, Book)</p>	<p>21. DAY JOBS</p> <p><i>The Jungle</i> (1906, Book)</p> <p><i>Killer of Sheep</i> (1978, Film)</p> <p><i>Shenmue</i> (1999, Game)</p> <p><i>Sorry to Bother You</i> (2018, Film)</p>
<p>11. COLONIALISM</p> <p><i>The Man Who Would Be King</i> (1975, Film)</p> <p><i>Puerto Rico</i> (2002, Game)</p> <p><i>Spirit Island</i> (2017, Game)</p> <p><i>The 99</i> (Comic, 2007)</p>	<p>22. VAMPIRES</p> <p><i>Carmilla</i> (1872, Book)</p> <p><i>Daughters of Darkness</i> (1971, Film)</p> <p><i>Castlevania: Lords of Shadow</i> (2010, Game)</p> <p><i>Carmilla</i> (2014, Web Series)</p>