Cinema and the Digital Humanities: History, Concepts, and New Approaches to the Study of Moving Images

Course Description and Overview:
This new course will explore Cinema Studies within the interdisciplinary context of the Digital Humanities (DH). Students will study and create projects at the intersection of computing and Humanities research. Digital tools and platforms, along with the databases they create, have expanded the ways we study moving images and filmmaking traditions. Despite Cinema Studies’ important contributions to the expansion of DH, the study of moving images and time-based media is usually not at the forefront of DH-related inquiry. One of the course objectives is to therefore place Cinema Studies research at the center of DH methodologies in order to diversify interdisciplinary approaches to both DH and Cinema Studies. In this course, students will study DH practice alongside related theoretical frameworks in order to explore the profound historiographical, philosophical, sociocultural, and institutional imperatives that drive the need for digital tools and computational methods in the study of moving images. This approach will help students establish in-depth connections between theory and practice, and will assist them in planning, prototyping, and creating their own final projects to address significant research questions related to Cinema Studies and other fields.

Part I of the course will focus on a historical and critical exploration of pre-digital and early digital Cinema Studies projects that prefigure the interactive, data-driven, cartographic/spatial, and/or computational logic of current DH tools. We will cover a broad historical range of critical
making that includes the works of early film theorists-practitioners (such as Lev Kuleshov, Dziga Vertov, and Sergei Eisenstein), collaborations between computer scientists and artists (including the Bell Labs 1960s experiments), as well as more recent digital projects and tools (by Yuri Tsimian, Adelheid Heftberger, Anne Friedberg, Steve F. Anderson, and many others). In addition, Part I of the course will analyze DH projects that contribute to a relatively new subfield in Cinema Studies: “new cinema history,” which refers to a cluster of new methodologies and digital tools for studying the cultural and social histories of cinema and its audiences. We will explore the impact of this new cinema history and of “distant reading” (the collection and computational/statistical analysis of large amounts of text data, rather than the close reading of individual texts) on traditional methodologies in Cinema Studies, through the work of influential DHers such as Deb Verhoeven, Richard Maltby, and Jeffrey Klenotic. Our analysis of these projects will not only focus on technical and methodological aspects, but also on the intellectual, cultural, ethical, and institutional debates regarding the use of digital and open-access platforms in the Humanities.

Part II of the course will provide hands-on DH training through workshops that will introduce students to a variety of DH tools and platforms, including data visualization, text mining, glitching/data-bending, mapping, annotations, digital archiving, collaborative authoring, film forensics, volumetrics, interactive design, databases, and critical remixing. The workshops will help students acquire a diverse set of skills for analyzing moving images, and will provide them with tools to use in their final projects and other class activities. The scope of the workshops will be adjusted according to student interests. Final project options include: conceptualizing and designing new analytical tools, creating new platforms for the digital analysis of moving images, curating digital/digitized artifacts/collections, using existing DH tools for a new research project, activist work, critically remixing archival material/found footage, contributing content to an existing DH initiative, producing multimedia scholarship (including videographic criticism), or using an online authoring platform (such as Scalar, Omeka, Mapme, and StoryMaps) for an academic research paper.

Course assignments will include short response papers (part I of the course), presentations (I & II), software reviews (II), prototype design or project outline (II), and a final project (II). The course is suitable for all levels of technical expertise. Students are encouraged to keep an open mind and a willingness to experiment outside their comfort zone.

Course Objectives:

One of the main objectives for this theory-practice course is an interdisciplinary approach to cinema, digital media and cultural memory studies, in addition to a broad understanding of the complex relationship between film, technology, and cultural interfaces. In this class, students will acquire the vocabulary and critical skills to closely analyze a variety of tools for film analysis, ranging from DIY to institutional, activist, participatory and open-source formats. The final project will offer students the opportunity to relate the course to their own research interests, and thus contribute to the expansion of the course’s disciplinary range; this will also help cover important contexts and practices that are not included in the syllabus. Students will engage in critical making as alternative means for producing scholarship, and will interrogate the ways in which seemingly “neutral” technologies become vehicles for argumentation and, at times, exclusion. Classroom discussions, presentations, workshops and collaborative activities aim to enhance the learning process, improve critical inquiry, and advance communication and research skills in the digital age. We will also be taking advantage
of the vibrant Digital Humanities activities in NYC to extend the classroom into the practices of our (g)local community and to learn new skills.

**Course Requirements:**

**Required Course Materials:**
- **Online articles:** Links or copies of articles and book chapters for this course will all be posted on the NYU Classes website, in the Resources folder. **You are required to print out all the online readings and bring them to class on the day they are due.** There is no required textbook for the course, but some recommended textbooks are listed on the syllabus and/or online.
- **Notebook:** You should buy a notebook specifically for this course, and use it to take notes during screenings, lectures, workshops, and classroom discussions.

**Recommended Materials & Equipment:**
- **Laptop:** It is recommended that you bring a laptop to every class meeting, especially on the days listed on the syllabus (e.g. during workshops/hands-on activities). If you are not able to bring a laptop to class, let me know in advance so that the department can provide extras.
- A folder for collecting class materials, including graded assignments and annotated articles.

**Assignments:**
- Participation (discussions, presentations, activities, online comments) 20%
- Media Response Paper (4-5 pages) 15%
- Blog Post [BP] (750-1000 words) posted on Interactive Media Archive 10%
- Final Project Prospectus (2 pages) 5%
- Software Review (2 pages) 5%
- Final Project & Analytical Paper (3+ pages) 40%
- Peer Reviews 5%

>> **Media Response papers (MR)** are due every Thursday, at the beginning of class. You will pick as your own deadline any Thursday ranging from Week 3 to Week 7. You must submit one 4-5 page MR paper. MRs can also be re-posted to your blog, where they can be accompanied by screenshots and online videos. Your responses must incorporate two (or more) assigned articles in a substantial manner in order to qualify for full credit. Analyze two or more media (e.g. digital tools, online platforms, videos) that we have seen in class (links will be posted online and/or listed on the syllabus; you can also pick other media/tools/DH projects cited in your chosen articles). You can refer to previous or optional articles and mention additional media, but the main ones need to be from the last 2 weeks before the deadline (e.g., if you are submitting a response on Week 4, you need to be responding to Week 3’s and/or Week 2’s assigned readings and media – you can mix and match depending on your chosen topic). Your response must be organized around a central theme and a main argument/topic in order to demonstrate your critical grasp of the assigned material. **You must submit your Media Response (MR) by March 9th, Week 7, so that I will have time to grade it before midterm grades are due.**

>> **Blog Posts (BP)** are due every Thursday before class, and a hard copy of the text portion (i.e. minus any images and links) must be turned in at the beginning of class. Each student will post one blog post (750-1000 words) to the shared class blog, Interactive Media Archive (not your own blog), which can be found at: [http://interactivemediaarchive.wordpress.com](http://interactivemediaarchive.wordpress.com). You will log in to Wordpress.com to post your blog, using the username and password on the first page of the
syllabus. On Week 3, you will sign up for a specific date and that will be your own deadline to blog. The blog post will cover a Digital Humanities area (e.g. a DH project, DH research, DH lecture, etc) that is not listed on the syllabus and has not been covered in class, but relates to some of the themes covered on the syllabus. If you are a non-Cinema Studies major, you can cover a DH topic that relates to your field of interest. You must also incorporate at least one assigned reading into the analysis of your chosen focus to show how it relates to critical and theoretical aspects of the course. The objective of this assignment is two-fold: you will be given the opportunity to expand the scope of the course through your findings, and, at the same time, you will be contributing to a collective archive of interactive media and DH research. Feel free to use the Discussion page on the course site to share your topic in advance. Relevant events in NYC (e.g. NYCDH and Paul Vanouse’s NYU visit) will be posted on the Events Calendar and/or are listed on the syllabus. More details on this assignment will be given in class and posted online. Visit the Transformations website for projects you can cover [excluding those listed on the syllabus]: https://transformationsconference.net/dh-cinema-projects/. Videos from the Transformations conference are also eligible for a BP [except the ones listed on the syllabus], under Week 5: https://vimeo.com/user5490513/videos

>> Presentations: Besides your final project presentation, you will also be giving informal mini-presentations on works not covered not the syllabus that relate to topics we covered in class. The purpose of these presentations is to introduce the class to a broader range of examples based on your own interests in the field, and to apply theoretical frameworks to works of your own choosing.

>> Final Project & Analytical Paper: The final project will consist of several steps: a prospectus, a software review of the digital (or other) tools you will use to execute your idea, a work-in-progress workshop/informal presentation, an accompanying analytical paper to your project, and a final project presentation. The final project will give you a chance to experiment with easy-to-use platforms to create a unique interactive work inspired by one or more of the themes for the course. You will also have the option of writing a longer research paper instead of a project, with a multimedia component to it (a multimedia adaptation of your research to be presented during the final class, or authoring your paper using an online platform); the optional research paper has to be 10 pages long if it’s in the form of a traditional paper. Final project options include: conceptualizing and designing new analytical tools, creating new platforms for the digital analysis of moving images, curating digital/digitized artifacts/collections, using existing DH tools for a new research project, critically remixing archival material/found footage, contributing content to an existing DH initiative, producing multimedia scholarship (including videographic criticism), or using an online authoring platform (such as Scalar, Omeka, Mapme, and StoryMaps) for an academic research paper. The accompanying analytical paper for your final project will explain the critical-theoretical rationale behind your “critical making” process. Suggestions for digital tools and project ideas will be shown in class and posted online. Optional workshops (in addition to ones listed on the syllabus) will also be hosted on and off campus (e.g. during NYCDH week in February), and provided by the professor and other NYU staff. A list of projects from other theory-practice courses will be posted online.

>> Optional Twitter posts. You can use the Twitter account for the course (see username & password on the 1st page of the syllabus) to tweet about articles, media, and events relevant to the course. Remember to include your name at the end of your tweet or in a follow-up tweet. There is no extra credit for Twitter posts this semester, but feel free to use Twitter as a resource for relevant references. Also follow @ConferenceDH for Digital Humanities resources.
Discussion page and extra blog posts. You can use the Discussion page on the course website to share additional insights about the assigned materials, and you can also write extra blog posts on your own blog to make up for low in-class participation. If you are worried about your in-class participation, it is your responsibility to discuss with me as soon as possible the option of make-up work.

* Please note that you must turn in hard (paper) copies of all assignments, including blog posts (unless otherwise noted on the syllabus). I will not accept any assignments via e-mail, unless you obtain my permission at least 7 days before a deadline and with a valid reasoning.
* For more details on assignment requirements, please refer to the Reading & Assignment Schedule. Additional guidelines will be given in class and posted on the Wordpress site for the course; I only use NYU Classes for announcements and to post assigned articles.
* Make sure you save all your work, including class notes and graded assignments *

Class Preparation and Participation: Your active participation is crucial to the success of this class. You are expected to have read, analyzed, and annotated the assigned texts, and to come to class ready to respond to those texts in discussions, quizzes, and other activities. This class is an opportunity to expand your knowledge of Cinema and Media Studies, and to express your unique point of view. Please make sure you respect other students’ opinions, and try not to interrupt your peers and your professor while they speak.

Respect: This class intends to cultivate a positive and welcoming atmosphere for everyone. If I find that someone is being disrespectful to me or anyone else, they will be asked to leave the class and marked as absent.

Late Policy: All assignments are due at the beginning of class, unless otherwise noted on the syllabus. Late assignments will not be accepted, except in cases of documented illnesses or disabilities. If you are registered at the Moses Center for Students with Disabilities, please ask them to contact me regarding your condition and contact me at the beginning of the semester if you will require any extensions or special accommodations.

Assignment Format: All assignments should be typed, double-spaced, page numbered and stapled. Use one-inch margins and Times New Roman 12 point font. All papers must contain the following information in the upper left-hand corner of the page: your name, the date, a description of the assignment (e.g. Media Response), word count, and a centered title (you pick this one). Assignments should also contain a Works Cited list that properly cites all sources used, including film and online sources (do not count this list in the total page count). Please spell check and use correct punctuation whenever appropriate. Papers that do not adhere to the formatting requirements and are not coherently written will be marked down.

Expected hours of work time outside of the class meeting will vary depending on the week and your reading pace. Typically, approximately 2-4 hours of reading (including annotating texts) and online interaction per week, plus additional hours for written/online assignments and research on weeks when assignments are due.

Communication with your professor: The best way to contact me is via email or during office hours. It is recommended that you make an appointment in advance for my office hours in case my hours are full. Please allow 48 hours for me to respond to your email and be aware that I receive a high number of emails every week, particularly this semester.
Electronic Devices such as personal laptops, iPads, and cell phones are not allowed in class unless you obtain prior permission from the professor. Even though electronic devices are an integral part of this course, they can be distracting so please only use them when the professor requires it and when it’s explicitly written on the syllabus.

Absence and tardiness policy: Attendance to all sessions is mandatory. Missing a class or a scheduled screening will result in an absence. Unless you have a documented illness or emergency, missing more than 2 classes during the semester will negatively affect your grade.

- Two absences = will not affect your grade
- Three absences = half a letter grade
- Four absences = one full letter grade
- Five or more absences = failing grade in the course

Every 3 late arrivals to class will count as a full absence, so please be on time!

Plagiarism:
*** Plagiarism will not be tolerated, and if you are caught plagiarizing an assignment, you will receive a failing grade in the course. See Academic Integrity section for details on what constitutes plagiarism. ***

Readings, Screenings & Assignment Schedule
Assigned readings are to be completed on the date listed (this means they must be read before the class meets). Assignments are due at the beginning of class on the days they are listed. Please note that this syllabus is subject to slight modifications, and some readings/media may be substituted if necessary.

You are encouraged to bring to class any additional materials (references, texts, online sources, film clips, etc) that you think might be of interest to the rest of the class and are related to that day's subject. Just make sure you obtain my approval (by email or in person) at least 2 days in advance so I can plan ahead. You can also post on the Discussion page of the Wordpress site.

*Bring your syllabus and printouts of assigned readings to every class*
Assigned articles will be posted on NYU Classes (in the Resources folder) ahead of schedule.

Week 1: Introduction to Cinema & the Digital Humanities
* Thursday, Jan.26: In class: Syllabus and course overview. Introductory lecture. Video: John Seely Brown, “Tinkering as a Mode of Knowledge Production.” How to set up a blog on Wordpress.com (with optional Wordpress tutorial).

>> Homework (HW): Set up a blog on Wordpress.com. An online blogging tutorial is posted on the Blogging page. Introduce yourself in one paragraph, posted on the About page of your blog. Add one more paragraph after your self-introduction to describe what your research interests are, and why you are taking this course. Include any digital (or other) production experience (including programming languages/coding, etc), and familiarity with any editing/other software and DH tools. You can also list any creative projects you have been involved in, and mention (tentatively) what kind of theory-practice work you would be interested in doing this semester. *Email me the link to your blog by 10pm on Monday, Jan. 30th* (if you are in the Film Theory course, please stick to the deadline for that course instead). Use: “Digital Humanities blog” as the title of your email* Note: If you are also taking my Film
Theory course, you can use the same blog for both courses, and edit the About page so that it addresses the prompts for both classes. Use: “Film Theory/ Digital Humanities blog” in the title of your email if you are enrolled in both classes and wish to use the same blog for both.

>> Read and annotate the assigned articles for Thursday. Email me the link to your blog by Monday, 10pm.

**Week 2: The Digital Humanities Manifesto 2.0**


In class: Blog presentations. Discussion of the readings. Instructions for writing your Media Response (MR) paper. Instructions for attending NYCDH Week.

>> HW: Read and annotate the assigned readings for next week. Interact with the platforms listed under Week 3’s schedule and think of some ways those digital tools can assist in Cinema Studies research. Prepare a question for guest speaker Adelheid Heftberger.

>> Feb. 6-10 (Mon-Fri): NYCDH Week: A weeklong series of events and workshops related to Digital Humanities methods and methods. Full schedule will be posted on the Events page of the course website and the NYCDH site. >> All students should attend at least one NYCDH workshop next week. You will pick any workshop(s) that seems relevant to your interests to attend during NYCDH week. Take notes during the workshop, and be prepared to share what you learned during Week 4’s class. We will exchange ideas on the new skills and knowledge you will acquire during NYCDH week, and consider how we can incorporate them (and the relevant platforms/tools) into the scope of this course. For a list of workshops and RSVP, visit this page: [http://dhweek.nycdh.org/workshops/](http://dhweek.nycdh.org/workshops/) [Note: even if some RSVPs are full, you can contact the workshop organizer to see if they will let you attend.]

**Week 3: Cinemetrics, Film Forensics, and Early Film History**


In class: Guest talk & workshop by Adelheid Heftberger (Brandenburgische Zentrum für Medienwissenschaften/ Brandenburg Center for Media Sciences/ ZeM). Discussion of articles & forensic tools. Blog Post (BP) guidelines & blogging sign-up.
>> **After class:** Recommended attendance in Dan Streible’s Film History/ Historiography graduate course. Mark Williams will give a guest talk and workshop on the Media Ecology Project (MEP) **today, at 6pm, in 648.** MEP qualifies as a topic for your blog post and/or final project.

>> **HW:** After attending one or more NYCDH workshops, prepare a **short informal report** (bullet-points) of what you learned during the workshop(s) for next week’s class. You can also provide brief how-to tutorials for any useful tools you discovered during the workshops.

>> **Bring your laptops to class next week if possible.**

>> **Optional Event this Friday, Feb. 10, 1-3pm, Room:** 652, Cinema Studies department. I’m teaching a workshop on “Multimedia Film Analysis.” The workshop is for anyone interested in exploring the potential of easy-to-use online tools for film analysis, such as clip annotation software and tools for creating interactive images. This would be useful training for you in preparation for your final project. More information will be announced in class and online. RSVP: [http://dhweek.nycdh.org/workshops/](http://dhweek.nycdh.org/workshops/)


* Thursday, Feb. 16: *<Bring your NYCDH report & laptop to class>*

Vannevar Bush, “As We May Think” | “N. Katherine Hayles, “How We Think: Transforming Power and Digital Technologies” in *Understanding DH* | <**MR due**> <**Blog Post (BP) due**>


>> **Optional Tutorial:** Build your own chatbox and learn basic programming language using Python: [https://groklearning.com/csedweek/hoc-eliza](https://groklearning.com/csedweek/hoc-eliza)

In class: NYCDH Week report. Discussion of readings. Psychometrics. Interaction with Deep Dream, glitch art, and data-bending (e.g. Georg Fischer, Smack My Glitch Up, Image Glitch Tool).


**Week 5: New Cinema History & Cartographic Approaches to Film**


In class: Discussion of readings and interactions with mapping software. Interactions with: Indian Cine.ma, StoryMaps, Mapme, and other examples.

**Screenings:** Transformation talks: Debashree Mukherjee’s Transformations talk on “Maps, Microhistories and Macroanalysis: Digital Futures of Indian Film Historiography” & excerpts from Deb Verhoeven’s talk on “Big Data Goes to the Movies: Beyond the Itinerary”
Let me know if you would like to sign up for a GIS mapping workshop or other data-driven and visualization software with Bobst library’s Data Services. <<

Next Wednesday, 3/29, at 6pm: Recommended departmental event: A rare screening of Paul Vanouse’s interactive documentaries, with live audience participation. This event is eligible for a Blog Post and might give you ideas for your final project. >

**Week 6: The Ethics of Data Mining, Distant Reading & Data Surveillance**

* Thursday, Mar.2: <Bring your laptop to class><Find a text (preferably in a .Word or .txt document) for the in-class distant reading workshop, such as film theory, criticism, political speech, news story, manifesto, etc; have the file ready on your laptop and/or upload it to your blog> Read and interact with Mozilla’s Internet Health Report: v.0.1: [https://internethealthreport.org/v01/open-innovation/](https://internethealthreport.org/v01/open-innovation/)

| Post examples of data mining, data analytics, data visualizations, and/or online surveillance to the Discussion page so that we can analyze them in class (e.g. counter-surveillance, WikiLeaks, [http://data-art.net/](http://data-art.net/), [http://flowingdata.com/](http://flowingdata.com/), etc; 1-2 examples total). <MR due> <BP due>

In class: Exploration of diffengine & Marc Lee’s “Breaking The News: Be a News Jockey.” Text mining, distant reading and visualizations workshop using Voyant, Wordle, Textexture & Ngram Viewer. | Discussion of psychometrics, consumer analytics, the Internet Health Report & your examples. Discussion of the video game Orwell (Osmotic, 2016), excerpts from Black Mirror “Nosedive” [S3 E1], and others.

Interactive screening: Do Not Track (Brett Gaylor, 2015)  
[Optional/Further viewing: Rip! A Remix Manifesto (Brett Gaylor, 2009)]

>> Reminder: Next Thursday is your last chance to submit your MR if you haven’t already<<

**Week 7: The Cinematic Humanities // Remixing History & Archival Films**

* Thursday, Mar.9: Holly Willis, “Writing Images and the Cinematic Humanities” | Katherine Groo: “Cut, Paste, Glitch, and Stutter: Remixing Film History” | Giovanna Fossati, “Found Footage Filmmaking, Film Archiving and New Participatory Platforms” | Katherine Grant, “Déjà-Viewing? Videographic Experiments in Intertextual Film Studies” | Watch the videos cited in the articles. | After reading all the articles, share an example of cinematic humanities on the Discussion page (e.g. a video essay, a remix, an archival project, etc) |

[Optional/ Further reading: Marsha Kinder & Tara McPherson (eds), Transmedia Frictions: The Digital, the Arts, and the Humanities, 2014.] <MR due – last chance to submit> <BP due>

In class: Discussion of readings and examples of critical remix/making (e.g. Anne Friedberg’s *The Virtual Window* interactive, *TimeCode*; “spatial” and database remakes of: Lost, *Rear Window*, *The Sunbeam*, *Man with a Movie Camera*: The Global Remake)

**Week 8: 3/16 - No Class – Spring Break 😊**

>> HW: 1) Start thinking of ideas for your final project and analytical paper. Check all the themes listed on the syllabus, including ones not covered yet, for an overview of possible topics. Check the course website for more suggestions. If you have an idea and need input or collaborators, post it on the Brainstorming page; you can also post requests for workshops to see if others are interested (make sure you are subscribed to follow-up comments on Wordpress and are following the blog via email to get notified of new posts and comments).
2) Post a 1-paragraph brainstorming with your ideas for a final project on the Brainstorming page by 7pm on Sunday, March 19th. You can provide feedback on your classmates’ ideas on the Brainstorming page. I will respond to your comments once they are posted.

3) Let me know if you would like me to organize any digital skills workshops with NYU Digital Studio (video editing), DH Librarians (online authoring and curation platforms, advice on digital scholarship, etc), Data Services (GIS mapping, StoryMaps, and other data-driven & visualization tools), MIAP (working with archival material) or other skills, in preparation for your final project.

**Week 9: Curation, Interface Design & User Experience**


In class: Tentative schedule: 1. Guest talk by Dr. Kimon Keramidas (Clinical Assistant Professor of Digital Humanities, NYU Draper) on process-oriented DH projects and digital curation. 2. Scalar and Omeka/Neatline workshop by guest speaker Zach Coble (Interim Head, Digital Scholarship Services, NYU Libraries). Zach and Kimon can offer resources and advice on your final project ideas, and can recommend suitable platforms for hosting/curating your work.

**Week 10: Cultural Analytics// Software Studies// Augmented Reality**


In class: Discussion of readings and case studies (SelfieCity, Software Studies projects, ImagePlot, and others). How to annotate next week’s reading. Guest workshop by Kyle Greenberg (including Fulcrum AR workshop, [http://www.fulcrumapp.com/](http://www.fulcrumapp.com/)).

**Week 11: Disrupting DH // Counter-Practices & Critical Gaming**

* Thursday, Apr.6: <Bring your laptop to class> Tara McPherson, “Why are the Digital Humanities so White? Or Thinking the Histories of Race and Computation” [Read and annotate online: [http://dhdebates.gc.cuny.edu/debates/text/29](http://dhdebates.gc.cuny.edu/debates/text/29) ➔ Create an account under your name, then login and add your comments & highlights. Click View Comments to see existing commentary. We will look at your annotations during our class discussion] | Roopika Risam, “On Disruption, Race, and the Digital Humanities” | Eunsong Kim, “The Politics of Trending” (visit some of the sites cited in these articles)

[Recommended reading: Patrick Jagoda, “Gaming the Humanities: Digital Humanities, New Media, and Practice-Based Research” & Kelsey Christensen’s blog, “Dys4ia as a Prosthetic
Memory of TRANSition” [https://interactivemediaarchive.wordpress.com/dys4ia-as-a-prosthetic-memory-of-transition/]

>> Recommended viewing on the politics of open access: Kim Christen Withey, “Press Pause: Slowing Down Digital Humanities Practices”
https://www.youtube.com/watch?v=q0kW6swgM5o&index=17&list=PLpQR_vygsb0y QUl3Ti6CbB2GGJpt0Tly&t=203s


>> HW: Work on your prospectus. See the Prospectus page on the course site for details. Bring 4 copies to class for peer review.

Week 12: Prospectus Drafts & Peer Review
* Thursday, Apr.13: <Prospectus due today (2 pages). Bring 5 copies for peer review>

In class: Informal presentation of your prospectus. Peer reviews.

>> HW: 1. After receiving your prospectus’ peer reviews, work on the final version of your prospectus and email it to me by 5pm on Sunday, April 16. I will try to email everyone back with feedback before next class. No hard copy required for this assignment.
2. After emailing me your prospectus, work on your Software Review, due Thursday in class [hard copy] (see the Assignments section on the syllabus & the Software Review page online for details).
3. Read Anderson & McPherson’s article for inspiration [Week 13 folder].
4. Start working on your final project.

>> Let me know if you would like to arrange a workshop for particular production/digital skills for your final project. Bring your laptop and/or research materials to next class.

* Thursday, <Software Review due> <Bring your laptop and research materials to class today> Steve F. Anderson & Tara McPherson: “Engaging Digital Scholarship: Thoughts on Evaluating Multimedia Scholarship” [highlight the theory that applies to our field and your project]


>> HW: Work on your final project and be ready to present a part of it in class next week. Bring your laptop and/or research materials to class. >> Make reservations for a workstation at the Bobst Digital Studio if you are working with licensed software (e.g. GIS/ Esri Maps, Final Cut Pro, iMovie, Adobe Premiere Pro, QuickTimePro, Avid Media Composer) and/or need technical assistance.
You can also use the LaGuardia Co-op’s computers and collaboration space. See list of software available at NYU locations for details: [http://www.nyu.edu/life/resources-and-services/information-technology/getting-started/software/software-at-nyu-it-locations.html]
**Week 14: Work-in-Progress Presentations & Workshop**
* Thursday, Apr. 27: <Present your work-in-progress> <Bring your laptop and/or research materials to class today to work on your project and analytical paper>

In class: Work-in-Progress presentations and feedback. Final workshop & advising.

**Week 15: Final Project Presentations & Analytical Papers**
* Thursday, May 4: <Final Project & Analytical Paper (3+ pages) due in class> Check Assignments section on the syllabus and online for guidelines. Please attach your Prospectus, Software Review, Peer Reviews, and a Works Cited page to your paper. Post link(s) to your project on your blog, along with a 1-paragraph project description. Re-post your project description and links to the Interactive Media Archive [page link will be provided a week in advance]

---

**Additional Course Policies**

Academic accommodations are available for students with documented disabilities. Please contact the Moses Center for Students with Disabilities at 212-998-4980 for more information.

Reasonable accommodations will be made in the case of religious holidays. Students who anticipate the necessity of being absent from class due to the observation of a major religious observance must provide notice of the date(s) to me, in writing, by the second class meeting.

Official written documentation of illness needs to be from a qualified doctor.

**Academic Integrity and Dishonesty**

In all assignments, students are expected to explore their own ideas as generated by this course and supported by appropriate references to outside sources. Any signs of plagiarism (be it copying another student’s work, any other source without quotation marks, or recycling your own past assignments/assignments for other courses) may result in a failing grade for the course.

From the TSOA Policy and Procedures Handbook:

“Plagiarism is presenting someone else’s work as though it were your own. More specifically, plagiarism is to present as your own:
- a sequence of words quoted without quotation marks from another writer
- a paraphrased passage from another writer’s work
- facts, ideas, or images composed by someone else”

**Audio recordings:** It is not permissible to sell written or audiotaped notes for this course. In general, electronic devices are not allowed in class. A student must consult me before taping class discussions for personal use.

**Intellectual Property:** All materials created for this course, including lecture slides, playlists, and the course website, are the professor’s intellectual property and must not be shared or reused outside of class without the professor’s permission.