

GBDA 202
DIGITAL MEDIA PROJECT 2
University of Waterloo – Stratford Campus
Global Business and Digital Arts
Winter 2014

Instructor: Professor Jessica Thompson, MFA

Course and Section: GBDA 202 001, 002

Lecture Time and Location: Tuesdays 9:00 a.m. - 11:50 a.m.; 1:00 p.m. - 3:50 p.m., room 2022

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Office Hours: Wednesdays by appointment, ECH 1201

Calendar Description

This course focuses on the design principles guiding digital animation production, video capture, editing time-based media, and post-production for digital delivery. Emphasis is placed on the communicating of culturally-situated ideas through visual storytelling practices that draw on the dynamics of digital media, and the course serves as a hands-on digital media lab where students acquire skills in using a variety of software and digital equipment.

Course Objectives

This course has a special focus on the production of culturally-situated digital experiences that bridge the spatial, the social and the artistic through interactive projects that draw from the principles and production techniques covered in GBDA 101 (Digital Media Design & Production), 201 (Digital Media Project 1), and 103 (User Experience Design).

Specifically, we will examine the impact of mobile technologies on cultural and artistic practice, business, and contemporary experience, and will leverage the ubiquity of mobile devices to create innovative projects that move beyond the classroom and onto the streets. Course content will draw from diverse topics such as media art, ubiquitous computing, site-specific practice, film theory, performance art gamification and UX.

Learning Outcomes

By the end of the course, students will be able to:

- Understand the impact of mobile technologies on the experience of everyday life, including [...]
- Demonstrate how the role of the user affects their interaction with mobile devices, cultural objects and participatory experiences.
- Utilize creative problem solving skills to address a variety of artistic, spatial, logistical and production scenarios;
- Demonstrate increased proficiency in video and audio editing and effects using Adobe Premiere, Audition and After Effects;
- Work with a team to develop collaborative projects that leverage the interests, skill sets and experiences of the entire group, including brainstorming, producing production plans and critical paths, determining roles and responsibilities, implementation and analysis of results
- Expand existing knowledge of video production and digital media user experience to produce critically engaged mobile narratives for use by a wide variety of audiences.

Readings

Links to required readings will be provided to students via LEARN. These readings should be completed prior to the relevant lecture. Readings will be comprised of short excerpts from the following texts:

Stephen Ascher and Edward Pincus *The Filmmaker's Handbook*

Christopher Bowman and Roy Thompson, *Grammar of the Edit*

Michael Bull, *Sound Moves: iPod Culture And the Urban Experience*

Michel Chion, *Audio-Vision: Sound on Screen*

Adriana de Sousa e Silva, *Mobile Interfaces in Public Spaces*

Paul Dourish, *Where The Action Is: The Foundations Of Embodied Interaction*

Jason Farman, *Mobile Interface Theory: Embodied Space and Locative Media*

Mizuko Ito, *Personal, Portable, Pedestrian: Mobile Phones in Japanese Life*

Bill Moggridge, *Designing Interactions*

Walter Murch, *In the Blink of an Eye*

R. Murray Schafer, *The Soundscape, or the Tuning of the World*

Course Requirements and Assessment

Sonic Intervention	20%
Media Art Analysis	15%
Mobile Narrative	30%
Promotional Video	20%
Documentation and Project Summaries	10%
Participation, Engagement and Attendance	5%

Project Descriptions

Please note that full descriptions, project deliverables and interim deadlines will be provided on the days indicated in the schedule.

1 Sonic Intervention (Individual/Group)

Select a location and create an inventory of all the sounds that you hear in the space. Drawing from this list, create a personal inventory of 20 – 30 short, (5 seconds max) original, unmodified audio recordings using both field recording from your location and foley produced in the studio. Trim your tracks in Audition and upload them to our shared Dropbox.

Using our shared recordings and drawing from the projects discussed in class, create a mobile sound walk to be experienced in a public space in Stratford that suggests a real or imagined history. You may choose to guide users through your space along a specific route, or you may use several locations within one space to create an interactive narrative.

2 Media Art Analysis (Individual)

Much of the 'innovation' that we experience today has tangible roots in media art. In a short research paper (1200 – 1500 words) develop a genealogy of a media artwork that examines its relationships to technological innovations, other related artworks, and to everyday products or services.

3 Mobile Narrative (Group)

Drawing from the last two assignments, and the concepts and projects discussed in class, create a locative media project that combines video, sound and audience participation to create an immersive,

game-like experience using mobile phones, objects and live performance. Your project should balance your own conceptual and creative interests, with the needs, motivations and expectations of your audience.

4 Video Documentary (Group)

Create a short video to document another group's *Mobile Narrative* project. In order to simulate the experience of producing content on behalf of a client (*in other words, effectively communicating a product or services' value proposition without having any involvement with its development*), each project will be assigned following the project presentation. Your video should, through a linear narrative structure, effectively describe how users engage with the piece, explain and contextualize the work aesthetically, conceptually, and technically, and communicate the value proposition in a manner is equally understood by *both* a corporate and artistic audience.

Preliminary Schedule

Note: While we will make every effort to follow the schedule as outlined here, it is subject to change. Schedule changes and other amendments will be outlined in class and posted to LEARN. While hands-on activity represents a large portion of this course, students should expect to devote a minimum of 5 hours per week outside of class on preparation and deliverables.

L Lecture **R** Readings
S Studio **A** Assignments and Homework

1 January 7

L	Introduction to the Course & Syllabus	R	R. Murray Schafer, <i>The Soundscape</i> , or the Tuning of the World (<i>optional</i>)
	The Soundscape Acoustic Ecology + Notation Systems		
S	Soundwalk (<i>OUTSIDE -- Please dress for the weather</i>) Group Assignments & Brainstorming	A	Sonic Intervention INTRODUCTION

2 January 14

L	Mobile Interfaces 1 Audio Walks, Mobile Storytelling + Imaginary Soundscapes	R	Michael Bull, <i>Sound Moves</i> Jason Farman, <i>Mobile Interface Theory</i>
S	Studio Recording + Foley Workshop Pre-Production (Storyboard, Locations, Audio Recording)	A	1) Set up Project Site and Media Channels (Blog, Vimeo, SoundCloud), post links to LEARN 2) Bring 5 objects to create sound effects 3) Project Summary + Preliminary Map of Locations to be uploaded by 11:55 PM

3 January 21

L	Location as 'Input' Site Specific Practice + Locative Media Group Assignments (MN)	R	Adriana de Sousa e Silva, <i>Mobile Interfaces in Public Spaces</i> Jason Farman, <i>Mobile Interface Theory</i>
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S	Open Studio Post Production (Audio Editing, Testing on Location)	A	Mobile Narrative INTRO Media Art Analysis INTRO Uncompressed Audio Recordings (.wav) must be uploaded to shared Dropbox by the start of class
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4 January 28

L	Sonic Intervention Presentations	A	SI (Complete Project) DUE at start of class, Map and Tracks to be uploaded by 11:55 PM
S	<i>(OUTSIDE -- Please dress for the weather)</i>		

5 February 4

*	<i>No class scheduled due to Project Management Workshops, however it is strongly recommended that you meet with your group to brainstorm ideas for Mobile Narrative.</i>	A	Sonic Intervention Online Critiques to be completed in LEARN by 11:55 PM
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6 February 11

L	Mobile Interfaces 2 Narrative Structure, Game Playing, Expanded Cinema	R	Bowan and Thompson, <i>Grammar of the Edit</i> Michel Chion, <i>Audio-Vision: Sound on Screen</i>
S	Pre-Production (Storyboard, Scripts, Location Scouting, Interaction Diagrams)	A	Mid-Term Check in with the Instructor

R February 18 **READING WEEK**

7 February 25

L	Acting through Devices Embodied Interaction, Proxemics, Haptic Feedback	R	Paul Dourish, <i>Where The Action Is: The Foundations Of Embodied Interaction</i>
S	Production (in Studio and/or on Location)	A	Project Summary 1 to be uploaded by 11:55 PM

8 March 4

L	Social Interaction Participation, Performativity + Play	R	Bill Moggridge, <i>Designing Interactions</i> Mizuko Ito, <i>Personal, Portable, Pedestrian</i>
S	Post Production (Editing Picture + Sound)	A	Media Art Analysis to be uploaded to LEARN by 11:55 PM

9 March 11

S	Open Studio Post Production (User Studies, Testing)	A	Video Documentary INTRO Project Summary 2 to be uploaded by 11:55 PM
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10 March 18

P	Mobile Narrative Presentations <i>(OUTSIDE -- Please dress for the weather)</i>	A	MN (Complete Project) DUE at start of class, Map, Videos, Tracks and other materials to be uploaded by 11:55 PM
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11 March 25

S	Open Studio	A	Mobile Narrative Online Critiques to be completed in LEARN by 11:55 PM
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12 April 1

P	Video Documentary Presentations Tentative date, may move to exam period	A	Video Documentary DUE at start of class, to be uploaded by 11:55 PM
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12 April 1

P	Video Documentary Presentations Tentative date, may move to exam period	A	Video Documentary DUE at start of class, to be uploaded by 11:55 PM
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Course Policies

Attendance: Students are expected to attend all classes and Open Studios. Class attendance represents a portion of your participation grade. Absences may be excused in circumstances such as illness or emergency. All requests for exception must be accompanied by appropriate documentation that gives reasonable justification for missed classes. Please also review UW's Policy on Accommodation Due to Illness: <https://uwaterloo.ca/registrar/current-students/accommodation-due-to-illness> Any anticipated absences should be notified well in advance, via email, and, if appropriate, arrangements should be made with your project team to ensure on-time delivery of your content. Please note that **it is not the job of the instructor to 'catch you up' on what you have missed – it is your job to catch up using the course syllabus, and the assistance and support of your peers.**

Productivity: Because of the limited number of contact hours in this course, it is crucial that students use class time productively. This includes arriving prepared for class, note taking, participating in demonstrations and using studio time well. While laptop use in class is permitted, **only content related to the class should be accessed.** Social media, unrelated browsing, or completing work for other courses will result in significant and unrecoverable deductions from the participation marks. In extreme cases a student may be asked to leave class. **Class presentations will not be posted online** (exceptions may be made for students who require special accommodation as documented the AccessAbility office).

Protocol for working with production teams: Students are expected to work collaboratively to produce group projects. Students must make every effort to maintain a collegial environment that supports productive idea generation, personal accountability and on-time delivery of projects. Conflicts or disputes that arise should be addressed with the group, followed by the instructor. Performance reviews (individual and peer) will occur following selected projects. Teams and roles will be assigned at the start of each project.

Deadlines and late submissions: All assignments will be either be due in at the beginning of the class indicated in the schedule, and/or will have an upload deadline to LEARN. **Please note that both deadlines must be met in order to receive full marks.** Late assignments are subject to 2% (per weekday) penalty, which will be deducted from the final mark received on the assignment. If students are unable to submit an assignment on time due to extenuating circumstances, appropriate documentation must be provided.

Instructor Contact: I am committed to your success as a student. However, outside of class times and office hours I may not be able to provide immediate answers to your questions. Students should be

advised that when contacting the instructor via email (preferable) or the “Ask the Instructor” discussion board in LEARN, that it will take 24 - 48 hours to receive a response during normal business days (Monday-Friday, 9 - 5). Emails received over the weekend will receive responses the following business day. Please note that questions that require a significant amount of discussion may need to be addressed during office hours.

Software and Lab/Studio Access: This course is designed around projects that will require students to utilize various software platforms, which are accessible on the Stratford campus and also on the main campus in the Fine Arts Mac lab, located in ECH 1205. Open lab times will be posted when they are available. Students will be required to work on their projects both in and outside of structured class times.

Workshops: This course covers a variety of software and while some software demonstrations will be done in class, time constraints prevent comprehensive lessons. Students are encouraged to attend workshops that will be offered throughout the term for additional instruction (topics and times will be announced on Learn and in the GBDA weekly updates).

Academic Integrity: In order to maintain a culture of academic integrity, members of the University of Waterloo are expected to promote honesty, trust, fairness, respect and responsibility.

Academic Integrity website (Arts): http://arts.uwaterloo.ca/arts/ugrad/academic_responsibility.html

Academic Integrity Office (uWaterloo): <http://uwaterloo.ca/academic-integrity/>

Discipline: A student is expected to know what constitutes academic integrity, to avoid committing academic offences, and to take responsibility for his/her actions. A student who is unsure whether an action constitutes an offence, or who needs help in learning how to avoid offences (e.g., plagiarism, cheating) or about “rules” for group work/collaboration should seek guidance from the course professor, academic advisor, or the Undergraduate Associate Dean. When misconduct has been found to occur, disciplinary penalties will be imposed under Policy 71 – Student Discipline. For information on categories of offenses and types of penalties, students should refer to Policy 71 - Student Discipline, <http://uwaterloo.ca/secretariat/policies-procedures-guidelines/policy-71>.

Grievance: A student who believes that a decision affecting some aspect of his/her university life has been unfair or unreasonable may have grounds for initiating a grievance. Read Policy 70 - Student Petitions and Grievances, Section 4, <http://uwaterloo.ca/secretariat/policies-procedures-guidelines/policy-70>. In addition, consult <http://arts.uwaterloo.ca/student-grievances-faculty-arts-processes> for the Faculty of Arts’ grievance processes.

Appeals: A student may appeal the finding and/or penalty in a decision made under Policy 70 - Student Petitions and Grievances (other than regarding a petition) or Policy 71 - Student Discipline if a ground for an appeal can be established. Read Policy 72 - Student Appeals, <http://uwaterloo.ca/secretariat/policies-procedures-guidelines/policy-72>.

Note for students with disabilities: The AccessAbility Services (AS) Office, located in Needles Hall, Room 1132, collaborates with all academic departments to arrange appropriate accommodations for students with disabilities without compromising the academic integrity of the curriculum. If you require academic accommodations, please register with the AS Office at the beginning of each academic term.