**English 40263**

**Multimedia Authoring 2:**

**Animation and Film**

Spring 2014

Scharbauer 2003

11:00a - 12:20p TR

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**Reed 317c**

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**Office Hours:** TWR 10 – 11

**Course Description**

In this course you will be both reading about and authoring *multimedia* texts with amd without animation. Products for this class will not be the traditional, academic-oriented essays, but will instead be texts reliant on several media. We will work with different media and you will produce a variety of products, as well as explore some of the most recent theories regarding the challenges to authorship these types of products invoke. We will also be looking at and composing with rhetoric in mind, culminating in several formal works to be distributed as a class.

I should emphasize, however, that this is a writing course. That is to say, it is about learning how to compose arguments in a medium you might not be used to. This might make more sense if I told you what the course isn’t.

* This is not a computer literacy course
* This is not a film class
* This is not an animation class
* This is not a software class

Though we will use digital technologies extensively in class, and though there will be time for us to cover some of the basics as it may become necessary, I will not be spending a lot of time walking you through the various software and hardware you will use in the course of completing these assignments. We will cover some of the tutorials that come with this software, as well as talk about the basics. **But it is largely up to you to practice and learn many of these basic computer skills and software on your own.**

What this class is teaching you is the *process* and the rhetorical consequences of authoring in these digital environments—from conception to publication to distribution. One central theme for this semester is that authoring multimedia does not necessarily require the latest technology and software. Though it may include these things, all that is really needed is a product that requires more than one medium to become rhetorically effective. We will be reading and composing many media that rely on current digital technologies as well as more familiar technologies: the principles we will explore in this course are intended to apply as much to “low-tech” media as they do to “high-tech” media. What you do with Edge Animate is just as important as what you might do with scissors and a crayon. It is the principle behind the design and the relationship between that design and a specific audience that really matters.

Consequently, you will be reading both traditional and non-traditional texts, and we will be spending a lot of time in class working on your understanding and application of multimedia. In addition, engaging in the workshops and group projects in this course will help you see how the making of meaning and knowledge are collaborative as well as individual, personal activities. For example, responding to and reviewing each other's projects gives you practice in assessing effective multimedia authoring. You will also come to understand how genre and expectations can change (even dictate) the content of particular media, making your job as an author (or “composer”) even more challenging. This knowledge will not only enable you to independently design your own products (such as your own websites, resumes, community posters, brochures, etc.), but also products demanded by future (or current) employers.

The course is divided into two halves. Before spring break we will be studying the general principles of multimedia authoring as well as the investigating software to create a variety of effects. We will focus on Adobe Edge Animate. The first half will culminate in an animated web text created for a student group on campus. You will complete this project with a partner. In the second half of the semester we will read more theoretical work on the nature of interactive media. At the same time we will be creating more complex interactive projects that respond to the readings. This will culminate in a final experience design project. Whereas the first half includes step-by-step tutorials the second half will require students find their own tutorials as each project will vary greatly in its interactivity and techniques.

**Required Textbooks & Materials**

* DeVoss, Danielle N. *Understanding and Composing Multimodal Projects*. Boston: Bedford St. Martin’s, 2013. ISBN 978-1-4576-1779-9
* Various handouts and selected articles, videos, and games online
* Regular access to e-college and TCU e-mail
* Regular access to files on thumb drive, dropbox, or other device

**Learning Outcomes**

In sum, the learning outcomes for this course include the following:

**Core Specific Outcomes:**

**WEM03**: Write persuasively for a discipline specific audience (demonstrating clarity and precision of thought).

**Course Specific Outcomes:**

* Demonstrate your understanding of multimedia concepts such as interactivity, compression, remediation, visual culture, preproduction, production, and postproduction, etc., through discussion and the products you create.
* Demonstrate the ability to design and compose a variety of multimedia products for a variety of audiences based on the values of multimedia and contemporary design practices.
* Demonstrate an ability to design projects according to both traditional user-centered design principles and user experience design principles
* Demonstrate basic research abilities and proper documentation procedures by investigating the relationship between multimedia, culture and image.
* Demonstrate an ability to rhetorically analyze a wide variety of multimedia texts based on concepts such as design, audience, and overall effectiveness through a series of non-traditional multimedia products.
* Demonstrate an ability to create a series of digital works incorporating text, animation, and other time-based media, and other modes that utilize multimedia theory and concepts.

**Course Requirements & Grading**

Minor Assignments

Throughout the semester there will be quizzes, informal writing, and other assignments. Some of these will be to engage with the reading done for class, typically not just checking to see if you read, but asking you to think further. Some of these will be used as “scaffolding,” building between projects. These will introduce new concepts or techniques to help you with these projects. Some will be technological, for example, creating an animation with Edge Animate. Others will be reflective, for example, writing about how a project worked.

Project 1: Client Project

With a partner, you will chose an organization on campus for whom to create a short animation for the web (ideally for their website). You will work with client in addressing its needs. We will discuss a variety of techniques and tools for creating animations in class. Your final project will be accompanied by a short essay reflecting on the project and your partner’s contribution.

Project 2: UXD Project

Based on the readings in the second half of the semester, you should gain a basic understanding of the distinction between user-centered and user experience design (UXD) methodologies. For this second project, each student will create an interactive UXD project that will promote a reflective interaction and teach the user about one of the principles involved in the second half of class: media ecology, ideology, culture industry, control society, etc. This project will go through a series of iterations based on peer critiques. The final version will be presented to the public during the final exam period.

Grades

Simply fulfilling the minimum requirements of the course warrants an average grade (i.e., C).

Coming to class every day and doing assignments is not something that earns extra credit or an

automatic A; it’s an expectation for being in the course.

Final Numerical Grade Calculation (+/-):

| **Grade** | **Score** |
| --- | --- |
| A | 94-100 |
| A- | 90-93 |
| B+ | 87-89 |
| B | 84-86 |
| B- | 80-83 |
| C+ | 77-79 |
| C | 74-76 |
| C- | 70-73 |
| D+ | 67-69 |
| D | 64-66 |
| D- | 60-63 |
| F | 0-59 |

Grading Weights

|  |  |
| --- | --- |
| Minor Assignments | 30% |
| Project 1: Client Project | 20% |
| Project 2: UXD Project | 40% |
| Discussion\* | 10% |

\*You will be expected to contribute to class discussion throughout the semester. Rather than an ambiguous “participation” grade, you will receive a discussion grade out of five for every day you are present. Showing up to class gets you three points. Asking one or more question gets you another point. Offering one or more insight gets you another. This means that to receive a grade of five out of five you need to talk: both ask questions and offer your own thoughts.

Note: A grade of “C” on any assignment indicates that you have met the minimum requirements for that assignment adequately. A “B” indicates that you have exceeded expectations and produced a quality product, while an “A” indicates work that is exceptional. Grades of “D” and “F” are reserved for work that does not meet the requirements of an assignment.

**University Policies and Support**

New Media Writing Studio

The New Media Writing Studio (NMWS) is available to assist students with audio, video, multimedia, and web design projects. Located in Scharbauer 2003, the Studio serves as an open lab for use by students during posted hours. The Studio has both pc and Mac computers outfitted with Adobe CS3, which includes Adobe Acrobat, Dreamweaver, Photoshop, Flash, and InDesign. A variety of equipment is available for checkout to students whose teachers have contacted the Studio in advance. For more information and a schedule of open hours, see [www.newmedia.tcu.edu](https://mobile.tcu.edu/owa/redir.aspx?C=1221ef495cce4fcc9c874a9fdb17d47b&URL=http%3a%2f%2fwww.newmedia.tcu.edu%2f)

## The Writing Center

The Center for Writing offers assistance with writing projects and assignments to all TCU students. Staffed by professional writing instructors and peer consultants, the Center for Writing provides students with one-on-one tutorials free of charge. Conferences usually focus on a particular project or assignment, but may also include general writing instruction. The 10 PCs in the center's computer lab are available for use by any TCU student during normal office hours. Located in Reed Hall 419, the Center for Writing is open Monday through Friday from 8 a.m. to 5 p.m. Students may make appointments by accessing an online scheduling service through the center's Web site ([www.wrt.tcu.edu](http://www.tcu.edu)) or by calling 817.257.6520.

## Policies and Procedures for Students with Disabilities:

*Disability Statement approved Fall 2007 by the Undergraduate Council / Revised Summer 2011*: Texas Christian University complies with the Americans with Disabilities Act and Section 504 of the Rehabilitation Act of 1973 regarding students with disabilities.  Eligible students seeking accommodations should contact the Coordinator of Student Disabilities Services in the Center for Academic Services located in Sadler Hall, 1010.  Accommodations are not retroactive, therefore, students should contact the Coordinator as soon as possible in the term for which they are seeking accommodations. Further information can be obtained from the Center for Academic Services, TCU Box 297710, Fort Worth, TX 76129, or at (817) 257-6567.

Adequate time must be allowed to arrange accommodations and accommodations are not retroactive; therefore, students should contact the Coordinator as soon as possible in the academic term for which they are seeking accommodations.  Each eligible student is responsible for presenting relevant, verifiable, professional documentation and/or assessment reports to the Coordinator.  Guidelines for documentation may be found at <http://www.acs.tcu.edu/disability_documentation.asp>.

Students with emergency medical information or needing special arrangements in case a building must be evacuated should discuss this information with their instructor/professor as soon as possible.

TCU Campus Resources for Students

Many resources exist on the TCU campus that may be helpful to students: Mary Couts Burnett Library (257-7117); Center for Academic Services (257-7486, Sadler Hall. 1022); the William L. Adams Writing Center (257-7221, Reed Hall 419); Student Development Services (257-7855, BLUU 2003); and Office of Religious & Spiritual Life (257-7830, Jarvis Hall), Campus Life (257-7926, Sadler Hall 2006),  and the Counseling, Testing, and Mental Health Center (257-7863, Brown Lupton Health Center).

Academic Conduct Policy

An academic community requires the highest standards of honor and integrity in all of its participants if it is to fulfill its missions. In such a community faculty, students, and staff are expected to maintain high standards of academic conduct. The purpose of this policy is to make all aware of these expectations. Additionally, the policy outlines some, but not all, of the situations which can arise that violate these standards. Further, the policy sets forth a set of procedures, characterized by a "sense of fair play," which will be used when these standards are violated. In this spirit, definitions of academic misconduct are listed below. These are not meant to be exhaustive.

Academic Misconduct  
Any act that violates the spirit of the academic conduct policy is considered academic misconduct. Any act that violates the academic integrity of the institution is considered academic misconduct. The procedures used to resolve suspected acts of academic misconduct are available in the offices of Academic Deans and the Office of Campus Life and are listed in detail in the Undergraduate Catalog (Student Policies>Academic Conduct Policy Details; <http://www.catalog.tcu.edu/current_year/undergraduate/>). Specific examples include, but are not limited to:

**Cheating**: Copying from another student’s test paper, laboratory report, other report, or computer files and listings; using, during any academic exercise, material and/or devices not authorized by the person in charge of the test; collaborating with or seeking aid from another student during a test or laboratory without permission; knowingly using, buying, selling, stealing, transporting, or soliciting in its entirety or in part, the contents of a test or other assignment unauthorized for release; substituting for another student or permitting another student to substitute for oneself.

**Plagiarism**: The appropriation, theft, purchase or obtaining by any means another’s work, and the unacknowledged submission or incorporation of that work as one’s own offered for credit. Appropriation includes the quoting or paraphrasing of another’s work without giving credit therefore.  *(If you are using Turnitin* [*www.turnitin.com*](http://www.turnitin.com/)*, place information about your course ID and password or LearningStudio dropbox reporting.  If you only want to use Turnitin as a spot check, please indicate in your syllabus that you may use Turnitin for plagiarism detection.)*

**Collusion**: The unauthorized collaboration with another in preparing work offered for credit.

**Course Policies**

Attendance and Participation:

Attendance in this class is mandatory. You are allowed **2** “free”unexcused absences. Although I would suggest saving them for times when you are too sick to attend class, you may use them however you would like. Official university absences do not count against you.

Beyond your 2 “freebies,” every two unexcused absences beyond that will result in a ***deduction of 1 letter grade*** (again, not counting official university absences). After 4 unexcused absences, your grade would drop from an “A” to a “B.” After 6, from a “B” to a “C.” In genuine, major emergencies please discuss your situation with me and I will make special arrangements for you (i.e., medical emergencies). Accumulating more than 6 unexcused absences during the semester will result in likely failure of the course. Please see the following guidelines:

@ 4 absences – Highest final grade possible is “B”

@ 6 absences – Highest final grade possible is “C”

@ 8 absences – Likely failure of course

Tardies:

This class begins promptly at the scheduled time. You will be counted tardy for coming in late, and three tardies will result in an unexcused absence. The work you miss cannot be made up unless it is part of an official university absence.

Late Work:

Work is due by class time on the date noted on the schedule (unless otherwise indicated) and will be considered late thereafter. Submitting assignments electronically during classtime is not acceptable. If there is ever a reason that you know you will not be able to turn an assignment in on time, you ***should always*** talk to me about it in advance.

Office Hours

During the office hours posted above, I will be in my office or the NMWS and available to talk with you about any questions, comments, or concerns you have about the course. Please stop by and see me during these hours—that time is yours. If the hours don’t work for you, come make an appointment.

Pearson e-Learning:

We have a course website we’ll use for various activities throughout the course and it will be a ***major*** component of this class. You should spend some time during the first week getting comfortable with it. I am always available to answer whatever questions you have concerning the e-Learning course tools, but lack of proficiency with the site is never an excuse for not turning in an assignment. You can view their grades on LearningStudio’s gradebook throughout the semester. Because LearningStudio makes weighting a fairly cumbersome procedure, I can only guarantee that the weighting is done correctly at certain times of the semester (typically just before mid-term and finals).

**Tentative Course Schedule** (schedule subject to change)

*MM* = Devoss, *Understanding and Composing Multimodal Projects*

Week 1: Introduction to Rhetoric and Design

Jan. 14

Course Introduction

Jan. 16

Introduction to Rhetorical Analysis and Document Design

*Read MM Chs. 1 and 2*

*Watch Lectures 1 (Rhetoric) and 2 (CRAP)*

Week 2: Sound and Images

Jan. 21

Discuss sound design and visuals

*Read MM Chs. 3 and 4*

**Due: Analyze a Website**

Jan. 23

Discuss Visuals

*Read Bolter*

*Watch* [*http://vimeo.com/69375692*](http://vimeo.com/69375692)

*Watch* [*http://www.youtube.com/watch?v=Dt6iTwVIiMM*](http://www.youtube.com/watch?v=Dt6iTwVIiMM)

**Due: Create an Infographic**

Week 3: Video and Animation

Jan. 28

Discuss Video

Choose Partners

*Read MM Chs. 5 and 6*

**Due: Kinetic Typography in PowerPoint**

Jan. 30  
Introduce Flash and Project 1 Layers, and Objects

*Interact with* [*http://www.computerhistory.org/revolution/*](http://www.computerhistory.org/revolution/)

**Complete Examples of Effects Worksheet on “Human Computers” video**

**Choose Client and Schedule Interview**

**Complete Edge Animate Tutorials by today**

Week 4: Effects and Tweens

Feb. 4

Discuss Production Phases

*Read MM Chs. 7 and 8*

*Guide: “How to publish your Edge Animate project”*

**Due: Kinetic Typography in Edge Animate**

Feb. 6

Discuss Project Ideas and Plans

Complete Project Plan and Digital Narrative Analysis and Scripting Worksheets

**Due: Turn in Client Interview Worksheet**

Week 5: Storyboarding

Feb. 11

Intro to Design Principles

Begin Narrative Summary and Storyboard Worksheet in class

Work on Storyboards in class

*Read MM Chs. 9 and 11*

Feb. 13

Workshop Objects and Effects in class

**Due: Storyboard presented to clients and in class**

Week 6: Managing Content

Feb. 18

Optimizing and Creating Assets

Symbols  
*Read MM Ch. 10*

Feb. 20

Workshop

Custom Animations

Accessibility

*Read MM Ch. 12*

**Due: Assets Created**

Week 7:

Feb 25

In-Class Workshop

*Read MM 13 and Zimmerman “Research as Play”*

Feb 27

Peer Review

Worksheet: “How to evaluate a digital narrative”

**Due: Draft of Animation**

Week 8:

Mar. 4

*Read Copyright Guide*

*Read MM Chs. 14 and 15*

Mar. 6

Introduce Project Two

Brainstorm

\*\*\*Project 1 Due\*\*\*

**Turn in email from client confirming receipt of final project files**

**Spring Break**

Week 9:

Mar. 18

Discuss Project 2 Proposals

Finding resources online

Assign Student Readings

*Read / play Helms “*Vorhandenheit*”*

*Watch Norman* [*“3 ways good design makes you happy”*](http://www.ted.com/talks/don_norman_on_design_and_emotion.html)

*Read Shedroff “Unified Theory of Design”*

*Read / watch Shedroff “Designing the Invisible”*

*Read Fogg “Overview of Captology”*

Mar. 20 (no class)

**Last day to drop**

Week 10:

Mar. 25

Java Script

Student Reading Group 1

*Read Bolter and Gromala*

**Due: Project 2 Proposal**

Mar. 27

Student Reading Group 2

*Read Ball and Moeller*

Week 11:

April 1

Student Reading Group 3

*Read McLuhan*

**Due: Project 2 Storyboard / Outline**

April 3 \*\*\*\*Class canceled for Honor’s convocation

Week 12:

April 8

*Read Harrison “The Evolving Medium Is the Message”*

Student Reading Group 4

April 10

Student Reading Group 5

Peer Critiques

*Read Guide: Peer Review*

*Watch* [*http://ixda.org/resources/erik-dahl-cultural-design*](http://ixda.org/resources/erik-dahl-cultural-design)

**Due: Project 2 Short Working Draft**

Week 13:

April 15

Student Reading Group 6

*Read “Ideology”*

*Read Deleuze “Post-Script on Control Societies”*

**Due: Peer Review Worksheet**

April 17

Student Reading Group 7

*Read Galloway “Are Some Things Unrepresentable?”*

Week 14:

April 22

Peer Critiques

Student Reading Group 8

*Read Stiegler “The Discrete Image”*

**Due: Complete Working Draft of Project 2**

April 24

Student Reading Groups 9 & 10

*Read TBA*

**Due: Respond to Peer Critiques**

Week 15

April 29

Reflect on Semester

\*\*\*Project 2 Due Online\*\*\*

May 1

Study Day

Final

May 8 11:30a - 2:00p

\*\*\*Project 2 Presented During Exam\*\*\*

*Interact with other students’ projects*