

A&HA 4089 Tech Trends in Art Education
DIGITAL STORYTELLING

Teachers College, Columbia University
Department of Arts and Humanities | Art and Art Education Program
Spring 2011

Instructor: Hua-Chu Yen, Ed.D. **Wed. 7:20-9:00 pm**
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Office hour: Wed. 5:30 -7pm (GD 367), or email for appointment

Overview

This class explores the interactivity and narrative of digital media through the creation of audio and video projects. We will examine digital media as a tool for seeing, exploring, expressing and social critique. By analyzing literature, films, video games and interactive artworks, we will look at the various forms of dynamic storytelling in relationship to memory and time. Issues that will be discussed include subjectivity, sequences and transitions, rhythm and repetition, interactivity and the role of the observer.

We will emphasize both acquiring production skills and understanding the theories and specificities of digital media. The class will prepare students for incorporating different types of interactive media by way of introducing [WordPress](#), [Photoshop](#), [GarageBand](#), [Final Cut Express](#), and other multimedia tools. Ultimately, this class allows for students to develop a critical perspective of engaging with digital technologies and to articulate the rationale of incorporating digital media that reflects one's teaching and learning.

Since this is a production class, please be advised that you will be using equipment or computer software that may not be familiar to you in the beginning. I will give thorough demonstrations, but it will require a lot of self-motivation and learning. Additional handouts and online resources will also be provided to help you learn how to solve specific questions relating to individual projects.

Course Objectives

The objective of the class is to prepare students with the means to choose digital media that best express their ideas and to create work that is in accordance with their interests and purposes. Upon completion of this course, students will:

- Expand their creative vocabulary with the development of digital media
- Become proficient with capturing and manipulating digital image, sound, and video
- Understand properties and characteristic differences among various digital media
- Integrate different media (text, images, sound, video) into a seamless online environment
- Create narrative projects with digital media that reflect artistic and teaching practices
- Formulate an effective communication strategy to articulate one's design, from conceptualization, planning and visualization to development and execution
- Offer critique and their own perspective in analyzing different narrative works
- Develop critical skills to explore digital media

Course Organization

This course operates in a variety of formats, including lecture/demonstration, discussion/seminar sessions and studio sessions, with an emphasis on workshop and discussion of assignments leading to your final. The first half of the class involves intensive learning of new multimedia tools. Just relax and absorb the general aspects as much as you can in class (and review these programs with handouts, online tutorials, etc. on your own.) The goal is to provide you with enough information so that you can start developing your own project.

- **Lecture sessions:** Lecture sessions explore ideas of storytelling with respect to the characteristics of digital technologies, including interactivity, non-linearity, etc. Drawing parallels from literature, film, sound and other time-based mediums, these sessions offer conceptual backgrounds for students to formulate ideas of what constitutes storytelling in contemporary society.
- **Seminar sessions:** Throughout the semester, there will be discussions on readings, short film screenings and invited guest speakers presenting their works, including poetry and online video projects. These discussions provide bases for dialogue where students bring their own experiences to the task of conceptualizing narrative projects. Students will also learn from presenting one's own work and offering constructive critiques of others' works.
- **Demonstration/Workshop sessions:** There will be ample time allocated for software demonstrations where students glean the essential elements of digital media. These sessions will allow you to integrate learned skills and theory as well as to experiment and visualize your concepts in class. As your works progress, we will focus on specific authoring tools that best suit one's needs and interests. As learning a new computer program is not unlike learning a new language, please be prepared to spend extra time going through on-line tutorials or forums in order to familiarize yourself with specific computer programs.

Recommended Readings

Readings for this course will comprise articles, book chapters and related resources. There will also be film screening in class and some required viewings outside the regular class time We will use *Classweb* to post articles, links for film and for discussion. Please also use the discussion function of *Classweb* to post questions about computer programs, assignments, etc. I will use your input as a guide to make any adjustment for the class.

Readings:

Barthes, Roland. (1978). Introduction to the Structural Analysis of Narrative in *Image Music Text*. New York, NY: Hill and Wang.

Review book at Google Books: <http://bit.ly/geA5ae>
(Free download at: <http://bit.ly/e9o29U>)

Bal, Mieke. (1985). *Narratology: Introduction to the Theory of Narrative*. University of Toronto Press.
(Free download at: <http://bit.ly/fvLsBJ>)

Bazin, André. (2004). *What Is Cinema?* (Volumes I and II). University of California Press.

Review book at Google Books: Volumes I: <http://bit.ly/e90kvd>
Volumes II: <http://bit.ly/e6ynPA>

Manovich, Lev. (2002). *The Language of New Media*. Cambridge, Mass.: MIT Press.

Review book at Google Books: <http://bit.ly/hnEHwN>

McCloud, Scott. (1994). *Understanding Comics: The Invisible Art*. New York: Harper Paperbacks

Also check out McCloud's website: <http://www.scottmccloud.com> for ideas.

Murray, Janet. (1997). *Hamlet on the Holodeck*. Cambridge, MA: The MIT Press.
Review book at Google Books: <http://bit.ly/eDwRhM>

Turkle, Sherry. (1984). *The Second Self: Computer and the Human Spirit*. Cambridge, MA: The MIT Press.
Available for online reading from Columbia Library: <http://bit.ly/dMegVP>

Novels:

- Calvino, Italo. (1981). *If on a Winter's Night, a Traveler*.
- Cunningham, Michael. (1998) *The Hours*.
- Woolf, Virginia. (1925). *Mrs. Dalloway*.

Assessment Protocol

Successful completion in this course is predicated on active participation and in-class presentations. Grades are based on attendance, participation, mini-assignments and a final project. Students may work on projects individually or collaborate in small groups. As one assignment builds upon the next, it is important to complete them on time.

Grades will be determined based on the following percentages:

Class participation and discussion: 20%

Journal: 20%

Mini assignments: 30%

Final project: 30%

Judging criteria for assignments:

- **Concept:** The process of developing the idea is as important as the end project. We will examine how well the delivery method of the content was thought out. The idea, subject, purpose and message should be the most important issues driving your work.
- **Execution:** This includes the production value of the work and how well the concept is implemented. The aim of this class is to empower you by developing skills that compliment your content. Please be mindful of the elements of design and idea in creating your own voice.

Assessment Tasks

1. Journal: Students are expected to keep a weekly journal throughout the semester. The purpose of a journal is to encourage one to reflect upon one's thinking and surroundings. It can be observations of objects or places, reflections on memory or your work, plans for your everyday life or teaching, etc. Describe your observations as precisely as possible, pay attention to details, and search for words that best convey what you see or feel. The journal allows you to explore ways of transferring experiences and observations into aesthetic forms, and translating ideas and written words onto screen. You can use text, image, sketch, object, sound, video, or the mixture of the above, and they can be presented on paper, online journal, blog or other formats. The content of the journal will not be judged, and will be shared with the class. You need to have at least **10 journal entries** at the end of the semester, and each entry counts 2% of your final grade.

2. Mini-assignments: Throughout the class, there will be a series of small projects where you experiment with audio and visual equipments and computer software. These mini-assignments familiarize you with multimedia tools and serve the purpose of documenting your experience with them. You can combine these mini-assignments with your journal entries, or incorporate them into your final. These mini-assignments are designed as individual projects, although you are encouraged

to explore methods of collaboration in small-group activities to learn from each other. All mini-assignments will be done before the spring break. After the spring break, we will hone in on particular technical requirements that you may have for your final.

- Mini-assignment 1: Photo project (Due **2/2**). Create a biographical story with iPhoto and Photoshop.
- Mini-assignment 2: Sound project (Due **2/23**). Create a one-minute soundscape of a place with GarageBand.
- Mini-assignment 3: Video project (Due **3/9**). Create a one-minute video documenting a day in your (or another person's) life with Final Cut.

3. Final project:

- **3 to 5-minute** time-based media work for students taking the class for 2 credits; a **5 to 7-minute** time-based media work for students taking it for 3 credits.
- It can be an individual or group (maximum of 3 people) project. A one-page proposal detailing your rationale, subject matter, technology used for the final needs to be submitted for approval by the instructor. If you decide to work as a group, please also write in your group members and what each individual's task will be.
- You are encouraged to incorporate the final with other classes that you are taking.
- The final is a culmination of 6-week work, developed from a proposal, or diagnosis of a problem, to mock-up/storyboard/visualization and a final presentation.
- Try to get an early start of what you want to do for your final. This will help you focus and learn some specific aspects of multimedia tools.
- The final project should record your journey of learning and demonstrate your ability to articulate the concept that forms your work.
- Due: **(5/4)**. You will need to present your final project in class at that time. (If you cannot complete the project by that time, please talk to me and we can arrange a short extension or an incomplete for the course.)

Notes on Technology

Computer labs at Teachers College:

You are welcome to use the labs during while the labs are open. Please follow the rules of the labs (no drinking, no food, etc.) All files saved on the desktop of the lab computers will be deleted periodically. So please have your own media storage devices ready to backup your files.

- **345 Macy (M and I)**: For all TC community. Both labs are equipped with Photoshop, iPhoto, GarageBand, Final Cut Express. Please use either one of them to work on your assignments.
- **Instructional Media Lab (IML, 265 Macy)**: For all TC community. The lab is also equipped with Photoshop, iPhoto, GarageBand, Final Cut Express. It also has facility for transferring DV tapes to DVDs for archiving your mediums.

You are responsible for obtaining the following materials for storing your digital data.

- Firewire/USB external hard drive for data storage
 - If you want portability or storage capacity, etc.
 - Recommend brand LaCie
 - Make sure it is formatted for **Mac**, otherwise you will not be able to save single files larger than 4G.
- Mini DV tapes for recording video (Get them from B&H, located at 420 9th Avenue, New York, 212.502.6357. <http://www.bhphotovideo.com>)

- Smaller, more portable storage (e.g. CDs, DVDs, USB flash disks, SD cards, etc.)

Equipment that can be checked out or borrowed from TC's Services Media and Video Services (<http://bit.ly/e8Eclu>)

- From TC's **Video Services** (262 Macy x3359, Mon-Fri. 9am- 5pm). Here is a list of equipments available for check out with no charge. Please make your reservation at least a week ahead. (Request form can be found at <http://bit.ly/fVrdri>).
 - Tripod
 - DV camera, still camera
 - Flip cam
 - Mini microphone
 - Firewire cable for Mac
- From **Media Services**: (149 HM x3822). (Equipment rental rates: <http://bit.ly/h5gSVh>)
 - Audio recorder

Video upload: Vimeo (<http://www.vimeo.com/>) is a video-sharing site where one can upload, share, and view videos. Unlike YouTube, there is no file size or time limitation on Vimeo. You will receive a confirmed email once your video is successfully uploaded and converted. Adjust preference to change permission for viewing.

Free Online Learning Resources

There are plenty of online forums and tutorials that can help you learn more about multimedia authoring tools. Below is a list of URL that can help you start:

- **Lynda.com**: Provides a variety of online software training videos (free for Columbia students with your UND):
<http://www.lynda.com/portal/columbia>
- Adobe Design Center: Adobe Video Workshop
http://www.adobe.com/designcenter/video_workshop/
- Find chapters of books at **Google Books**
<http://books.google.com>
- Viewing video online with **Google Videos**
<http://video.google.com/>
- Apple help library and user manual for Final Cut
<http://documentation.apple.com/en/finalcutpro>
- Having a particular question about certain technology?
<http://www.whatis.com>
<http://www.ask.com>
- Poetry Foundation
<http://www.poetryfoundation.org/>

Film/Media:

Butler Library at Columbia University and New York Public Library offer film on DVD.

- Butler Media Center at Columbia University: Allows for viewing in the library only.

Located at 208B Butler (check website for hours)
(<http://www.columbia.edu/cu/lweb/indiv/bmc/collections/aboutmedia.html>)

- New York Public Library (<http://www.nypl.org>): Reserve and check out books and videos at no cost.

Course Schedule

Session 1. January 19 2011

Topic: **Storytelling in a digital era**

- Introduction
- Overview of the class, requirements, readings, assignments, class structure
- Interactive, participatory, non-linear, and other characteristics of digital media
- Narrative and storytelling: Communication with text, sound, images, moving images, etc.

Tech workshop:

- Online learning tools (Lynda.com, Google Videos, Google Books, etc.)
- WordPress for online journal
- Vimeo for video upload (<http://vimeo.com/>)

For the next class:

- Complete online survey (1) (<http://bit.ly/hiYKXF>)
- Create a Vimeo account
- Create a blog with WordPress (if you want to create an on-line journal) and provide us with the URL
- Read Janet Murry's "Hamlet on the Holodeck?" (p. 274-284)
- Bring your pictures (10-15 digital images) to the next class

Session 2. January 26, 2011

Topic: **Every picture tells a story**

- Understanding digital images (bitmap, color depth, color mode, resolution)
- The process of balancing, retouching and manipulating digital images
- Optimizing photographic images: contrast, hue, saturation and other qualities
- Adobe Photoshop (tools, palette, layer, history, text, background, etc.)
- Creating slideshows and movies with iPhoto

Tech workshop: iPhoto, Photoshop: An introduction

For the next class:

- Journal entry
- **Assignment 1:** Create a biographical story using iPhoto and Photoshop (**due next week;** please upload your file to Vimeo before the beginning of the class. *Please be advised that it takes time to upload and convert your file to Vimeo. Be sure to give yourself enough time to prepare your file.*)

Session 3. February 2, 2011

Topic: **Camera as a way of seeing**

- Basic photography: Aperture, depth of field, shutter speed, film speed, focus, macro/close-up, composition/the rule of thirds, camera angle, etc.
- Stories to be told, seen, composed, and programmed

- Stories with many possibilities and different voices
- Narrative structure (characters, plots, events, time/space, relations, etc.)
- Works by Man Ray, Ansel Adams, Edward Weston, Cindy Sherman, Gregory Crewdson, Gerhard Richter, Hiroshi Sugimoto, etc.

Assignment due: Assignment 1 (photo project)

- Upload your project to Vimeo before the beginning of the class
- Presentation of Assignment 1

Tech workshop: Introduction to basic photography

Screening:

- Chris Marker (1966) *La Jetée* (<http://bit.ly/h0ncmO> | <http://bit.ly/gS3sUT>)

For the next class:

- Journal entry
- Read Bal. *Narratology: Introduction to the Theory of Narrative*. The Narrative Cycle (p. 189-195), Rhythm (p. 99-105)
- View John Cage on Silence (<http://bit.ly/eC4GiU>)

Session 4. February 9, 2011

Topic: *Of Sight and sound*

- Understanding digital sound (analogue vs. digital, file formats)
- Digital sound recording (recording setup, microphone usage)
- Digital sound manipulating (importing, editing, mixing, assembling, optimizing, exporting)
- Glossary (<http://itp.nyu.edu/~dhp1/syllabi/glossary2.html>)
- Importing ready-made sound objects (from discs, online) to your projects
- Soundscape: Immersive environment, time in space for evoking emotion
- Sound and image (synchronization, asynchronous, etc.)

Tech Workshop: Audio recording, GarageBand: An introduction

Screening:

- Janet Cardiff's soundscape: A mix reality
 - *Cabinet of Curiousness* (2010) (<http://bit.ly/ik0rZe>)
 - *Words Drawn in Water* (2005) (<http://bit.ly/hVRyd4>)
 - *Her Long Black Hair* (2004) (<http://bit.ly/gIbTUo>)

For the next class:

- Journal entry
- Learn more about sound design for film @ <http://filmsound.org>
- **Assignment 2:** Use audio recorder or video camera to capture sound of a particular space and edit it with GarageBand.
- Read McCloud's *Understanding Comics*

Session 5. February 16, 2011

Topic: *Frame by frame*

- Movement and visual representation (Muybridge)

- Use moving images to capture and represent self and others; to form subjectivity, different voices, points of view; to form a coherent whole
- Camera shots (long shot, medium shot, close-up shot), extreme close-up shot, wide-angle shots, pillow shots (cutaway still-life), depth of field,
- Scenes, frames, sequences (average shot length, scenes, transitions, continuity, rhythm, speed, freeze frame)
- Using editing to ordering, arranging and orchestrating the sequences of what we see
- Continuity editing to avoid temporal and spatial disorientations (establishing shot, action and eyeline matches, 30 degree rule, 180 degree rule, etc.)

Tech Workshop: Digital video camera 101

Screening:

- Edwin Porter. *The Great Train Robbery* (1903) (<http://bit.ly/e4nyTv>)
- The Lumiere Brothers. First films (1895) (<http://bit.ly/dTTkUt>)
- Charles Chaplin. *Modern Times* (1936). (<http://bit.ly/hCHcrO>)
- Yasujiro Ozu. *Tokyo Story* (1953). (<http://bit.ly/dPk5pt>)
- Ingmar Bergman. *Persona* (1966). (<http://bit.ly/f3BBnT>)

For the next class:

- Journal entry
- Continue with sound assignment (**due next week**)
- Check out video camera at TC's Video Services. Experiment with the camera angles, length of shots, etc.
- Read Jorge Luis Borges's *The Garden of Forking Paths* (<http://bit.ly/fnoF4I>)

Session 6. February 23, 2011

Topic: Remembrance of things past

- Events told not in chronological order
- Time and space
- Continuity, pacing, jump-cuts, scale, depth of field, *mise-en-scène*
- Time and memory (flashback, involuntary memory, dreams, thoughts)

Assignment dues: Assignment 2 (sound project)

- Please upload your project to [Vimeo](http://vimeo.com) before the beginning of the class
- Presentation of Assignment 2

Tech Workshop: Final Cut: An introduction

- Program setup: (project file, preference, Scratch Disk, rendering disk)
- Media types (images, sound, text, video, etc.)
- FC interface (Browser, Viewer, Canvas, Timeline, Tool Palette)
- File organization and assemblage

Screening:

- Orson Welles. *Citizen Kane* (1941) (<http://bit.ly/fcj14N>)
- Alain Resnais. *Hiroshima mon amour* (1959) (<http://bit.ly/eEmVim>)
- Alain Resnais. *Last Year at Marienbad* (1961) (<http://bit.ly/f55ixe>)
- Dziga Vertov *Man With a Movie Camera* (1929) (<http://bit.ly/hwImAQ>)

- Jean-Luc Godard. *Breathless* (1960) (<http://bit.ly/i39b3s>)

For the next class:

- Journal entry
- Read Jenkins's "Game Design as Narrative Architecture." In *First Person: New Media as Story, Performance, and Game*, edited by Noah Wardrip-Fruin and Pat Harrigan. Cambridge, Mass.: MIT Press, 2004. (<http://bit.ly/fJEH0N>).
- Read Sherry Turkle's "Who Am We?" From *Weird Magazine* online (<http://bit.ly/fXKivb>)
- Import video to computer with Final Cut

Session 7. March 2, 2011

Topic: Narrative and interactivity

- The rules of gameplay (voluntary, unserious, outside of ordinary, unproductive, particular sets of rules and parameters, artificial boundary of time and space, uncertain outcome)
- What can we learn from video games? (Spectacle, control, action, goals, rules, objectives, challenge, interaction, immersive environment, cut-scene to advance the plot, etc.)
- Game and art: Duchamp, Surrealist's "exquisite corpse"
- Examples: The Sims, The Legend of Zelda (mix of adventure, action, puzzle)

Tech workshop: Final Cut: Editing

- Non-linear editing
- Non-destructive editing
- Importing video to computer (import all, log and capture, import existing movie files, etc.)
- Editing (Ripple, Roll, Slip, Slide)

Screening:

- Luis Bunuel. *Un Chien Andalou* (1928) (<http://bit.ly/feJGPN>)
- Fellini 8/1/2
- The Sims (<http://bit.ly/g8V585>)

For the next class:

- Journal entry
- Edit and assemblage your footage for one-minute video project (**due next week**)
- Read Barthes (1978). Introduction to the Structural Analysis of Narrative in *Image Music Text* (p. 114-124).

Session 8. March 9, 2011

Topic: Words and images

- Montage, time lapse and the passage of time (double exposures, split screens, dissolves, etc.)
- The art of time vs. the art of space
- Poetry, (words are understood and interpreted), hypertext, multiplicity of voice
- The unfolding
- Sophie Calle

Assignment due: Assignment 3 (video project)

- Please upload your project to Vimeo before the beginning of the class
- Presentation of Assignment 3

Tech Workshop: Final Cut: Movable types

- Transition
- Types
- Titling
- Keyframe animation
- Effects

Screening:

- Sergie Eisenstein. *The Battleship Potemkin* (1925) (<http://bit.ly/e9Qmz4>)
- Andrey Tarkovskiy *The Mirror* (1975) (<http://bit.ly/gvefuF>)
- Andrey Tarkovskiy *Stalker* (1979) (<http://bit.ly/gryHkH>)
(<http://bit.ly/hZ0PCM>)

For the next class:

- Complete online survey (2)
- Journal entry

March 16, 2011

Spring break (No class)

Session 9. March 23, 2011

Topic: Appropriation, association

- Dadaism, chance, randomness
- Collage, found objects, fragments
- Juxtaposing, reworking, recombining layering found images/objects to create a larger whole
- Ideas and planning for final project development: Find the hook for your story, focus on a particular situation, individual, setting, object, question; talk about your questions, get feedback, deepen your thinking, etc.

Tech Workshop: Final Cut: Extracting existing contents

- Layering footage

Screening:

- Douglas Gordon *24 Hour Psycho* (<http://bit.ly/eqNTGf>)
- Pierre Huyghe. *Wind Chime* (After Dream) (<http://bit.ly/hfzYx7>)

For the next class:

- Journal entry
- Write a one-page synopsis of final project (**due next week**)
- Read “The New Disorder” from *The New Yorker* (Mar 5, 2007) (<http://nyr.kr/i8KIT8>)

Session 10. March 30, 2011

Topic: Rhythm and repetition

- Circular, self-referential structure
- Order, reorder, disorder
- Philip Glass/Steve Riche’ *Music for 18 Musicians*
- Storyboarding for visual layout: Project visualization; developing a timeline, sequence, movement and structure of a project; reorganization of events

Assignment due: Tell us a story

- One-page final project synopsis
- Presentation of idea for the final project

Tech Workshop: Final Cut: Sound & Effects

- Synchronizing sight and sound
- Asynchronous
- Importing existing sound files; voice-over
- Transition

Screening:

- *32 Short Films about Glenn Gould* (1993)
 - Lake Simcoe (<http://bit.ly/frDVLa>)
 - Forty-Five Seconds and a Chair (<http://bit.ly/gMb73A>)
 - Hamburg (<http://bit.ly/gwcD1A>)
 - Truck Stop (<http://bit.ly/h8s5J0>)
- *Pulp Fiction* (1994)
- Christopher Nolan. *Memento* (2000)

For the next class:

- Journal entry
- Work on final project
- Create a storyboard, shot list for your project (**due next week**)

Session 11. April 6, 2011

Topic: *The role of the observers*

- Minimalistic artwork
- Interactive artwork
- The art of describing: How does one see meaning?
- Body, movement, space

Assignment due: Storyboard

- Storyboard for final project
- Presentation of storyboard for final project

Tech Workshop: Video/audio for web and beyond

- Audio podcasting
- Blip TV
- Video blog

Screening

- Luc Courchesne. *Portrait one*
- Camille Utterback. (<http://camilleutterback.com/>)
- Jim Campbell.
- Paul Chan (<http://bit.ly/hXId5R> | <http://bit.ly/hflwiX>)
Audience's response to Paul Chan's work (<http://bit.ly/eOcSGt>)
- The Mutiny Company (http://mutinycompany.com/film_main.html)

For the next class:

- Journal entry
- Work on final project

Session 12. April 13, 2011

Topic: *Truth and fiction*

- Italian Neorealism
- Representation, documentation, imagination, and the collapse of the grand narrative
- Mix reality, synthesis of time

Tech workshop: individual projects

- Final projects: work-in-progress

Guest Speaker: Dino Sossi

Screening

- Vittorio De Sica. *Bicycle Thief* (1948)
- Werner Herzog. *Crizzly Man, Encounters at the End of the World* (<http://bit.ly/dP1Qd7>)
- Pierre Huyghe. *A journey that wasn't* (<http://bit.ly/hkbVox>)
- Pierre Huyghe. *The Third Memory* (1999) (<http://dai.ly/fGygzf>)

Tech workshop: individual projects

- Final projects: work-in-progress

For the next class:

- Journal entry
- Work on final project

Session 13. April 20, 2011

Topic: *Assemblage of past, present and future*

- Association, combination, remix
- Multi-dimensional time; suspension of time
- Episodic narrative

Tech workshop: individual projects

- Final projects: work-in-progress

Screening

- William Kentridge. *Sobriety, Obesity & Growing Old* (1991) (<http://bit.ly/hoTj51>)
- William Kentridge. *Mine* (1991) (<http://bit.ly/hnPkLp>)
- William Kentridge on his process (from SFMOMA) (<http://bit.ly/eWd8ds>)
- William Kentridge on *Tide Table* (from SFMOMA) (<http://bit.ly/hC4N65>)

For the next class:

- Journal entry
- Work on final project

Session 14. April 27, 2011

Topic: *Becoming: In search of meaning*

- Remembrance: reconstruction and construction of memory
- Daily routines, unfamiliarity, dreams, consciousness, encounters, imagination and possibilities
- Empathy, embodiment

Tech workshop: individual projects

- Final projects: work-in-progress
- Introduction to other free multimedia software for editing and manipulating images, sound and video: Gimp, Kdenlive, Audacity, Drupal, etc.

Screening:

- Michael Haneke. *Cache* (2005)

For the next class:

- Complete online survey (3)
- Journal entry
- Work on final project

Session 15. May 4, 2011

Topic: *Final presentations*

- Presentation, party, etc.

Assignment due: final projects

- Please upload your project to [Vimeo](http://vimeo.com) before the beginning of the class
- Presentations

Definition of Grades

As cited from the Office of the Registrar <http://www.tc.columbia.edu/registrar/grades.htm>

Grades are defined as follows:	
A+	Rare performance. Reserved for highly exceptional, rare achievement
A	Excellent. Outstanding achievement.
A-	Excellent work, but not quite outstanding.
B+	Very good. Solid achievement expected of most graduate students.
B	Good. Acceptable achievement.
B-	Acceptable achievement, but below what is generally expected of graduate students.
C+	Fair achievement, above minimally acceptable level.
C	Fair achievement, but only minimally acceptable.
C-	Very low performance. The records of students receiving such grades are subject to review. The result of this review could be denial of permission to register for further study at Teachers College. No more than three points of C- may be credited toward any degree or diploma. Students completing requirements for more than one degree or diploma may count three points of C- toward only one such award. A student who accumulates eight points or more in C- or lower grades will not be permitted to continue study at the College and will not be awarded a degree or diploma.
F	Failure. The records of students receiving such grades are subject to review. The result of this

	review could be denial of permission to register for further study at Teachers College. A course usually may not be repeated unless it is a required course. When the course is required, the student will reregister and obtain a satisfactory grade. The previous grade remains on the transcript.
P	Passed. Some courses are graded only on a pass/fail basis for the instances in which greater evaluation specificity is neither required nor desirable and is used to indicate passing performances when only dichotomous evaluation is used. At no time will the transcript carry any other grade nor will supplementary statements be issued. Application for the Pass/Fail option is to be made during the first three class sessions with the approval of the course instructor. Applications are available in the Office of the Registrar, 150 Horace Mann. Once the option is approved, it may not be changed.
DP	Doctoral pass credit. The grade of DP may be assigned only to a certified doctoral candidate in a Teachers College course, having successfully completed all requirements prescribed by the instructor. The candidate must request DP credit before two-thirds of the class sessions have met. Eligibility is determined upon presentation of the doctoral identification card, and a record of the request for a DP grade is made by completing a form obtainable from the Office of the Registrar. DP credit is available to doctoral students only in terms subsequent to the terms in which the student is certified. DP credit may not be used toward M.A. or M.S. degree requirements. A maximum of 6 points of DP credit may be used toward Ed.M. degree requirements.
WD	Withdrawn. Withdrawal occurring subsequent to the close of the change-of-program period during the term. See section on withdrawal from courses.
YC	Year Course. The symbol "YC" is assigned for the first half of a year course (courses with a "z" suffix). At the end of the second half, the grade is entered on the transcript denoting the instructor's evaluation.
R	Attendance Credit. Students desiring R credit for any course must request permission, in writing, to the instructor, before two-thirds of the class sessions have met. The instructor may approve or deny the request. If approval is granted, the instructor may stipulate requirements to be met in addition to regular attendance. Forms are available in the Office of the Registrar to be used for obtaining approval. Mathematics majors in the department of Mathematics and Science Education must have their applications cosigned by the program coordinator. The applicability of R credit in meeting degree program requirements is noted as follows: For Master of Arts and Master of Science degrees, no R credit is permissible. For Master of Education degree programs, a maximum of six semester hours of attendance credit is acceptable in meeting the point requirement, but may not be used to satisfy the three-course out-of-department requirement. For doctoral programs, a maximum of nine semester hours of attendance credit is permitted toward the minimum point requirement for the degree, provided they are not used to fulfill the minimum distribution requirements.
IN	Incomplete. The grade of Incomplete is to be assigned only when the course attendance requirement has been met but, for reasons satisfactory to the instructor, the granting of a final grade has been postponed because certain course assignments are outstanding. If the outstanding assignments are completed within one calendar year from the date of the close of term in which the grade of Incomplete was received and a final grade submitted, the final grade will be recorded on the permanent transcript, replacing the grade of Incomplete, with a transcript notation indicating the date that the grade of Incomplete was replaced by a final grade. As of the Autumn Term 2004, the Faculty has approved the following change in the policy on Incomplete grades. If the outstanding work is not completed within one calendar year from the date of the close of term in which the grade of Incomplete was received, the grade will remain as a permanent Incomplete on the transcript. In such instances, if the course is a

required course or part of an approved program of study, students will be required to re-enroll in the course including repayment of all tuition and fee charges for the new registration and satisfactorily complete all course requirements. If the required course is not offered in subsequent terms, the student should speak with the faculty advisor or Program Coordinator about their options for fulfilling the degree requirement. Doctoral students with six or more credits with grades of Incomplete included on their program of study will not be allowed to sit for the certification exam.

Attendance Policy

Students are expected to attend all classes for which they are registered and are responsible for absences incurred by late enrolment. If for any reason you are not unable to come to class, please contact me ahead of time so we can make appropriate arrangements.

Services for Students with Disabilities

The College will make reasonable accommodations for persons with documented disabilities. Students are encouraged to contact the Office of Access and Services for Individuals with Disabilities for information about registration (166 Thorndike Hall). Services are available only to students who are registered and submit appropriate documentation. As your instructor, I am happy to discuss specific needs with you as well

Religious Observance

It is the policy of Teachers College to respect faculty and student observance of their major religious holidays. Where academic scheduling conflicts prove unavoidable, no student will be penalized for absence due to religious reasons, and alternative means will be sought for satisfying the academic requirements involved. Every effort is made in this course to provide course content in several forms that supplement the delivery of the lectures. Consequently information is posted as files that can be downloaded on *Classweb*, all articles referenced are available as downloadable files, and the required texts are on reserve. Office Hours are held each week to assist with any follow-up needed on an individual basis.