Room Location: TBD  
Class Day & Time: TBD 
Office/Media Lab Hours: 

COURSE DESCRIPTION 
This course gives students a structured classroom environment for hands-on, critical inquiry, and research guidance along with feedback and support for individually designed and executed digital media and computational projects at the graduate level. This course may be taken as an add-on production unit in conjunction with another MCC course, or it may be taken as a stand-alone course in which students develop an independent project that may be an outgrowth of an earlier MCC course. Open to graduate students by permission of instructor only.

Students will arrive in this course with a project already in development (growing out of a concurrent companion course in MCC or out of a previous semester’s research paper or unrealized production project that is an outgrowth of MCC coursework). The goal of this course is for the students to produce a finished digital or computational project worthy of submission to an extra-academic online venue or publication, worthy of presentation at an academic conference, or worthy of submission to a website or some other forum for presenting multi-modal scholarly research projects.

The student will also develop and present a polished oral presentation and showcase debut of the project, for an audience of student peers and faculty.

Admission to the course is by: a) enrollment in another MCC collaborating course (courses in which instructors have collaborated in advance to provide this workshop option), and/or b) by instructor permission, which may be obtained by emailing instructor with a project proposal, which will then be evaluated.

LEARNING OUTCOMES 
In this course students learn or further enhance technical and analytic skills required for critical digital production. Through working on individual projects of their own design, students will be able to:

-- Identify, summarize, and evaluate the literature and extant projects relevant to the student’s research inquiry;
-- Review and utilize useful methods of design, data collection, sampling, measurement and analysis, specific to subfield of study project.
-- Determine appropriate technical platforms, software or digital production modes, in consultation with instructor and peers.
-- Generate and analyze data;
-- **Apply** and **explain** relevant methodological choices and evaluate the effectiveness of those methods with respect to the particular project;
-- **Integrate** the student’s findings into a viable project design, outlined in a production plan with benchmarks for accomplishment
-- **Identify** a venue for publishing, or for presenting work at a scholarly conference
-- **Identify** any project/data sustainability issues (especially for web-based works) and to create a plan to resolve these issues.
-- **Present** and **showcase** the project orally to an audience.

**RECOMMENDED/REQUIRED TEXTS**
(Students’ projects will determine the necessary content of the skills workshops. Readings and tutorials will be assigned based on the specific needs of enrolled students.)

**Programming**

**Web Design**
W3Schools. Tutorials. [http://www.w3schools.com/](http://www.w3schools.com/).

**Still Imaging, Audio, Video**

**ASSIGNMENTS**

1. **Project Proposal/Plan of Action**
   a) The statement of the problem:  What is the subject of your study?  Why is it important?  What makes it original?  What question or problem are you pursuing?
   b) The review of literature and extant projects:  What scholarly literature supports this study?  What projects exist already that demonstrate your issue or the approach(es) you would like to take critically or technically?
   c) Theory and Method:  How will you approach the problem theoretically?  What theories help you conceive your problem?  How do they provide means, aesthetics, and design concepts for your project?  What methodological strategies will you employ to collect and analyze your data or media?  What special skills or tools will you need to employ to do your project?
   d) Overall Plan-of-Action:  How will you organize this project and make it do-able as a semester’s project?  Timeline?  Benchmarks?

2. Identify an appropriate forum as a venue and model for the final project. Identify the submission instructions for the venue/website.
3. Engage in sustained peer review and critical feedback work with classmates.

4. Production Plan
   a) Outline of timeline for work to be produced and benchmarks for this production.
   b) Identify what is required materially for the project (and you will coordinate this list with the MCC Media Lab).
   c) Draw up a complete composite of necessary data and media capture and shooting/coding plan

5. Project Outline
   Given the material and technical basis of the student’s project, you will be asked to produce script and storyboard (for video), pseudo-code for computational work, wire-framing for app design, etc. Each student will consult with instructor to determine appropriate form of outline.

6. Rough cuts/preliminary draft
   By midterm, students will present and demonstrate projects for full class critique and feedback.

7. Second cuts/second draft
   By week 9, students will present and demonstrate projects for full class critique and feedback. The work will show demonstrable improvement and progress toward completion. The work will also account for previous instructor and peer feedback.

8. Final showcase and oral presentation of project, 10 minutes: The presentation is your opportunity to present your project to Department faculty and peers.


10. Weekly production journal. Students will detail, on a weekly basis, work on the project. The expectation from this journal is that the reader would see explicitly how the work was conceived, skills acquired, design drafted and project executed in stages.

**Grading Criteria**

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<th>Component</th>
<th>Percentage</th>
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<tr>
<td>Project Proposal</td>
<td>5%</td>
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<tr>
<td>Identify appropriate forum and model</td>
<td>5%</td>
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<tr>
<td>Oral and written peer review and critical feedback</td>
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<td>Production Plan</td>
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<td>Project Outline</td>
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<td>Rough cuts/preliminary draft</td>
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<td>Second cuts/second draft</td>
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<td>Final showcase and oral presentation of project</td>
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<td>Final Project</td>
<td>15%</td>
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<td>Weekly production journal</td>
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Evaluation Rubric
A= Excellent
This work is compelling, comprehensive and detailed, integrating themes and concepts from discussions into a critical-creative whole embracing exemplary undergraduate-level analysis. Writing and project work are clear, analytical, fully modeled and organized. All aspects of assignments are on time, complete and thoroughly articulated. Project is affectively and effectively well designed to promote its own aims. Students who earn this grade are prepared for class, have completed work and revised, have carefully attended peers’ projects, and have contributed insightfully.

B=Good
This work is complete, on time and accurate, offering insights at general level of understanding and execution. Writing and project work are clear, use examples and modeling properly and tend toward broad analysis. Project is affectively and effectively sufficiently designed to promote its own aims. Classroom participation is consistent and thoughtful, including attention to the work of others.

C=Average
This work is correct and complete but is largely lacking sufficient design, execution or analysis. Writing and creative project are vague and at times tangential or disconnected. Arguments are unorganized, without specific examples or analysis. Project tends to be affectively and effectively designed to promote its own aims, but not wholly so. Classroom participation is inarticulate or lacking in generosity to others in the workshop.

D= Unsatisfactory
This project is incomplete, and evidences little understanding of the readings, project design and production or class discussions. Arguments demonstrate inattention to detail, misunderstand course material and overlook significant themes. Project tends not to be affectively and effectively designed to promote its own aims. Classroom participation is spotty, unprepared and off topic.

F=Failed
This grade indicates a failure to participate and/or incomplete assignments

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<tr>
<td>A</td>
<td>94-100</td>
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<td>90-93</td>
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<td>B</td>
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<td>C</td>
<td>74-76</td>
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<tr>
<td>C-</td>
<td>70-73</td>
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<tr>
<td>D+</td>
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D = 60-64
F = 0-59

COURSE POLICIES
Absences and Lateness
More than two unexcused absences will automatically result in a lower grade. Chronic lateness will also be reflected in your evaluation of participation. Regardless of the reason for your absence you will be responsible for any missed work. Travel arrangements do not constitute a valid excuse for rescheduling deadlines. There are no extra credit assignments for this class.

Format
Please type and double-space your written work. All work will be uploaded to either the classroom DropBox account or to your project site. You are free to use your preferred online citation style where relevant. Please use it consistently throughout your allographic writing. If uploading a document electronically, please name the file in the following format Yourlastname Coursenumber Assignment1.doc

Grade Appeals
Please allow two days to pass before you submit a grade appeal. This gives you time to reflect on the assignment assessment. If you still want to appeal your grade, please submit a short but considered paragraph detailing your concerns. Based on this paragraph the professor will review the question and either augment your grade or refine the explanation for the lost points.

General Decorum
Slipping in late or leaving early, sleeping, text messaging, surfing the Internet, doing homework in class, eating, and walking in and out of class during session, etc. are distracting and disrespectful to all participants in the course.

Academic Dishonesty and Plagiarism
http://steinhardt.nyu.edu/policies/academic_integrity
The relationship between students and faculty is the keystone of the educational experience at New York University in the Steinhardt School of Culture, Education, and Human Development. This relationship takes an honor code for granted and mutual trust, respect, and responsibility as foundational requirements. Thus, how you learn is as important as what you learn. A university education aims not only to produce high-quality scholars, but to also cultivate honorable citizens.

Academic integrity is the guiding principle for all that you do, from taking exams to making oral presentations to writing term papers. It requires that you recognize and acknowledge information derived from others and take credit only for ideas and work that are yours.

You violate the principle of academic integrity when you
• cheat on an exam,
• submit the same work for two different courses without prior permission from your professors,
• receive help on a take-home examination that calls for independent work, or
• plagiarize.

Plagiarism, one of the gravest forms of academic dishonesty in university life, whether intended or not, is academic fraud. In a community of scholars, whose members are teaching, learning, and discovering knowledge, plagiarism cannot be tolerated.

Plagiarism is failure to properly assign authorship to a paper, a document, an oral presentation, a musical score, and/or other materials that are not your original work. You plagiarize when, without proper attribution, you do any of the following:
• copy verbatim from a book, an article, or other media;
• download documents from the Internet;
• purchase documents;
• report from other’s oral work;
• paraphrase or restate someone else’s facts, analysis, and/or conclusions; or
• copy directly from a classmate or allow a classmate to copy from you.

Your professors are responsible for helping you to understand other people's ideas, to use resources and conscientiously acknowledge them, and to develop and clarify your own thinking. You should know what constitutes good and honest scholarship, style guide preferences, and formats for assignments for each of your courses. Consult your professors for help with problems related to fulfilling course assignments, including questions related to attribution of sources.

Through reading, writing, and discussion, you will undoubtedly acquire ideas from others, and exchange ideas and opinions with others, including your classmates and professors. You will be expected, and often required, to build your own work on that of other people. In so doing, you are expected to credit those sources that have contributed to the development of your ideas.

Avoiding Academic Dishonesty

• Organize your time appropriately to avoid undue pressure, and acquire good study habits, including note taking.
• Learn proper forms of citation. Always check with your professors of record for their preferred style guides. Directly copied material must always be in quotes; paraphrased material must be acknowledged; even ideas and organization derived from your own previous work or another's work need to be acknowledged.
• Always proofread your finished work to be sure that quotation marks, footnotes and other references were not inadvertently omitted. Know the source of each citation.
• Do not submit the same work for more than one class without first obtaining the permission of both professors even if you believe that work you have already completed satisfies the requirements of another assignment.

• Save your notes and drafts of your papers as evidence of your original work.

STUDENT RESOURCES

• Students with physical or learning disabilities are required to register with the Moses Center for Students with Disabilities, 726 Broadway, 2nd Floor, (212-998-4980) and are required to present a letter from the Center to the instructor at the start of the semester in order to be considered for appropriate accommodation.

• Writing Center: 269 Mercer Street, Room 233. Schedule an appointment online at www.rich15.com/nyu/ or just walk-in.

SCHEDULE OF CLASSES, READINGS AND ASSIGNMENTS

Week 1: Introduction to class; overview of the syllabus and requirements
What makes a good project? Elements of pre-production, design, wire-framing and charting. Students mention their proposed projects.
Begin weekly Production Journal (10).

Week 2: Developing the proper proposal
Fleshing out a Project Proposal (including Project Description, Plan of Action, timeline, benchmarks, necessary skills & resources).
Document the week’s work in detail in your Production Journal (10).

Week 3: Critique #1 (3) – Proposal/Plan of Action (1)
Assignments: a) Submit copy of “Proposal & Plan of Action” paper to DropBox 24 hours prior to class, b) Please also include a list of 3 venues for publication or circulation (2). Instructor will announce following week’s readings/tutorials based on Project needs. Document the week’s work in detail in your Production Journal (10).

Week 4: Skills Workshop
Based on student Proposals and class discussions, instructor will offer skills workshops in one or more of the following areas: coding, web design, digital imaging, audio and video production/editing, or animation.
Assignments: a) Work on revisions of Project Proposal, integrating professor and peer suggestions. b) Complete relevant readings/tutorials based on skills workshop (assigned based on student project needs). Document the week’s work in detail in your Production Journal (10).
Week 5: Critique #2 (3) – Revised Proposal/Plan of Action (1) & Production Plan (4)
Submit to DropBox at least 24 hours prior to class. Class time will be spent reading and discussing each other’s Proposals/Plans of Action (revised) and Production Plans. As of week 5, students are fully committed to the Project as approved by instructor. Document the week’s work in detail in your Production Journal (10).

Week 6: Project Outline Workshop (5)/Revised Production Plans (4)
Prior to this class, students will consult with instructor to determine the appropriate format for their Project Outlines. In-class workshop to develop the first full sketches of the project. Students will come to class prepared with necessary research, media assets (scratch or rough are fine), and knowledge regarding production needs and constraints (from Production Plans). Outlines can include, but not be limited to scripts and storyboards (for video), pseudo-code for computational work, and wire framing for app design. The instructor will determine the appropriate forms student outlines will take based on individual Projects, Proposals, and Plans. Document the week’s work in detail in your Production Journal (10).

Week 7: Skills Workshop #2
Based on student Outlines and class discussions, instructor will offer skills workshops in one or more of the following areas: coding, web design, digital imaging, audio and video production/editing, or animation. Assignments: a) Work on revisions of Project Outline revisions (5), integrating professor and peer suggestions. b) Begin Rough Cuts/Preliminary Drafts of Projects (6). c) Complete relevant readings/tutorials based on skills workshop (assigned based on student project needs). Document the week’s work in detail in your Production Journal (10).

Week 8: Critique #3 (3) – Revised Outline (1) & Rough Cuts/Preliminary Drafts of Projects (6)
Submit to DropBox at least 24 hours prior to class. Class time will be spent engaging and discussing each other’s Outlines (revised) and Rough Cuts/Preliminary Drafts. Document the week’s work in detail in your Production Journal (10).

Week 9: Production Week/Individual Meetings with Professor
Schedule an individual meeting with me to discuss my comments on your project, the critique comments, your progress revising your project, and your plan of action. Work on Production. Document the week’s work in detail in your Production Journal (10).

Week 9: Critique #4 (3) – Second Cuts/ Drafts of Projects (7)
Submit to DropBox at least 24 hours prior to class. Class time will be spent engaging and discussing each other’s Second Cuts/ Drafts. Document the week’s work in detail in your Production Journal (10).

Week 10: Production Week/Individual Meetings with Professor
Schedule an individual meeting with me to discuss my comments on your project, the critique comments, your progress revising your project, and your plan of action. Work on Production.
Document the week’s work in detail in your Production Journal (10).

**Week 11: Workshop on Presentation of Projects, or, How-to “Show and Tell”**
Workshop in class on the elements of an effective and engaging presentation of a technical project. In class, students will develop a strategy to present their individual projects and provide feedback to one another on these strategies. Provide instructor with any desired skills workshop (final). Document the week’s work in detail in your Production Journal (10).

**Week 12: Open Critique/Skills Workshop**
On a volunteer and Project-need basis, the class will offer critique and attention to specified aspects of student projects, as requested by individual students. The instructor must receive requests for critique at least 72 hours prior to class to allow students any necessary preparation. Likewise for any students wishing to pursue greater depth or altogether new skills to put to work in their Projects, requests must be made at least one week ahead of class meeting.
Reading/tutorial assignments based on student skills workshop requests workshop (assigned based on student project needs). Document the week’s work in detail in your Production Journal (10).

**Week 13: Project Presentations (Practice)**
Students will give 8-minute practice runs of final presentations
Continue revising Projects
Document the week’s work in detail in your Production Journal (10).

**Week 14: Project Presentations (Practice)**
Students will give 8-minute practice runs of final presentations
Continue revising Projects.
Document the week’s work in detail in your Production Journal (10).

**Week 15: Final Project Presentation and Showcase to Faculty and Students (8)**
Students will give final, highly polished, 10-minute presentations
Document the week’s work in detail in your Production Journal (10).

**Final Projects Due First Day of Finals (9)**
Final Projects due by the first day of finals. Production journals due.