

# COURSE SYLLABUS



Education That Works For a Lifetime

<b>Course Title:</b>	Special Topics: New Media 1: Perspectives	<b>Date of last update:</b> (If this syllabus is being changed as part of a course change or new course proposal, enter the date of the proposal)	<b>10.17.03</b>	
<b>Department:</b>	English/Humanities and Applied Arts/CIS			
<b>Curriculum:</b>	New Media Communication			
<b>Course Descriptors:</b> (Make certain that the course descriptors are consistent with college and Board of Trustees policies, and the current course numbering system.)	<b>Course Code:</b> (eg. ACC 101)	<b>199</b>	<b>Prerequisites:</b>  Placement into English Composition	
	<b>Course Type:</b>	<b>L</b>		
	L: Lecture B: Lab X: Combined Lecture/Lab U: Studio N: Internship P: Practicum D: Distance Learning I: Individual / Independent			
	<b>Credit Hours:</b>	<b>3</b>		<b>Corequisites:</b>  None
	<b>Developmental:</b> (yes/no)	<b>No</b>		
	<b>Lecture:</b>	<b>4</b>		
	<b>Lab:</b>			
	<b>Clinical:</b>			
	<b>Contact Hours:</b>	<b>TOTAL: 4</b>		<b>Other Requirements:</b>  Program enrolled students should take English Composition, Programming Logic, and Design Principles concurrently with this course.
	<b>Class Maximum:</b>	<b>30</b>		
<b>Semesters Offered:</b>	<b>F</b>			
<b>Catalog Course Description:</b> (Check with the Public Information Office to assure consistent taxonomy, terminology and style.)	Surveys the roles and relationships between film, games, short stories, web design, visual art and other forms of traditional and digital media. Students will study the evolving roles of communication technology, media concepts and terminology, developing a body of knowledge about narrative types, design and production techniques, and the nature of collaboration as fundamental to new media. It is recommended that students take English Composition, Programming Logic, and Design Principles concurrently with New Media 1: Perspectives.			
<b>Course Objectives &amp; Their Evaluation:</b> (A broad, content-based statement about what the instructor will attempt to achieve in the course.)	<p>In New Media 1: Perspectives, students will:</p> <ol style="list-style-type: none"> <li>1. Survey traditional and digital works that utilize multiple forms of media and narrative structure, from cinematic forms to computer games;</li> <li>2. Analyze the narrative structures of film, games, fiction, art in both traditional and digital media;</li> <li>3. Examine how narrative structure is relevant to E-commerce and information provision web sites;</li> <li>4. Develop a body of critical vocabulary as it applies to traditional and new media;</li> <li>5. Develop a critical awareness of the creative collaborations involved in the production of traditional and digital media.</li> </ol> <p>Evaluation: Students will generate written essays and group oral presentations that demonstrate understanding of visual and textual narrative structure. Students will demonstrate their knowledge of vocabulary and traditional and new media concepts through quizzes and group projects.</p>			
<b>Specific Outcomes:</b> (Measurable skills students will be expected to demonstrate or specific tasks the student should be able to perform, as evidence that the course content has been mastered.)	<p>Upon successful completion of New Media 1, students will be able to:</p> <ol style="list-style-type: none"> <li>1. Identify and describe the types of narrative made possible by traditional and new media;</li> <li>2. Apply critical vocabulary across the traditional and new media spectrum;</li> <li>3. Apply fundamental new media concepts to the development of projects;</li> <li>4. Describe the interrelated qualities of traditional and new media environments;</li> <li>5. Understand the importance of project development and creative and technical</li> </ol>			

## New Media 1: Perspectives— page 2

collaboration.

### Topical Outline:

- I. Overview of both traditional and new media concepts:
  - A. Definition of narrative;
  - B. Importance of narrative as fundamental to communication;
  - C. Narrative environments;
  - D. Changing roles of author and reader;
  - E. Interactivity;
  - F. Applications to entertainment, education, commerce, and other forms of information provision.
- II. Major narrative types: visual and textual narratives; responsibilities of both author and reader; the emerging role of interactivity:
  - A. Text-based narrative in traditional environments:
    1. Survey of narrative structures, concepts, and techniques;
      - a. Points of view;
      - b. Audience expectations;
      - c. The linear book.
  - B. Text-based narrative in new media environments:
    1. Survey of narrative structures, concepts, and techniques:
      - a. “Ergodic” reading;
      - b. The “Choose Your Own Adventure” model;
      - c. “Interactive fiction”;
      - d. Hypertext stories.
  - C. Visual narrative in traditional environments:
    1. Survey of narrative structures, concepts, and techniques:
      - a. Visual art and visual language;
      - b. Filmmaking and cinematic structures.
  - D. Visual narrative in new media environments:
    1. Survey of narrative structures, concepts, and techniques:
      - a. Interactive visual art;
      - b. Interactive games;
      - c. New visual and cinematic environments.
- III. Media synthesis: the digital environment:
  - A. Computer interface and communication design
    1. Forms of communication; operating systems; networks;
    2. Interactivity and new roles of accessibility and usability.
- IV. Issues of Preproduction and Production in new media:
  - A. Issues of form and content;
  - B. Remediation and adaptations;
  - C. Knowing your audience;
  - D. Project planning, storyboarding, the prototype, evaluation, and production.

### Suggested Instructional Materials

Including but not limited to:

*The Godfather*, film  
*Crimes and Misdemeanors*, film  
*Slackers*, film  
*Casablanca*, film  
*Sliding Doors*, film  
*City of Hope*, film

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Kate Chopin's, *The Story of an Hour*, short story  
Italo Calvino, *If on a winter's night a traveler*, novel  
Jorge Luis Borges, *The Garden of Forking Paths*, short story  
Shelley Jackson, *Patchwork Girl*, hypertext novel  
Michael Joyce, *Afternoon: a story*, hypertext  
Alan Ayckburn, *The Norman Conquests: A Trilogy of Plays*  
Scott McCloud, *Understanding Comics*  
Scott McCloud, *Reinventing Comics*  
*Game Design: Theory and practice* by Richard Rouse  
Lev Manovich, *The Language of New Media*  
*Photopia*, text adventure  
*Metamorphosis*, text adventure  
Zork series, text and graphic games  
*The Seventh Guest*, graphical game  
*The Longest Journey*, graphical adventure game  
*The Sims*, simulation computer game  
Purple Moon Series, graphical games  
Amazon.com, web site  
2advanced.com, web site  
Microsoft *Windows*, OS  
Macintosh OS, OS

**Resources,  
Equipment, & Special  
Facilities Required:**

Students will be required to use open computer labs.