

Name: CPER 2501 –Remixing the Archive (USC) / Multimedia Narrative (Andes)

Period: 2021-3

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Office hours: Schedule via email.

Classroom: [Zoom](#)

Asynchronous space: Discord - <https://discord.gg/NrMQ67qZBF>

Dates: Tuesday and Thursday from 12:00 to 1:45 pm

Description

This is a practical workshop is a space for exploration and experimentation, in this case also of encounter and exchange with students in a different culture. All media used to communicate and argue your ideas will be a space for that collaboration to happen; in first instance by working with students at USC and secondly by negotiating between your own language, the second language used during the class and that “other” your peers who will receive and be the audience of your work.

It is an opportunity to develop critical thinking skills around the idea of an archive and multimedia forms of developing an argument. Each exercise is thought as an opportunity to work in teams, practice remote collaboration and have fun exchanging and knowing each other through the work you develop.

Project One

Social media against itself

We move from high-tech coding, and unbound digital creation to the digital space that has been created for us and that we decide to inhabit. The goal is to reposition your role within social media platforms in a way that its own interfaces are appropriated to support your argument. We want you understand a particular feature of the interface provided by social media companies and subvert its regular use: What stories can be told on Instagram “stories” (low res, 15 seconds, 24-hour ephemeral access), Twitter (280 characters, # tagging, overall mood of users, actively describing the “present” time, etc.), TikTok (challenges, nature of tagging, replicating collective actions, etc.). Each platform has very particular features with its own semantic constructs, partially defined by its users and partially by the interface and the company’s bias. We want your work to critically understand these features and insert your own voice within them

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without being trapped in its codified logics. It is an exercise of destroying and rebuilding from within the system.

References

Otherly - <https://www.instagram.com/otherlyseries/>

Project two

Telematic Touch

In this project you will learn how to adapt some coded templates that will allow you to make your own telematic system. You can think of it as a “chat” application but expanded in a way that invites you to think critically about the idea of communicating with someone at a distance using multiple media elements. We can make live performances with bodies in different parts of the world, simulate human interactions in digital space, invent new ways of being together and sending messages, collaborate intimately while separated physically..... ∞

Recommended Reading

- Roy Ascott, 1990, [“Is There Love in the Telematic Embrace”](#)

Other References

- Ana Maria Montenegro, “A Thumb War” (2020) - <https://athumbwar.montenegrojaramillo.info/>
- Vincent Morisset “Motto” - <https://www.motto.io/>

Project three

Video Remix/Digital Argument

This assignment asks you to create a Video Essay or Digital Argument that is 3-5 minutes long and compressed and saved as an mov, mp4 or ogg file. This project extends the conceptual work of the image assignment, in that it asks you to use text and image in interesting (and often conflicting) ways, while it also asks you to transform found footage to say something new. From a technical viewpoint, it is designed to teach you sophisticated approaches to editing (or “writing”) with sound, text and image.

Parameters:

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1. Use footage from the any video source or archive [e.g. archive.org, YouTube, Vimeo], or news sources. This openness presents its own difficulties, as you must curate from a mass of footage. You are free to capture new footage as well, if it serves your point, but this is not a requirement.
2. No more than 30 seconds may be used without editing for any single clip (this is premised upon a 3-5 minute long whole).
3. Use text as both a graphic and ideational asset.
4. Done in Premiere (or other professional editing software)

Topic: this is as open as is possible in order to give you space to work toward discovery and to think "through" the media. Generally speaking then, the topic ought to be digital culture itself and the political/social/cultural implications of emergent technologies. You might start by taking a quote from a course text and then use footage to animate the concept or call it into question.

Citation: As noted in the syllabus, we consider all work done here to fall under Fair Use. Part of protecting Fair Use is to cite your sources. This can be done in text surrounding your video (if you do this, make reference to it by adding text such as "see accompanying text for sources") or in the video itself, but remember, it's not "credits" nor should it necessarily scroll (if you must scroll due to length, do so slowly). We use modified APA 5th Edition as the journal, Kairos does, a model of which is below*
You will upload your final cut to the Internet Archive, Vimeo or YouTube.

Export and posting details: *file > export media (be sure it's your whole timeline with some blank space at the beginning) and choose the H264 codec. Upload to a video hosting site (the Internet Archive, Vimeo, YouTube (be sure to have a back up copy if it's YT, i.e. their take down policies are not awesome) and then embed by choosing share, copying the embed code and adding it to a wiki page using the "html snippet" button (which 3rd from the right on wiki edit page mode).*
[You can then also compress for the web in Quicktime if the file is too large.]

***Sample References list (which includes a song, a book, a film, and an image/screenshot):**

References

- Berger, John. (1974). *Ways of seeing [BBC Television Series]*. Chicago: Film Incorporated.
Berger, John. (1995). *Ways of seeing [Screenshot]*. London: Penguin.
Kubrick, Stanley (Director). (1968). *2001: A space odyssey*. USA: Metro-Goldwyn-Meyer.
Ong, Walter. (1982). *Orality & literacy: The technologizing of the word*. New York: Routledge.
Radiohead. (2007). *Bodysnatchers*. In *Rainbows*. Retrieved November 30, 2007.
Ulmer, Gregory. (2003). *Internet invention: From literacy to electracry*. New York: Longman.

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Final Project

Spatialized stories

In the final project we are going to combine aspects of the previous two, the idea is to understand the nature of a database as a collection with the potential of becoming an archive. An archive might look like a collection in its construction, but it is in the archive where you organize to create a solid argument. Our source for the collection is going to be content produced in social media, you can produce your own and publish it, gather content from others or a combination of the two. Once a particular collection is identified, you are going to gather these elements, organize them in a spreadsheet and geolocate them so each element can be published on a map of your design and creation.

We are going to use the open-source platform Timemap, developed by the research group [Forensic Architecture](#)

References

- “Siete Horas de Angustia en la Modelo” (2020) - <https://cerosetenta.uniandes.edu.co/especiales/siete-horas/>
- “La geografía de la violencia policial” (2021) - <https://cerosetenta.uniandes.edu.co/la-geografia-de-la-violencia-policial/>
- “Espacio Limite” Jeannifer Pimentel (2020) - <https://1cgonza.github.io/lab-moviles/espacio-limite/>

Evaluation

- 20% Project 1.
- 20% Project 2.
- 20% Project3.
- 40% Final Project.

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Attendance: Attending all classes is obligatory. We keep an attendance list and follow the rules established by the University: 20% or more missed classes will result in a failing grade.

The final grade will not approximate to its nearest decimal (.5) but will remain as is after adding all the grades accumulated during the course. Any claims over this grade will have to be presented and clearly supported by email no longer than 5 days after the final grade is given. Grades are given to you no later than 10 business days after each project is submitted.

Bibliografía sugerida

- Ascot, R. (1990) “¿Hay amor en el abrazo telemático?”
- Abrahams, J.J. & Dorst, D. (2013) “S.”
- Borsuk, A. (2018) “The Book”
- Braidotti, R. & Hlavajova, M. (2018) “Posthuman Glossary”
- De Landa, M. (1997) “Mil años de historia no lineal”
- Guattari, F. & Deleuze, G. (1972) “Rizoma”
- Merewether, C. (2006) “The Archive”

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