

Digital
Storytelling

Digital Storytelling

SU | English 301 | Spring 2016 | Tuesday / Thursday 12.30-1.45

[MATERIALS](#) | [POLICES](#) | [PROJECTS](#) | [BLOGS](#) | [SCHEDULE](#) | [RESOURCES](#)

Dr. Trisha Campbell

Email: professorcampbell7@gmail.com

Office: Holloway Hall-362

Office Hours: Tu/Th 10:00am-Noon

or by appointment

ABOUT

Course Description

"Story is about eternal, universal forms."

--Robert Mckee

"Story makes sense out of a confusing universe by showing us how one action leads to another. It teaches us how to live. It helps us discover the universals that bind us to everything around us."

--Jack Hart

"WHEN WE LISTEN DEEPLY, AND TELL STORIES, WE BUILD A JUST AND HEALTHY WORLD."

"The business of a writer, in the end, is human character, human story."

--Richard Preston

Stories are all we have. And we each have many. Stories remind us of our shared humanity. They can strengthen and build the connections between people and teach the value of listening. Stories are fundamental and necessary. At the same time, the advent of the digital gives us a new ability to tell and capture stories. We now have the power to each become [digital] storytellers ourselves. This means we can actively and critically work to create an invaluable archive and human record made of our own stories, but also the stories of others, the stories that often get left out of history and memory, the stories forgotten, the stories untold. In fact, in this class, these are the stories we are after: the stories that need to be heard, but have yet to be captured.

In this course we will explore the contemporary craft of digital storytelling, considering how this enduring practice has evolved and changed with the affordances of digital media. Throughout the semester, we will take up both the theory and practice of digital storytelling through reading, listening, watching, discussing, and producing. Using text, audio, visual, and video in concert with thorough research and narrative composition, this course will introduce students to and provide repeated practice in using digital media for composing compelling digital stories. In the process, we will consider the questions: What are stories for? Whose stories get told and whose don't? What kinds of cultural work can they do? Do we need multiple stories? Multiple accounts of the same story? Whose responsibility is it to tell and capture stories? And how do different media shape these stories? Students will learn strategies for approaching all stages of the storytelling process, from generating ideas to drafting, polishing, and revision, while gaining introductory digital production literacies in image, audio- and video editing platforms.

In this course, you will produce four large digital projects--10 ways to tell a story, Story through Photo, Story through Audio, and Story through Video--along with daily readings, active discussion, reading responses and analytical responses, DIY blog posts, and one final audio (written for the ear) reflection on your digital storytelling experience.

This course is a lot of work and it is not for the faint of heart. It requires a lot of attention and participation. Please know at the outset: I reserve "A" grades for the students who are doing exceptional, daring work. This is the student that tries new things, isn't afraid of risks, and shows up everyday having thoroughly "read" the material ready to actively participate in thoughtful, quality discussion.

Note: While no prior experience with digital media is needed, a willingness to learn is required. Toward these ends, the course will be organized as a project-based workshop and will require substantial work on the students' parts to research and develop material to be used for composing the digital stories. In addition to readings and discussions, several of our class meetings will be opportunities for hands-on practice with digital composing tools that will involve your classmates and the professor. Please be advised that such work requires regular attendance, diligent preparation, and active participation.

Goals

1. To gain an introductory and creative fluency in the production of digital media objects through a range of technical platforms in order to begin thinking, doing, and making stories in new ways.

2. To understand the expressive and rhetorical affordances of diverse compositional modes -- from the visual, to the sonic, to the interactive -- and to enact them with purpose and imagination to produce the effects/affects you desire.
3. To cultivate a do-it-yourself ethic of collaborative learning in which you teach yourselves -- together -- what you want and need to know in order to move forward with your work in the world, beyond this classroom and in the context of rapid technological change.

Expectations

This course requires you to:

- Attend class regularly and arrive on time and ready to work (see [attendance policy](#))
- Complete all reading/listening/viewing assignments in preparation for every class
- Complete all course projects, drafts, and process work as assigned and on time
- Contribute actively and constructively to class discussions and workshops
- Meet with your professor at midterm and as needed to discuss your progress
- Orally present your projects to the class and participate in peer review

[syllabus top](#)

MATERIALS

Required Texts

1. *Digital Storytelling* by Joe Lambert | You can rent this on Amazon. Take very good notes!
2. *99 Ways to Tell a Story: Exercises in Style* by Matt Madden
3. *Out On the Wire: The Storytelling Secrets of the New Masters of Radio* by Jessica Abel
4. *StoryCraft* by Jack Hart

Additional reading, listening, and viewing materials will be listed on the course schedule and can be found on Myclasses. Please BRING all readings to class for discussion. This means, please bring the book, printed pdf, or your notes from listening or viewing materials. If you are not materially prepared for class discussion, I will mark you absent.

Hardware

Please bring the following with you to every class:

1. A set of headphones or earbuds to work with on the lab computers during class.
2. A USB flash drive (32G+) or portable external hard drive (recommended) for working on the lab computers, backing up files, etc.
3. I have a limited amount of microphones and video cameras for our class.
4. You will need access to a basic microphone and video camera for digital recording. Best Buy sells a very inexpensive clip-on mic that works well, and many iPod earbuds can also be used as microphones. You

may use cell phones or the built-in microphone available on most computers, but they will produce poor sound and video quality and are not recommended. Whatever you choose, make sure it is compatible with your recording device. The Integrated Media Center on campus has video and audio equipment for you to checkout. For quality production, I strongly urge you to do so.

Software

We will be using Photoshop, Adobe Audition, and Premiere Pro. This software is installed on the computers in our classroom, the Mac Labs in TETC. If you would like to work on projects on your own computer outside of class, you may install [free 30-day trial versions](#) of the Adobe programs or purchase a [monthly student subscription to Adobe Creative Cloud, which is \\$19.99/month](#).

Web Accounts

In order to submit work, post to your blog, and circulate your projects online, you will need to sign up for the following free accounts: WordPress ([through your SU student account](#)), [SoundCloud](#), and [Vimeo](#).

[syllabus top](#)

POLICIES

Attendance

Regular attendance in this class is essential. This policy is not all about you. Because this is a discussion- and workshop-based class, your peers' experience is directly affected by whether or not you show up on time, prepared, and ready to work. You are allowed **a maximum of four absences** during the semester. Any student with more than four absences (the equivalent of two weeks) should not expect to pass the course.

Please note that I take attendance at the beginning of each class session. If you develop a chronic pattern of lateness, I reserve the right to convert **tardies** to absences.

Grading

Your grade for this course will be determined based on your progress toward course goals, as well as your active participation in the class.

Your grade will be distributed as follows (see [Projects & Requirements](#) for details):

- 15% Participation, including workshops and presentations
- 15% Reading Responses, Analytical Blog Posts, & DIY posts
- 70% Digital Storytelling Projects + Final Portfolio (comic, image, audio, video, + digital reflection) throughout the semester

In lieu of individual grades for each project, I will provide you with detailed feedback intended to help you improve the quality and complexity of your work moving forward, building toward your Final Digital Portfolio at the end of the course. Other assignments will not receive individual responses, but we will work with them

frequently in class discussions and workshops. Your blog posts, for instance, will be regularly referenced for class discussion.

At midterm, I will schedule a **one-on-one conference** with each student to discuss your work in the course to-date. You will be provided with a preliminary grade to help you gauge your progress moving forward. Your final grade will be determined in response to your final digital storytelling portfolio of all of the projects you have produced for the course, which you will house on your WordPress website, along with a series of written reflections framing your practice in relation to course texts and topics.

Your final grade will be based on the following scale:

- A** *All projects EXCEED expectations; they are thoughtfully conceived and carefully edited; they take daring and creative risks that work.*
- B** *All projects meet or exceed expectations; conceived and carefully edited; they take risks that work.*
- C** *All projects meet basic expectations; some work may not take risks or may require more careful execution.*
- D** *Expectations not met; work is incomplete or careless*
- F** *Failure to complete the minimum requirements of the class*

This grading system is designed to encourage **experimentation and growth**, not anxiety. Please feel free to visit me during my office hours or to make an appointment to discuss your progress in the class at any point during the semester.

Assignment Completion

Each of the assignments in this course is designed to build on the last in a sequential progression. For this reason, it is essential that you keep up with the day-to-day work of the class so you don't fall behind or miss important steps along the way.

To qualify for an A or B in the course, you must have successfully completed **80% or more** of all homework, including both major projects and smaller daily assignments. Students who complete **60-80%** of the total work will be eligible for grades no higher than a C+. Students who do not successfully complete **60%** of the course assignments will not pass the course, regardless of their grades.

It is your responsibility to keep track of your assignment completion. Please see me if you have concerns or want to check in on your standing.

Assignment Submission

Assignments are due **by the start of class** on the date due unless otherwise noted. All formal (this includes the blog posts) writing should be typed and proofread. Word docs should be double-spaced with one-inch margins. The format for submitting assignments is noted on the course schedule.

Assignments due via [Myclasses](#) must include your last name and the assignment title in the file name.

Late Work

I will accept **two late assignments**. No further late work will be accepted, except in the case of a documented emergency. No assignment will be accepted more than one week after the due date—except in the case of documented emergencies, where I can make exceptions. I do not give written feedback on late assignments, but you are welcome to come and see me during my office hours or by appointment to ask questions and discuss your work.

It is your responsibility to keep regular back-ups of all work on your drive. “The computer ate my files” is not an acceptable excuse for late or incomplete work.

Absence from class does not excuse you from submitting your work on time. It is your responsibility to arrange for the day’s assignments to be submitted on time, to get any assignments or class notes from a peer, and to check the online course schedule for changes.

Communication

I am happy to meet with you to discuss your work throughout the semester, either during my scheduled office hours or by appointment. [Email](#) is generally the best way to get in touch with me.

I will post changes to the schedule on the course website and send updates via email. Emails will be sent to your SU account. If you don’t check your SU email regularly, you should set up forwarding to whatever email account you actually use.

Technology Policy

This class is dedicated to thinking critically, creatively, and productively about technology. This is not a heralding of a consumer relationship to technology, but a critical and intellectual relationship with our technology. Therefore, I ask that on our designated "discussion" days (or if I indicate we are having a discussion), you don't even touch the computer--no logging in, no plying its tempting keyboard, etc. If I do see you on the computer (or your iphone or ipad) without express indication, I will mark you absent for the day. I won't say anything, I will just simply mark you absent. In some cases, I may even ask you to leave class. It is imperative for you to be fully present in each moment of our course. If you're finding this difficult, you might think about why technology is so tempting and see if you can give it up for a week! There will be much designated time for you to engage the machine--not to worry. No phones or other itechnology either unless I specify otherwise. Please be respectful.

Academic Honesty

Plagiarism is unacceptable and will not be tolerated. If you plagiarize, you will fail this course, and a report will be made to the Chair of the English Department. More serious academic sanctions such as suspension may also result.

Disability Accommodations

If you have a disability that may affect your performance in this class, you may obtain adaptation recommendations from [Student Disability Support Services](#)

[syllabus top](#)

PROJECTS & REQUIREMENTS

Participation

I take participation very seriously. YOU make this class what it is; you are integral to our discussions, ideas, and progress. That said, there are many ways to participate in class. The most obvious one is to contribute substantially to discussion every day, and I do expect that for most people in class, this will be the case. I expect you to speak at least once each class and to respectfully listen to me and your classmates during discussions. Your phones will be off. It might help you to think of this as a casual business meeting where you're hoping to network with colleagues and impress your boss. I reserve the right to mark you absent if you don't follow these guidelines. Participating in class also means speaking up in small group discussions and workshops, listening and taking notes attentively, and so on. If you are a quiet student and would like to talk to me about strategies for speaking up in class, please do so! I'm happy to help however I can. Simply being present in class does not guarantee a strong participation grade (in fact, attending and occasionally contributing to discussion is equivalent to a C participation grade), but attentively contributing to our class in the ways I mentioned above, both in-person and online, does. Similarly, being inattentive or disruptive (doing other work or texting in class) or tardy will hurt your participation grade. If I see you doing other work or using your cell phone in class, I will make a note of this and your participation for that day will be marked down and you may be marked absent. I will not call you out on this in class—it is your responsibility to pay attention to the work we are doing together.

Blog Posts: Reading Responses, Analytical Responses, & DIY responses (300+ words)

Throughout the semester, you'll be asked to write three kinds of blog posts: Reading Responses, Analytical Responses, and DIY tutorial responses.

Reading Responses will be opportunities to critically, creatively, and provocatively engage course readings and case studies as well as provide the starting point for much of our class discussion. Your reading responses will be used and referenced often during class discussion.

Analytical responses ask you to analyze an object under study using the terms and concepts we have read and learned in the class. These will also be used in class for discussion.

DIY Blog Posts (no prompts provided) should provide practical instruction on a particular skill or technique that is not covered by the in-class studio instruction or assigned tutorials but that might be useful for other students in the course. DIY posts should include relevant images (screenshots, etc.) and links to additional web resources or tutorials, as needed.

Blog posts should include an original title, relevant tags, and embedded images/media/links, as needed. Blog posts are **due by 9am** the day of class.

You are responsible for completing **10 of 13** assigned blog posts throughout the semester. The 13th blog post is required. In other words, you may choose three posts to skip over. Please note that you are **still responsible** for completing the assigned reading/listening/viewing for that class period.

Digital Projects

10 Ways to Tell a Story: Group Project

In groups of 3 or 4, this project invites you to create your own mini-series of 10 different ways to tell the same story. Using our course text, *99 Ways to Tell a Story*, you will decide on a story to tell, then re-tell it 9 more times. The idea is that you use the genre of comic along with text and drawing to tell the same story--recounting

the same events--in different ways. You may consider varying points of view, different styles of drawing, homages and parodies, as well as interpretations that may challenge your idea of what exactly narrative is. Good drawing is not necessary. One of your re-tellings may be a computer generated comic, but no more than one. This assignment asks you to think about story critically, to question the effects the ways of telling have on what is being told. I would like you to consider relationships between form and content, style and substance, but only insofar as they allow you to question these dichotomies in order to posit new models. Once finished, you will each post your stories on your wordpress sites (take a photo or scan) and write a brief (300-word) reflection on your experience and how it relates to story more broadly. Please refer to and quote the readings where it is helpful and relevant to your reflection and exploration.

STORY IN PHOTO

This project invites you to compose an original photo story—consisting of between 7 and 12 photographs—which explores a story of your choice as you consider our course readings on storytelling. The photographs may be of any style or subject (landscape, portrait, etc), as long as (1) they are shot and edited by you for the purposes of this assignment and (2) they cohere into a unified documentary narrative demonstrating attention to the principles of visual composition and sequencing we have discussed in class. You may even tell your own story or a story of your families by taking some new photos and using some old photos. Before taking your photographs, you will compose a 250-word proposal for your project, laying out: the subject you will address, the story you aim to tell about that subject, the significance of this story, and the types of shots you hope to capture. In addition to your photographs, your project should include a written component (250 to 350 words), which demonstrates your attention to word-image relationships. Your writing may take the form of detailed captions (as in “Remembering Hardware”), a discrete introduction (as in “The Ruins of Detroit”), or a combination of the two. You may even—if it suits your rhetorical and aesthetic aims—choose incorporate words into the images themselves. Whatever strategy you employ, keep in mind that the text should be used to enhance your narrative, not to carry it. In other words, your photographs should stand alone as a meaningful visual account of a theme or event. Finally, you will compose a 500-word reflection on your composition process, including (1) a discussion of your rhetorical and aesthetic aims in shooting, selecting, and sequencing your images and (2) an in-depth analysis of a single image (choose your favorite one!) as it demonstrates your attention to principles of photographic composition. Once your photos are edited and you've written your text and introduction, you will translate your material into the Creativist interface. This will be how your story in photo gets rendered, once it's ready. After you have fully formatted your story in Creativist, you will "publish to web" and make a link or embed it on your wordpress website.

STORY IN SOUND

For this project, you will propose, script, record, and edit a 4- to 6-minute audio documentary story exploring a “phenomenon” that intrigues you—it can be as ordinary or extraordinary as you like. Your documentary should weave together a range of sonic elements (oral interviews, voiceover commentary, field recordings, music, etc.) that you have produced and collected to tell an original nonfiction narrative. I encourage you to use one of the models (This American Life, Serial, Radiolab, Love + Radio, Invisibilia, others?) we discuss in class as your own model. Before beginning your project, you will compose a 250-word proposal for your audio documentary, providing a rationale for: the questions your project will raise, the individual(s) your project will involve, the methods you will employ, the audience you will target, and the significance of the phenomenon you will take up. After collecting your recordings, you will produce a detailed outline of your project, laying out the sequence, arrangement, and transitions of your narrative. For all sections that will feature your own authorial voice (i.e. setting the scene, providing commentary, etc.), write out a verbatim script for your oral performance, with attention to principles of “writing for the ear.” Finally, you will compose a 500-word reflection on your audio composition process, discussing (1) your rhetorical and aesthetic aims in selecting, layering, and arranging your audio content and (2) how your project responds to and expands upon the approaches to audio documentary and digital storytelling that we discussed in class. Upload audio files as mp3s to SoundCloud and embed them in your wordpress website.

STORY IN VIDEO

This project asks you to plan, storyboard, shoot, and edit a short (3- to 5-minute) digital video in which you compose a portrait of an individual(s) of your choice. Drawing upon the models of video portraits we have discussed in class, your project should revolve around a central theme relevant to the person's life and the rhetorical and aesthetic decisions you make should reflect that theme. Before beginning your project, you will compose a 250-word proposal for your video portrait. Your proposal should provide a rationale for: the individual(s) you will involve, the questions your project will raise, the methods you will employ, the audience you will target, and the significance of the theme you will take up. Also in the planning stages, you will produce a detailed storyboard for your video, laying out sketches of at least 12 scenes with written annotations for set direction, camera movement, resources needed, etc. While the bulk of the materials you use should be shot by you for the purposes of this assignment, you may, if you choose, source and use additional audio (music, etc.) and archival materials (photographs, etc), provided that you do so in accordance with the Fair Use Doctrine. Upload videos to your Vimeo account and embed them in your website.

FINAL DIGITAL STORYTELLING REFLECTION: IN SOUND

Your final project for the course is to write (for the ear) a thoughtful reflection of your experience and thoughts in regards to digital storytelling and our course. This might take the shape of a story itself--your story on your experience in the course, your life story so far, etc. Once written, you will then record and edit that reflection into an audio piece. You may add music or any special effects your desire. Since sound is such an important mode in digital storytelling, and we will spend the bulk of our time on sound in this course, I will ask you to use sound to its full capacity in this final reflection (visual language, show vs. tell, poetic sounds, rhythm, pace, layering, sound effects, etc.). It can be as long as it needs to be. This is your chance to take risks, be unusual, poetic, and daring.

Digital Portfolio

Your Digital Portfolio will be hosted on your **WordPress website**, where you will post all of your course projects throughout the semester.

Your **MIDTERM PORTFOLIO** should include the following:

1. Your 10 Ways to Tell a Story group project + written reflection
2. Your own 1 way to tell a story
3. Story in Photo + Reflection
4. Pigeon body + partner's head
5. Any other in class digital practice

Your **FINAL PORTFOLIO** should include all of the above *plus*:

1. Story in Audio + Reflection
2. Story in Video + Reflection
3. Any **Revisions** I or your classmates have requested along the way, which draws on new ideas that arise from your experimentation with audiovisual forms.
4. In class audio editing practice
5. in class video editing practice

6. A **Final Digital Storytelling Audio Reflection** discussing your own story and experience of the course and digital storytelling.

[syllabus top](#)

STUDENT BLOGS | section 001

[Emily Q.](#) | [Jameson](#) | [Chris](#) | [Caylie](#) | [Anea](#) | [Jhanae](#) | [Kristen](#) | [Marcel](#) | [Najea](#) | [Renard](#) | [xx](#) | [xx](#)

STUDENT BLOGS | section 002

[Kait](#) | [Shabri](#) | [Emily H.](#) | [Josie](#) | [Kathryn](#) | [Jessica](#) | [Maddy](#) | [Jonathan](#) | [Emily C.](#) | [Lauren](#) | [Neadria](#) | [kevin](#)

[syllabus top](#)

SCHEDULE

[WEEK 1](#) | [2](#) | [3](#) | [4](#) | [5](#) | [6](#) | [7](#) | [8](#) | [9](#) | [10](#) | [11](#) | [12](#) | [13](#) | [14](#) | [FINALS](#)

All dates and assignments are tentative and subject to change with advance notice.

WEEK 1

T Jan 26 | No class--blame the snow!

Th Jan 28 | Course Introduction

In Class:

- From [Oliver Sacks on Storytelling](#)
- [The Danger of a Single Story](#)

Due: [Create a WordPress blog through your SU account.](#) Follow each other.

[schedule top](#) | [syllabus top](#)

WEEK 2

T Feb 2 | Why we tell stories | Start observing the world as a Storyteller

Read:

- Joan Didion's "[The White Album](#)"
- The Forward, Introduction & Ch. 1 in Digital Storytelling by Joe Lambert [rent on Amazon]
- Joan Didion [On Keeping a Notebook](#)
- Ch. 2 from Digital Storytelling by Joe Lambert

Due: Blog Post #1 & #2

Th Feb 4 | The Fundamentals of Story

Read:

- From *Storycraft* by Jack Hart "Introduction," Ch. 1, and Ch. 11 [on myclasses]

Due: Blog Post #3 | See [prompt](#)

[schedule top](#) | [syllabus top](#)

WEEK 3

T Feb 9 | Fundamentals of Story

Read:

- From *Storycraft* by Jack Hart Ch. 2, Ch. 3 and Ch. 5

Due: Blog Post #4

Th Feb 11 | Begin: 10 ways to tell a story group assignment

Read:

- From *99 Ways to Tell a Story* by Matt Madden pp 1-82, including the introduction and the template
- Discuss: 10 ways to tell a story | Assign groups

Due: Mimicry or imitation of 1 of the ways to tell a story. Use your own story and don't worry about your art skills. Have fun!

[schedule top](#) | [syllabus top](#)

WEEK 4

T Feb 16 | 10 Ways to tell a story cont.

Read:

- From *99 Ways to Tell a Story* by Matt Madden pp 83-end

Due: FROM GROUP, a chosen story and 3 different ways to tell that story. Bring to class for discussion and workshop

10 ways to tell a story group assignment DUE in class on Tuesday, Feb 23rd

Th Feb 18 | Word-Image relationships

Read:

- "Show and Tell" from *Understanding Comics* by Scott McCloud (Pdf on myclasses)

In Class: Time to work on 10 ways to tell a story

[schedule top](#) | [syllabus top](#)

WEEK 5

T Feb 23 | Begin Story in Photo Project

Read:

- ["Top 10 Photography Composition Rules"](#)
- ["The Photo Essay: Give It Your Best Shot"](#)

View:

- ["The Ruins of Detroit"](#)
- ["Where the Children Sleep"](#)
- ["Remembering Hardware"](#)

Due:

- Blog Post #4 : Photo Story Analysis
- Bring in (printed or copied) image (very old or more recent) from your past and 500+ words of freewriting on memories that image evokes and the story surrounding the image as well as the story the image is trying to tell

Th Feb 25 | Story in Photo cont.

Read:

- From *On Photography* by Susan Sontag pp vii-19
- [This is what it looks like at the center of America](#)
- [Paradise, Paved](#)
- [The People you meet at Mcdonalds](#)
- [What Hadn't Happened](#)

Due:

- Story in Photo - Proposal (uploaded to myclasses + 2 hard copies to class for workshop)
- Blog Post #5: Reading Response

[schedule top](#) | [syllabus top](#)

WEEK 6

T March 1 | Story in Photo cont. | Studio Photoshop I

Watch:

- [Photoshop Tutorials \(CS4\): Getting Started 02 / 03 / 04 / 05 / 06 / 08 / 09 / 10 / 11](#)
- and (CS5): [GS-05](#) / [GS-06](#) / [GS-07](#) / [Photo Effects](#) / [Fine-Tuning Filters](#) / + 2 more of your choice

DUE:

- [Photo Story](#) – Shoot at least 15 possible photos – post on class [Flickr group](#) + bring on USB drive
- Sign up for a free [Creativist](#) account to host your rough and final photo stories

Th March 3 | Story in Photo cont. | Studio Photoshop II

Read:

- From *On Photography* by Susan Sontag pp 119-141 [on myclasses]

DUE:

- Blog Post #6: DIY Photo Editing

- Bring in 10-15 of your photos for your Story in Photo project. Print them so we can play with them (materially) in class

DUE BY FRIDAY to your wordpress site: Pigeon body + partner's head

[schedule top](#) | [syllabus top](#)

WEEK 7

T March 8 | Story in Photo cont. | Rough Draft WORKSHOP!

Read:

- From *Digital Storytelling* by Joe Lambert: Ch. 6, "The Story Circle:Facilitating the Digital Storytelling Workshop

Due: Creativist version of your Story in Photo Rough Drafts!

TH March 10 | Rough Draft workshop

DUE BY SUNDAY AT MIDNIGHT! Story in Photo " Final sequence + text formatted on your creativist website (and embedded in your wordpress), written reflection + creativist or wordpress LINK in myclasses. You will host this on your Wordpress for a midterm grade.

MIDTERM PORTFOLIO graded over spring break. See assignment details under PROJECTS for what is being graded

[schedule top](#) | [syllabus top](#)

WEEK 8

T March 15 | Spring Break-No Class!

Th March 17 | Spring Break-No Class!

WEEK 9

T March 22 | Story in Sound cont.

Read/Listen:

- [Record Your Own Audio Documentary](#) (David Isay)
- Radiolab: [Behind the Scenes](#)
- From *Out on the Wire* pp cover-43
- [Ira Glass on Storytelling, Part 1](#) and [Ira Glass on Storytelling, Part 2](#)
- [Stochasticity](#) by Radiolab (58:11)
- [Something Only I Can See](#) by This American Life (59:20)

Due: Blog post #8: Reading Response [see [prompt](#)]

Th March 24 | Story in Sound Project cont. | Studio Sound

Read:

- From *Out on the Wire* "Ideas" pp 47-76

Watch: Adobe Audition Tutorials

- [Meet 64-bit Audition](#)
- [Compare Workflows](#)
- [Import Audio Files](#)
- [Make Selections](#)
- [Adjust Audio Levels](#)
- [Add Fades](#)
- [Record Audio](#)
- [Setting up Multitrack Sessions](#) (thru 4:50)

Due: STORY IN SOUND proposal (upload to myclasses + 2 hard copies to class for workshop)

[schedule top](#) | [syllabus top](#)

WEEK 10

T March 29 | Story in Sound cont. | Writing for the Ear

Read:

- From *Sound Reporting* "Writing for Broadcast" by Kern, pp 25-38 [on myclasses]
- From *Storycraft* Ch.4 "Voice and Style," pp 62-74
- From *Out on the Wire* "The Heat of their Breath: Character and Voice," pp 79-107
- [Basic Tips](#) and [Geoffrey Nunberg's Principles](#)

Due: Blog Post #9: Reading Response

Th March 31 | Script + Outline Workshop

Due: Draft Script and Outline for Story in Sound [due to myclasses by 9am the day of class + 1 hard copy for workshop]

[schedule top](#) | [syllabus top](#)

WEEK 11

T April 5 | Story in Sound cont.

Read:

- From *Sound Reporting* "Reading on the Air," pp 132-140 [on myclasses]
- "[Be Quiet: In Praise of the Pause](#)" / Biewen (*Transom*, 2011)

Listen:

- "[Ugly Pew](#)" / Wheeler (*Missouri Review*, 12:10)

Due: [Blog Post #10: Reading Response](#)

Th April 7 | No Class, Professor at Conference (CCCC's)

You should be collecting your audio artifacts and drafting

[schedule top](#) | [syllabus top](#)

WEEK 12

T April 12 | Story in Sound cont. | Studio Sound II1

Read/Listen:

- From *Out on the Wire* "Keep or Kill: Story Structure," pp 109-143
 - "[Using Music: The Kitchen Sisters](#)" (*Transom*, 2014)
 - "[Using Music: Jonathan Mitchell](#)" (*Transom*, 2011)

- “[I’m White and Mennonite](#)” / Rachel Yoder (*Missouri Review*, 12:15)

Watch: Adobe Audition tutorials

- [Overview of Audio Effects](#)
- [Apply Effects in a Multitrack Session](#)

Due: Story in Sound recorded narration + audio artifacts and effects on [USB]

Th April 14 | Story in Sound cont. | Sound Workshop

Read:

- From *Out on the Wire* "The Deep Sea Sound," pp 147-165
- From *Out on the Wire* "Your Baby's Ugly: The Edit" pp 169-204

Due: Story in Sound roughcut [mp3 export on USB drive] for WORKSHOP!

[schedule top](#) | [syllabus top](#)

WEEK 13

T April 19 | The EDIT

In class:

- ROUGH DRAFT workshop | Your baby is ugly

Th April 21 | Begin Story in Video

Read:

- [On the Form of the Video Essay](#)” / Freeman (*TriQuarterly*, 2012)
- Watch: tutorials [Shooting Basics](#) / [Framing and Composition](#) / [Visual Grammar](#)
- Review: ["Top 10 Photography Composition Rules"](#) and ["The Photo Essay: Give It Your Best Shot"](#)
- “[Grandpa](#)” / Chen (*TriQuarterly*, 5:09)
- “[That Kind of Daughter](#)” / Radtke (*TriQuarterly*, 5:50)
- “[Mangoes](#)” / Bresland (*Blackbird*, 8:33)

DUE this weekend:

- STORY IN AUDIO + REFLECTION DUE BY Sunday 4/24 by midnight. Turn into myclasses, embed on wordpress site.

[schedule top](#) | [syllabus top](#)

WEEK 14

T April 26 | Story in Video cont. | Studio Video

Watch: Premiere Pro Tutorials - [Interface Overview](#) | [Import Media](#) | [Select Shots](#) | [Edit to the Timeline](#) | [Refine the Edit](#) | [Add Transitions](#) | [Add and Adjust Music](#) | [Create a Video Story](#)

VIDEO PORTRAIT PROPOSAL DUE: Pitch me an idea! [turn into myclasses + hard copy to class]

DUE: [Video story sample](#) | The Bald Eagle (due to your Wordpress as part of your final portfolio)

TH April 28 | Story in Video cont.

Read/Watch:

[Amar \(All Great Achievements Require Time\)](#) / [A Brief History of John Baledessari](#) / [Odysseus' Gambit](#)

Watch: [Every Runner has a reason](#)

Watch: [Delivery](#)

Watch: [Charlie](#)

Watch tutorials: [Shooting Basics](#) / [Framing and Composition](#) / [Visual Grammar](#)

Due: Blog Post #12: Reading Analysis

YOU SHOULD BEGIN SHOOTING!

[schedule top](#) | [syllabus top](#)

T May 3 | Story in Video cont. | Storyboard Workshop

Read: [On Storyboards](#)

Due: Story in Video Storyboard & Script [myclasses / 1 Hard Copy to class]

Th May 5 | Story in Video cont. | Studio Video II |

Watch: Premiere Pro Tutorials - [Create and Edit Titles](#) | [Apply Video Effects](#) | [Working with Keyframes](#) | [Clean up Audio with Audition](#) | [Export Video from Premiere Pro](#)

Due: Bring Story in Video progress on your USB drive for in-class work

Last week of class / Finals week

T May 10 | last class | Open Worksop

Due: FINAL Blog post #13! STICK A SPORK IN IT!

Course wrap-up

Due by Friday, 5/13

Final Audio Reflection on Digital Storytelling [.mp3 via Myclasses]+ **Final Digital Portfolio** (see assignment for details) on your Wordpress

[schedule top](#) | [syllabus top](#)

RESOURCES

Lab Hours

TBA

Online Tutorials

- Google Drive | [Help Center](#) | [How to Share](#)
- WordPress | [WordPress Codex](#) | [Writing Posts](#)
- Soundcloud | [Help Center](#) | [Embedding SoundCloud tracks](#)
- Vimeo | [Embedding Vimeo videos](#)
- Adobe Creative Cloud | [Photoshop](#) | [Adobe Audition](#) | [Premiere Pro](#)

Apps

- Audio Recording App [for iPhone](#) (get the paid version for \$1)
- Audio Recording Apps [for Android](#)

Sourcing Media

- [The Internet Archive](#): Non-profit digital library of cultural artifacts and media for download
- [Prelinger Archive](#): Subsection of the Internet Archive with over 5,000 digitized "ephemeral" films
- [The Public Domain Project](#): Thousands of historical media files for reuse in creative projects
- [Flickr Commons](#): Publicly-held photography archives compiled from global institutions
- [Creative Commons Search](#) - Search for content you can use, share, and remix
- [Podington Bear](#): Free Creative Commons licensed instrumental music by Chad Crouch
- [Jamendo](#): Royalty-free music
- [Free Music Archive](#): More free music
- [Freesound](#): Creative Commons Licensed Sound Database

Intellectual Property Resources

- [The Fair Use Doctrine](#)
- [Copyright Crash Course](#)
- [Code of Best Practices for Fair Use in Internet Video](#)
- [Creative Commons](#)

[syllabus top](#)