



## Transmedia Projects Montclair State University

CMDA-320-07, Spring 2019

**Professor:** Tara L. Conley

**Class Days/Time/Location:** Wednesday, 8:30 a.m. - 11:00 a.m., School of Communication and Media 1020

**Credit Hours:** 3 credits

**Email Address:** conleyt@montclair.edu

**Telephone Number:** TBA

**Office Hours/Location:** Office hours upon request, 128 Morehead Hall

### Course Description

*What does the future of storytelling look like?  
How can stories make people take action?*

This course explores the possibilities and opportunities of transmedia and immersive storytelling through class discussions, case studies, and supervised transmedia project experience. You will learn how to tell a compelling story and develop it into an engaging and cutting-edge narrative experience that you can share with the world. The course is organized so that students will be exposed to perspectives from both the academic 'field' and commercial/non-commercial industry of transmedia storytelling. At the beginning of the semester, we will examine basic concepts and dilemmas in the field, and learn strategies and production techniques for creating impactful stories and campaigns.

*So what is transmedia storytelling?*

Transmedia is a very broad, diverse topic. It can take time to truly understand how to approach a project in terms of multiple story worlds, so be patient and focus on the task at hand to avoid feeling overwhelmed. Marie-Laure Ryan (2015) notes:

*Dr. Tara L. Conley, Assistant Professor, Spring 2019.  
School of Communication and Media, Montclair State University*

“Transmedia storytelling is not a serial; it does not tell a single story, but a variety of autonomous stories, or episodes, contained in various documents. What holds these stories together is that they take place in the same storyworld. People are willing to look for information in many documents and across multiple platforms because they are so in love with the storyworld that they cannot get enough information about it.”

## Learning Objectives

By the end of this course, students will be able to:

- **Demonstrate** a sophisticated understanding of Transmedia Storytelling concepts and current debates in the field.
- **Demonstrate** a sophisticated understanding of effective storytelling techniques and skills, from narrative to journalistic to marketing.
- **Explore** the current role of storytelling in today’s media landscape and its future potential.
- **Develop** an original transmedia project by collaborating with an interdisciplinary team.
- **Work** effectively across media platforms and apply multimedia storytelling skills.
- **Develop** a keen sense of active listening to successfully collaborate with clients on projects.

## Course Delivery & Canvas

All course materials, assignments, grades, and course calendar will be posted on the **MSU Canvas site** (<https://montclair.instructure.com>). It is your responsibility to check Canvas daily for updates on course information.

## Course Materials

*There is no formal textbook for the course.* Dr. Conley will provide links/copies of the articles through Canvas.

HOWEVER, students will need to print out their own copies of the **Visual Storytelling Grid and Audience Analysis Tool** (provided in Canvas). The Visual Storytelling Grid is 11x7 (22 pages) and the Audience Analysis Tool is 8.5x11 (7 pages). Single-sided and color copies only please. Have printouts ready before class. Check with MSU’s printing services about printing larger paper sizes: <https://www.montclair.edu/information-technology/printing-on-campus/>

There will be other handouts that will require you to print out your own copies. Dr. Conley will let you know in advance when to bring in hard copies.

## Additional Required Readings

Articles will be available through Canvas or MSU Library:

1. Ryan, M.L. (2015). "Transmedia storytelling: Industry buzzword or new narrative experience?" *Storyworlds: A Journal of Narrative Studies*, 7(2) pp. 1-19. [Article available at MSU Library.](#)
2. Jenkins, H. (2007). Transmedia storytelling 101. [Blog post]: [http://henryjenkins.org/blog/2007/03/transmedia\\_storytelling\\_101.html](http://henryjenkins.org/blog/2007/03/transmedia_storytelling_101.html)
3. O'Meara & Bevan, (2018). "Transmedia theory's author discourse and its limitations." *Journal of Media and Culture*, 21(1). Retrieved from: <http://journal.media-culture.org.au/index.php/mcjournal/article/view/1366>
4. Murray, B. (2015). "Remixing culture and why the art of the mash-up matters." *TechCrunch*. Retrieved from: <https://techcrunch.com/2015/03/22/from-artistic-to-technological-mash-up/>
5. Shifman, L. (2013). "Introduction" In L. Shifman *Memes in Digital Culture (The MIT Press Essential Knowledge Series)*, pp. 1-8. MIT Press. [Article available in Canvas.](#)
6. O'Neill, K. (2019). "Facebook's '10 year challenge' is just a harmless meme, right?" *Wired*. Retrieved from: <https://www.wired.com/story/facebook-10-year-meme-challenge/>
7. Knaflic, C.N. (2015). "Introduction" In C.N. Knaflic *Storytelling with Data: A Data Visualization Guide for Business Professionals*, pp. 1-15. Wiley Press. [Article available in Canvas.](#)
8. Sametz, R. & Maydoney, A. (2003). "Storytelling through design." *Design, Management Review*, 14(4), pp. 18-34. [Article available in Canvas.](#)
9. Anderson, Toor, Rainie, Smith (2018). "Activism in the social media age." Pew Internet Research Report. Retrieved from: <http://www.pewinternet.org/2018/07/11/activism-in-the-social-media-age/>
10. Truong, K. (2019). "Everything that's happened since *Surviving R. Kelly* came out." *The New Yorker*. Retrieved from: <https://www.thecut.com/2019/01/what-happened-to-r-kelly-after-documentary-timeline.html>
11. Kerrigan, S. & Velikovsky, J.T. (2015). "Examining documentary transmedia narratives through *The Living History of Fort Scratchley* project." *Convergence: The International Journal of Research into New Media Technologies*, 22(3) pp. 250-268. [Article available at MSU Library.](#)

**Reading assignments are subject to change based on course pace & interest. Please check Canvas before doing the readings for every class!**

## Technology Requirements for this Course

This course will require students to have access to a computer and video/audio editing software. The School of Communication and Media provides access to tech equipment available in labs. Please see Dr. Conley for tech needs.

## Communication

- **Contacting Your Professor:** Email is by far the most efficient way to be in touch with me. I check emails at least once/day (Mon.-Fri.) usually mid-day and I ALWAYS respond to emails. I do not respond to emails on Saturdays and Sundays. If you send me an email and do not hear back from me within one or two days, assume that I have not received your message and send it again. Contacting me via my office telephone is not advisable, unless it is during my posted office hours. In accordance with FERPA, you must use your Montclair State University email address when emailing me. Be in touch via email if you miss a class (see here: <https://www.montclair.edu/policies/student/ferpa/>)
- **A note about email etiquette:** Emails between students and professors are professional documents and should be treated as such. When you email me, you may address me as “Dr. Conley” “Professor Conley” or “Dr. Tara” and compose your email using professional language and grammatically correct sentences. I will not respond to emails that use informal language, text messaging shorthand, or other casual modes of address.

## Assignments and Grading

<b>Assignments/Activities</b> <i>All assignments due in Canvas unless otherwise instructed.</i>	<b>Cumulative Points</b>
<p><b><u>Attendance</u></b></p> <p>There is no point system for attendance. You have a set number of excused absences allowed for the semester. If you go beyond that limit, then your grade will be deducted accordingly. See the Attendance section of the syllabus for more details.</p>	<p>N/A</p>
<p><b><u>Participation</u></b></p> <p>As with attendance, there is no formal point system. In-class mediamaking workshops, reading quizzes, and the final media project have been developed so that I can assess your participation throughout the semester. If you show up, do the work, engage with course content, ask question, and remind me that you are indeed alive and well, assume that your efforts will be positively reflected in your final grade.</p>	<p>N/A</p>
<p><b><u>Exam</u></b> 100 points</p> <p>There is one exam for the term, and it's take-home. The exam will cover <b>Unit 1: Foundations</b> (basic elements of storytelling, transmedia storytelling, and audience analysis). The exam will consist of 50 multiple choice questions (2 points each). Since it's a take-home exam, you're welcome to use your notes, refer to articles, and collaborate with peers. Just make sure you submit the exam on time, by the due date. No late exams will be accepted.</p>	<p>100 points</p>
<p><b><u>In-Class Mediamaking Workshops.</u></b> If you miss class during a workshop session, you will not receive credit. <i>100 points each for that day.</i></p> <ul style="list-style-type: none"> <li>- <u>Week 4:</u> Remixing</li> <li>- <u>Week 5:</u> Memes</li> <li>- <u>Week 7:</u> Data Storytelling</li> <li>- <u>Week 9:</u> Branding</li> <li>- <u>Week 11:</u> Transmedia Storytelling</li> <li>- <u>Week 12:</u> Communications Audit</li> </ul>	<p>600 points</p>

<p>If you're in attendance, do the work, and produce the final product with your peers by the end of class, then assume you'll receive 100 points.</p>	
<p><b><u>In-Class Mini Presentations.</u></b> There will be three mini group presentations throughout the semester. Think of them as dry runs for the final presentation. <i>100 points each.</i></p> <ul style="list-style-type: none"> <li>- <b><u>Week 6: Project Pitch Presentation.</u></b> Groups will have 5 minutes to pitch their final project idea to the class. Prepare for critical feedback from Dr. Conley and from peers. Rubric will be provided.</li> <li>- <b><u>Week 10: Digital Branding Guide Presentation.</u></b> Groups will have a choice between incorporating a Curriculum, Style, or Viewer guide for their final project. Groups will have 5-15 minutes to present a rough draft of their guides to the class. Please bring enough paper copies of your guides for everyone in the class and for Dr. Conley. Prepare for critical feedback from Dr. Conley and from peers. Rubric will be provided.</li> <li>- <b><u>Week 14: Rough Cut Screening.</u></b> Groups will have 5-15 minutes to screen a rough cut of their videos for the class. Provide an overview of your project, video, and group members' roles in producing the video (refer to MOCHA). Prepare for critical feedback from Dr. Conley and from peers. Rubric will be provided.</li> </ul>	<p>300 points</p>
<p><b><u>Transmedia Final Project (due dates below).</u></b></p> <p>This semester there will be one transmedia project that students will work on together in groups. Dr. Conley will assign groups during Week 3. The final project will tell a compelling story across three media forms: <b>Video, Web, Social.</b> There are three phases of the final project:</p> <p><b><i>PHASE I:</i></b> Groups will choose a topic that addresses human interest story, social justice topic, or civic engagement issue.</p> <p><b><i>PHASE II:</i></b> Groups will create a short video (5-10 min.) that tells a compelling story about the topic (videos can be in documentary, scripted, or animation form).</p> <p><b><i>PHASE III:</i></b> Groups will then build a storyworld around the issue raised in the video that will be distributed via web and social media.</p>	<p>400 points</p>

<p>Over the course of the semester, student will learn and practice techniques and strategies for telling a single compelling story across multiple platforms that inspires people to take action. We will also look at several case studies throughout the semester.</p> <p>There are SEVERAL moving parts to the final project.</p> <p>Pay close attention to what's due, how it's due, and how much it's worth!</p> <p><u>Final Deliverables</u> (worth 200 points):</p> <ol style="list-style-type: none"> <li>1. <b>Video</b> (5-10 min.) Upload/link to on Canvas. Rough cut due: 4/24 Final cut due: 5/15. <i>100 points.</i></li> <li>2. <b>Storybook</b> (multiple pieces, several pages long, PDF format). All final versions due: 5/15. <i>100 points.</i> <ol style="list-style-type: none"> <li>a. Transmedia Storytelling Chart (introduced in week 2). <i>25 points.</i></li> <li>b. Audience Analysis (introduced in week 3). <i>25 points.</i></li> <li>c. MOCHA Chart (introduced in week 3). <i>25 points.</i></li> <li>d. Curriculum/Style/Viewer Guide (rough draft due: 3/27). <i>25 points.</i></li> <li>e. Webpage/App Prototypes (optional). <i>0 points.</i></li> </ol> </li> </ol> <p><u>Final Presentation</u> (worth 200 points): Groups will have 20 minutes to present their final project. The presentation will take TWO forms and be graded accordingly (all due 5/15):</p> <ol style="list-style-type: none"> <li>1. <b>Video screening</b> <i>100 points.</i> Rubric will be provided.</li> <li>2. <b>Storybook overview</b> (PPT or Prezi). <i>100 points.</i></li> </ol> <p>NOTE: Your group will be graded based on completing all the elements required for the final project as well as on the quality of each final product. Yes, you will be graded on design and production value! I expect quality from SCM students. Additionally, you will each be graded on how well you contribute to the group project and based on your public speaking skills during the presentation. A rubric will be provided ahead of time.</p> <p>Be ready so you don't have to get ready!</p>	
<p><u>Reading Quizzes</u> If you miss a reading quiz, you will not receive credit. <i>25 points each.</i></p> <ul style="list-style-type: none"> <li>- Week 5</li> <li>- Week 7</li> <li>- Week 9</li> </ul>	100 points

<p>- Week 11</p>	
<p><b><u>Extra Credit Opportunity: Production Demo</u></b></p> <p>Our greatest resource in the class is each other. That said, you will have an opportunity to earn extra credit in the course through a production demo. If you are well-versed in how to produce using software, operating camera equipment, programming with code, graphic/web design, sound engineering, lighting, or any other type of production skill, including event and marketing production, then you'll have an opportunity to teach the rest of us these skills in a 10-15 minute presentation demonstration.</p> <p><u>Students will have an opportunity to sign up for a demo slot during the first two weeks of class only.</u></p> <p>Demos will take place during Week 6, Week 10, Week 14. For each week, there is a theme. If any of these themes fit your skill set, you should sign up for that week.</p> <ul style="list-style-type: none"> <li>- <u>Week 6: Video Storytelling</u>. Demo skills we could use that week: video editing, sound editing, camera lighting, interviewing techniques, script writing, data management, VR, animation/stop motion, storyboarding, and anything else you can think of!</li> <li>- <u>Week 10: Storytelling on the Web</u>. Demo skills we could use that week: photoshop (or any Adobe Suite publishing platform), photography, graphic design, web design, prototyping, interactive timelines, and anything else you can think of!</li> <li>- <u>Week 14: Storytelling on Social Media</u>. Demo skills we could use that week: PR/strategic communication, social media management, content curation, writing press releases, copyediting, copyright/privacy laws, and anything else you can think of!</li> </ul> <p>If you choose to participate in a production demo, you'll see your contributions reflected in your grade after the last day of class (I have to do this in order for Canvas to score the final grade correctly and not confuse you!).</p> <p>I know life happens and sometimes we have off days, which is why I HIGHLY encourage you to sign up for a production demo. The extra credit will provide a cushion in the event you don't do well on a test, miss a mediamaking session, or miss/don't do well on a reading quiz. Having the</p>	<p>Points Determined At End of Term</p>



extra points available at the end of the term could mean the difference of one letter grade!	
<b><u>Total Points Possible</u></b>	1500 points

## Letter Grades

Letter grades for the entire course will be assigned as follows. A 100 point system is used. At the end of the semester, the numerical grades earned for each written assignment will be averaged and translated into letter grades using the following formula.

<b>Letter Grade</b>	<b>Percent Grade</b>	<b>Grade Conversion (Distribution of 1500 points)</b>
A	94-100%	(1410 - 1500)
A-	90-93.9	(1350 - 1408.5)
B+	87-89.9	(1305 - 1348.5)
B	83-86.9	(1245 - 1303.5)
B-	80-82.9	(1200 - 1243.5)
C+	77-79.9	(1155 - 1198.5)
C	73-76.9	(1095 - 1153.5)
C-	70-72.9	(1050 - 1093.5)
D+	67-69.9	(1005 - 1048.5)
D	63-66.9	(945 - 990)
D-	60-62.9	(900 - 943.5)
F	Below 60	(Below 899)

## Course Policies

Explicit course policies establish mutual expectations for the course: they set the tone for how we see our role as instructors and their role as students. All policies should be clearly stated in order to minimize conflict and misunderstandings (late assignments or missed exams, absences, policy on the use of electronic devices in the classroom, expectations for participation in class and online, e-mail and communication, extra credit work, etc.).

## Attendance and Participation

Students who are absent for whatever reason must complete an **Absent Form** (located in Canvas). The Absent Form is due within 48 hours (2 days) of the absent date. If students fail to complete the absent form on time, the absent will be counted twice.

I will verbally take attendance at the start of every class. If you are not in attendance at the time your name is called, you will be marked late.

***PERMITTED NUMBER OF ABSENCES:*** ***Students are allowed 3 absences for the entire semester.*** I do not keep track of types of student absences (e.g. excused/unexcused). You do not need to submit doctor's notes, etc. However, I DO ask that if you anticipate being absent, please email me BEFORE CLASS STARTS letting me know that you will not be in attendance that day. If I do not hear from you, expect to meet with me individually when you return to discuss the issue.

***FOUR OR MORE ABSENCES*** will result in an "F" for the course. If during the semester you think you'll miss 4 or more classes, then you should withdraw to avoid failing the class.

- Course drop deadline for 100% refund/adjustment is: **January 31, 2019.**
- Final day to withdraw resulting in a grade of "WD" and no refund/adjustment of tuition is: **April 5, 2019.**
- In cases of extreme life circumstances, the School of Communication and Media recommends students withdraw from courses so that they may focus their immediate attention on their personal well-being. Doing so will ensure that coursework is conducted at a time when full attention may be devoted to the learning experience.

***LATE ARRIVALS:*** Timely arrival at class meetings and appointments is essential, and consistent with the expectations in a professional environment. If you will be absent to a class, you are expected to notify me prior to class.

- **3 late arrivals** (> 2 minutes) to class equal one absence.

## Emergency Class Cancellation Plan

- If weather or other unforeseen circumstances cause class cancellation, it is your responsibility to keep up with course homework and other assignments. I will continue to communicate with students online via email and Canvas.

## Classroom Expectations for Behavior/Etiquette

- **Academic Standards:** This course is intended to prepare you for professional work environments. And professional writing standards are expected on all assignments, including correct grammar, spelling, punctuation, careful proofreading, and most important, use of the proper formatting.
- **Constructive Discussion:** This course requires the ability for everyone to discuss their ideas and creative pursuits in a safe, professional environment. Having discussion and presenting feedback in a critical and constructive manner will help you both in this course and in your professional career. Unprofessional or disrespectful conduct will impact a student's class participation grade.
- **Classroom Dynamics:** Students that violate normal standards of classroom behavior by socializing, surfing the internet for something not directly related to the class discussion in that moment, reading other material, or by listening to music on headphones will be asked to leave. A classroom should be a place where all students feel at liberty to take intellectual risks, to try out new ideas, and to expect that their professor and classmates will respect their experiences, comments, questions, and concerns. We will discuss a wide range of topics in this course, some of which may be contentious, and which may lead to disagreements in class. I expect that each student will come to every class prepared to listen carefully to the comments of other students and to share ideas with a commitment to having a rich dialogue in every class.
- **Digital Technologies**
  - Please bring a laptop or smartphone to class. You'll use them during mediamaking sessions. However, please open them ONLY WHEN ASKED or, in the case of your phone, if there is an emergency.
  - Notetaking should be done with pen and paper.
  - If you have accommodations that require you to use a laptop for notetaking, please discuss those with me at the beginning of the semester.
  - Please do not text or browse the web or check Insta or whatever during class. If I notice you doing these things, you will be marked down for class participation that day.
- **Practice active reading and screening:** Give yourself a hand by marking your reading copies: underline important passages and annotate your margins with questions and responses. Same goes with when we screen media in class: jot down questions and "ah-ha" moments while viewing films and videos, or while listening to audio clips. For assigned readings, bring your questions to class to add to the discussion. If you are struggling with a reading, ask for help! Visit me during office hours! I do *not* expect that

you will come to class with a full grasp of the reading material. I *do* expect that you will have engaged with the material in a dedicated, thoughtful way. Focus on what makes sense for you, and work from there.

- **Readings & Preparation:** Unless otherwise stated, you are responsible for all material listed on the Course Schedule whether or not we cover it in class as well as everything that is distributed in and discussed in class, including material posted on Canvas. Some days/weeks have more assigned reading than others. The readings go along with in-class lectures, discussions, group work, workshopping activities, etc. You should be consistently prepared (readings and assignments completed on time) and in attendance for class sessions. As we go through the semester, I may adjust the readings by adding and subtracting from this schedule. Additionally, you will notice that not all weeks have readings or viewings listed; I will populate these weeks as we move forward in the course.

## Academic Honesty/Plagiarism

- Explicit course policies establish mutual expectations for the course: they set the tone for how we see our role as instructors and their role as students. Below are two policies that are required by the University. Any other policies should be clearly stated in order to minimize conflict and misunderstandings (late assignments or missed exams, absences, policy on the use of electronic devices in the classroom, expectations for participation in class and online, e- mail and communication, extra credit work, etc.).
- Under no circumstance will plagiarism be tolerated. Academic integrity standards will be strictly enforced, and breaches of these standards will be taken very seriously. Please consult [MSU's official policies](https://www.montclair.edu/policies/student/student-conduct/) at <https://www.montclair.edu/policies/student/student-conduct/> (links to an external site) to clearly understand behaviors (e.g. plagiarism, cheating) that violate the code of conduct.
- Any student with a documented physical, sensory, psychological, or learning disability requiring academic accommodations should make arrangements through the **Disability Resource Center** - Morehead Hall 305, (973) 655- 5431.

## MSU Protocols & Resources

- It is important for all students to be familiar with University policies and procedures. Visit the [University Policies and Procedures](http://www.montclair.edu/policies/) website (<http://www.montclair.edu/policies/>) for details.
- Montclair State University's [webpage on academic honesty and integrity](http://www.montclair.edu/policies/student/student-conduct/academic-honesty/) (<http://www.montclair.edu/policies/student/student-conduct/academic-honesty/>) includes resources on integrity, academic standards, plagiarism, and related topics.
- Information about library resources can be accessed on [the MSU library website](http://www.montclair.edu/library/) (<http://www.montclair.edu/library/>).
- Writing support and resources may be found in the [Center for Writing Excellence](http://www.montclair.edu/center-for-writing-excellence/) (<http://www.montclair.edu/center-for-writing-excellence/>).
- Information for students in transition may be found on the [Center for Advising and Student Transitions](http://www.montclair.edu/student-development-campus-life/center-for-advising-student-transitions/) (<http://www.montclair.edu/student-development-campus-life/center-for-advising-student-transitions/>).

## Commitment to Accessibility

Students with disabilities or special circumstances should contact your instructor as soon as possible to ensure that your needs are met in the course. Reasonable accommodations are available for students with a documented disability. If you have a disability and may need accommodations to fully participate in this class, please contact the [Disability Resource Center](http://www.montclair.edu/disability-resource-center/) (<http://www.montclair.edu/disability-resource-center/>) or by phone at 973-655-5431.

## Technical Support

- To get help troubleshooting problems using Canvas, you may call the [IT Service Desk](http://www.montclair.edu/oit/tech-solutions-center/it-service-desk/) (<http://www.montclair.edu/oit/tech-solutions-center/it-service-desk/>) directly at 973-655-7971 or via email at [itservicedesk@mail.montclair.edu](mailto:itservicedesk@mail.montclair.edu).
- Within Canvas you will also find a link titled "Help" in the global navigation. This provides links to chat, email or phone support. The [Canvas Student Guides](https://community.canvaslms.com/docs/DOC-10701) (<https://community.canvaslms.com/docs/DOC-10701>) provide many answers to common questions related to Canvas.
- Minimum Computer Requirements:
  - [What are the basic computer specifications for Canvas?](#)
  - [Which browsers does Canvas support?](#)

## Course Topics and Schedule

UNIT	WEEK	ACTIVITIES	ASSIGNMENTS
<b>UNIT 1</b>  Introductions/Course Overview and Foundations  <i>What are the basic elements of storytelling?</i>	<b>WEEK 1</b> 1/23	Introductions Course Overview Elements of Storytelling	<i>No assignments.</i>
<b>UNIT 1</b>  Foundations  <i>What is Transmedia Storytelling? Concepts and Dilemmas</i>	<b>WEEK 2</b> 1/30	Transmedia Storytelling Overview  Transmedia Case Studies and TMS Project Map (available in Canvas)	<b>READ:</b> <ul style="list-style-type: none"> <li>- Ryan (2015)</li> <li>- <a href="#">Jenkins (2007)</a></li> <li>- <a href="#">O'Meara &amp; Bevan (2018)</a></li> </ul>
<b>UNIT 1</b>  Foundations  <i>What is an Audience Analysis?</i>	<b>WEEK 3</b> 2/6	Visual Storytelling Grid and Audience Analysis Overview  Groups Assigned w/ MOCHA exercise  Visual Story Examples w/ Audience Analysis exercise	<b>EXPERIENCE:</b> <a href="http://www.acrosstheinevr.com/experience/">http://www.acrosstheinevr.com/experience/</a>  <b>REVIEW (bring print out copies):</b> <ul style="list-style-type: none"> <li>- Visual Storytelling Grid and Audience Analysis (available in Canvas)</li> <li>- MOCHA Handout (available in Canvas)</li> </ul> <b>READ:</b> <a href="#">Mertes (2017)</a>
<b>UNIT 2</b>  Storytelling with Video	<b>WEEK 4</b> 2/13	Remix Overview  Mediamaking	<b>READ:</b> <a href="#">Murray (2015)</a>  <b>WATCH:</b> <a href="#">Twitter clip</a>

<i>What is remixing?</i> <i>Why remix?</i>		Workshop: Remix a Video	Take home exam on Foundations due on Canvas by 11:59pm EST on Friday 2/15
<b>UNIT 2</b>  Storytelling with Video  <i>Why use memes?</i> <i>What do memes do?</i>  Case Study	<b>WEEK 5</b> 2/20	Meme overview  Case Study: BirdBox  Mediamaking Workshop: Storytelling with Objects	<b>READ:</b> Shifman (2013); <a href="#">O'Neill (2019)</a>  <b>Reading Quiz</b> on Canvas [on article] due by Tuesday, 2/19 by 11:59pm EST.
<b>UNIT 2</b>  Storytelling with Video.  <b>Project Pitches.</b>  <b>Production Demos</b>	<b>WEEK 6</b> 2/27	<b>Project Pitch Presentation</b>  2018 student example: Red Hawk Food Pantry  Production Demos/Guest Speaker	<i>No assignments. Prepare for Pitch Presentations and Production Demos.</i>
<b>UNIT 3</b>  Storytelling on the Web  <i>What is data storytelling?</i>	<b>WEEK 7</b> 3/6	Data Storytelling Overview  Mediamaking workshop: Visual Feature and Prototype (using Adobe Suite)	<b>READ:</b> Knaflic (2015) (available in Canvas)  <b>REVIEW:</b> <a href="https://blackwomentoo.com/">https://blackwomentoo.com/</a>  <b>Reading Quiz</b> on Canvas [on article] due Tuesday, 3/5 by 11:59pm EST.
<b>Spring Recess: March 11th - March 15th</b>			
<b>UNIT 3</b>  Storytelling on the Web  <i>Why visualize data?</i>  Case Study	<b>WEEK 9</b> 3/20	Curriculum, Style, or Viewer Guide Overview  Case Study: <a href="#">#LemonadeSyllabus</a>  Mediamaking workshop: Music	<b>READ:</b> Sametz & Maydoney (2003) (available in Canvas)  <b>REVIEW:</b> <a href="#">Branding/Style Guide Examples</a>  <b>Reading Quiz</b> on Canvas [on article] due Tuesday, 3/19 by 11:59pm EST.

		Album Digital Syllabus (using Adobe Suite)	
<b>UNIT 3</b> Storytelling on the Web.  <b>Digital Branding Guide Presentation</b>  <b>Production Demos</b>	<b>WEEK 10</b> 3/27	<b>Curriculum, Style or Viewer Guide (Rough Draft) Presentation</b>  2018 student example: Green For Less and JILT  Production Demos	<i>No assignments. Prepare for Digital Branding Guide Presentation and Production Demos.</i>
<b>UNIT 4</b> Storytelling on Social Media  <i>Why use hashtags?</i>	<b>WEEK 11</b> 4/3	Hashtag for advocacy lecture  Mediamaking workshop: Viral Hashtag and Transmedia Storytelling Chart	<b>READ:</b> <a href="#">Anderson, Toor, Rainie, &amp; Smith (2018)</a> at <i>Pew Internet Research</i> . Read sections 1-3.  <b>Reading Quiz</b> on Anderson, Toor, Rainie, & Smith (2018) due Tuesday, 4/2 by 11:59pm EST on Canvas.
<b>UNIT 4</b> Storytelling on Social Media  <i>How can stories be told across multiple platforms?</i>	<b>WEEK 12</b> 4/10	Transmedia documentary overview  Case Study: #SurvivingRKelly #MuteRKelly  Mediamaking workshop: Communication Audit of Non-profit (Dr. Conley will provide direction/handout)	Review <u>all</u> assets below before class:  <b>WATCH:</b> Surviving R. Kelly 6-part docuseries ( <a href="#">options for viewing for free</a> )  <b>READ:</b> <ul style="list-style-type: none"> <li>- <a href="#">Truong, 2019</a> on <i>The New Yorker</i></li> <li>- <a href="#">Kerrigan &amp; Velikovsky (2016)</a></li> <li>- <a href="#">GGENYC Viewer Guide</a></li> </ul> <b>REVIEW WEB/SOCIAL:</b> <ul style="list-style-type: none"> <li>- <a href="#">Color of Change</a></li> <li>- <a href="#">GGENYC</a></li> <li>- <a href="#">Lifetime Show Page</a></li> <li>- <a href="#">Sasha Center Tweet</a></li> <li>- <a href="#">#SurvivingRKelly</a> hashtag</li> <li>- <a href="#">#MuteRKelly</a> hashtag</li> </ul>



<b>Holiday Break: April 15th - April 19th</b>			
<b>Rough Cut Screening</b>  <b>Production Demos</b>	<b>WEEK 14</b> 4/24	<b>Rough Cut Screening</b>  <b>Production Demos</b>	<i>No assignments. Prepare for Rough Cut Screening and Production Demos.</i>
Final Presentation Preparation	<b>WEEK 15</b> 5/8	No class. Reading day.	<i>No assignments. Use this time to meet with your groups to prepare for final presentation.</i>
<b>Final Presentations</b>	May 15	Final Presentation (20 minutes each)  <b>Video screening</b>  <b>Storybook Overview (PPT or Prezi)</b>	Final project deliverables due, submit in Canvas:  <b>1. Video</b> (upload/link) <b>2. Storybook (upload as one PDF):</b> <ol style="list-style-type: none"> <li>a. Transmedia Storytelling Chart</li> <li>b. Audience Analysis</li> <li>c. MOCHA</li> <li>d. Curriculum/Style/Viewer Guide</li> <li>e. Prototypes (optional)</li> </ol> <b>3. PowerPoint/Prezi</b>

The above schedule is subject to modification.