

# MULTIMEDIA STORYTELLING

MONDAY, WEDNESDAY, FRIDAY - 11:15 TO 12:05 IN MKC-220

## Course Description

This course explores creative and critical thinking about storytelling and narrative across a range of media platforms. After considering the ways in which media industries are continually strategizing how narrative (from news stories to film franchises) might work simultaneously via numerous mediated channels of communication, the primary focus will be on crafting student stories via audio, video, and web-based media.

### THEME OF THE SEMESTER

This class will focus on social activism using multimedia storytelling. Each student will select a movement, topic, or cause that they either feel strongly about or would like to investigate further to pursue during the semester. Each assignment will focus on presenting a story, narrative, or information that relates to their selected topic. By the end of the semester each student will have a mini-portfolio of multi-media projects highlighting their cause/topic, that they can then share online with the activist community.



## Course Objectives

If you attend class and do the assignments, you should learn ...

New ways of conceptualizing, collecting and presenting stories in multimedia formats. Technical skills in capturing and editing still photos, video, sound and other images. Constructive techniques for critiquing the work of professionals and peers. An array of creative and critical skills – especially problem finding and problem solving. A base of skills and confidence you can build on to teach yourself the ever-evolving technology you will encounter during your career.



## Class Session Styles

### SKILL & THEORY SESSIONS

On these days I will orient you to software and technology needed for the projects as well as theories and principles that guide multimedia work.

### OPEN WORK SESSIONS

These classes follows a workshop format, allowing for extensive in- class time to brainstorm, build and edit projects.

### CRITIQUE SESSIONS

We will spend significant class time viewing, critiquing and discussing both professionally produced multimedia products as well as student-created projects.

## ABOUT ME



**Name:** Tanya D. Zuk

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**Office Hours:**

Wednesdays 9-10:30 am,  
and by appointment

**Education:** MA in Media  
Arts from University of  
Arizona; BA in Comm. from  
Simmons College

**Interests:** Fan/Fandom  
Studies, Comic Art Studies,  
Television, Serial Narrative,  
Japanese Anime, Media  
Literacy, Cultural Studies,  
Web Series

## Course Information & Policies



## Course Policies

### CLASS ENVIRONMENT

It is in the best interests of you as an individual and us as a classroom to create a positive, inclusive, classroom environment. One of my greatest challenges as an instructor is to provide an engaging, entertaining, and intellectual classroom experience. I need your collaboration to create the best educational experience for all involved. By participating in class discussion, being respectful of others opinions, and preparing for class you help not only yourself but your fellow students as well.

### ATTENDANCE

Participation is worth a 10% of your grade in this class. If you are not in class, you cannot participate. Therefore attendance is strongly encouraged. Excused absences can be acquired if discussed with the instructor prior to missing class.

### BLACKBOARD

We will be using several aspects of Blackboard in this class. This syllabus, announcements, assignments, and readings will be posted on our course site. Up-to-date grades are also posted on Blackboard.

### MATERIALS

I wish we had an unlimited technology budget to outfit you all with the best technology available. Alas, much like a modern day newsroom or media outlet, we will have a DIY approach to technology, cobbling together the resources you already possess (cell phone cameras and recording apps), tablet apps, basic point-and-shoot cameras, laptops, desktops, campus computer labs, and the limited resources available via the Communication Studies department to tell our stories. We will be technological explorers, discussing the pros and cons of this approach, and trying to make the most of the multimedia storytelling tools already at our fingertips.

## Assignments

### Overview

Photography as Essay	15%
Comics as Visual Storytelling	10%
Audio as Cultural Space	20%
Infographics as Creative Non-Fiction	10%
Portfolio Showcase Final	25%
Theory Quizzes	10%
Participation	10%



## FLEXIBILITY

I believe the semester plan is realistic and the goals are attainable. Nonetheless, I reserve the right to adjust the pace of instruction and the deadlines for assignments depending on how the class is progressing. I will consult with you before making any such changes. Please tell me when you think such adjustments are needed.

## STUDENTS WITH DISABILITIES

If you need special arrangements for a documented disability, please contact the Academic Achievement Center, located on the ground floor of the Maxwell Library, in order to create an accommodation plan for our course. If you would like to share pertinent medical information please contact me right away.

## ACADEMIC MISCONDUCT

Instructors draw the line between what's acceptable and unacceptable in different places. Here are my guidelines: On the assignments, I encourage you to bounce ideas off friends and classmates and seek

help with camera or computer problems, but unless otherwise directed, I expect you to do all of the actual shooting, recording and editing yourself. Additionally, you are not permitted to use any web content (photos, videos, audio) unless it is being shared via creative commons and you get my approval to use it.

I do not anticipate any problems with academic misconduct, but if they occur, I will follow the BSU policy on academic integrity and classroom conduct.

## GRADING

Academic institutions place much more importance on grades than

the professional world does.

Prospective employers are more interested in your portfolio than your transcript. Good grades won't carry much weight with your supervisors, and mediocre grades probably won't be held against you. Only performance on the job counts.

So, I hope you will relax about grades in this course. Concentrate on learning its knowledge and skills. That—not your GPA—will be of real value when you leave Bridgewater State. Nonetheless, I acknowledge you have a legitimate right to be concerned about your grade. You are always welcome to discuss your grade with me.

# REMEMBRANCE

"Human beings share stories to remind each other of who they are and how they should behave. When we hear stories based on these patterns, we feel more like we're remembering something forgotten than learning something new." - Jonah Sachs

# SCHEDULE & DUE DATES

## MODULE I: PHOTOGRAPHY AS ESSAY

MONDAY	WEDNESDAY	FRIDAY
	<b>(01/21)</b> Intro to Class	<b>(01/23)</b> Basics of Photography
<b>(01/26)</b> Photo Exercise	<b>(01/28)</b> SNOW DAY	<b>(01/30)</b> Skills: Photo Editing
<b>(02/02)</b> SNOW DAY	<b>(02/04)</b> Photo Critique	<b>(02/06)</b> Photo Critique
<b>(02/09)</b> Visual Narrative Building		

## MODULE II: COMIC AS VISUAL STORYTELLING

MONDAY	WEDNESDAY	FRIDAY
	<b>(02/11)</b> Intro to Comic Form	<b>(02/13)</b> Skills Session

"Storytelling reveals meaning without committing the error of defining it."

-Hannah Arendt

## MODULE II: COMIC AS VISUAL STORYTELLING (CON'T)

MONDAY	WEDNESDAY	FRIDAY
<b>(02/16)</b> No Class	<b>(02/18)</b> Comic Critique	<b>(02/20)</b> Open Work Session (non-facilitated)

## MODULE III: AUDIO AS CULTURAL SPACE

MONDAY	WEDNESDAY	FRIDAY
<b>(02/23)</b> Intro to Audio Storytelling	<b>(02/25)</b> Audio Storytelling Continued	<b>(02/27)</b> Skills: Audio Editing Software
<b>(03/02)</b> Audio Exercise	<b>(03/04)</b> Audio Exercise (Foley)	<b>(03/06)</b> Open Work Session
<b>SPRING BREAK</b>	<b>NO CLASS</b>	<b>(03/09-03/13)</b>
<b>(03/16)</b> Audio Critique	<b>(03/18)</b> Audio Critique	<b>(03/20)</b> Advanced Sound Space

## MODULE IV: INFOGRAPHIC AS CREATIVE NON-FICTION

MONDAY	WEDNESDAY	FRIDAY
<b>(03/23)</b> Intro to Creative Non-Fiction Storytelling	<b>(03/25)</b> Skills: Basics of Infographics	<b>(03/27)</b> Skills: Interactive Infographic
<b>(03/30)</b> Infographic Critique	<b>(04/01)</b> Infographic Critique	<b>(04/03)</b> Open Work Session (non-facilitated)

## MODULE V: VIDEO & MULTIMEDIA AS PERSONAL NARRATIVE

MONDAY	WEDNESDAY	FRIDAY
<b>(04/06)</b> Intro to Non-Linear Editing Theory	<b>(04/08)</b> Skills: Basics of Video Editing	<b>(04/10)</b> Basics of Video Editing (Con't)
<b>(04/13)</b> Video Best Practices	<b>(04/15)</b> Video Exercise	<b>(04/17)</b> Open Work Session
<b>(04/20)</b> NO CLASS	<b>(04/22)</b> One-on-One & Open Work Session	<b>(04/24)</b> Skills: Web Portfolio
<b>(04/27)</b> One-on-One & Open Work Session	<b>(04/29)</b> Portfolio Showcase	<b>(05/01)</b> Portfolio Showcase
<b>(05/04)</b> Portfolio Showcase	<b>(05/06)</b> Finals Due by 5pm	

## DUE DATES

<b>2/4</b>	Photo Critique
<b>2/11</b>	Photo Essay Due
<b>2/18</b>	Comic Critique
<b>2/23</b>	Comic Due
<b>3/16</b>	Audio Critique
<b>3/23</b>	Audio Final Due
<b>3/30</b>	Infographic Critique
<b>4/6</b>	Infographic Due
<b>4/29</b>	Portfolio Showcase
<b>5/6</b>	Final Due

*Critique drafts receive feedback, grades are on finals.*

## FINALS

There is no final exam for this course. Instead your final project is due on

# 5/6

by

# 5 pm

Submit project via Blackboard, or if too large on DVD to my mailbox.