Loyola University, Chicago
Fall 2018
COMM 405: Digital Narratives
Thursday, 7-9:30pm

Instructor: Richelle F. Rogers
E-mail: rrogers2@luc.edu (Please allow up to 24 hours for a response to e-mail. Remember to include your name and the course on your subject line. Please use your Loyola e-mail account when sending e-mails.)
Office: SOC 214
Office Hours: Thursday, 5:30PM-7PM – (Walk in) - An appointment is not necessary.

COURSE DESCRIPTION

This course will take a practical and analytical look at traditional and enterprising narrative communication techniques. Using a project–based approach, students will learn how to think critically about various narrative techniques and audience engagement. Students will learn how to write to video, structure and organize their first script and how to develop memorable and powerful characters.

Through a collaborative classroom environment, students will enhance their understanding of narrative development, delivery and acquire skills in working with others as a member of a team.

IDEA COURSE OBJECTIVES

- Developing creative capacities.
- Developing specific skills, competencies, and points of view needed by professionals in the field most closely related to this course
- Developing skill in expressing oneself orally or in writing

TEXT AND ASSIGNED READING MATERIALS

Storycraft: The Complete Guide to Writing Narrative Nonfiction (Guides to Writing, Editing, and Publishing) [Paperback] Author: Jack Hart

In addition to the required text, students are required to read assigned materials during the course.

GUEST SPEAKERS

This course will occasionally feature guest speakers. Students are required to be well prepared for all discussions and participate in question and answer sessions.

WRITING/PROOFREADING SUBMITTED ASSIGNMENTS

It's important that all submitted assignments are typed in a double- spaced format, stapled and proofread for clarity and organization of ideas. Submitted assignments cannot contain typos, misspellings and grammatical errors. Work that has not been properly proofread will be subject to a lower grade.

LATE ASSIGNMENTS

Unless specified by the instructor, assignments are due at the beginning of class (7PM) via the class Sakai website.

 All assignments must be submitted online via the class Sakai website and will not be accepted after 7PM.

UNLESS INSTRUCTED, DO NOT EMAIL ASSIGNMENTS.

WEEKLY UPDATES AVAILABLE VIA SAKAI

Sakai will serve as the course hub. Please become familiar with the website as students will submit assignments, view the syllabus and check for a recap of the week. Students are encouraged to check the class page weekly for updates.

SOC EQUIPMENT

The School of Communication has a variety of equipment that we can use for class-related projects. This equipment may be checked out through Andi Pacheco in SOC 004 (contact apacheco@luc.edu; phone 312-915-8830).

GRADING STANDARD

A
B
C
D
F

Grades will be based on:

In-class and outside assignments (30%)
Class participation/preparation (30%)
Narrative project (student's choice)(40%)

CLASS PARTICIPATION/PREPARATION

Note that full engagement during class, and participation in class discussions is essential to successfully completing the course. Your participation will significantly influence your final grade. You are expected to be well prepared for each class meeting and provide value to class discussions.

NARRATIVE PROJECT

Working alone or in a group, students will create an engaging and informative final project. The narrative project will consist of the following components:

- A well-written, solid script
- Two-minute edited video
- Multimedia website

Students are expected to meet project deadlines. Outlines and scripts must be submitted in the correct format and proofread. If a deadline is not met, it will impact your final grade.

A significant amount of the semester is devoted to your narrative project. It's imperative that students use class time in a productive manner. It's recommended that all students try to stay one week ahead of schedule to complete the project according to the instructor's standards.

Topic proposals should include:

- **A project title** – Make sure titles are specific and capture the heart of your project. The title should also serve as a good tease as to what the viewer can expect . A good example of a title could be, Why is Jake Homeless? or "Why Johnny can't read" .
- **Topic background** – Briefly summarize the background associated with your topic. Also include relevance and why this topic is part of the city's conversation. Be sure to cite sources.
- **Approach to the project** –As you consider your audience, come to an editorial consensus about your purpose: Will your topic inform, entertain, or persuade? Give careful consideration as to how you will visualize your topic.
- **A production plan** that lists what you will need to film your project. Consider the constraints of your deadline and the resources you will need as you plan your project.
- **A logistics plan** detailing your shoot schedule (allow time for reshoots).
- **A detailed story map** of audio and images.

IMPORTANT PROJECT DATES

November 1: Groups will present a three-page detailed proposal of their narrative project to the class for discussion and feedback.

November 15–**Rough draft of script is due via Instructor meeting.** Students will review scripts with the instructor and make revisions. Students will have to make an appointment in early November via the class Sakai website sign up tool. Students are required to bring a detailed itinerary to the meeting and what they would like to accomplish.

November 29– **Presentations in class-** Each student/group will present their project to the class. Presentations should not exceed ten minutes (not including q and a). After the class screens a project, the group will take questions from their peers. Using feedback from their peers and the instructor students will revise their final projects and submit their final script and video via the class Sakai website.

December 6: Final projects are <u>due via the class Sakai website by 9:30pm.</u>

NARRATIVE PROJECT GRADE CRITERIA

Final projects will be evaluated according to the following:

- Topic selection, development and execution
- Creativity
- Story Structure
- Character development
- Use of images/sound
- Blog content (Blog post quality and attention to detail)
- Overall presentation and enthusiasm
- Rigorous Q and A with classmates

ACADEMIC DISHONESTY

Loyola University and the School of Communication expect academic integrity and have policies regarding academic dishonesty. Specifically for the SOC:

A basic mission of a university is to search for and to communicate truth as it is honestly perceived. A genuine learning community cannot exist unless this demanding standard is a fundamental tenet of the intellectual life of the community. Students of Loyola University Chicago are expected to know, to respect, and to practice this standard of personal honesty.

Academic dishonesty can take several forms, including, but not limited to cheating, plagiarism, copying another student's work, and submitting false documents. Academic cheating is a serious act that violates academic integrity. Cheating includes, but is not limited to, such acts as:

- Obtaining, distributing, or communicating examination materials prior to the scheduled examination without the consent of the teacher;
- Providing information to another student during an examination;
- Obtaining information from another student or any other person during an   examination;
- Using any material or equipment during an examination without consent of the   instructor, or in a manner which is not authorized by the instructor;
- Attempting to change answers after the examination has been submitted;

- Unauthorized collaboration, or the use in whole or part of another student's work, on homework, lab reports, programming assignments, and any other course work which is completed outside of the classroom;
- Falsifying medical or other documents to petition for excused absences or extensions of deadlines or
- Any other action that, by omission or commission, compromises the integrity of the academic evaluation process.

Plagiarism is a serious violation of the standards of academic honesty. Plagiarism is the appropriation of ideas, language, work, or intellectual property of another, either by intent or by negligence, without sufficient public acknowledgement and appropriate citation that the material is not one's own. It is true that every thought probably has been influenced to some degree by the thoughts and actions of others. Such influences can be thought of as affecting the ways we see things and express all thoughts. Plagiarism, however, involves the taking and use of specific words and ideas of others without proper acknowledgement of the sources, and includes, but is not limited to, the following:

- Submitting as one's own material copied from a published source, such as Internet, print, CD-ROM, audio, video, etc.;

- Submitting as one's own another person's unpublished work or examination material;

- Allowing another or paying another to write or research a paper for one's own benefit; or

- Purchasing, acquiring, and using for course credit a pre-written paper. The above list is in no way intended to be exhaustive. Students should be guided by the principle that it is of utmost importance to give proper recognition to all sources. To do so is both an act of personal, professional courtesy and of intellectual honesty. Any failure to do so, whether by intent or by neglect, whether by omission or commission, is an act of plagiarism.

Academic dishonesty of any kind will not be tolerated. Plagiarism in your work will result in a minimum of a failing grade for that assignment. The case may carry further sanctions from the School of Communication or the University, the most serious being permanent expulsion. Avoid turning in work that could be interpreted as plagiarism or academically dishonest (e.g., failing to properly credit a source or using someone else's ideas without clarifying that they are not yours). This is an academic community; being uninformed or naive is not an acceptable excuse for not properly referencing sources.

Plagiarism or any other act of academic dishonesty will result minimally in the instructor's assigning the grade of "F" for the assignment or examination. The instructor may impose a more severe sanction, including a grade of "F" in the course. <u>All instances of academic dishonesty must be reported by the instructor to the appropriate area head and to the office of the Dean of the School of Communication.</u>

<u>The School of Communication maintains a permanent record of all instances of academic dishonesty.</u> The information in that record is confidential. However, students may be asked to sign a waiver which releases that student's record of dishonesty as a part of the student's application to a graduate or professional school, to a potential employer, to a bar association, or to similar organizations.

You are expected to be familiar with and abide by Loyola's code of academic integrity. You can find Loyola's policies regarding academic integrity at:

http://www.luc.edu/academics/catalog/undergrad/reg_academicintegrity.shtml

SPECIAL NEEDS

Students are urged to contact the instructor should they have questions concerning course materials and procedures. If you have a special circumstance that may have some impact on your course work and for which you may require accommodations, please contact the instructor early in the semester so that arrangements can be made with the Services for Students with Disabilities (SSWD).

In addition, any student with a learning disability that needs special accommodation during exams or class periods should provide documentation from Services for Students with Disabilities confidentiality to me as soon as possible.

The instructor will accommodate your needs in the best way possible, given the constraints of course content and processes. It is the student's responsibility to plan in advance in order to meet their own needs and assignment due dates.

THE COURSE (Subject to change)

Week 1: Getting acquainted/Understanding the components of narrative
August 30: Introduction to Course/Syllabus review/ Understanding the components of narrative
Assignment: Read the syllabus. Please submit your questions via the class Sakai website by <u>Thursday, September 6, 2018 at 7pm.</u> Please do not email the assignment.
Assignment: Read Structure chapter, pages 20-40 from text/Construct a basic narrative arc and analysis of Verbatim.

https://www.nytimes.com/2015/08/05/opinion/verbatim-the-ferguson-case.html?mcubz=0
Please submit your final draft via the class Sakai website _and_ bring a copy to class on September 6, 2018.

Week 2: Narrative structure/ Verbatim analysis
September 6: Students will analyze and discuss Verbatim
Read: Character and Point of View Chapters, pages 41-61 and 75-88

Week 3: The Character – There's one in every story
September 13: Understanding and analyzing character development /Script basics
Class exercise: Create a script from PFC Smith Interview – Please use the template provided in Sakai
Read: Voice and Style Chapters, Pages 62-75 from text

Week 4: Theme/Story Selection
September 20: One in eight million case study
Assignment: Write a two-page treatment of one enterprising story idea based on what is happening in the national conversation. The treatment must be a profile of an interesting and engaging personality. Students will develop and produce a two-minute video based on this idea and in the narrative style of One in eight million.
Read: Story and Theme Chapters, Pages 6-20, and 136-146

Week 5: The Art of the Interview/Profile project begins
September 27: Profile project begins – details will be discussed in class

Week 6: Profile project development continues
October 4: Students will use class time to develop/finalize profile projects

Week 7: Screen profiles/feedback session
October 11: The class will screen profile projects and offer feedback. Revised projects will receive extra credit and must be submitted by Thursday, October 18, 2018 by 7pm.

Week 8: How pictures and sound drive narrative
October 18: How pictures and sound drive narrative
Assignment: Watch The Jockey http://www.nytimes.com/projects/2013/the-jockey/?mcubz=1#/?chapt=introduction and write a narrative analysis
Read: Scene and action chapters, Pages 89-107 from text

Week 9: Narrative project prep begins
October 25: Students will begin brainstorming ideas for their narrative project
Assignment: Students will submit a three-page detailed proposal to the instructor and preview the topic to the class via a five-minute presentation on Thursday, November 1, 2018

Week 10: Narrative project proposal due
November 1: Groups will present a three-page detailed proposal of their narrative project to the class for discussion and feedback.

Week 11: Narrative project development continues – Class will not meet
November 8: Students will use class time to develop their narrative projects and prepare roughs scripts for review.
Assignment: Sign up for instructor meetings via the class Sakai webpage sign up tool (optional)

Week 12: Narrative project rough draft script due/Individual student meetings held in office 214. Please schedule a meeting using the sign-in tool via the class Sakai website
November 15: Students will meet with the instructor to evaluate scripts and make revisions.

Week 13: November 22: Thanksgiving Break – Class does not meet

Week 14: Narrative project presentations/feedback session
November 29: Each student/group will present their project to the class. Presentations should not exceed ten minutes. After the class screens a project, the group will take questions from their peers. Students will have a week to amend their projects for final submission by December 6, 2018 by 9:30pm .

Week 15: Revised presentations submitted online via the class Sakai website
December 6: Final projects are due via the class Sakai website by 9:30pm.