

MMC6905 Video Storytelling

Spring, 2018 4 credits

Instructor

Dr. Colleen McEdwards

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Contact

Our class Gmail account or UFL e-mail will be the best way to reach me quickly. I check e-mail regularly during business hours (expect a very quick response) and once on weekends (expect response to be delayed). Post general questions to our online discussion forum. Sometimes your colleagues will be the best resources. I will hold 1-2 optional, live, online sessions to review major assignment questions (timing TBA). I have created the following Gmail account for us at: videostorytellingmced@gmail.com. This e-mail will come directly to my phone. I will also send group e-mails from this account.

Office Hours:

Monday 9-11 a.m., Wednesday 3-5 p.m., EST or by appointment on Skype, chat, or good old-fashioned phone.

Instructor Bio:

I'm a recovering journalist who is thrilled to have this opportunity to teach principles and practice around something so crucial to our civilization: storytelling. As a 30-year veteran journalist and academic, I enjoy helping the next generation of communicators develop the skills needed in our digital world. My doctoral work centered on instructional design and learning technology. Connect with me on LinkedIn and follow me on Twitter for job updates and trends.

Course Website and Login

Your course is Canvas (UF e-Learning). Go to <http://lss.at.ufl.edu>. Click the blue e-Learning button. Login with your GatorLink account. Your course will be in the Courses menu on the left navigation. You might have to click All Courses at the bottom depending on how many courses you have taken at UF.

Contact UF Helpdesk <http://helpdesk.ufl.edu/> (352) 392-HELP (4357) if you have any trouble with accessing your course.

Course Description:

Corporate messaging, branding, news and information, even self-published stories and opinions are more visible, shareable and potentially influential than ever before. Students will review and analyze traditions in storytelling and its evolution from traditional to modern-day structures. Students will examine narrative structures including character, arc, master plots and framing, and apply such elements to communication contexts relevant to our age of rapid communication and ubiquitous

information. Students will assess and create video content that forges an emotional connection and tells a story in a memorable way without sacrificing accuracy or message.

Students will examine how organizations and brands are leveraging trans-media storytelling to reach key audiences through compelling video narratives. Students will apply storytelling techniques in authentic communication contexts relevant to today's professional, digitized world. Building on students' foundation in video gathering and editing, the course requires students to storyboard, develop characters and critically evaluate elements suitable for video stories.

Course Objectives:

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

- Identify and evaluate storytelling theory and structure in a variety of media contexts.
- Describe the evolution and current role of storytelling to reach audiences and tell a brand or organization's story.
- Differentiate and tailor communication to meet the needs of different listeners.
- Identify models for story framing and master plots and their applications in professional contexts.
- Design storyboards using free wireframe and design apps to construct a visual narrative.
- Produce a rough cut and final edit using video techniques suitable for publication online (technical skills will be briefly covered separately).
- Differentiate among media appropriate for storytelling on various platforms.
- Analyze video and tailored writing to craft hooks or openings for stories to appeal to targeted audiences.
- Apply storytelling techniques to public relations formats such as pitches, news releases, social media and advocacy campaigns.

Course Expectations:

Treat this course like you would a job. You can expect a high degree of professionalism from me, and I will expect the same from you. Assignments must be completed on deadline—no exceptions without a verifiable emergency discussed in advance. **Minor medical issues, appointments and technical issues do NOT constitute verifiable emergencies. When dealing with technology, never assume things will work out. Never leave work till the last minute.** Discussion room postings are mandatory and are graded. Course elements are not limited to the Canvas course, but all platforms involving course work.

Ownership Education:

As graduate students, you are not passive participants in this course. All students in this Program have a background in marketing, advertising, public relations, journalism, or similar fields. This class allows you to not only take ownership of your educational experience but to also provide your expertise and knowledge in helping your fellow classmates. The Canvas shell will have an open Q&A thread where you should pose questions to your classmates when you have a question as it relates to an assignment or an issue that has come up at work. Your classmates along with your instructor will be able to respond to these questions and provide feedback and help. This also allows everyone to gain the same knowledge

in one location rather than the instructor responding back to just one student which limits the rest of the class from gaining this knowledge.

Required Text:

Most of our readings will be free and accessible online. Access to a device that allows you to download free apps and your UFL accounts allowing access to Lynda.com and Adobe Premier Pro are required.

There is one required textbook. It's clear, practical and worth owning.

The Power of Visual Storytelling: How to Use Visuals, Videos, and Social Media to Market Your Brand, Ekaterina Walter and Jessica Gioglio, 2014.

Any simple video recording device including Flipcam, cellphone, DSLR camera, any video technology you are comfortable with and are able to offload to your computer. A good quality, affordable microphone and tripod are suggested, but are not required.

Readings may update based on current trends and sometimes even current events. Readings will be listed in the course schedule and in each weekly module on Canvas.

Prerequisite knowledge and skills:

A basic ability to use a smartphone or other camera for photos and video is required for this course. We will cover basic editing on Adobe; however, some knowledge of video editing is needed. The ability to sort through technical issues using UFL online resources and tech support is important.

Teaching Philosophy:

Throughout my 30 years in professional media for the Canadian Broadcasting Corporation and CNN International, I've truly embraced the notion that learning is life's greatest pursuit. Covering all those global events was really, in hindsight, an act of learning. My doctoral research related to online pedagogy and adult learning modalities. We all learn in different ways and we all bring important skills and experiences to the table. I prefer to minimize passive learning formats. My teaching philosophy is grounded in experiential learning, constructivist activities and asynchronous facilitated interactions online with firm deadlines. This course will be as interactive as I can make it, and I look forward to being your facilitator.

Course Policies:

Attendance Policy:

This is an online, asynchronously delivered course. Traditional attendance will not occur; however, students are expected to sign onto the course site at least once per day, Monday-Friday, to check for updates and course content. Students are required to watch all lectures and complete all readings.

Late Work and Make-up Policy:

Deadlines are critical in this line of work and therefore, to this class. All work is due on or before the due date. Extensions for deadlines will only be for preapproved, verifiable emergencies. Minor inconveniences such as family vacation or minor illness are not valid reasons for extensions. **Technical difficulties do not constitute verifiable emergencies. Late work is not accepted in this course.** Video

posted to a non-working link will be considered late and will not be graded. I never accept assignments by e-mail. Your work will be posted online or uploaded to Canvas as directed in our course room. The new lecture week begins on Mondays.

Emergency and extenuating circumstances policy: Students who face emergencies, such as a major personal medical issue, a death in the family, serious illness of a family member, or other situations beyond their control should notify their instructors immediately. Your instructor is not able to endeavor to verify such issues: You will have to deal with the Dean of Students Office (see below).

Students are also advised to contact the Dean of Students Office if they would like more information on the medical withdrawal or drop process: <https://www.dso.ufl.edu/care/medical-withdrawal-process/> .

Students MUST inform their academic advisor before dropping a course, whether for medical or non-medical reasons. Your advisor will assist with notifying professors and go over options for how to proceed with their classes. Your academic advisor is Tiffany Robbert, and she may be reached at trobbert@jou.ufl.edu .

Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found in the online catalogue at:

<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>

For technical issues, contact UF helpdesk (352) 392-HELP.

Coursework Submissions:

In general, most coursework should be submitted through Canvas. Some work will be hosted online. Specific direction for each assignment will be given.

- Discussion postings In Canvas
- Assignments In Canvas or hosted online as directed (YouTube, Vimeo etc.)
- Final Project and peer review Hosted Online; peer review in Canvas

Deadlines:

This class, like others, involves many deadlines. Here is a reminder: The new lecture week starts on Mondays.

Assignment discussion postings are due on or before 11:59 p.m. EST Friday of the week assigned. Comments to your classmates are due on or before 11:59 p.m. EST Sunday of week assigned.

Your final project rough cut is due on or before 11:59 p.m. Wednesday of semester week eleven to allow adequate time for feedback and reshooting before the final project is due. Your final project will be due on or before 11:59 p.m. EST the last Wednesday of semester week twelve. Your peer review will be due on or before 10 a.m. EST the last day of the semester. (Dates will be in Canvas).

All other assignments are due on or before 11:59 p.m. EST Sunday of week assigned.

Grading:

Your work will be evaluated according to this distribution:

Course Work	Percentage
Assignment discussions: Postings and substantive responses (5 total, 5% each)	25 %
Assignments: Two short editing assignments (5% each); Short video using an App (5%); Storyboard and rationale for your video project (15%)	30 %
Video Project Draft/Rough Cut	20 %
Final Video Project	20 %
Peer Review	5 %

The final grade will be awarded as follows:

A	100%	to	93%
A-	< 93%	to	90%
B+	< 90%	to	87%
B	< 87%	to	83%
B-	< 83%	to	80%
C+	< 80%	to	77%
C	< 77%	to	73%
C-	< 73%	to	70%
D+	< 70%	to	67%
D	< 67%	to	63%
D-	< 63%	to	60%
F	< 60%	to	0%

I do NOT round up to next decimal. 92.7 is an A-

Current UF grading policies for assigning grade points:

<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

Course and Assignment Details

Weekly Lectures:

The Instructor will post a lecture video to Canvas for 8 of the 12 weeks and two additional videos – one is an introduction to the course and course topic and the other will cover the syllabus. These videos will vary in length depending on the material. It is your responsibility to watch each of the videos.

There will also be 1-2 live lectures. These give you the chance to ask questions directly to the instructor. If you can't take part in these lectures there will be the opportunity to catch up by watching recordings. However, you are expected to do all you can to participate live. The aim for this interaction is to provide

you with more skills and ideas for your assignments, particularly as we hone ideas for, and then execute the final video project.

Although it is possible to watch the pre-recorded video lectures at any time and at any pace, keeping up with the videos week to week according to the schedule is preferred because many build off the other along with weekly readings.

Assignment 1 The Basic Edit:

After completing Adobe Premier Pro editing training on Lynda.com, submit to Canvas an example of a short edit. You may complete as many or as few training modules as necessary, depending on your existing editing skills and familiarity with editing software. You may export and upload the Mp4 file, or submit a link to YouTube, Vimeo or other video hosting site. Your video must be playable and cannot be privacy blocked if you submit by link. Triple check. A packet of b-roll, interview, music and sound will be provided by Zip file on Canvas. Demonstrate that you have mastered a short edit (30 seconds to 1 minute), or if your editing skills are already well developed, show us your stuff!

5 percent

Assignment 2 Sequences and Storytelling:

Take your technical skill review to the next level by shooting and editing a short sequence. Use your smartphone or video recorder of choice and shoot a person or activity requiring multiple, sequential steps. Include the elements of video sequences covered in lecture. Advanced learners may also include a short interview and natural sound or music (1 minute – 2 minutes long). We will share these videos in the Canvas discussion folder for informal peer feedback. You may export and upload the Mp4 file, or submit a link to YouTube, Vimeo or other video hosting site. Your video must be playable and cannot be privacy blocked if you submit by link. Triple check.

5 percent

Assignment 3-6 Discussion Posting Details:

The main discussion postings are due in weeks 3, 4, 5, and 7, including an introductory discussion in week 1. These postings will reinforce the lecture content in these weeks. Guidelines and rubrics for discussion postings, plus mandatory, substantive responses will be provided in Canvas. Additional postings may be required as I see issues or opportunities crop up. Points will combine to equal the above-indicated 25 percent of the total course grade.

Week 1: Warm up, introduction activity. Empty your purse, wallet, backpack, desk drawer or car console and use the object to tell us your story. Yes, we'll have some fun with this! **5 percent**

Week 3: Two Sides of a Santa Visit: A structural analysis of two stories told in two different ways: plot, arc etc. Video covered in lecture. Canvas discussion board. **5 percent**

Week 4: Theoretical concepts: The master plots and story structure. Two theoretical readings this week. Canvas discussion board reading/reaction to demonstrate your understanding of storytelling theory. **5 percent**

Week 5: Brand like Adele: Authenticity, hooks and closings. Thematic analysis of material covered in lecture. Canvas discussion board. **5 percent**

Week 7: Hashing it out. Your vision, project ideas and feedback from all. This is not a firm commitment, your ideas can change, but we will submit a likely topic and plan for our final projects. **5 percent**

Assignment 7 Details:

Break the mold. Submit to Canvas a short video, slideshow or photo essay using an App of your choice, or those introduced in lecture such as Cameo, Adobe Slate, iMovie etc. You may export and upload the Mp4 file, or submit a link to YouTube, Vimeo or other video hosting site. Your video must be playable and cannot be privacy blocked if you submit by link. Triple check.

5 percent

Assignment 8 Details:

Submit to Canvas your storyboard drawn on Balsamiq, Canvanizer, Padlet or other free wireframing App. You may export your wireframe/storyboard or submit a link. Include a textual description/pitch of your concept, approach, elements, and a brief synopsis of the story (300-600 words).

15 percent

Assignment 9 Rough Cut Details:

Due Wednesday of week eleven (see deadline section of syllabus). Submit to Canvas your rough cut of a video story. Produced on the platform of your choice, you are aiming for a short video story (2-4 minutes). You may export and upload the Mp4 file, or submit a link to YouTube, Vimeo or other video hosting site. Reminder: Your video must be playable and cannot be privacy blocked if you submit by link. Triple check. Informal peer review (details in Canvas). **20 percent**

Assignment 10 Final Project Details:

Due Wednesday of week twelve (see deadline section of syllabus). Revise and post to Canvas your final video project as an Mp4 or hosted video link. **20 percent**

Peer Review Details:

Due last day of the term. Using a peer review template and rubric, provide constructive feedback to a course partner(s) (your instructor will assign peer review teams and provide rubric). Upload completed feedback form to Canvas. **5 percent**

Rubrics

Assignment 1 The Basic Edit Rubric

After completing Adobe Premier Pro editing training on Lynda.com, submit to Canvas an example of a short edit. You may complete as many or as few training modules as necessary, depending on your existing editing skills and familiarity with editing software. You may export and upload the Mp4 file, or submit a link to YouTube, Vimeo or other video hosting site. Your video must be playable and cannot be

privacy blocked if you submit by link. Triple check. A packet of b-roll, interview, music and sound will be provided by Zip file on Canvas. Demonstrate that you have mastered a short edit (1-2 minutes), or if your editing skills are already well developed, show us your stuff!

The Basic Edit Rubric

Criteria	Excellent	Good	Unsatisfactory
Length	Video is 1-2 minutes long.	Video goes over and under slightly (10-15 seconds).	Video is much shorter or longer than the required length.
Organization and story	The video contains still images and/or video edited in a story-like format or sequence which enhances the ideas presented in the video.	The video contains still images and/or video that most of the time add to the presentation. Most of the still images and/or video clips enhance the understanding of the ideas presented in the video.	The video contains still images and/or video clips that do not add to the presentation or are presented in a confusing order. The still images and/or video clips do not enhance the understanding of the ideas presented in the video.
Transitions and edits	The video contains coherent, simple transitions and edits that do not distract from the presentation. The editing is "invisible."	The video contains transitions and edits. Some of them distract from the presentation because they are numerous in type or duration.	The video does not contain any transitions and edits or contains many that are jarring, excessively moving and are very distracting from the presentation.
Audio	The video contains clear audio that significantly adds to the presentation. The audio also helps to enhance the understanding of the ideas presented in the video.	The video contains somewhat clear audio but it does not help to enhance the understanding of the ideas presented in the video.	The video contains no audio or has patches without natural sound or audio.
Overall Characterization (grade)			

[Assignment 2 Sequences and Storytelling Rubric](#)

Take your technical skill review to the next level by shooting and editing a short sequence. Use your smartphone or video recorder of choice and shoot a person or activity requiring multiple, sequential steps. Include the elements of video sequences covered in lecture. Advanced learners may also include a short interview and natural sound or music (1 minute – 2 minutes long). You may export and upload

the Mp4 file, or submit a link to YouTube, Vimeo or other video hosting site. Your video must be playable and cannot be privacy blocked if you submit by link. Triple check.

Basic Editing Rubric

Criteria	Excellent	Good	Unsatisfactory
Length	Video is 1-2 minutes long.	Video goes over and under slightly (10-15 seconds).	Video is much shorter or longer than the required length.
Organization and story	The video is edited in a sequential format that tells a short, visual story. Clear evidence of planning and repeated motions shot from different angles and dimensions creating a variety of shots and angles.	The video is edited in a sequential format that tells a short, visual story. Some evidence of planning and repeated motions shot from limited angles and dimensions creating a limited variety of shots and angles.	The video is not edited in a sequential format and does not include a variety of shots and angles.
Transitions and edits	The video contains coherent, simple transitions and edits that do not distract from the presentation. The editing is "invisible."	The video contains transitions and edits. Some of them distract from the presentation because they are numerous in type or duration.	The video does not contain any transitions and edits or contains many that are jarring, excessively moving and are very distracting from the presentation.
Audio	The video contains clear audio that significantly adds to the presentation. The audio also helps to enhance the understanding of the ideas presented in the video. Narration or interview audio is not necessary. If not used, background sound is used to enhance the presentation.	The video contains somewhat clear audio but it does not help to enhance the understanding of the ideas presented in the video. Narration or interview audio is not necessary. If not used, background sound is distorted, silent and distracts from the presentation.	The video contains no audio or has patches without natural sound or audio.
Overall Characterization (grade)			

Assignment 3 Discussion Posting Rubric

Two Sides of a Santa Visit: A structural analysis of two stories told in two different ways: plot, arc etc. Video covered in lecture. Canvas discussion board. Substantive responses to peer work.

Assignment 4 Discussion Posting Rubric

Theoretical concepts: The master plots and story structure. Two theoretical readings this week. Canvas discussion board reading/reaction to demonstrate your understanding of storytelling theory. Substantive responses to peer work.

Assignment 5 Discussion Posting Rubric

Brand like Adele: Authenticity, hooks and closings. Thematic analysis of material covered in lecture. Canvas discussion board. Substantive responses to peer work.

Note about Discussion Forum Postings:

Our online discussion forum is a vital part of an online course and forms a significant portion of your grade. There are identifiable characteristics that distinguish substantive contributions from those of lesser quality. "I agree," or "Well said" are welcome terms of encouragement; however, substantive postings and replies require much more. The following criteria will be used to assess the overall quality of your postings and responses throughout the course. Non substantive would equate with a C- or lower. Limited would equate with a C grade, proficient is in the B range and exemplary signifies A level work.

Criteria	Not Substantive = N/S	Limited = L/S	Proficient = P/S	Exemplary = S	Grade
Critical Analysis (Understanding of Readings/video/other Content)	Discussion postings show little or no evidence that readings/videos/content were completed or understood. Postings are largely "I agree" or "Great idea," without supporting statements with concepts from the readings, outside resources, relevant research, or specific real-life application (work experience, prior coursework, etc.).	Discussion postings repeat and summarize basic, correct information, but do not link readings/content to outside references, relevant research or specific real-life application and do not consider alternative perspectives or connections between ideas.	Discussion postings display an understanding of the required readings/content and underlying concepts including correct use of terminology. Quotes and paraphrases are used and are attributed.	Discussion postings display an excellent understanding of the required readings/content and underlying concepts including correct use of terminology. Postings integrate other resources, relevant research, or specific real-life application to support important points. Well-	

				edited quotes or paraphrases are attributed.	
Participation in the Learning Community	<p>Discussion postings and replies do not contribute to ongoing conversations or respond to peers' postings. There is no evidence of replies to questions.</p> <p>Replies are last-minute, clearly posted just before the forum closes.</p>	<p>Discussion postings and replies sometimes contribute to ongoing conversations as evidenced by</p> <ul style="list-style-type: none"> — affirming statements or references to relevant research or, — asking related questions or, — making an oppositional statement supported by personal experience or related research. 	<p>Discussion postings and replies consistently contribute to the class' ongoing conversations as evidenced by</p> <ul style="list-style-type: none"> — affirming statements or references to relevant research or, — asking related questions or, — making an oppositional statement supported by personal experience or related research. 	<p>Discussion postings actively stimulate and sustain further discussion by building on peers' responses including</p> <ul style="list-style-type: none"> — building a focused argument around a specific issue or — asking a new related question or — making an oppositional statement supported by personal experience or related research. <p>Replies are posted consistently throughout the week or forum open period.</p>	

Etiquette in Dialogue with Peers	Written interactions on the discussion board show disrespect for the viewpoints of others.	Some of the written interactions on the discussion board show respect and interest in the viewpoints of others.	Written interactions on the discussion board consistently show respect and interest in the viewpoints of others.	Written interactions on the discussion board always show respect and sensitivity to the viewpoints of others.	
Quality of Writing and Proofreading	Written responses contain numerous grammatical, spelling or punctuation errors. The style of writing does not facilitate effective communication.	Written responses include some grammatical, spelling or punctuation errors that distract the reader.	Written responses are largely free of grammatical, spelling or punctuation errors. The style of writing generally facilitates communication.	Written responses are free of grammatical, spelling or punctuation errors. The style of writing facilitates communication at a graduate student level.	
Overall Characterization (grade)					

Assignment 6 Break the Mold Rubric

Break the mold. Submit to Canvas a short video, slideshow or photo essay or video/still photo combination using an App or your choice, or those introduced in lecture such as Vine, Cameo, Adobe Slate, iMovie etc. You may export and upload the Mp4 file, or submit a link to YouTube, Vimeo or other video hosting site. Be creative. Take risks. How short? You decide. A Vine video is six seconds. However do not go over 2 minutes. Your video must be playable and cannot be privacy blocked if you submit by link. Triple check. +Note that all criteria are judged with consideration for the app/format you chose.

Criteria	Excellent	Good	Unsatisfactory
Length	Presentation is under 2 minutes long.	Presentation is slightly longer than 2 minutes (10-15 seconds).	Presentation is much shorter or longer than the required length.

Creativity and story	The video/still images are combined in a creative or non-traditional format that tells a short, visual story.	The video/still images are combined in a format that does not convey a short, visual story.	The video/still images are of poor quality and are not combined in a way that conveys a short, visual story.
Transitions and edits	The video contains coherent, simple transitions and edits that do not distract from the presentation. The editing is “invisible.”	The video contains transitions and edits. Some of them distract from the presentation because they are numerous in type or duration.	The video does not contain any transitions and edits or contains many that are jarring, excessively moving and are very distracting from the presentation.
Audio	The video contains clear audio that significantly adds to the presentation. The audio also helps to enhance the understanding of the ideas presented in the video. Narration or interview audio is not necessary. If not used, background sound is used to enhance the presentation.	The video contains somewhat clear audio but it does not help to enhance the understanding of the ideas presented in the video. Narration or interview audio is not necessary. If not used, background sound is distorted, silent and distracts from the presentation.	The video contains no audio or has patches without natural sound or audio.
Overall Characterization (grade)			

Assignment 8 Story Board Rubric

Submit to Canvas your storyboard drawn on Balsamiq, Canvanizer or other free wireframing App. You may export your wireframe/storyboard or submit a link. Include a textual description/pitch of your concept, approach, elements, and a brief synopsis of the story (300-600 words- guideline).

Criteria	Excellent	Good	Unsatisfactory
Storyboard and Structure	Complete and detailed evidence of planning throughout. Key elements and aspects of storytelling theory are considered and	Evidence of planning. Key elements and aspects of storytelling theory are considered and a clear effort has been made to include	Little to no evidence of planning. Key aspects of storytelling not included.

	employed. Story board has a compelling beginning, middle and memorable ending.	them. Story board has a strong beginning, middle and ending.	
Content and Theme	Content is clearly relevant to story and theme. Message is distinct and clear.	Content has some relevance to story and theme. Message is mainly clear.	Content has little relevance to story and theme. Message is not clear.
Written Copy	Concept is clear, story is clearly summarized, and approach is convincingly justified. Spelling and grammar is perfect.	Concept is developing, story is developing, and approach is clear. Spelling and grammar is mostly correct.	No clear story concept, approach or development is conveyed. Multiple errors impede understanding.
Attracts target demo	Demonstrates a clear understanding of the target audience and rationale for selecting this audience.	Generally the content appears to target the appropriate audience but there is some ambiguity.	Demonstrates a lack of understanding of the target audience.
Overall Characterization (grade)			

Assignment 9 Rough Cut Rubric

Submit to Canvas your rough cut of a video story. Produced on the platform of your choice, you are aiming for a short video story (2-4 minutes). You may export and upload the Mp4 file, or submit a link to YouTube, Vimeo or other video hosting site. Reminder: Your video must be playable and cannot be privacy blocked if you submit by link. Triple check.

Criteria	Excellent	Good	Unsatisfactory
Length	Video is 2-4 minutes long.	Video goes over and under slightly (10-15 seconds).	Video is much shorter or longer than the required length.
Organization and story	The video contains still images and/or video edited in a story-like format or sequence which enhances the ideas presented in the video.	The video contains still images and/or video that most of the time add to the presentation. Most of the still images and/or video clips enhance the understanding of the	The video contains still images and/or video clips that do not add to the presentation or are presented in a confusing order. The still images and/or video clips do not enhance the

		ideas presented in the video.	understanding of the ideas presented in the video.
Transitions and edits	The video contains coherent, simple transitions and edits that do not distract from the presentation. The editing is “invisible.”	The video contains transitions and edits. Some of them distract from the presentation because they are numerous in type or duration.	The video does not contain any transitions and edits or contains many that are jarring, excessively moving and are very distracting from the presentation.
Audio	The video contains clear audio that significantly adds to the presentation. The audio also helps to enhance the understanding of the ideas presented in the video.	The video contains somewhat clear audio but it does not help to enhance the understanding of the ideas presented in the video.	The video contains no audio or has patches without natural sound or audio.
Overall Characterization (grade)			

Assignment 10 Final Project and Peer Review Rubric

Revise and post to Canvas your final video project as an Mp4 or hosted video link.

Using a provided, peer review template and rubric, provide constructive feedback to a course partner (assigned by me). Upload completed feedback form to Canvas. A feedback form/template will be provided in Canvas.

Criteria	Excellent	Good	Unsatisfactory
Creativity – 25%	Compelling and engaging content. Complete originality in composition and delivery. Strong evidence of critical thinking skills.	Interesting content to attract audience through multi-media content. One or more elements are not original in composition, or delivery. Some evidence of critical thinking skills.	Uncreative content that lacks enough compelling content to interest audience. Multiple unoriginal elements. Little evidence of critical thinking skills.
Story and Structure – 20%	Complete and detailed evidence of planning throughout. Key elements and aspects of storytelling theory are considered and employed. Story has a	Evidence of planning. Key elements and aspects of storytelling theory are considered and a clear effort has been made to include them. Story has a	Little to no evidence of planning. Key aspects of storytelling not included.

	compelling beginning, middle and memorable ending.	strong beginning, middle and ending.	
Content and Theme – 25%	Content is clearly relevant to story and theme. Message is distinct and clear.	Content has some relevance to story and theme. Message is mainly clear.	Content has little relevance to story and theme. Message is not clear.
Video and Editing – 20%	Strong use of sequences, shot variations, framing and lighting to add impact to the overall presentation. Audio is consistently clear, clean and edits are appropriate to the subject matter and do not distract. If written copy is included, spelling and grammar is perfect.	Some elements of sequences, shot variations, framing and lighting to add impact to the overall presentation. Audio is sometimes clear, clean and edits are sometimes appropriate to the subject matter and do not distract. If written copy is included spelling and grammar is mostly correct.	Few to no elements of sequences, shot variations, framing and lighting to add impact to the overall presentation. Audio is difficult to hear and edits are jarring or distracting. If written copy is included, multiple errors impede understanding.
Attracts target demo – 10%	Demonstrates a clear understanding of the target audience and rationale for selecting this audience.	Generally the content appears to target the appropriate audience but there is some ambiguity.	Demonstrates a lack of understanding of the target audience.
Overall Characterization (grade)			

Disclaimer: This syllabus represents my current plans and objectives. As we go through the semester, those plans may need to change to enhance the class learning opportunity. Such changes, communicated clearly, are not unusual and should be expected with plenty of advance notice.

University Policies

University Policy on Accommodating Students with Disabilities:

Students requesting accommodation for disabilities must first register with the Dean of Students Office (<http://www.dso.ufl.edu/drc/>). The Dean of Students Office will provide documentation to the student who must then provide this documentation to the instructor when requesting accommodation. You must submit this documentation prior to submitting assignments or taking the quizzes or exams. Accommodations are not retroactive, therefore, students should contact the office as soon as possible in the term for which they are seeking accommodations.

Students with Disabilities who may need accommodations in this class are encouraged to notify the instructor and contact the Disability Resource Center (DRC) so that reasonable accommodations may be implemented. DRC is located in room 001 in Reid Hall or you can contact them by phone at 352-392-8565.

Netiquette: Communication Courtesy:

All members of the class are expected to follow rules of common courtesy in all email messages, threaded discussions and chats. <http://teach.ufl.edu/wp-content/uploads/2012/08/NetiquetteGuideforOnlineCourses.pdf>

Class Demeanor:

Mastery in this class requires preparation, passion, and professionalism. Students are expected, within the requirements allowed by university policy, to attend class, be on time, and meet all deadlines. Work assigned in advance of class should be completed as directed. Full participation in online and live discussions, group projects, and small group activities is expected.

My role as instructor is to identify critical issues related to the course, direct you and teach relevant information, assign appropriate learning activities, create opportunities for assessing your performance, and communicate the outcomes of such assessments in a timely, informative, and professional way. Feedback is essential for you to have confidence that you have mastered the material and for me to determine that you are meeting all course requirements.

At all times it is expected you will welcome and respond professionally to assessment feedback, that you will treat your fellow students and me with respect, and that you will contribute to the success of the class as best as you can.

Other Resources:

Other are available at <http://www.distance.ufl.edu/> getting-help for:

- Counseling and Wellness resources
 - <http://www.counseling.ufl.edu/cwc/> 352-392-1575
- Disability resources
- Resources for handling student concerns and complaints
- Library Help Desk support

Should you have any complaints with your experience in this course please contact your program director and/or student support coordinator at distancesupport@jou.ufl.edu or visit <http://www.distance.ufl.edu/student-complaints> to submit a complaint.

Course Evaluation:

Students are expected to provide feedback on the quality of instruction in this course based on 10 criteria. These evaluations are conducted online at <https://evaluations.ufl.edu>

Evaluations are typically open during the last two or three weeks of the semester. Students will be given specific times when they are open. Summary results of these assessments are available to students at <https://evaluations.ufl.edu/results>

University Policy on Academic Misconduct:

Academic honesty and integrity are fundamental values of the University community. Students should be sure that they understand the UF Student Honor Code at <http://www.dso.ufl.edu/students.php>

The University of Florida Honor Code was voted on and passed by the Student Body in the fall 1995 semester. The Honor Code reads as follows:

Preamble: In adopting this Honor Code, the students of the University of Florida recognize that academic honesty and integrity are fundamental values of the University community. Students who enroll at the University commit to holding themselves and their peers to the high standard of honor required by the Honor Code. Any individual who becomes aware of a violation of the Honor Code is bound by honor to take corrective action. A student-run Honor Court and faculty support are crucial to the success of the Honor Code. The quality of a University of Florida education is dependent upon the community acceptance and enforcement of the Honor Code.

The Honor Code: "We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honesty and integrity."

On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied:

"On my honor, I have neither given nor received unauthorized aid in doing this assignment."

For more information about academic honesty, contact Student Judicial Affairs, P202 Peabody Hall, 352-392-1261.

Academic Honesty

All graduate students in the College of Journalism and Communications are expected to conduct themselves with the highest degree of integrity. It is the students' responsibility to ensure that they know and understand the requirements of every assignment. At a minimum, this includes avoiding the following:

Plagiarism: Plagiarism occurs when an individual presents the ideas or expressions of another as his or her own. Students must always credit others' ideas with accurate citations and must use quotation marks and citations when presenting the words of others. A thorough understanding of plagiarism is a precondition for admittance to graduate studies in the college.

Cheating: Cheating occurs when a student circumvents or ignores the rules that govern an academic assignment such as an exam or class paper. It can include using notes, in physical or electronic form, in an exam, submitting the work of another as one's own, or reusing a paper a student has composed for one class in another class. If a student is not sure about the rules that govern an assignment, it is the student's responsibility to ask for clarification from his instructor.

Misrepresenting Research Data: The integrity of data in mass communication research is a paramount issue for advancing knowledge and the credibility of our professions. For this reason any intentional misrepresentation of data, or misrepresentation of the conditions or circumstances of data collection, is considered a violation of academic integrity. Misrepresenting data is a clear violation of the rules and requirements of academic integrity and honesty.

Any violation of the above stated conditions is grounds for immediate dismissal from the program and will result in revocation of the degree if the degree previously has been awarded.

Students are expected to adhere to the University of Florida Code of Conduct
<https://www.dso.ufl.edu/sccr/process/student-conduct-honor-code>

If you have additional questions, please refer to the Online Graduate Program Student Handbook you received when you were admitted into the Program.

Schedule

Weekly module dates:

The weekly modules are available Monday-Sunday (11:59 p.m.) during typical course weeks. The first day of the Fall, 2017 semester is Monday, Aug. 21, 2017.

Start Date	1/8/2018	
End Date	04/01/2018	
	Begins	Ends
Week 1	1/8/2018	1/14/2018
Week 2	1/15/2018	1/14/2018
Week 3	1/22/2018	1/28/2018
Week 4	1/29/2018	2/4/2018
Week 5	2/5/2018	2/11/2018
Week 6	2/12/2018	2/18/2018
Week 7	2/19/2018	2/25/2018
Week 8	2/26/2018	3/4/2018
Week 9	3/5/2018	3/11/2018
Week 10	3/12/2018	3/18/2018
Week 11	3/19/2018	3/25/2018
Week 12	3/26/2018	4/1/2018

Course Schedule:

Week One: The Basic Edit

Learning Objectives:

- Use editing software to create a rough cut and final edit using video techniques suitable for publication online.

Watch:

- My lecture: The Basic Edit
- Lynda.com and other links for self-guided editing training.
- Any UFL links to online Adobe modules or tech support.
- Guest lecture from my CNN Digital Colleague, Sean O'Key. A news-oriented but practical and relevant "how to" from a great digital content producer who advocates mixing video and stills. <https://www.youtube.com/watch?v=bfowsAkvN6c>

Required Readings:

- No required textbook readings yet. Get right to your video editing self-guided training.
- The Landscape According to Venture Beat <http://venturebeat.com/2016/02/06/the-next-wave-in-storytelling-is-short-form-video/>
- Short Video and Social Media: <http://digiday.com/brands/brands-must-master-short-form-storytelling/>
-

Assignments:

- Introductory discussion posting: Your Story!
- The basic edit. Complete your Lynda.com Adobe Premier Pro training as required based on your pre-existing knowledge of video and editing.
- Use the zip file provided in Canvas to edit a short printing press package. Upload to Canvas.

Week Two: Simple Sequences: Shooting and Editing

Learning Objectives:

- Use editing software to create a rough cut and final edit using video techniques suitable for publication online.

Watch:

- My lecture Shooting on Your Phone and Sequences

Required Readings:

- Shooting Sequence Tips: <https://storify.com/mututemple/sequence-shooting>
- Poynter Primer on Sequences: <http://www.poynter.org/2012/how-journalists-can-improve-video-stories-with-shot-sequences/183861/>

- Tips for Better Cellphone Video:
http://www.firstinspires.org/sites/default/files/uploads/resource_library/ftc/tips-for-shooting-quality-cell-phone-videos.pdf
- Think Short! http://archive.boston.com/yourtown/news/beanstalk/2013/02/4_story-telling_tips_for_makin.html

Assignments:

- Shoot and edit a sequence. Upload your video to Canvas or post a link.

Week Three: The Art of Story: Data With a Soul

Learning Objectives:

- Identify models for story framing and master plots and their applications in professional contexts.
- Tailor communication to meet the needs of different listeners.

Watch:

- My lecture: Data With a Soul
- The Two Santa Stories: see Canvas for links

Required Readings:

- Textbook chapter two.
- The Theory Behind Sticky Stories: <https://hbr.org/2014/10/why-your-brain-loves-good-storytelling>
- Neurological Theory: <https://medium.com/creative-storytelling/week-2-how-you-brain-maps-stories-22524225bc0d#.dw0cy1kdp>
-

Assignments:

- Post in the discussion forum an analysis of how the two versions of the same Santa story differ. Analyze elements for impact, effectiveness, devices etc.

Week Four: Master Plots: Theory and Practice

Learning Objectives:

- Identify and evaluate storytelling theory and structure in a variety of media contexts.
- Describe the evolution and current role of storytelling to reach audiences and tell a brand or organization's story.
- Identify models for story framing and master plots and their applications in professional contexts.

Watch:

- My Lecture on the monomyth, Booker's 7 plots; essential theory.

- Legendary Author Kurt Vonnegut on Shapes of Stories: <https://www.youtube.com/watch?v=KBlogLNFkV8>
- Short Podcast on master plots: http://changingminds.org/disciplines/storytelling/plots/tobias_plots.htm

Required Readings:

- Public Relations Review, Michael Kent's academic work on master plots: https://drive.google.com/file/d/0B_A7kXSZXXkhoUmZQX0RYM0FMmjg/view?usp=sharing (Links to an external site.)Links to an external site.
- The plot-by-plot checklist: <http://tumultmediastorytelling.com/20-master-plots/>
- The Seven Models of Framing, Impact on Public Relations: <http://www4.ncsu.edu/~amgutsch/Hallahan.pdf>
- The Atlantic's modern-day take on the Vonnegut theory. Artificial Intelligence and storytelling arcs. Includes links to current research: https://www.theatlantic.com/technology/archive/2016/07/the-six-main-arcs-in-storytelling-identified-by-a-computer/490733/?utm_source=Echo+Storytelling+Agency+-+Newsletter&utm_campaign=65d82684b3-EMAIL_ECHO_DIGEST_2017_10_27&utm_medium=email&utm_term=0_2f8e366d39-65d82684b3-120726789

Supplemental Readings:

- Vox on Game of Thrones and the pillars of story: <https://www.vox.com/culture/2017/9/1/16225980/game-of-thrones-finale-ending-impossible> (Links to an external site.)Links to an external site.
- Several fascinating readings on storytelling effectively used in medicine, video games and international perspectives on storytelling as a social change agent. Shared folder: https://drive.google.com/drive/folders/0B_A7kXSZXXkhodWR1Z2U2b2pkRW8?usp=sharing (Links to an external site.)Links to an external site.
- Keeping up with technology: Facebook's push into video: http://www.niemanlab.org/2017/08/the-atlantic-business-insider-quartz-and-mashable-are-among-early-partners-for-facebooks-watch-video-platform/?utm_content=buffer09edd&utm_medium=social&utm_source=twitter.com&utm_campaign=buffer (Links to an external site.)Links to an external site.
- Keeping up with journalism: How digital has changed the way journalistic storytelling works. <https://www.poynter.org/news/more-never-stop-and-other-ways-digital-has-changed-how-we-work> (Links to an external site.)Links to an external site.

Assignments:

- Post to Canvas discussion board reading/reaction to demonstrate your understanding of storytelling theory. 5 percent

Week Five: Brand Like Adele

Learning Objectives:

- Apply storytelling techniques to public relations formats such as pitches, news releases, social media and advocacy campaigns.
- Identify and evaluate storytelling theory and structure in a variety of media formats.
- Describe the evolution and current role of storytelling to reach audiences and tell a brand or organization's story.

Watch:

- My lecture: ethos, pathos, logos and aiming for the heart
- Adele's concert cancellation video (or something more current as of later in the year)
- The Domino's Pizza Rebrand
- The Meaning of Mother's Day (Echo Storytelling visual essay)

Required Readings:

- Time to play! Check out some apps you'd like to try using: Movavi, Videolicious, Cameo or any other of your choice.
- Links provided but not limited to:
- Vine (still supported for a short time): <https://vine.co/>
- Videolicious: <https://videolicious.com/>
- Cameo for iOS: <https://itunes.apple.com/us/app/cameo-video-editor-movie-maker/id988821661?mt=8>
- TechLearning has a published list of easy video apps. They come and go quickly, but take a look for something familiar or something you'd like to try: <http://www.techlearning.com/default.aspx?tabid=100&entryid=5656>

Assignments:

- Post to the Canvas discussion board a thematic/branding analysis of the PR storytelling video(s) covered in lecture. (Specific videos will be topical. See Canvas for updated links).
- A reminder that we will break the mold next week and play with apps. Start thinking about which app you will test out for the super short practice video due next week.

Week Six: Is Anybody Listening?

Learning Objectives:

- Use video and tailored writing to craft hooks or openings for stories to appeal to targeted audiences.
- Apply storytelling techniques to public relations formats such as pitches, news releases, social media and advocacy campaigns.

Watch:

- My Lecture: Writing Short, hooks and endings
- Little Red Riding Hood Told in Infographics: <http://www.danpink.com/2009/05/telling-stories-in-new-ways/>

- NHL Twitter and Good Deeds Campaign. See Canvas for links.

Required Readings:

- Textbook Chapter 3.

Assignments:

- Time to play: Practice shooting short by submitting to Canvas a short video, or combination video/photo story using an App or your choice, or those introduced in lecture such as Vine (supported for a limited time), Videolicious, Cameo, Jumpcast, Adobe Slate, iMovie etc. You may export and upload the Mp4 file, or submit a link to your published piece. Length is up to you and will be partly determined by your platform. But think short!

Week Seven: Storyboarding and the Art of Scribbling

Learning Objectives:

- Identify models for story framing and master plots and their applications in professional contexts.
- Use free apps to wireframe and storyboard a visual narrative.

Watch:

- Playlist: Six Ted Talks on Storytelling. Select a minimum of 2-3 from this list and set aside an hour or two to watch. My favorites may not be yours, but Andrew Stanton (think Toy Story) and JJ Abrams (Lost) work well with our content. You choose.
https://www.ted.com/playlists/62/how_to_tell_a_story

Required Readings:

- Examples of Storyboards that work:
<https://accad.osu.edu/womenandtech/Storyboard%20Resource/>
- The 180 degree rule: <https://www.videomaker.com/article/f2/15415-how-to-make-a-storyboard-storyboard-lingo-techniques>

Assignments:

- Post to Canvas discussion forum: Hashing it out. Your vision, project ideas and feedback from all. This is not a firm commitment, your ideas can change, but we will submit a likely topic and plan for our final projects with peer responses and suggestions.

Week Eight: Brainstorming and Visualizing: What's Your Story?

Learning Objectives:

- Identify models for story framing and master plots and their applications in professional contexts.
- Use free apps to wireframe and storyboard a visual narrative.

Watch:

- My lecture on visualization.

- Motel-6 Anniversary Video: See Canvas for links.

Required Readings:

- Textbook Chapter 4 (special emphasis on pp. 164-174).

Assignments:

- No assignments this week but remember, the draft of your story including a wireframed story board and a short written explanation of your purpose, structure, and rationale for your digital platform is due in week nine.

Week Nine: Take Risks: Fail UP!

Learning Objectives:

- Choose the most appropriate medium for video storytelling on various platforms.
- Identify and evaluate storytelling theory and structure in a variety of media contexts.

Watch:

- Taking the Plunge. It's like jumping out of a plane! TedEx Inspiration with Daniel Delgado <https://www.youtube.com/watch?v=0arcRikFhDk>
- Guest Lecture: Multiplatform journalist Sara Snyder: "How to make social videos with impact." Link: <https://www.bigmarker.com/digitaled/How-To-Make-Social-Videos-with-Impact?bmid=ddf7a0bad169> (Links to an external site.)[Links to an external site.](#) I will send you a login ID and password for access to this special session (45 mins).
-

Required Readings:

- Social Media Today and 10 Best Practices: <http://www.socialmediatoday.com/content/shore-your-business-video-storytelling-ten-practices>
- Skyword on risks and rewards: <http://www.skyword.com/contentstandard/storytelling/part-3-how-to-be-a-good-storyteller-what-brands-can-learn-from-videographers/>
- Examples of simple wireframing for storytelling in journalism. This also applies across disciplines: <http://www.poynter.org/2012/how-wireframing-can-help-journalists-plan-communicate-ideas/188755/>

Assignments:

- Upload to Canvas the draft of your story including a wireframed story board and a short written explanation of your purpose, structure, and rationale for your digital platform.
- Start planning your video shoot. Start shooting early. It takes a lot longer than you think. Just assume you will make mistakes and what can go wrong, will go wrong. Re-shooting is normal.

Week Ten: Drafts and Rough Cuts: The Power of Revision

Learning Objectives:

- Use free apps to wireframe and storyboard a visual narrative.

- Use editing software to create a rough cut and final edit using video techniques suitable for publication online (technical skills will be briefly covered separately).
- Choose the most appropriate medium for video storytelling on various platforms.
- Use video and tailored writing to craft hooks or openings for stories to appeal to targeted audiences.

Watch:

- This is a light content week because students need to be shooting.
- A live lecture is likely for this week to discuss challenges and refine ideas and approaches.

Required Readings:

- None for this week.

Assignments:

- No assignments due but remember your rough cut is due next week.
- You should be shooting and editing. Don't leave it till the last minute!

Week Eleven: Rough Cut

Learning Objectives:

- Tailor communication to meet the needs of different listeners.
- Identify models for story framing and master plots and their applications in professional contexts.
- Use video and tailored writing to craft hooks or openings for stories to appeal to targeted audiences.

Watch:

- Nothing this week. Keep editing!

Required Readings:

- None for this week.

Assignments:

- Upload to Canvas a link to your rough cut video, published online and viewable by a link provided to your instructor. MP4 files may be uploaded; however, files that are not playable will not be graded. A published link is preferable.
- After doing a rough cut, sometimes we recognize something we missed. If you need to re-shoot or add any elements, now is the time to start planning and doing that.

Week Twelve: It's a Wrap!

Learning Objectives:

- Apply storytelling techniques to public relations formats such as pitches, news releases, social media and advocacy campaigns.

Watch:

- My lecture on tips for developing your visual brain; the importance of peer review.

Required Readings:

- None for this week.
- I've included a handy worksheet for goal setting and targeting social media platforms when you are ready to publish and share your work. Download it here:
https://drive.google.com/file/d/0B_A7kXSZXkhod213OFIHbzhYRTg/view?usp=sharing

Assignments:

- Upload to Canvas a link to your final project. Using your peer evaluation form (your instructor will assign you to groups), peer review and upload feedback form to Canvas. We'll be posting final projects and peer reviews in a forum or folder where all of us can see and experience your work (see Canvas).