FAU

NEW COURSE PROPOSAL
Graduate Programs

FLORIDA ATLANTIC UNIVERSITY

Department: School of Communication and Multimedia Studiesn

College: Dorothy F. Schmidt College of Arts and Letters

(To obtain a course number, contact erudolph@fau.edu)

UGPC Approval _____

UFS Approval _____

SCNS Submittal _____

Confirmed _____

Banner _____

Catalog _____

Prefix DIG	*(L = Lab Course; C = Combined Lecture/Lab; add if appropriate)* **Lab Code**	**Type of Course** Lecture	**Course Title** Digital Media Storytelling
Number 5434			

Credits *(Review Provost Memorandum)* 3	**Grading** *(Select One Option)* Regular	**Course Description** *(Syllabus must be attached; see Guidelines)* Students will examine the history and current uses of digital media storytelling, as well as how stories fit into broader social narratives. Through experimentation with a range of creative tools and publishing platforms, students will design and produce their own digital storytelling projects to achieve a personal or professional aim.
Effective Date *(TERM & YEAR)* Spring 2023		

Prerequisites Graduate standing in COM MA Program	**Academic Service Learning (ASL) course** Academic Service Learning statement must be indicated in syllabus and approval attached to this form.
	Corequisites	**Registration Controls** *(For example, Major, College, Level)* Major, Communication Graduate MA

Prerequisites, Corequisites and Registration Controls are enforced for all sections of course.

Minimum qualifications needed to teach course: Member of the FAU graduate faculty and has a terminal degree in the subject area (or a closely related field.)	**List textbook information in syllabus or here** See attached syllabus
Faculty Contact/Email/Phone Dr. Carol B. Mills / millsc@fau.edu	**List/Attach comments from departments affected by new course**

Approved by	**Date**
Department Chair _CBMills_	10/4/2022
College Curriculum Chair	10-25-22
College Dean	10/26/2022
UGPC Chair _Mihaela Cardei_ Mihaela Cardei (Nov 16, 2022 16:22 EST)	Nov 16, 2022
UGC Chair _Paul R. Pelow_	Nov 16, 2022
Graduate College Dean _Robert W Stursky_	Nov 16, 2022
UFS President	
Provost	

Email this form and syllabus to UGPC@fau.edu 10 days before the UGPC meeting.

DIG 5434-001
DIGITAL MEDIA STORYTELLING

3 credits

Spring, 2023
Dr. Marek Muller
Office hours by Zoom: Tues/Thurs 3:00-4:30pm
Email: mullers@fau.edu
Phone: (561) 297-0042

Course Description

Students will examine the history and current uses of digital media storytelling, as well as how stories fit into broader social narratives. Through experimentation with a range of creative tools and publishing platforms, students will design and produce their own digital storytelling projects to achieve a personal or professional aim.

Instructional Method

This class is designated as a "Fully Online Class" with no on-campus attendance requirements.

Prerequisites

Graduate standing and admission to COM MA Program

Course Objectives/Student Learning Outcomes

Upon successful completion of this course, the student will be able to:

- Summarize the history of digital storytelling.

- Explain how individual stories are grounded within broader narrative contexts.

- Identify personal, professional, and creative goals for digital storytelling projects.

- Apply best practices to create and publish original digital storytelling projects.

Grading Scale
94-100 A
90-93   A-
87-89   B+
84-86   B
80-83   B-
77-79   C+
74-76   C
70-73   C-
67-69   D+
64-66   D
60-63   D-
0-59   F

Policy on Late/Missing Work
Students are expected to complete all scheduled coursework on time and as outlined by the instructor. The effect of late work upon grades is determined by the instructor, and the University reserves the right to deal at any time with individual cases of non-compliance. Students are responsible for arranging to make up work missed because of legitimate class absence, such as illness, family emergencies, military obligation, court-imposed legal obligations. Instructors must allow each student who is unable to submit work on time for a university-approved reason the opportunity to make up work missed without any reduction in the student's final course grade.

Counseling and Psychological Services (CAPS) Center
Life as a university student can be challenging physically, mentally and emotionally. Students who find stress negatively affecting their ability to achieve academic or personal goals may wish to consider utilizing FAU's Counseling and Psychological Services (CAPS) Center. CAPS provides FAU students a range of services – individual counseling, support meetings, and psychiatric services, to name a few – offered to help improve and maintain emotional well-being. For more information, go to http://www.fau.edu/counseling/

Disability Policy
In compliance with the Americans with Disabilities Act Amendments Act (ADAAA), students who require reasonable accommodations due to a disability to properly execute coursework must register with Student Accessibility Services (SAS) and follow all SAS procedures. SAS has offices across three of FAU's campuses – Boca Raton, Davie, and Jupiter – however disability services are available for students on all campuses. For more information, please visit the SAS website at www.fau.edu/sas/.

Code of Academic Integrity
Students at Florida Atlantic University are expected to maintain the highest ethical standards. Academic dishonesty is considered a serious breach of these ethical standards because it interferes with the university mission to provide a high-quality education in which no student enjoys an unfair advantage over any other. Academic dishonesty is also destructive of the

university community, which is grounded in a system of mutual trust and places high value on personal integrity and individual responsibility. Harsh penalties are associated with academic dishonesty. For more information, see University Regulation 4.001.

Required Texts/Readings

Gitner, S. (2022). *Multimedia storytelling for digital communicators in a multiplatform world,* (2nd ed.). Routledge. ISBN 9781138332560

Journal articles, videos, apps, and links to web content as assigned and provided in course Canvas site.

Course Topics

Interactive and iterative digital storytelling
Current tools for creating digital stories
Storytelling through memes
Networked storytelling
Storytelling through augmented reality
Best practices for developing digital media projects
Preserving oral histories via multimodal storytelling
Storytelling using maps and data
Professional and academic contexts for digital storytelling

Course Evaluation Method

Detailed instructions and rubrics are provided on the Canvas course site.

Course Journal (5% of final grade): You are required to create and maintain a course "journal" throughout the semester. This journal should be created as a Google Doc so that you can edit it regularly. I find that my own research, thinking, and writing benefits from a less formal record of ongoing ideas and readings (with an eye towards opportunities to formalize and more publicly share particular thoughts). I hope you all find this requirement preferable to more formal and polished pieces of short writing on a discussion board, as it's meant to be your own personal record of the course. I'll check in with your journaling progress as each module ends. This journal isn't worth a lot of course percentage points, but I imagine that the writing and drafting you complete here will impact the rest of the work you complete this semester.

Short Digital Storytelling Exercises (5% of final grade): Throughout the semester, we'll experiment with different forms of digital storytelling, efforts designed to get you thinking about your larger project and to the various factors informing approaches to storytelling in digital contexts. These exercises will take place as homework assignments within each module. You'll be updated via Canvas with more specific prompts.

Digital Storytelling Keywords (15% of final grade): Each student will be asked to select a keyword related to ongoing class work (you are also free to suggest your own keywords: talk to me!) and will then be given an opportunity to create a lesson to share around that keyword. The lesson should be presented and submitted as a video for other students to watch. I'll circulate the list of keywords early in the semester and we'll take things from there.

Collaborative Audio Storytelling Project (25% of final grade): Building on course readings and in-class work related to audio storytelling and augmented reality, students will collaborate to develop and create a short-form, place-based audio storytelling project intended for distribution and use on mobile devices. We'll discuss particular aims, parameters, forms of labor and collaboration, and project outputs this semester. Ideally, we will end up with a public-facing project that students can reference in various academic and professional capacities. Work on this project will be ongoing throughout the semester.

Digital Storytelling Final Project (50% of final grade): Over the course of the semester, you'll develop and create a public-facing digital storytelling project. You will be required to articulate your project's aims, audience(s), and metrics for success, though I will help you determine these parameters. You are encouraged to find collaborators in and beyond the classroom, and you may also decide to work on a digital project that already exists. An extension of the Collaborative Audio Storytelling Project is also an option for interested students. A "prototype" or "proof of concept" approach may work for some projects, but these efforts will still have to circulate publicly in some form (and we'll talk about what "public-facing" might look like in relation to your work). I'm hoping that these projects will be of value to you in future professional contexts, but you are not required to explicitly align your project with your current career track. We'll talk more about project work throughout the semester. We'll also discuss how and where to ideally disseminate your finished projects (locally at FAU and online).

Schedule

All activities are due by 11:59 p.m. Eastern time on the date indicated.

Introduction Module	Begin: January 7
Watch Instructor's Welcome Video	
Post to the Introduction Discussion	Due: January 12

Module 1: Interactive/Iterative Digital Storytelling in the Twenty-First Century	Begin: January 12
Watch Module 1 Lecture **Watch** "Duck Amuck" (Chuck Jones et al, 1953) **Watch** Black Mirror: Bandersnatch (David Slade, Charlie Brooker, et al, 2018)	
Play Depression Quest (Zoe Quinn, Patrick Lindsey, and Isaac Schankler, 2013)	
Read "Game Mechanics, Experience Design, and Affective Play" (Patrick Jagoda and Peter McDonald, The Routledge Companion to Media Studies, 2018)	
Read "Introduction" to Videogames for Humans: Twine Authors in Conversation (merritt k, 2015) **Read** Gitner Ch. 1	
Select Digital Storytelling Keyword **Write in Course Journal**	Due: January 19

Module 2: Making a Digital Story with Twine	Begin: January 19
Watch Module 2 Lecture **Watch** Colossal Cave Adventure (Willie Crowther and Don Woods, 1975-77; we're using an emulator designed by AMC as a promotional tool for the TV show Halt and Catch Fire) **Watch** Galatea (Emily Short, 2000)	
Explore Twine (Chris Klimas et al, 2009-present)	
Read Twine stories featured in Videogames for Humans and the Interactive Fiction Database **Read** "Somewhere Nearby is Colossal Cave: Examining Will Crowther's 'Adventure' in Code and in Kentucky" (Jerz, 2007) Read Gitner Ch. 2-3	
<mark>**Select group for Collab. Dig. Storytelling Project**</mark> <mark>**Submit Digital Storytelling Homework**</mark> <mark>**Write in Course Journal**</mark>	<mark>Due: January 26</mark>

Module 3: Iterative and Interactive Digital Storytelling: What We Can Learn From Memes	Begin: January 26
Read "Memes are Modern-Day Propaganda" and "Memes Counter Disinformation, Spread Awareness of Pollution in Beijing" (An Xiao Mina, excerpts from from Memes to Movements: How The World's Most Viral Media is Changing Social Protest and Power, 2019) **Read** "Memes and Misogynoir" (Laura M. Jackson, The Awl, 2014) **Read** "The Best Memes of 2021, According to The Verge Staff" (The Verge, 2021) **Read** "Mini-Syllabus: Memes and Blackness" (Amber Officer-Narvasa, Entropy, 2022) **Read** "The Political Life of Memes with An Xiao Mina" (Hrag Vartanian, Hyperallergic, 2019) Read Gitner Ch. 4	
<mark>**Submit Digital Storytelling Homework**</mark> <mark>**Write in Course Journal**</mark>	<mark>Due: February 2</mark>

Module 4: Iterative and Interactive Storytelling: Networked Storytelling	Begin: February 2
Read "A Networked Public" and an additional chapter of your choice. Twitter and Tear Gas: The Power and Fragility of Networked Protest (Zeynep Tufekci, 2022) **Read** "A Society, Searching" and "Searching for Black Girls." Algorithms of Oppression: How Search Engines Reinforce Racism (Safiya Umoja Noble, 2018) **Read** "Measuring Race on The Internet: Users, Identity, and Cultural Difference in the United States" (Lisa Nakamura, Digitizing Race: Visual Cultures of the Internet, 2021)	

Read "Is Twitter any Place for a [Black Academic] Lady?" (Marcia Chatelain, Bodies of Information: Intersectional Feminism and Digital Humanities, 2018)	
<mark>**Submit Digital Storytelling Project Group Proposal** **Submit Digital Storytelling Homework** **Write in Course Journal**</mark>	<mark>Due: February 16</mark>

Module 5: Iterative and Interactive Storytelling: Augmented Realities	**Begin: February 16**
Read Excerpts from Friending the Past: The Sense of History in the Digital Age (Alan Liu, 2018) **Read** "Apprehending the Past: Augmented Reality, Archives, and Cultural Memory" (Victoria Szabo, The Routledge Companion to Media Studies and Digital Humanities, 2018) **Read** "Stanford Journalism Program's Guide to Using Virtual Reality for Storytelling" (Geri Migielicz and Janine Zacharia, Storybench, 2022) **Read** "Home Is Where the Photo Booth Is: How Instagram Is Changing Our Living Spaces" (Alyssa Bereznak, The Ringer, 2019) **Read** Gitner Ch. 6, 7	
<mark>**Submit Digital Storytelling Homework** **Write in Course Journal**</mark>	<mark>Due: February 23</mark>

Module 6: Developing Digital Storytelling Projects	**Begin: February 23**
Read "Before You Make a Thing" (Jentery Sayers, 2018) **Read** "Building Interactive Stories" (Anastasia Salter, The Routledge Companion to Media Studies and Digital Humanities, 2018) **Read** "Approaching Sound" (Tara Rodgers, The Routledge Companion to Media Studies and Digital Humanities, 2018) **Read** "Sound" (Josh Kun, Keywords for American Cultural Studies, 2007-present) **Read** "New Food for iPods: Audio by Subscription" (Cyrus Farivar, New York Times, 2004) **Read** Gitner Ch. 5	
<mark>**Submit Digital Storytelling Homework** **Write in Course Journal**</mark>	<mark>Due: March 2</mark>

Module 7: Audio Storytelling: From Oral Histories to Multimodal Storytelling	**Begin: March 2**
Read "Gateways to Newark" (Talking Eyes and DreamPlay Media, Newest Americans, 2016) **Read** Mapping Indigenous LA: Place-Making Through Digital Storytelling (Maylei Blackwell, Mishuana Goeman, Wendy Teeter, et al, UCLA)	

Read "Performing Zora: Critical Ethnography, Digital Sound, and Not Forgetting." (Myron M. Beasley, Digital Sound Studies, 2022) **Read** "Planet Rock" from The Grey Album: On the Blackness of Blackness (Kevin Young, 2012) **Read** "'Summoned by Aliens': How the Beastie Boys, Pete Rock, Q-Tip, and Others Changed Rap Music with the Pause-Tape" (Gino Sorcinelli, Micro-Chop, 2016) **Read** Gitner Ch. 8	
<mark>**Submit Digital Storytelling Homework**</mark> **Write in Course Journal**	<mark>Due: March 16</mark>

Module 8: Digital Storytelling and Archives	**Begin: March 16**
Read "The Transnational and the Text-Searchable: Digitized Sources and the Shadows they Cast" (Lara Putnam, The American Historical Review, 2022) **Read** The GAM Digital Archive Project **Read** "The Passamaquoddy Reclaim Their Culture Through Digital Repatriation" (E. Tammy Kim, The New Yorker, 2019) **Read** Excerpts from The Politics of Mass Digitization (Nanna Bonde Thylstrup, 2019) **Read** "Native to the Device: Thoughts on Digital Indigenous Studies" (Joanna Hearne, Studies in American Indian Literatures, 2017)	
<mark>**Submit Digital Storytelling Homework**</mark> **Write in Course Journal**	<mark>Due: March 23</mark>

Module 9: Data-Oriented Storytelling: Maps & Absences	**Begin: March 23**
Read "Data" (Melissa Gregg and Dawn Nafus, Keywords for Media Studies, 2021) **Read** "Mapping Segregated Histories of Racial Violence" (Monica Muñoz Martinez, American Quarterly, 2018) **Read** Excerpts from Numbered Lives: Life and Death in Quantum Media (Jacqueline Wernimont, 2019) **Read** Gitner Ch. 10	
<mark>**Submit Digital Storytelling Homework**</mark> **Write in Course Journal**	<mark>Due: March 30</mark>

Module 10: Data-Oriented Storytelling: Surveillance	**Begin: March 30**
Read "Markup Bodies: Black [Life] Studies and Slavery [Death] Studies at the Digital Crossroads" (Jessica Marie Johnson, Social Text, 2018) **Read** "Habits of Leaking: Of Sluts and Network Cards" (Wendy Hui Kyong Chun and Sarah Friedland, differences, 2015) **Read** "All Eyes on The Border" (Shannon Mattern, Places, 2018)	

Read Gitner Ch. 11	
Submit Collaborative Audio Storytelling Project <mark>**Write in Course Journal**</mark>	<mark>Due: April 6</mark>

Module 11: Academic & Professional Contexts for Digital Storytelling	**Begin: April 6**
Read "Telling Tales: Digital Storytelling as a Tool for Qualitative Data Interpretation and Communication" (Neil Gordon Davey, Grete Benjaminsen, International Journal of Qualitative Methods, 2021) **Read** Excerpts from Feminist in a Software Lab: Difference + Design (Tara McPherson, 2022) **Read** "Storying the Digital Professional: How Online Screening Shifts the Primary Site and Authorship of Workers' Career Stories" (Brenda L. Berkelaar, Jeffrey L. Birdsell, Joshua M. Scacco, Journal of Applied Communication Research, Aug 2016) **Read** Gitner Ch. 9	
<mark>**Submit Digital Storytelling Homework**</mark> <mark>**Write in Course Journal**</mark>	<mark>Due: April 20</mark>
<mark>**Submit Digital Storytelling Final Project**</mark>	<mark>Due: April 27</mark>