CAT 125: Storytelling: Authenticity, Performance of Self and Digital Media
MW 11:00-11:50AM, PCYNH 122
Winter 2014

Instructor:
Ash Eliza Smith, MFA
aes002@ucsd.edu
858-822-5137

Office Hours: W 1-3PM and by appointment
Location: Pepper Canyon Hall 246

"Those who tell the stories, rule the world." - a quote attributed to both Plato and the Hopi American Indians

"Great stories happen to those who can tell them." - Ira Glass

"Entrepreneurship is the most extreme use of story." - Robert McKee

This course in public rhetoric and practical communication examines storytelling as a rhetorical strategy and will give you the opportunity to author your own relevant materials. We will examine how storytelling is used by start-up companies, Kickstarter projects, entrepreneurs, activists, artists, song writers, filmmakers and by the general public on their smart phones and social networking sites. We will think about the stories told by our own performance of multiple selves and identities within social networks on and offline. We will look at a range of storytelling from those with corporate agendas to the more experimental, ethnographic or activist projects and consider the audiences of each.

This course will analyze films, videos, images, image share sites, video games, start-up pitches, song lyrics, memes, advertisements, and social networking sites to think about the stories that are told and the stories they may fail to tell. The devices of oral storytelling, filmmaking, montage, and fiction writing will be used to think about how stories are told with various components of image, voice, text, body and sound. We will think about myth-making and play with fact, fiction, and speculation.

You will be asked to tell stories in various capacities. We will create personal narratives, engage in oral storytelling, design fictional (start-up) products/companies and tell stories in the medium of your choice: a video, a photo series, song, and/or web project.

Questions for consideration:

What stories get told and what stories do not get told? What does it mean to tell someone else's story or have someone else tell yours? Is "storytelling" the new corporate buzzword? Why might a CEO or politician hire a screenwriter to work for them? Fragmented between multiple online and offline personas, has "fact" and "fiction" merged to create a new kind of "authentic" self? Does online anonymity complicate "the story"? How has access to smart phone technologies created a culture of people who want to tell their "own story" all of the time? If one does not constantly document their life, how and will they exist in 100 years? What is the downfall of too many stories told, in too much of the same kinds of ways? Are there other rhetorical strategies? What is the future of storytelling?
Course Website: Important information for the class can be found on the course website at [http://ted.ucsd.edu](http://ted.ucsd.edu). Your user name and password is the same used to login to Tritonlink. A copy of this syllabus, assignment details, video links, and important reminders will be posted to the site.

The instructor reserves the right to alter the syllabus during the course of the quarter. Any changes made will be posted to an updated syllabus on the TED website.

Course Readings: Almost all course readings, listening materials and videos will be posted on our class web site ([http://ted.ucsd.edu](http://ted.ucsd.edu)) as indicated in the schedule of readings. Complete readings before the week for which they are assigned.

Proxy Server: Please note: Some articles linked via TED and reserves websites may only be accessed through UCSD IP addresses. To access the reserves materials off campus you must use UCSD’s “proxy server.” Alternatively, you may login from off-campus using the Virtual Private Network.

Assignments/Grade Breakdown:

Class Participation: 20% - Note both lecture and section attendance are mandatory. Any absences must be cleared with the instructor or TA in advance, or justified with written documentation (e.g. letter from student health, etc.). More than 2 absences may be grounds for failure in the course. The instructor may take attendance in lecture or give a brief assignment in lecture as part of class participation. (See participation grading criteria at the end of this syllabus)

Performance of Self Assignment: 15% - 2 series of photographs that tell two different stories with a description and analysis.

Personal Narrative Assignment: 15% - A personal narrative that you create and tell via a video interview.

Start-up Speech/Oral Presentation: 25% 5 minute speech with 20 automatically timed slides delivered “Ignite-style”.

Narrative Argument/Website Portfolio Assignment: 25% - Likely this will take the form of an online portfolio, website, online reference work, or blog with video, audio, photography or some kind of digital storytelling component.
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<tr>
<th>Week 1</th>
<th>Your Rhetorical Position, Storytelling</th>
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<tr>
<td>Mon 1/6</td>
<td>Introductions. Hello. Hello. Who’s Got a Good Story?</td>
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| Wed 1/8 | Watch: “Politics of Fiction” by Elif Shafak  
Watch: “Persuasion and the Power of Story” by Jennifer Aaker  
Read: “Life Narratives in Social Media” by Lyndsay Grant  
Suggested: “Rhetorical Situations” The Norton Field Guide to Writing  
Work on Mind Maps, Ideas Brainstorm Your Personal Narrative Ideas |

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<tr>
<th>Week 2</th>
<th>Performance of Self, Authenticity, The Frame</th>
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| Mon 1/13 | Read: “Sidestepping the Digital Demimonde” by Melena Ryzik  
“Google Makes You Smarter, Facebook Makes You Happier, Selfies Make You a Better Person” by Jason Feier  
“Are All of Your Photo Memories Actually Making You Forget?” by Elliot Hannon  
Writing Lab in Section with Prompts, Models |
| Wed 1/15 | "Can A Meme Be Original" by Jillian Steinhauser  
“Why Our Online Persona Is Needier Than Our Real One” by Tom Gara  
Due: Performance of Self Photo Series Ideas Draft |

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<th>Week 3</th>
<th>Fakery, Parody, Humor, Play and Games</th>
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| Mon 1/20 | Martin Luther King Jr. Holiday  
NO CLASS/NO SECTION |
| Wed 1/22 | Watch: The Yes Men Fix the World  
"Behind the Screens of Twitter's Funniest Parody Accounts" by Hannah Orenstein  
"How I Got 10,000 Twitter Followers In A Week" by Alasdair Duncan  
"The Rhetoric of Video Games" by Ian Bogost  
Play: McDonalds Video Game  
Due: Personal Narrative Rough Draft |

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<th>Week 4</th>
<th>Video, Audio, Participatory Culture</th>
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| Mon 1/27 | Patricia Sullivan and Peter Jae Fadde. “Guerrilla Video: Adjudicating the Credible and the Cool” The Writing Instructor, May 2010  
Google Please Hire Me, Mathew Epstein  
Jean Burgess and Joshua Green, “The Entrepreneurial Vlogger: Participatory Culture Beyond the Professional  
Due: Performance of Self Photos and Text  
Returned: Personal Narrative Rough Drafts |
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<th>Week 5</th>
<th>Start-ups, Entrepreneurs, Futures Thinking</th>
<th>Due:</th>
<th>Personal Narrative Final Drafts Due in Section and Uploaded</th>
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<td>Mon 2/3</td>
<td>&quot;Futuring Practices&quot; by Matthew Alexander Manos, Ian Parker, &quot;Absolute Powerpoint: Can a Software Package Edit Our Thoughts?&quot;</td>
<td>Due:</td>
<td>3 possible topics for Your Oral Presentation Ideas Draft</td>
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<td>Wed 2/5</td>
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<th>Week 6</th>
<th>Public Speaking</th>
<th>Due:</th>
<th>Oral Pres. Rough Draft AND 3 Possible Ideas for Final Project Ideas Draft</th>
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<td>Wed 2/12</td>
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<th>Week 7</th>
<th>Remix, Copyright</th>
<th>Due:</th>
<th>Oral Pres. Draft with minimum 5 slides (bring on flash drive or have accessible via web) Practice Time in Section</th>
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<tr>
<td>Mon 2/17</td>
<td>President’s Day Holiday NO CLASS/NO SECTION</td>
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<td>Wed 2/19</td>
<td>&quot;The Rhetoric of Remix&quot; by Virginia Kuhn, &quot;Manpain&quot; Video Gallery III: Copyright videos Lawrence Lessig TED Talk</td>
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| Week 8 | Benefits of Failure and Reputation | | |
"Social Network Sites: Public, Private, or What?" by dana boyd | Due: Oral Presentations with Q&A’s in Section  
Final script due (submit to your TA in lecture and upload to turnitin via TED) |
| Wed 2/26 | | Due: Oral Presentations with Q&A’s in Section |

| Week 9 | Workshops |  |
| Mon 3/3 | Digital Storytelling Workshop  
Web Workshop | Due: Rough Draft of Final Projects |
| Wed 3/5 |  |  |

| Week 10 |  |
| Mon 3/10 | SHOWCASE of Student Projects | Due: Final Project Drafts Returned |
| Wed 3/12 | SHOWCASE of Student Projects | Workshops in Section |

| FINALS WEEK |  |
| Wed 3/19 | FINAL PROJECTS DUE by 5 PM | Due: URL’s e-mailed to your section leader |

**POLICIES:**

**1. ATTENDANCE**

On-time attendance in lecture and section is required. Please notify your TA if you must be absent for illness or family emergency. Excessive absence (more than two class sessions, either lectures or sections) may be grounds for failing the course. Excessive tardiness will also impact your grade and may be grounds for failure.

**2. CLASS PARTICIPATION**

Contributions to class discussions and active participation in small group work are essential to both the momentum of the course and the development of your ideas. This requires that you come to class prepared (having completed assigned reading and writing)
and ready to participate in class activities. See the participation evaluation rubric below for more information.

3. ASSIGNMENT SUBMISSION

   A. Due Dates

   An assignment may receive an F if a student does not participate in every phase of the development of the project and meet all deadlines for preliminary materials (proposals, drafts, etc). Failure to submit any of the graded course assignments is grounds for failure in the course. If a final draft, plus required addenda, is not submitted in class on the date due, it will be considered late and will lose one letter grade for each day or part of a day past due (A to B, etc.). Assignments are due in hard copy as well as via turnitin. You must submit your assignments directly to your TA; you will not be able to leave papers for your TA at the Sixth College Offices. Any late submissions must be approved by your TA and/or faculty instructor well in advance of the due date.

   B. Turnitin

   Final drafts must be submitted to Turnitin via TED BY MIDNIGHT on the day it is submitted in class. A grade will not be assigned to an assignment until it is submitted to Turnitin via TED. Failure to submit an assignment to Turnitin via TED is grounds for failure of the assignment.

4. CAT GRADING CRITERIA – PARTICIPATION

Here is a description of the kind of participation in the course that would earn you an A, B, C, etc. Your TA may use pluses and minuses to reflect your participation more fairly, but this is a general description for each letter grade.

   A – Excellent
   Excellent participation is marked by near-perfect attendance and rigorous preparation for discussion in lecture and section. You respond to questions and activities with enthusiasm and insight and you listen and respond thoughtfully to your peers. You submit rough drafts on time, and these drafts demonstrate a thorough engagement with the assignment. You respond creatively to the feedback you receive (from both your peers and TA) on drafts, making significant changes to your writing between the first and final drafts that demonstrate ownership of your own writing process. Finally, you are an active contributor to the peer-review and collaborative writing processes.

   B – Good
   Good participation is marked by near-perfect attendance and thorough preparation for discussion in lecture and section. You respond to questions with specificity and make active contributions to creating a safe space for the exchange of ideas. You submit rough drafts on time, and these drafts demonstrate thorough engagement with the assignment. You respond effectively to the feedback you receive (from both your peers and TA) on
drafts, making changes to your writing between the first and final drafts. You are a regular and reliable contributor to the peer-review and collaborative writing processes.

**C – Satisfactory**

Satisfactory participation is marked by regular attendance and preparation for discussion in lecture and section. You respond to questions when prompted and participate in classroom activities, though you may sometimes be distracted. You are present in lecture and section, with few absences, and have done some of the reading some of the time. You submit rough drafts on time and make some efforts toward revision between the first and final drafts of an assignment. You are involved in peer-review activities, but you offer minimal feedback and you may not always contribute fully to the collaborative writing process.

**D – Unsatisfactory**

Unsatisfactory participation is marked by multiple absences from section and a consistent lack of preparation. You may regularly be distracted by materials/technology not directly related to class. You submit late or incomplete drafts and revise minimally or only at a surface level between drafts. You are absent for peer-review activities, offer unproductive feedback, or do not work cooperatively in collaborative environments.

**F—Failing**

Failing participation is marked by excessive absences, a habitual lack of preparation, and failure to engage in the drafting, revision, and collaborative writing processes.

**5. ACADEMIC INTEGRITY**

UCSD has a university-wide Policy on Integrity of Scholarship, published annually in the General Catalog, and online at http://students.ucsd.edu/academics/academicintegrity/policy.html. All students must read and be familiar with this Policy. All suspected violations of academic integrity will be reported to UCSD's Academic Integrity Coordinator. Students found to have violated UCSD's standards for academic integrity may receive both administrative and academic sanctions. Administrative sanctions may extend up to and include suspension or dismissal, and academic sanctions may include failure of the assignment or failure of the course. Specific examples of prohibited violations of academic integrity include, but are not limited to, the following:

Academic stealing refers to the theft of exams or exam answers, of papers or take-home exams composed by others, and of research notes, computer files, or data collected by others.
Academic cheating, collusion, and fraud refer to having others do your schoolwork or allowing them to present your work as their own; using unauthorized materials during exams; inventing data or bibliography to support a paper, project, or exam; purchasing tests, answers, or papers from any source whatsoever; submitting (nearly) identical papers to two classes.

Misrepresenting personal or family emergencies or health problems in order to extend deadlines and alter due dates or requirements is another form of academic fraud.

Claiming you have been ill when you were not, claiming that a family member has been ill or has died when that is untrue are some examples of unacceptable ways of trying to gain more time than your fellow students have been allowed in which to complete assigned work.

Plagiarism refers to the use of another’s work without full acknowledgment, whether by suppressing the reference, neglecting to identify direct quotations, paraphrasing closely or at length without citing sources, spuriously identifying quotations or data, or cutting and pasting the work of several (usually unidentified) authors into a single undifferentiated whole.

Receipt of this syllabus constitutes an acknowledgment that you are responsible for understanding and acting in accordance with UCSD guidelines on academic integrity.

6. UCSD’s PRINCIPLES OF COMMUNITY

The CAT program affirms UCSD’s Principles of Community, and expects all students to understand and uphold these principles, both in their daily interactions and in their spoken, written and creative work produced for CAT classes:

The University of California, San Diego is dedicated to learning, teaching, and serving society through education, research, and public service. Our international reputation for excellence is due in large part to the cooperative and entrepreneurial nature of the UCSD community. UCSD faculty, staff, and students are encouraged to be creative and are rewarded for individual as well as collaborative achievements.

To foster the best possible working and learning environment, UCSD strives to maintain a climate of fairness, cooperation, and professionalism. These principles of community are vital to the success of the University and the well being of its constituents. UCSD faculty, staff, and students are expected to practice these basic principles as individuals and in groups.

• We value each member of the UCSD community for his or her individual and unique talents, and applaud all efforts to enhance the quality of campus life. We recognize that each individual's effort is vital to achieving the goals of the University.
• We affirm each individual's right to dignity and strive to maintain a climate of justice marked by mutual respect for each other.
• We value the cultural diversity of UCSD because it enriches our lives and the University. We celebrate this diversity and support respect for all cultures, by both individuals and the University as a whole.
• We are a university that adapts responsibly to cultural differences among the faculty, staff, students, and community.
• We acknowledge that our society carries historical and divisive biases based on race, ethnicity, sex, gender identity, age, disability, sexual orientation, religion, and political beliefs. Therefore, we seek to foster understanding and tolerance among individuals and groups, and we promote awareness through education and constructive strategies for resolving conflict.
• We reject acts of discrimination based on race, ethnicity, sex, gender identity, age, disability, sexual orientation, religion, and political beliefs, and, we will confront and appropriately respond to such acts.
• We affirm the right to freedom of expression at UCSD. We promote open expression of our individuality and our diversity within the bounds of courtesy, sensitivity, confidentiality, and respect.
• We are committed to the highest standards of civility and decency toward all. We are committed to promoting and supporting a community where all people can work and learn together in an atmosphere free of abusive or demeaning treatment.
• We are committed to the enforcement of policies that promote the fulfillment of these principles.
• We represent diverse races, creeds, cultures, and social affiliations coming together for the good of the University and those communities we serve. By working together as members of the UCSD community, we can enhance the excellence of our institution.