

Storytelling: Strategies of Self, Authenticity, Creativity and Digital Media

Culture, Art and Technology 125B Fall 2018, UC San Diego
Tu 5:00-6:50PM, Pepper Canyon Hall 106

Professor: Ash Eliza Smith, aes002@ucsd.edu

Office Hours: Mon 12:30-2:30 PM Pepper Canyon Hall Rm# 248 *and by appointment and online

Teaching Assistants:

Alexia Arani, Anthropology, aarani@ucsd.edu (11AM + 12PM)

Amy Wang, Education Studies, acw001@ucsd.edu (8AM + 1PM)

Michael Ano, Visual Arts, mikeano@gmail.com (9AM + 10AM)

Sarah Farnsworth, Visual Arts, srfarnsw@ucsd.edu (4PM + 7PM)

Sindhu Thirumalaisamy, Visual Arts, sithirum@ucsd.edu (2PM + 3PM)



"Flash" By Lenny Kravitz, 2015

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

"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

Course Description:

This course in public rhetoric and practical communication uses storytelling and media design as a rhetorical strategy and gives students the opportunity to author their own relevant materials. We will examine how storytelling is used by start-up companies, crowd-funded projects, grant writers, entrepreneurs, researchers, activists, artists, songwriters, filmmakers, and the general public. We will think about the stories told by our 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. We will engage in techniques from design thinking as an approach to spur creativity and even partake in our own incubator think tank experiment in order to become better at collaborative and inter-disciplinary innovation. We will study techniques from improvisation in order to become better on-the-fly speakers and pitchers. By the end of the course you will have a toolbox of strategies as well as have created a portfolio of writing, prototypes and digital media projects that you will be able to use towards your own goals as you continue past your undergraduate degree.

Learning Objectives:

- Gain an understanding of rhetorical situations, genre, audience, ethos pathos and logos as well as the use of design and media to co-shape the message.
- Develop presentation skills, performance strategies, and improvisation techniques to pitch, tell stories, and present work in public forum.
- Use design thinking, creativity and collaboration to expand notions of problem solving and innovation.
- Develop digital media skills for analyzing underlying arguments in media and narratives.
- Learning aspects of media and design production: empathizing, pitching, ideating, prototyping, editing, curating, documenting
- Gain a toolbox of conceptual and technical strategies to author your own relevant materials for written, oral and electronic materials for communication and portfolios.

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/>. 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> as indicated in the schedule of readings. Complete readings **before** the class 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.

Materials Needed:

Apps & Accounts:

✓ Required:

- ✓ [Portfolium](#) Account
- ✓ Google Drive or Dropbox Account
- ✓ Register with the Media Lab (in Communication Building) to use video and/or sound recording equipment. Register Here:
<https://sdacs.ucsd.edu/secure-ad/mediaregister.php>

✓ Recommended:

- ✓ [Instructables](#) account
- ✓ GitHub account
- ✓ Vimeo or YouTube Account (you can make private if you desire)
- ✓ Access to Photo Editing software — [Gimp](#) is free
- ✓ Video Editing Software: Adobe Premiere (Available as Trial Version), Windows Movie Maker, or iMovie
- ✓ Drawing or Sketch Apps, SketchUp, SketchFab or Equivalent
- ✓ Screen Capture app (available for free online)
- ✓ 'Faking' is acceptable, probably even necessary with new-to-you forms of digital media. The goal is to explore the possibilities of various digital mediums without any fear!

Skills/Workshops and Trainings:

- ◆ Fall Workshops at the Media Teaching Lab: (Learn to video edit, operate a camera, use lighting and more) [Workshop Schedule Here](#)
- ◆ Skills Workshops led by Professor in Digital Classroom (TBD)



Facebook.com/jaxthedobe

Assessment: Assignments + Grade Breakdown (Please link to Prompts below for specifics regarding each assignment):

Grade Breakdown:

Participation—Lecture, Section, attend 2 [Art + Tech Events](#) : 20%

Written Personal Narrative: 15%

Oral Storytelling Performance: 20%

Digital Media Storytelling Project (20%) +

Story Sketches (25%) = 45%

- [Photo Series](#): 10% Other Sketches: 15%

+ You must schedule and attend at least one one-on-one short session with your TA between weeks 2-4 to discuss your work, goals and what you want to get out of the course/life. This is part of your participation grade. It is highly encouraged that you attend office hours regularly with your TA and/or Professor to get the most out of this course!

EXTRA CREDIT: After you complete your **2** required Art + Tech Events then you can attend up to **2** more for extra credit which will be added to your final course grade. You will post these in your Art + Tech Submission in TrED.

Please refer to the linked prompts and rubrics within the syllabus for specific details regarding each assignment:

Lecture + Section Participation: Note both lecture and section attendance is mandatory. Any absences must be cleared with the instructor or TA in advance, or justified with written documentation (e.g. letter from team, etc.). Absences may affect your overall course grade. **More than 3 absences may be grounds for failure in the course. Attendance may be taken in lecture or you may be given a brief assignment as part of class participation.** (See participation grading criteria at bottom of syllabus for more info).

***Personal Narrative** - A written personal statement or narrative.

***Oral Presentation:** - 5 minute story or pitch with 20 automatically timed slides.

***Final Portfolio + Story Sketches:** There will be weekly or bi-weekly prompts that engage with the course material as well as offer an opportunity to practice technical, visual and written composition skills. Your story sketchbook is a series of exercises, recordings and writings that act as a kind of journaling process throughout the quarter. Embrace this with the spirit of the '[Shitty First Drafts](#)'. Play! Take Chances! You can fail here! It's all part of the research process! 'Faking' is acceptable, probably even necessary. The goal is to explore the possibilities of a medium you are comfortable working within. Many of these entries will be revised or re-imagined as a part of your Final Story Portfolio.

NOTE: Because this is a course in Digital Rhetoric, it is imperative that you submit your deliverables formatted correctly to receive full credit for your assignments. This is part of your own Ethos and Logos as a student, co-worker, grant or job applicant and GREATLY affects the reader's PATHOS for you! This means photos and videos embedded correctly and not attachments. Links are hyperlinked etc. Use Google Drive to share a link when needed (if it is a large file). Ask if you have questions!



Zhang Huan, Family Tree, 2000, New York, USA

Course Outline—Tentative Schedule: (Subject to Change)

Week 1—Introductions—Hello. Hello. Who’s Got a Good Story? Your Rhetorical Position

	Read/Watch	
Due Th. Oct. 4	<ol style="list-style-type: none"> 1. Shitty First Drafts (2 pgs.) by Anne Lamott 2. Read or Watch the Video: The Fringe Benefits of Failure, and the Importance of Imagination by JK Rowling 3. Why Rhetoric? (pgs. 36-47) from the Comic, <i>Understanding Rhetoric</i> by Losh, Alexander, Cannon 	<p>In Section Tu/Th: Create a Mind Map. Map out: 1) school/career 2) family/friends 3) pop-culture/interests 4) extra-curricular (clubs, teams, orgs) Get creative! Use markers and paper or a free online tool to record and organize your ideas: https://bubbl.us/ Be sure to label tensions, anxieties etc. in your map. These will be productive zones as well as your positionality. Photograph your map so that you have it on you at all times.</p>

		If you are up for it, share in your Sketchbook OR no one has to see it—but be ready to discuss. You have a week to complete this for yourself.
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Week 2— Strategies of Self, (Un)Selfies, The Frame

Due Tu. 10/9	<ol style="list-style-type: none"> 1. Read Excerpt from: JayZ Decoded 2. Listen: The Moth (Pick 2...your TA might have a recommendation!) & I was Born with Two Tongues (Pick 1) 3. “How To Tell a Story—Right Now—From a Master Of Improv” by Joe Berkowitz 	Due: Story Sketch #1: Story Recording posted in Sketchbook by Tuesday 10/09 8AM
Due Th. 10/11	<ol style="list-style-type: none"> 1. Why Rhetoric? From the Comic, <i>Understanding Rhetoric</i> by Losh, Alexander, Cannon, (pgs. 48-63) <p>Recommended:</p> <ol style="list-style-type: none"> 2. “Rhetorical Situations” The Norton Field Guide to Writing. 	Due: 2 Ideas for Photo project – to pitch and workshop in Section (Read Prompt Here)

Week 3— Personal Narrative and Authenticity

Due Tu. 10/16	<ol style="list-style-type: none"> 1. Following the Voice of the Draft by Donald Murray 2. Selfies Without the Self 	<p>Due: Story #2 - “You in 10 Songs” ***Write a brief 250-word max statement that reflects on this process. **posted to Sketchbook by 8 AM Tuesday 10/16</p> <p>Due: Story #3A -Photo Draft (what limitation did you work with? tell us) posted to</p>
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		Sketchbook by 8 AM Tuesday 10/16 Former Student Work Link Here
Th. 10/1 8	In Section: Read Photographer and Artist's Statements (under Photo Resources Tab in TED)	+Check out the Photo Project Resources available to you in TED+

Week 4—Personal (un)Branding - Experimenting and Refining

Due TU 10/2 3	LAST WEEK TO CHANGE GRADING OPTION. ++ IF you plan on going to medical, law, or certain other kinds of graduate school then DO NOT take this course Pass/Fail. Talk to me about this if you need clarity.	Due: Sketch #3 Photo Project (10 %) in Full PRINT OUT! 12-24 pics with <u>at least 3</u> in full Pics (8.5 x 11) + Artist Statement for Tues. 1/30 + Upload to Sketchbook—It is ok to simply put everything in your Google Drive or Dropbox and provide the links if you have large files! Make sure the links are a <i>hotlinked</i> and that your <i>share</i> functions are set correctly inside Google Drive or Dropbox Copy and paste your Artist Statement directly into the text field.
Due TH 10/2 5	<ol style="list-style-type: none"> The Cocktail Party Test by Ian Bogost Visions of College, Colored By Money (4 Essays, Pick 1 to read) 	Due: 2-3 Audience Ideas and Sample Prompts/Questions for Personal Narrative to Pitch and Workshop in Section (Read Prompt Here)

Week 5 —Fiction, Humor, Empathy, Disruption

Due Tu. 10/3 0	NO READING	Due: Personal Narrative Draft with Prompt 2 Hard Copies due in Section and a digital version uploaded to Turnitin in TED
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		<p>*Please remember that the audience for your Personal Narrative assignment is not your TA. Titles are powerful. They make a statement. They tell a story. Be bold. Give your Narrative Statement a title.</p> <p>Optional: Play Rejection Therapy and write 250 words for in Art + Tech Submission for EC</p>
Due Th. 11/1	Play a Video Game: LINK HERE	

Week 6 – Start-ups, Entrepreneurs, Collaborative Innovation, Futures Thinking

TU. 11/6	1. Introduction to Design Thinking by Stanford Design School	<p>Due: Story #4 – Video due in Sketchbook (2 Options - Experiment or Refine) Check out past student work here and here and here</p>
		<p>Due: 2-3 Ideas for Oral Storytelling Project to Pitch Read Prompt Here</p> <p>Do: Problem and Solutions Brainstorm for Oral Story in Section</p>

Week 7 – Art of the Pitch - Public Speaking, Oral Storytelling, Power Poses

<p>TU. 11/13</p>	<ol style="list-style-type: none"> 1. Watch: Your Body Language Shapes Who You Are (Power Poses) by Amy Cuddy 2. Watch: TED Talks (Pick a few) from Jill Bolte Taylor, Ron Eglash, VS Ramachandran, Lawrence Lessig, Seth Priebatsch Nancy Duarte (about the secret of giving good talks) 3. Watch: Ignite Talks (Pick a few) from Matt Harding, Lee Stewart, and Mehal Shah 	<p>Due: Oral Pres. Script Draft in FULL with minimum 5 slides (Post your Google Slides Link in TED in the Google Form (on left side bar) before your section time Upload your FULL draft to Turnitin by Midnight +Be ready to perform your first minute of your Oral Pres. with 5 timed slides in Section. +You will have to go to File→ publish to web and enter 15 sec. Link should look like this at the end of your link: =15000 Check your link here</p>
<p>Th. 11/15</p>	<p>Oral Pres. Practice Time in Section</p>	<p>Due: DMSP ideas (2-3) on paper for TA.</p> <p>ALSO: Revisit your Portfolium page and do a little work! Go ahead put some pictures up!! and a banner pic! Seek out to connect with your section mates, lecture mates, ME!, TA's! There is a link to other people's Portfolium on the left hand side of our TED (click here).</p> <p>by 7pm on Friday Nov. 16</p>

Week 8 – Grants, Funding, Money

Tu. 11/20	NO READING	Due: Oral Storytelling Projects with Q&A's in Section Deliverables: <ul style="list-style-type: none">• Final Scripts Due-Submit Printed Hard Copy to your TA in Section• AND upload to Turnitin via TED• Google Presentation Hyperlink in TED (Google Form) (no need to re-submit if correct) Double check your link is working correctly here .
Th. 11/22	NO CLASS	THANKSGIVING --- NO CLASS

Week 9 – Design Collaboratory & Future of Storytelling

Tu. 11/27	NO READING	DUE: DMSP Rhetoric Draft in Sketchbook and printed for TA in Section. Story Sketch #5 <i>Check out past exemplary projects here</i> MEET IN Digital CLASSROOM – PCYNH 240 Workshop in Section
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Week 10 – SHOWCASE of Student Projects

Tu. 12/4	NO READING	MEET IN Digital Smart CLASSROOM – Workshop in Section Due: Rough Drafts of DMSP due in Portfolium -Pro Tip: Pay special attention to #4 in checklist -Make sure you have joined course/assignment
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		-Great resource for designing the visuals for your materials here .
Th. 12/6		Due: Personal Narrative Drafts + Revision Upload to Turnitin and turned in as a hard Copy in Section MEET IN Digital Smart CLASSROOM – PCYNH-240 Workshop in Section

FINALS WEEK

Tu. 12/1 1	HAVE A GREAT HOLIDAY BREAK	FINAL STORYTELLING PROJECTS DUE by 7 PM, URL's uploaded to Sketchbook on TED with 250-300 word written critical reflection of your work and process the entire quarter. Due: All Art + Tech Event Write Ups
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Film Still from *Rocky Horror Picture Show*, 1975

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 **three** 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. Because some of CAT 125 is based on collaborative, project-based learning, you are also expected to contribute as a responsible member of a group and section. 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 and or via email/link (online assignment). 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.

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.

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

Your Signature HERE:
