

JOURN 380: Long-Form, Digital Storytelling (Dig LongForm)

Classroom: AJ 326

Instructor:
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Category:
Digital LongForm

Blog/Media Tutorials:
<http://min186.pbworks.com>

Course Description:

This course examines the current state of digital publishing through reading and discussion, and then applies those concepts to create a long-form digital story delivered across multiple media. Students will explore this framework through long-form essay writing. While magazine essays incorporate the narrative and reporting elements of feature writing, they are distinguished by personal point of view, eloquence of style, and strength of argument. Students will create a culminating project that exists online, in print, and on various eReader devices. Pre-Requisite: News 223

Objectives:

- Students will understand the basic elements of a cinematic, long-form story and apply those in the creation of an interactive or digital-based story
- Students will select a series of elements for an author-driven website and creation a companion site using materials gathered for the creation of an interactive or digital-based story
- Students will evaluate the development process and creation as demonstrated by a written process document
- Students will understand the basic delivery mechanisms available to individual storytellers as demonstrated by in-class readings and discussion

Required Texts:

- *Book: A Futurist Manifesto*, edited by Hugh McGuire and Brian O'Leary (<http://book.pressbooks.com/>)
- Selected readings provided by the professor

Recommended, but not required:

- *The Future of Publishing*, by Jane Friedman (<http://janefriedman.com/future-of-publishing/>)
- Selected readings from Atavist.net

Assignments:

- **Weekly Assignment (50):** In order to create a long-form, digital story, authors will need to spend substantial time researching their story, understanding how the delivery technologies work, and their own capabilities. There is no simple way to do this so students will work for 6 weeks assembling outlines and prototypes in order to build their story pitch.
- **Story Pitch Sheet (50):** The story pitch sheet is the compilation of several weeks of thinking, pre-writing, drafting, and prototyping. The story pitch sheet should be a near exact picture of the story, delivery mechanism, and companion website.
- **Prototype Weeks (150):** The storytelling process requires you to offer and receive feedback on a regular basis, which means you must lay bare your drafts. If you don't, you will deliver a sub-part story because authors oftentimes lose track of the simple details to which readers attach themselves. Authors must learn to collaborate with each other, help in the creation process, and learn from each other.
- **Teacher Critique (50):** Long-form digital storytelling poses a number of challenges for first-time creators. In order to alleviate some of those issues, students will be required to submit their work to the professor and attend a one-on-one meeting at which time students will be given a grade on the progress of their story.
- **Student Critique (100):** The best writers read, and so will the best long-form digital storytellers read. Students will be required to will write a critical, evaluative review of another student's project, focusing on the elements of the story pitch. The evaluation should focus on the intent of the author and the execution of the project.
- **Final Project (300):** Students will deliver 4 elements, which will be created throughout the 16-week class:
 - Process Document: Students will turn in a paper that is no less than 2 pages, which documents the creative process. Students should examine their development process (from story idea, through prototyping, to evaluation, and to completion), and discuss what worked and what didn't, paying particular attention to creating a framework for development moving forward
 - Cinematic Long-Form Story: Students will turn in a final story complete with multi-media components or in multiple digital formats (e.g. ePub, Scribd, Kindle). Stories must be no less than 10 pages in length, and should include multiple forms of media.
 - Website: Students will have a functioning companion website, complete with multi-media elements that augment the story.
 - Screencast: Students will deliver a 5-minute screencast using Jing (or some screen capture equivalent) that gives an overview of the final products. It should focus on global descriptions as opposed to individual elements.

Grade Scale

	pts	percentage
A+	679	97-100
A	651	93-96
A-	630	90-92
B+	609	87-89
B	581	83-86
B-	560	80-82
C+	539	77-79
C	511	73-76
C-	490	70-72
D+	469	67-69
D	441	63-66
D-	420	60-62
F	419	<60

Assignment Policies:

- Papers will be turned in via email or dropbox, no hard copies will be accepted unless stated otherwise
- Papers will be saved as such: lastname.assignmentname
- Papers will be Word documents (.doc, .docx, .rtf)

Written Assignments

- Arial 12, Single Spaced, Single Column, Left Justified, Straight Quotes (and others)
- Your Title Pages will include: your name, class and assignment. Failure to do this will result in a zero for the assignment.
- Please use Works Cited at the end of your academic papers, and use the current edition of APA. In-text citation should follow this format (Author, Year) but you should make sure you use Purdue's OWL to make sure. **If you use FOOTNOTES or ENDNOTES, you will receive no points for your work.**

Screencasts/Audio Files

- Ideally you will record your screencasts as .mov, .avi, or other standard files (e.g. check YouTube's uploading policy); however, if you use Jing's standard version the .swf is fine.

Brad's Rules, or How My Classroom Works

1. Professionalism breeds excellence. You are always under scrutiny. You are evaluated in more ways than simply turning in your assignments.
2. I am not your friend. I am not your parent. I am your professor. It's not personal, I promise you.
3. There is not, nor will there ever be, extra credit in life.
4. If you are going to be late or if you are going to miss class, I will expect to hear from you before the start of class. There are very few acceptable reasons for lateness or absence. You will only know what those are if you contact me ahead of time. If I do not accord me this respect, please do not expect me to waive my fourth rule.
5. However, there are two acceptable excuses for missing class: an illness and a catastrophic family event. Both require you to contact me ahead of time, but please do not worry that you will be penalized.
 - In the case of illness, I will expect doctor's documentation delivered at the start of the next class period. This will be some formal document. An email or hand-written note on a sheet of notebook paper will not suffice.
 - *You* are missing my class. Please do not believe the burden is on me to believe your story.
6. If we have small group discussion groups and critique groups. Please use them. Do not ask me questions until you have discussed those with your group. My first question to you will be: what did your group say? If you have no good answer, I will have no good answer.
7. For simple questions, Google before you ask me. Be curious.
8. If you do not complete the assignments, please do not participate in discussions. Your uninformed opinions only serve to remind us that you did not do the work assigned.
9. Do not ever tell me "you don't know" why you did something when I ask for an explanation about your writing or research. You had a reason. Enough of one that moved you into action. So let's talk about it.

My Website

Outside of the Blackboard environment, I use my own site:

<http://www.thedudeman.net>. All materials you need for this class will be on Blackboard; however, I conduct much conversation with students and the world through that site. It would

- Your class will have its own TAG (located on the left side of the site) where you can see the latest announcements.
- The class syllabus, assignment sheets and rubrics will be available in the BSU tab (located along the top).
- You can also follow me on Twitter: [bsu_brad](#) for teaching, [@brad_king](#) if you've a hankering for my rants on life, the universe and everything.
- Some of the most interesting student reactions take place on Facebook. Feel free to add me.

- You will not miss out on any classroom instruction if you do not use Twitter and Facebook; you will, however, miss out.

You should check the class website once a day, and certainly the day of class, for recaps of the class and upcoming announcements. On occasion, I am asked to speak or attend an event with little notice. If that happens, I will post this on the site. It is your responsibility to check.

Syllabus

My syllabus is merely a guidepost for the semester. No class ever runs exactly the same. Therefore, like presidential appointments, the syllabus serves at the pleasure of the professor. Subject to change. And to paraphrase the California appellate judge's ruling: all parties are advised to chill.

Department Rules

Equipment Check Out:

The Integrated Media Lab's checkout policy is that the student returns the equipment 24 hours after renting. The exception is if the student rents the equipment out on Friday, it is not due back until the following Tuesday. If the student fails to return the equipment on time, a warning will be issued for the first offense. After the first offense, the student will not be able to rent equipment from the lab for the remainder of the semester. Hours of lab operation are posted in classrooms and on the lab window.

Saving Documents on Lab Computers:

If you do not have a Flash drive or some other external hard drive, please make sure that you don't save documents on your lab computer desktop. There is a drive -- THAWSPACE -- where you can create a folder and save your documents. Please do not sully our desktop workspace with your files.

Department Writing Statement

The Department of Journalism regards writing proficiency as essential to the satisfactory completion of all journalism courses. Therefore, department instructors must monitor writing performance and language usage proficiency in all journalism courses. Student grades must reflect both criteria. This means you will be graded on your spelling, punctuation and sentence structure.

Disabled Student Statement

If you need course adaptations or accommodations because of a disability, if you have emergency medical information to share with me, or if you need special arrangements in case the building must be evacuated, please make an appointment with me as soon as possible. My office location and hours are...

Diversity Statement

The Department of Journalism is committed to creating an awareness of diversity issues as they relate to the society, to the workplace and to the

Master Course Schedule

Jan 9, Week 1: Long-form, Digital Writing Overview

Reading

- Syllabus + Grade Rubrics
- *Book: A Futurist Manifesto*: "[What Can You Do with a Book](#)"

Lecture

- Class + Projects/Overviews
- "What is Cinematic, Long-form storytelling"

Jan 16, Week 2: Defining and Describing Long-form Stories

Reading

- *Book: A Futurist Manifesto*: "[Context, not Container](#)"
- *Book: A Futurist Manifesto*: "[Designing Books in a Digital Age](#)"
- "[Post-Artifact Books & Publishing](#)"

Lecture

- "What is a Book"
- "Modeling the story"

Jan 23, Week 3: The Changing Business of Long-form Storytelling

Reading

- [7 Platforms Changing the Future of Publishing](#)
- [The Way We Read Now \(The Atavist\)](#)
- [New Take on Narrative Non-Fiction \(The Atavist\)](#)
- [How Amazon is Helping Sustain Long-form Journalism](#)

Lecture

- "What can you do with this skill set"
- "The Hero's Journey"

Companies:

- [Byliner](#)
- [Longform](#)
- [The Atavist](#)

Deliverables:

- **Weekly Assignment:** Story Ideas

Jan 30, Week 4: Examples of Digital Long-form Journalism

Reading

- [“Long-time coming”](#)
- [“48 Hour Magazine a Big Hit”](#)
- [“A War Story, a Kindle Single, and Hope for Long-form Journalism”](#)
- [“In eBooks, Publishers Have Rivals: News Sites”](#)
- [“News Orgs Publish eBooks to Capitalize on Trending News, Archived Content”](#)

Lecture

- “Journalism, the news, and the future of long-form storytelling”

Deliverables:

- **Weekly Assignment:** Description and Outline

February 6, Week 5: The Tools of the Trade

Reading

- [“Kindle Direct Publishing”](#)
- [“Turn Your Wordpress Blog into a Book”](#)
- [“How to Make an ePub File for the iPad, Nook ect”](#)

Lecture

- “Tools of the Digital, Long-Form Writer”

Tools:

- InDesign: Design/Navigation
- [Scribd](#): PDF storage
- [Sigil](#): ePub creator
- [MagCloud](#): Print/Digital magazine publishing
- [Lulu](#): self-publishing for books
- [Scrivener](#): multi-media organizational tool for writers

Deliverables:

- **Weekly Assignment:** Multi-media prototypes

February 13, Week 6: Your Home Base, the Blog

Reading

- [“Get Started Guide”](#)
- [“The Big Mistake of Author Websites and Blogs”](#)
- [“3 Reasons to Have a Blog if You’re Unpublished”](#)

Lecture

- “Blogging + Social Media in a Long-Form World”

Tools:

- “Using the Class Technology”: [Technology Tutorials](#)
- Technology you will use in this class
 - [YouTube Channel/My Webcam on YouTube](#)
 - [Jing/Screencast](#)
 - [Storify](#)
 - [Audacity](#)/Garageband/ [Soundcloud](#)

Deliverables:

- **Weekly Assignment:** Story Design prototypes

February 20, Week 7: The Future of Digital, Long-form Storytelling

Reading

- [“The iPad and Rich Media Apps”](#)
- [“Telling Important Stories through Apps not Books”](#)

Lecture

- “What the Future Looks Like”

Feb 27, Week 8: The Business of You

Reading

- [“The Future of Publishing Services”](#)
- [“Amazon Signs Up Authors, Writing Publishers out of the Deal”](#)
- [“Video: Introducing the Atavist”](#)
- [“Video: Ideo: The Future of the Book”](#)

Lecture

- “Distribution and the Role of the Author in a Digital Age”

Deliverables:

- **Weekly Assignment:** Website Sketch Prototypes

March 5, Week 9: Spring Break

March 12, Week 10:

Deliverables:

- **Project:** Prototype Week #1

March 19, Week 11:

Deliverables:

- **Critique:** Teacher Critique

March 26, Week 12:

Deliverables:

- **Project:** Prototype Week #2

April 2, Week 13:

Deliverables:

- **Critique:** Student Critique

April 9, Week 14:

Deliverables:

- **Project:** Prototype Week #3

April 16, Week 15:

Deliverables:

- **Final Meeting**

April 23, Week 16:

Deliverables:

- **Project:** Final Process Paper

April 30, Week 17:

Deliverables:

- **Project:** Final Website, Cinematic Long-form Story, and Screencast