ARCH 585
Visual Storytelling and Entrepreneurship in Media
Units: 2
Semester: Fall
Grading Type: Letter Grade
Course Type: Online

Faculty

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Course Description

Designers are storytellers. Each line we draw or model we build expresses intent. Historically, drawing has been the primary medium of expression in the communication of design ideas. Anyone can tell a story, but learning to tell an engaging, poignant story that generates real interest, enthusiasm, support and excitement is a vital tool in today's fast-moving digital culture. This course helps the student understand how visual stories can serve as an active tool to critically explore, evaluate, and express design ideas. This course specifically stresses the instrumentality of online videos for communicating and thinking, and as a foundation for creative action.

This master class in media making, distribution and promotion will benefit architecture and design students who want deeper and more practical uses for visual storytelling. In the first half of the course, the emphasis is on telling a visual story effectively. The second half is devoted to presentation and promotion, including crowdfunding. The emphasis throughout is always on the deep structure that is critical to creating an effective visual story, whether it is used to communicate design ideas, becomes part of a portfolio, pitch, or a resume.

The core concept of this course is that architecture and design students are entering a profession that is increasingly entrepreneurial.

The lines between design practice, marketing one's work, maintaining an online presence, preparing an offline presentation, and receiving public and private support for design concepts have been blurred. Resumes and portfolios must be as effective on paper as they are online. Support for projects may come from architecture firms, from civic sources, from private benefactors, or crowdfunding.

The core skill required to drive these entrepreneurial behaviors is storytelling. This class takes design storytelling methods and shows how to deploy them online. We will combine traditional methods of expression with current online technology to create unique and compelling visual stories.

Part I (Sessions 1-9) Designing a Story
Part II (Sessions 10-15) Promotion, Online Communities and Crowdfunding

Learning Outcomes
1. To explore new media frontiers for fresh ways to communicate and disseminate design concepts, process, and development as well as critical examinations of the built environment.
2. To sharpen visual literacy and strengthen visual communication skills in video format and to develop the ability to execute a narrative vision that can generate a human connection in the online world.
3. To develop a critical lens through which to engage visual culture, representation, and signification through visually-based research methodologies.
4. To explore building an audience for creative work using an entrepreneurial approach that reinvents traditional concepts of marketing.

Course Structure

The course is delivered online over 15 weeks. There are only three on-campus meetings during the semester: The first class meeting is on campus. Then there are two more on-campus meetings to discuss and demonstrate video editing techniques and screen class projects. The majority of our class sessions (12 sessions) meet each week online using the Zoom platform.

During the online class sessions there is an hour-long lecture with a short discussion group afterward. Students may interact via chat during and after the lecture to ask questions or provide other input. Discussion groups will be held on Zoom, using voice, chat, and video. Some class sessions will include a Q&A with a special guest. The instructor will offer office hours on campus and online, via Zoom.

Online Format

This is an online (distance learning course) which is offered both synchronously (realtime) (40%) and asynchronously (60%). As mentioned above, the course consists of weekly asynchronous faculty lectures and weekly synchronous faculty-facilitated discussions. Students may listen to the lectures anytime since they are recorded but must participate in the online discussion group in real time.

This is a 2-unit course, which means that we require 30 hours of class time (lectures and discussions) and 60 hours of homework (weekly assignments, readings, video project) over the course of the 15 sessions. Students should expect a total of 18 hours of faculty lectures and 12 hours of faculty-facilitated discussions.

Online files (including new materials, assignments, completed assignments) will be updated every week. Students will be notified of new content in two ways: via email to

his/her USC account, and via a Blackboard announcement. All class work (journals, videos, etc) is due on a weekly cycle. All classes and discussions are recorded for later listening and watching. Zoom captures audio (the lecture or discussion) video (the slide deck), any videos played as examples, and the chat session during class. In this way, students have a complete experience of the course, even if they participate in some aspects of it asynchronously. We will also use OneDrive and Google Drive to store videos for critiques and sharing.

Students will be required to participate on a regular basis and their participation will be monitored on our online webinar platform (Zoom) and also in Blackboard. We reserve the right to drop any student who does not participate in online activities for more than one week without contacting faculty.

Course Requirements and Grades

50% Class Assignments – (10) assignments each worth 5% of the course grade. Assignments consist of both written and filmed/video work

10% Online Participation – synchronous discussions, viewing of weekly lectures

40% Final Project – a short form video to promote or present design work or to launch a crowdfunding campaign (video requirements, details, etc will be outlined in the Final Project handout, the project will be due on the last day of class)

Required Text

Godin, Seth. *Tribes: We Need You to Lead Us.* New York: Penguin, 2008.

Other Required Reading

Refer to Course Schedule for readings. Students are required to complete all required reading before each discussion session. Most readings will be posted on Blackboard. Refer to Course Schedule and Selected Bibliography.

Description of Assignments
We expect students to submit weekly assignments and a final project. The weekly assignments are designed to test the learning of that week's particular lecture; some assignments involve recording on location. The final project is designed to use all the lessons learned to create a short-form video for use online, and to prepare a promotion, build community, and a crowdfunding campaign around the video.

Announcements and News
Announcements and news about the course will be posted by the instructor in Blackboard.

Course Policies

Required level of technology and technical competence
Successful students in the course will have familiarity with the iPhone or Android camera phone for video recording, or access to and basic ability using a digital video camera. Basic familiarity with iMovie, Final Cut Pro or Adobe Premiere is helpful.

Required course software, hardware, infrastructure, and connectivity requirements:

-- Blackboard Learning Management System
-- Windows or Mac OS, latest version preferred.
-- Internet Explorer, Firefox, or Chrome Browser with latest Adobe Flash plugin installed.
-- Computer audio headset with microphone preferred for online discussion but not required
-- Reliable high-speed Internet connection
-- Streaming media access such as USC on iTunes U or YouTube
-- Zoom for synchronous meeting; a small free download may be required on your computer, tablet, or phone
-- Access to collaboration and search tools: Google, Creative Commons, Flickr
-- Phone, smartphone or digital camera with upload capability via WiFi or Firewire
-- Video editing software available in any video-capable phone, or Final Cut Pro, iMovie, or Adobe Premiere

Standards of Appropriate Online Behavior
Please access and review the USC Student Computer Use Policy
This document can be accessed at http://www-scf.usc.edu/Pages/ComputingPolicy.html
The protocols defined by the USC Student Conduct Code will be upheld in this course.
For more information, use this link https://sjacs.usc.edu/students/scampus/

Technical Support
Help with network connectivity and software is available by contacting the consultants at the ITS Customer Support Center by emailing consult@usc.edu or calling 213-740-5555. Walk-in support is available in Leavey Library's Information Commons, on the lower level. Visit the Customer Support Center page at:
https://itservices.usc.edu/contact/

Statement on Academic Conduct and Support Systems

Academic Conduct:
Plagiarism – presenting someone else's ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in *SCampus* in Part B, Section 11, "Behavior Violating University Standards" policy.usc.edu/scampus-part-b. Other forms of academic dishonesty are equally unacceptable. See additional information in *SCampus* and university policies on scientific misconduct, http://policy.usc.edu/scientific-misconduct.

Support Systems:

Student Counseling Services (SCS) – (213) 740-7711 – 24/7 on call
Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention. engemannshc.usc.edu/counseling

National Suicide Prevention Lifeline – 1 (800) 273-8255
Provides free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week. www.suicidepreventionlifeline.org

Relationship and Sexual Violence Prevention Services (RSVP) – (213) 740-4900 – 24/7 on call
Free and confidential therapy services, workshops, and training for situations related to gender-based harm. engemannshc.usc.edu/rsvp

Sexual Assault Resource Center
For more information about how to get help or help a survivor, rights, reporting options, and additional resources, visit the website: sarc.usc.edu

Office of Equity and Diversity (OED)/Title IX Compliance – (213) 740-5086
Works with faculty, staff, visitors, applicants, and students around issues of protected class. equity.usc.edu

Bias Assessment Response and Support
Incidents of bias, hate crimes and microaggressions need to be reported allowing for appropriate investigation and response. studentaffairs.usc.edu/bias-assessment-response-support

The Office of Disability Services and Programs
Provides certification for students with disabilities and helps arrange relevant accommodations. dsp.usc.edu

Student Support and Advocacy – (213) 821-4710
Assists students and families in resolving complex issues adversely affecting their success as a student EX: personal, financial, and academic. studentaffairs.usc.edu/ssa

Diversity at USC
Information on events, programs and training, the Diversity Task Force (including representatives for each school), chronology, participation, and various resources for students. diversity.usc.edu

USC Emergency Information
Provides safety and other updates, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible. emergency.usc.edu

USC Department of Public Safety – UPC: (213) 740-4321 – HSC: (323) 442-1000 – 24-hour emergency or to report a crime. Provides overall safety to USC community. [dps.usc.edu](dps.usc.edu)

School of Architecture Attendance Policy

A student may miss the equivalent of one week of class sessions (in this case, TWO excused absences are permitted) without directly affecting the student's grade and ability to complete the course. An excused absence is a confirmed personal illness, family emergency, or religious holiday. For each absence over the allowed number, your grade can be lowered by 1/3-letter grade. If additional absences are required for a personal illness, family emergency, pre-approved academic reason/religious observance, you must discuss the situation with your faculty member immediately. Any student not in class within the first 10 minutes is considered tardy, and any student absent (in any form including sleep, technological distraction, or by leaving mid class for a long bathroom/water break) for more than 1/3 of the class time can be considered fully absent. If arriving late, a student must be respectful of a class in session and do everything possible to minimize the disruption caused by a late arrival. It is always the student's responsibility to seek means (if possible) to make up work missed due to absences, not the instructor's, although such recourse is not always an option due to the nature of the material covered.

Sustainability Initiative

The School of Architecture has adopted the 2010 Initiative for Sustainability. Solutions to design problems must engage the environment in a way that dramatically reduces or eliminates the need for fossil fuel.

Selected Course Bibliography

Books

Bauer, Martin W. (2000). *Qualitative Researching with Text, Image and Sound.*Thousand Oaks: Sage.

Cesal, Eric J., *Down Detour Road: An Architect in Search of Practice.* Cambridge: MIT Press, 2010.

Godin, Seth. *Tribes: We Need You to Lead Us.* New York: Penguin, 2008.

Lee, Francis L. F. *Frontiers in New Media Research.* New York: Routledge, 2013. Print.

Rose, Gillian. *Visual Methodologies: An Introduction to Research with Visual Materials*. London: Sage, 2012.
Sammartino, Steve. *The Great Fragmentation: And Why the Future of Business is Small.* Melbourne: John Wiley & Sons, 2014.

Sinek, Simon. *Start with Why: How Great Leaders Inspire Everyone to Take Action.*New York: Penguin, 2009.

Trottier, Daniel. *Social Media as Surveillance: Rethinking Visibility in a Converging World.* Farnham, Surrey, England: Ashgate, 2012. Print.

Zeisel, J. (2006). *Inquiry by design: environment/behavior/ neuroscience in architecture, interiors, landscape, and planning* (Revised edition). New York: W.W. Norton & Co.

Articles

Blankenship, Mark. "How social media can and should impact higher education." Education Digest 76.7 (2011): 39-42.

Bolton, Ruth N., et al. "Understanding Generation Y and their use of social media: a review and research agenda." Journal of Service Management 24.3 (2013): 245-267.

Briones, Rowena L., et al. "Keeping up with the digital age: How the American Red Cross uses social media to build relationships." Public Relations Review 37.1 (2011): 37-43.

Bryant, Jennings, and Mary Beth Oliver, eds. "Media effects: Advances in theory and research." Routledge, 2009.

Couldry, Nick. "Listening beyond the echoes: Media, ethics and agency in an uncertain world." Paradigm Publishers, 2006.

Crawford, Kate. "Following you: Disciplines of listening in social media." Continuum: Journal of Media & Cultural Studies 23.4 (2009): 525-535.

Dabbagh, Nada, and Anastasia Kitsantas. "Personal Learning Environments, social media, and self-regulated learning: A natural formula for connecting formal and informal learning." The Internet and higher education 15.1 (2012): 3-8.

Gao, Huiji, et al. Harnessing the crowdsourcing power of social media for disaster relief. Arizona State Univ,Tempe, 2011.

Gil de Zúñiga, Homero, Nakwon Jung, and Sebastián Valenzuela. "Social media use for news and individuals' social capital, civic engagement and political participation." Journal of Computer- Mediated Communication 17.3 (2012): 319-336.

Greenhow, Christine. "Social scholarship: Applying social networking technologies to research practices." Knowledge Quest 37.4 (2009): 42-47.

Greenhow, Christine. "Online Social Networking and Learning: What are the Interesting Research Questions?" International Journal of Cyber Behavior, Psychology and Learning (IJCBPL) 1.1 (2011): 36-50.

Guo, Chao, and Gregory D. Saxton. "Tweeting social change: How social media are changing nonprofit advocacy." Nonprofit and Voluntary Sector Quarterly (2013): 0899764012471585.

Junco, Reynol, C. Michael Elavsky, and Greg Heiberger.
"Putting twitter to the test: Assessing outcomes for student collaboration, engagement and success." British Journal of Educational Technology 44.2 (2013): 273-287.

Lovejoy, Kristen, and Gregory D. Saxton. "Information, community, and action: how nonprofit organizations use social media*." Journal of Computer-Mediated Communication 17.3 (2012): 337-353.

Lovejoy, Kristen, Richard D. Waters, and Gregory D. Saxton. "Engaging stakeholders through Twitter: How nonprofit organizations are getting more out of 140 characters or less." Public Relations Review 38.2 (2012): 313-318.
Lovink, Geert. Networks without a cause: A critique of social media. Cambridge: Polity, 2011.

Moran, Mike, Jeff Seaman, and Hester Tinti-Kane. "Teaching, Learning, and Sharing: How Today's Higher Education Faculty Use Social Media." Babson Survey Research Group (2011).

Obar, Jonathan A., Paul Zube, and Clifford Lampe. "Advocacy 2.0: An analysis of how advocacy groups in the United States perceive and use social media as tools for facilitating civic engagement and collective action." Journal of Information Policy 2 (2012): 1-25.

O'Keeffe, Gwenn Schurgin, and Kathleen Clarke-Pearson. "The impact of social media on children, adolescents, and families." Pediatrics 127.4 (2011): 800-804.
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Veletsianos, George. "Higher education scholars' participation and practices on Twitter." Journal of Computer Assisted Learning 28.4 (2012): 336-349.

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Documentaries

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Sketches of Frank Gehry, directed by Sydney Pollack, initial release 2005

Helvetica, directed by Gary Hustwit, initial release, 2007

Food, Inc, directed by Robert Kenner, initial release 2008

Citizen Architect, directed by Sam Wainwright Douglas, initial release 2010

The Empowerment Project, directed by Sarah Moshman, initial release 2013