

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. In this course 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 graphically, 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.

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 three interactions each week. First, an hour long lecture with a short discussion afterward. Students may interact via chat during and after the lecture to ask questions or provide other input. Second, an online discussion group during which we expand on points made in the lecture, discuss the weekly assignment, and screen student work. Third, student are invited to participate in open-ended office hours, either on campus, or online.

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. 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. Student 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. Webex 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.

Students will be required to participate on a regular basis (at least 3 times per week) and their participation will be monitored on our online

webinar platform (Webex) and also in Blackboard. We reserve the right to drop any student who does not participate in online activities for more

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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 (10) weekly assignments and a final project. The weekly assignments are designed to test the learning of that week's particular lecture; many assignments involve filming 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 instructors in Blackboard. Public news about the course will be posted on Twitter: <https://twitter.com/arch585visual>

Course Policies

Required level of technology and technical competence

Successful students 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.
- USC Architecture Arch 585 Visual Storytelling
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- 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
 - Webex for synchronous meeting; a small free download may be required on your computer or tablet
 - 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 “Policies Regarding Student Use of Computing Resources at USC.” This document can be accessed at <http://www.usc.edu/its/policies/student/>. The protocols defined by the USC Student Conduct Code will be upheld in this course. For more information, use this link: (<http://www.usc.edu/student-affairs/SJACS/>

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: <http://www.usc.edu/its/csc/>

Policies

Statement for Students with Disabilities

Any student requesting academic accommodations based on a disability is required to register with Disability Services and Programs (DSP) each semester. A letter of verification for approved accommodations can be obtained from DSP. Please be sure the letter is delivered to me (or to TA) as early in the semester as possible. DSP is located in STU 301 and is open 8:30 A.M.–5:00 P.M., Monday through Friday. The phone number for DSP is (213) 740-0776.

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 Section 11, *Behavior Violating University Standards* <https://scampus.usc.edu/1100-behavior-violating-university-standards-and-appropriate-sanctions/>. 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/>.

Discrimination, sexual assault, and harassment are not tolerated by the university. You are encouraged to report any incidents to the *Office of Equity and Diversity* <http://equity.usc.edu/> or to the *Department of Public Safety* <http://capsnet.usc.edu/department/department-public-safety/online-forms/contact-us>. This is important for the safety whole USC community. Another member of the university community – such as a friend, classmate, advisor, or faculty member – can help initiate the report, or can initiate the report on behalf of another person. *The Center for Women and Men* <http://www.usc.edu/student-affairs/cwm/> provides 24/7 confidential support, and the sexual assault resource center webpage sarc@usc.edu describes reporting options and other resources.

Accreditation

The Master of Landscape Architecture degree program includes three curricula. Curriculum +3 for students with no prior design education and Curriculum +2 for students admitted with advanced standing have full accreditation by the Landscape Architecture Accreditation Board. Information about landscape architecture education and accreditation in the United States may be found on-line at <http://www.asla.org/Education.aspx>.

Religious Holidays

The University of Southern California recognizes the diversity of our community and the potential for conflicts involving academic activities and personal religious observation. The University provides a guide to such observances for reference and suggests that any concerns about lack of attendance or inability to participate fully in the course activity be fully aired at the start of the term. As a general principle, students should be excused from class for these events if properly documented and if provisions can be made to accommodate the absence and make up the lost work. Constraints on participation that conflict with adequate participation in the course and cannot be resolved to the satisfaction of the faculty and the student need to be identified prior to the add/drop date for registration. After the add/drop date the University and the School of Architecture shall be the sole arbiter of what constitutes appropriate attendance and participation in a given course.

Support Systems

A number of USC's schools provide support for students who need help with scholarly writing. Check with your advisor or program staff to find out more. Students whose primary language is not English should check with the *American Language Institute* <http://dornsife.usc.edu/ali>, which sponsors courses and workshops specifically for international graduate students. *The Office of Disability Services and Programs* http://sait.usc.edu/academicsupport/centerprograms/dsp/home_index.html provides certification for students with disabilities and helps arrange the relevant accommodations. If an officially declared emergency makes travel to campus infeasible, *USC Emergency Information* <http://emergency.usc.edu/> will provide safety and other updates, including ways in which instruction will be continued by means of blackboard, teleconferencing, and other technology.

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

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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 (IJCPL)* 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 USC Architecture Arch 585 Visual Storytelling

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.

Reese, Stephen D. "The framing project: A bridging model for media research revisited." *Journal of communication* 57.1 (2007): 148-154.

Rowlands, Ian, et al. "Social media use in the research workflow." *Learned Publishing* 24.3 (2011): 183-195.

Silverstone, Roger, and Eric Hirsch, eds. *Consuming technologies: Media and information in domestic spaces*. Psychology Press, 1992.

Veletsianos, George. "Higher education scholars' participation and practices on Twitter." *Journal of Computer Assisted Learning* 28.4 (2012): 336-349.

Veletsianos, George, and Cesar Navarrete. "Online social networks as formal learning environments: Learner experiences and activities." *The International Review of Research in Open and Distributed Learning* 13.1 (2012): 144-166.

Documentaries

My Architect, directed by Nathaniel Kahn, initial release 2002

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

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