

**SPRING 2020 – WEDNESDAY, 6:30 – 9:20 P.M.**

**SECTION 21843**

**LOCATION: ANN L101**

**INSTRUCTOR: DR. M. FRAMROZE**

**OFFICE: ASC 321**

**OFFICE HOURS: BY APPOINTMENT**

**CONTACT INFO: [FRAMROZE@USC.EDU](mailto:FRAMROZE@USC.EDU)**

## **COURSE DESCRIPTION**

Stories impact cultures and societies; they are integral to shaping brand mythologies; they give purpose to organizations and causes; they create meaning and help us make sense of our lives. They are powerful. The capacity to understand the nuances of good storytelling and, for those who work in marketing or communication, the ability to craft compelling narratives is critical, especially at a time when demand for new content is exponentially increasing and the premium on great content is high.

This course is about storytelling in contemporary culture: what defines great narrative, how to creatively think about stories, and how to actually ideate, create, and implement stories using a variety of learned exercises and tools. It approaches storytelling from a socio-cultural perspective. As such, we examine how culture and social relations impact the stories we tell and how that translates to brand positioning objectives. We further explore how to represent and develop our own self-brands, as well as how to tell impactful stories in order to affect social change. In these ways, this course offers exposure to different kinds of storytelling, with a particular focus on brand storytelling.

Beyond offering a mix of narrative theories to set the foundation for strategic storytelling, the emphasis in this course is on engaged participatory activities that allow students to experience different aspects of storytelling themselves. Via hands-on workshop sessions in most classes, this course covers an array of storytelling approaches, methods, and tools, from data visualization techniques to storyboarding, mind-mapping, ideation drills, improv and more. Via course assignments, students develop strategic narratives for brands, causes, and themselves; in essence, fulfilling the course objective of being actively immersed in the processes of storytelling throughout the semester.

## STUDENT LEARNING OUTCOMES

- Identify the critical role of storytelling within contemporary society from a socio-cultural perspective.
- Define the core components of good storytelling via exposure to a wide array of narrative theories and applied methodologies.
- Conceptualize narratives using specific process frameworks, such as storyboarding and mind-mapping.
- Construct brand-based narratives situated within contemporary culture.
- Utilize storytelling tools and applications as part of workshop-style sessions focused on the class brand project.
- Create narratives for non-brand related projects, from social justice storytelling to personal brand development.

## DESCRIPTION AND ASSESSMENT OF ASSIGNMENTS

### **Mid-Term Assignment: Story of Myself Personal Brand Development**

It is imperative that individuals today possess a well-developed online presence. Using the storytelling techniques and theories you've learned, craft a narrative about yourself, one in service to your personal goals regarding your career or any other aspect of your life that is meaningful to you. In other words, you are to position yourself as a brand and demonstrate your understanding of narrative concepts, theory, and execution via a written narrative, various created elements, and a presentation. By doing so, you will have furthered enhanced your online brand, and will be better equipped to present yourself to various audiences.

You will write a 10-page paper narrating your self-brand, utilizing storytelling theories and methods that are appropriate for your story and your strategic objectives. As part of positioning yourself, you will also create the following items: 60-second elevator pitch; personal website; social media presence (primarily LinkedIn, but you may elect to add others), archetypal selection, and a wildcard (up to you, but could be a video, live performance, etc.).

You will present your story in class in order to demonstrate and/or perform your assignment deliverables. Your presentation should be polished, interesting, informative and entertaining. Practice and rehearse. The quality of your presentation will factor into your overall grade.

### **Final Project: Narrative Development for a "Live" Brand Client**

You will work in groups to ideate and execute **new** narrative solutions for a real client's communication and/or marketing challenges. All groups will work on the same brand, yet each will deliver a different narrative solution. You will draw from in-class learnings

regarding narrative structure, archetypes, storyboarding, brand positioning narratives, and immersive/experiential marketing to develop your story solutions for the client. There is also a ‘maker’ component to this assignment. Each group will create narrative components using a diverse array of storytelling tools as drawn from the course in order to demonstrate their creative executions.

Each group will deliver a 30-page report delineating the narrative arc being proposed for the brand, as well as a presentation that brings to life their stories. The advertising agency working with students for this class may also provide instruction and input throughout the semester. Groups will present their narratives to clients, as well as to representatives from the advertising agency on the last evening of the course.

**Social Justice/Cause Storytelling: Narrating Lived Experience**

In partnership with the Oxford Initiative for Global Ethics and Human Rights, you will have an opportunity to participate in the Initiative’s Global Women’s Narratives Project. Narrative exposition plays a large role in engendering understanding of the lived experiences of others. As such, you will interview, interpret, and write a narrative about a specific subject having learned the process during class. Your narrative will be published on the GWNP website and become part of the public record if you so choose.

**Class participation (discussion/workshop activities)**

Engaged and enthusiastic participation is vital for the activities you will be asked to work on in class. Many of the class sessions have a ‘workshop’ component to them – that means you should expect to work on activities/mini-assignments during class. You will also complete a learning journal as part of this grade.

**GRADING**

**A. Breakdown of grades**

<b>Assignment</b>	<b>Points</b>	<b>% of Grade</b>
Mid-Term	100	35
Final Project	100	35
Narrative Lived Experience	100	15
Class Participation	100	15
<b>TOTAL</b>		<b>100%</b>

## B. Grading scale

95% to 100%: A	80% to 83%: B-	67% to 69%: D+
90% to 94%: A-	77% to 79%: C+	64% to 66%: D
87% to 89%: B+	74% to 76%: C	60% to 63%: D-
84% to 86%: B	70% to 73%: C-	0% to 59%: F

## C. Grading standards

Refer to assignment rubrics in order to understand the type and quality of work required in order to earn your grades. Assignments will be discussed in class as well, and you are always welcome to ask the instructor for clarification.

## D. Grading timeline

Assignments will be graded within two weeks.

## ASSIGNMENT RUBRICS

Rubrics for assignments will be posted on Blackboard.

## ASSIGNMENT SUBMISSION POLICY

You are expected to turn in all assignments in hard copy, in class on the date due. **If an assignment is turned in after the deadline, a deduction of one full grade point per day will occur.** If you have a serious issue that prevents you from turning in your assignment, please discuss this with me as much in advance as possible. All assignments must contain your name, and follow appropriate graduate-level standards for submission. Unless otherwise indicated, use APA style for all assignments. Full details on all assignments will be posted on Blackboard.

## REQUIRED READINGS AND SUPPLEMENTARY MATERIALS

There are no required texts. All required readings will be posted on Blackboard.

## **LAPTOP POLICY**

All undergraduate and graduate Annenberg majors and minors are required to have a PC or Apple laptop that can be used in Annenberg classes. Please refer to the Annenberg Digital Lounge for more information. To connect to USC's Secure Wireless network, please visit USC's Information Technology Services website.

### **ADD/DROP DATES FOR SESSION 001 (15 weeks: 1/13/20 – 5/1/20)**

**Friday, January 31:** Last day to register and add classes for Session 001

**Friday, January 31:** Last day to drop a class without a mark of "W," except for Monday-only classes, and receive a refund for Session 001

**Tuesday, February 4:** Last day to drop a Monday-only class without a mark of "W" and receive a refund for Session 001

**Friday, February 28:** Last day to drop a course without a mark of "W" on the transcript for Session 001. [Please drop any course by the end of week three (or the 20 percent mark of the session) to avoid tuition charges.]

**Friday, February 28:** Last day to change pass/no pass to letter grade for Session 001. [All major and minor courses must be taken for a letter grade.]

**Friday, April 3:** Last day to drop a class with a mark of "W" for Session 001

## **COURSE SCHEDULE**

***Important note to students:** Be advised that this syllabus is subject to change – and probably will change – based on the progress of the class, news events, and/or guest speaker availability.*

**Jan. 15: Welcome to your semester – The concept of narrative.**

Course and syllabus review.

**Jan. 22 - Storytelling DNA: A journey through historical and theoretical perspectives, myths, archetypes + How to craft brand narratives using methods and tools.**

### **Readings:**

Woodside, A.G., Sood, S. & Miller, K.E. (2008). When consumers and brands talk: Storytelling theory and research in psychology and marketing. *Psychology & Marketing*, 25(2), 97-145.

Chiu, H., Hsieh, Y. & Kuo, Y. (2012). How to align your brand stories with your products. *Journal of Retailing*, 88(2), 262-275.

Gulbrandsen, I.T. & Just, S.N. (2016). In the wake of new media: Connecting the Who with the How of strategizing communication. *International Journal of Strategic Communication*, 10(4), 223-237.

**Workshop:** Story spine/mind-mapping/storyboarding.

**Jan. 29 – Guest Speakers + Creative Inspiration/Improv Workshop.**

**Feb. 5 – Strategic Storytelling: How brands craft culturally contextual narratives + the Client Challenge. Part 1.**

**Guest Speakers:** Client will attend class to present the creative brief and kick off the final project process.

**Readings:**

Fenton, C. & Langley, A. (2011). Strategy as practice and the narrative turn. *Organization Studies*, 32(9), 1171-1196.

Barry, D. & Elmes, M. (1997). Strategy retold: Toward a narrative view of strategic discourse. *Academy of Management*, 22(2), 429-452.

**Feb. 12 - Strategic storytelling: Using archetypes for brand positioning. Part 2.**

**Note: Class will take place at client venue. Directions will be provided. You are responsible for your own transportation to and from this venue.**

**Readings:**

Xara-Brasil, D., Hamza, K.M. & Marquina, P. (2018). The meaning of a brand? An archetypal approach. *Revista de Gestao*, 25(2), 142-159.

Megehee, C.M. & Spake, D.F. (2011). Consumer enactments of archetypes using luxury brands. *Journal of Business Research*, 65, 1434-1442.

**Workshop:** Hands-on archetypes session with agency staff.

**Activity:** Client brand exploration using Kastner archetypes models.

**Feb. 19 - Strategic storytelling: Brand/cultural discovery for narrative use. Part 3.**

**Readings:**

Chang, C. (2013). Imagery fluency and narrative advertising effects. *Journal of Advertising*, 42(1), 54-68.

Pera, R. & Viglia, G. (2016). Exploring how video digital storytelling builds relationship experiences. *Psychology & Marketing*, 33(12), 1142-1150.

Hoeken, H., Kolthoff, M. & Sanders, J. (2016). Story perspective and character similarity as drivers of identification and narrative persuasion. *Human Communication Research*, 42, 292-311.

**Workshop:** Strategic problem-solving/multiple POVs.

**Activity:** Client narrative theme explorations.

### **Feb. 26 – Social justice, ethics, and non-profit storytelling.**

**Guest speaker:** Lyn Boyd-Judson, UNESCO Chair, Executive Director, Oxford Initiative for Global Ethics and Human Rights + How to conduct interviews.

#### **Readings:**

Wanggren, L. (2016). Our stories matter: Storytelling and social justice in the Hollaback! Movement. *Gender and Education*, 28(3), 401-415.

**Activity:** Global Women's Narratives Project/issues-focused interviewing session.

### **Mar. 4 - Story of myself: Self-branding in spectacle culture.**

#### **Readings:**

Duffy, B.E. & Pooley, J. (2019). Idols of promotion: The triumph of self-branding in an age of precarity. *Journal of Communication*, 69, 26-48.

Eager, T. & Dann, S. (2016). Classifying the narrated #selfie: Genre typing human-branding activity. *European Journal of Marketing*, 50(9/10), 1835-1857.

Hancock, B. & Garner, R. (2014). Erving Goffman: Theorizing the self in the age of advanced consumer capitalism. *Journal for the Theory of Social Behaviour*, 45(2), 163-187.

Belk, R. (2013). Extended self in a digital world. *Journal of Consumer Research*, 40(3), 477-500.

Pera, R., Viglia, G. & Furlan, R. (2016). Who am I? How compelling self-storytelling builds digital personal reputation. *Journal of Interactive Marketing*, 35, 44-55.

**Workshop:** Self-narrative exposition exercises.

**Mar. 11 - Mid-term presentations.**

**Mar. 18 – Spring Break!**

**Mar. 25 - Cultural contexts: Situating brands in experiential culture.**

**Readings:**

Osterle, B., Kuhn, M.M. & Henseler, J. (2018). Brand worlds: Introducing experiential marketing to B2B branding. *Industrial Marketing Management*, 1-28.

Wiedmann, K., Labenz, F., Haase, J. & Hennigs, N. (2017). The power of experiential marketing: Exploring the causal relationships among multisensory marketing, brand experiences, customer perceived value and brand strength. *Journal of Brand Management*, 25, 101-118.

Anderson-Levitt, K.M. (2012). Complicating the concept of culture. *Comparative Education*, 1-14.

**Workshop:** Creating experiential moments.

**Activity:** Case studies.

**Apr. 1 – Field Trip to Client: Final Project Presentation Prep**

**Note: Class will take place at client venue. Directions will be provided. You are responsible for your own transportation to and from this venue.**

**Apr. 8 – Performing the story: Honing the delivery.**

**Workshop:** Follow-up presentation skills drills.

**Apr. 15 – Corporate storytelling: Building organizational narratives.**

**Readings:**

Weber, P. & Grauer, Y. (2019). The effectiveness of social media storytelling in strategic innovation communication: Narrative form matters. *International Journal of Strategic Communication*, 13(2), 152-166.



Sangalang, A., Ophir, Y. & Cappella, J.N. (2019). The potential for narrative correctives to combat misinformation. *Journal of Communication*, 69, 298-319.

Spear, S. & Roper, S. (2013). Using corporate stories to build the corporate brand: An impression management perspective. *Journal of Product & Brand Management*, 22(7), 491-501.

O'Connor, E. (2002). Storied Business: Typology, Intertextuality, and Traffic in Entrepreneurial Narrative. *The Journal of Business Communication* 39(1), 36-54.

**Apr. 22 - Final project working session. All teams to work on brand.**

**Apr. 29 - Final project presentations/pitch night to client and agency. Final reports due today.**

*Note: Please make sure you bring copies for the client as well!*

## **POLICIES AND PROCEDURES**

You will be expected to come to class having completed the required readings. This is non-negotiable; the breadth of what we cover in this class is vast, and theoretically informed readings will significantly enhance your understanding of the digital marketing landscape. Engaged participation is an important element of this class, and part of your overall grade. You are expected to read not only your own selected readings but also all other readings so you can actively participate in class discussions.

### **Communication**

You are encouraged to contact the instructor via USC email at any time, to set up an appointment that is mutually convenient, as well as to set up a call if that is easier. It is expected that email communication will occur no later than 24-48 hours after receipt. Students are expected to respond in an equally timely manner.

## **STATEMENT ON ACADEMIC CONDUCT AND SUPPORT SYSTEMS**

### **a. Academic Conduct**

#### *Plagiarism*

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](http://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, [policy.usc.edu/scientific-misconduct](https://policy.usc.edu/scientific-misconduct).

## **b. Support Systems**

*Counseling and Mental Health - (213) 740-9355 – 24/7 on call*

[studenthealth.usc.edu/counseling](https://studenthealth.usc.edu/counseling)

Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention.

*National Suicide Prevention Lifeline - 1 (800) 273-8255 – 24/7 on call*

[suicidepreventionlifeline.org](https://suicidepreventionlifeline.org)

Free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week.

*Relationship and Sexual Violence Prevention and Services (RSVP) - (213) 740-9355(WELL), press “0” after hours – 24/7 on call*

[studenthealth.usc.edu/sexual-assault](https://studenthealth.usc.edu/sexual-assault)

Free and confidential therapy services, workshops, and training for situations related to gender-based harm.

*Office of Equity and Diversity (OED)- (213) 740-5086 | Title IX – (213) 821-8298*

[equity.usc.edu](https://equity.usc.edu), [titleix.usc.edu](https://titleix.usc.edu)

Information about how to get help or help someone affected by harassment or discrimination, rights of protected classes, reporting options, and additional resources for students, faculty, staff, visitors, and applicants. The university prohibits discrimination or harassment based on the following *protected characteristics*: race, color, national origin, ancestry, religion, sex, gender, gender identity, gender expression, sexual orientation, age, physical disability, medical condition, mental disability, marital status, pregnancy, veteran status, genetic information, and any other characteristic which may be specified in applicable laws and governmental regulations. The university also prohibits sexual assault, non-consensual sexual contact, sexual misconduct, intimate partner violence, stalking, malicious dissuasion, retaliation, and violation of interim measures.

*Reporting Incidents of Bias or Harassment - (213) 740-5086 or (213) 821-8298*

[usc-advocate.symplicity.com/care\\_report](https://usc-advocate.symplicity.com/care_report)

Avenue to report incidents of bias, hate crimes, and microaggressions to the Office of Equity and Diversity | Title IX for appropriate investigation, supportive measures, and response.

*The Office of Disability Services and Programs - (213) 740-0776*

[dsp.usc.edu](https://dsp.usc.edu)

Support and accommodations for students with disabilities. Services include assistance in providing readers/notetakers/interpreters, special accommodations for test taking

needs, assistance with architectural barriers, assistive technology, and support for individual needs.

*USC Support and Advocacy - (213) 821-4710*

[uscса.usc.edu](http://uscса.usc.edu)

Assists students and families in resolving complex personal, financial, and academic issues adversely affecting their success as a student.

*Diversity at USC - (213) 740-2101*

[diversity.usc.edu](http://diversity.usc.edu)

Information on events, programs and training, the Provost's Diversity and Inclusion Council, Diversity Liaisons for each academic school, chronology, participation, and various resources for students.

*USC Emergency - UPC: (213) 740-4321, HSC: (323) 442-1000 – 24/7 on call*

[dps.usc.edu](http://dps.usc.edu), [emergency.usc.edu](http://emergency.usc.edu)

Emergency assistance and avenue to report a crime. Latest updates regarding safety, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible.

*USC Department of Public Safety - UPC: (213) 740-6000, HSC: (323) 442-120 – 24/7 on call*

[dps.usc.edu](http://dps.usc.edu)

Non-emergency assistance or information.

*Annenberg Student Success Fund*

<https://annenberg.usc.edu/current-students/resources/additional-funding-resources>

The Annenberg Student Success Fund is a donor-funded financial aid account available to USC Annenberg undergraduate and graduate students for non-tuition expenses related to extra- and co-curricular programs and opportunities.

*Breaking Bread Program [undergraduate students only]*

<https://undergrad.usc.edu/faculty/bread/>

The Breaking Bread Program is designed to provide individual undergraduate students with an opportunity to meet and have scholarly discussions with faculty members outside of the normal classroom setting. Through this program, students and faculty enjoy good company and great conversation by literally “breaking bread” over a meal together and USC will pick up the tab! Your meal event can take place anywhere outside of the normal classroom setting. Your venue can be a restaurant or eatery on or off-campus.