



ENGL-111: INTRODUCTION TO MEDIA WRITING

Effective Term

Fall 2023

BOT Approval Date

12/15/2022

Discipline

ENGL - English

Course Number

111

Course Title

Introduction to Media Writing

Short Title

Intro to Media Writing

Credit Status (CB 04)

D - Credit - Degree applicable

Units**Lecture Units**

3.00

Total Units

3.00

Hours**Lecture Contact Hours**

48-54

Out of Class Hours Lecture

96-108

Total Contact Hours

48 - 54

Total Out of Class Hours

96 - 108

Total Student Learning Hours

144 - 162

Distance Education

Yes

Distance Education**Distance Education Type**

Both Fully Online and Hybrid Online

Fully Online Delivery Requirements:

- a. Students must be notified via the college schedule of classes and the syllabus for the class if proctored tests are required for this course
- b. Any planned face-to-face meetings, such as an orientation or study session, must be optional

c. The MSJC curriculum committee requires the use of accessible, asynchronous discussion as a component of every fully online course

Are you using publisher content?

No

Regular Substantive Interaction

Instructor-to-student, student-to-student, and student-to-content contact shall be distributed in a manner that will ensure regular substantive interaction (RSI) is maintained not only weekly but also for the duration of the course. Instructor interactions should be equivalent in time, quality and consistency to the engagement students would receive in a face-to-face course—for example, through announcements, discussion participation, personalized feedback, video messages, or other instructional communications. Instructors are expected to be responsive to student inquiries within a 24-72 hour time frame excluding holidays. RSI will be maintained through a variety of methods:

- Orientation - Students must be oriented to the online and face-to-face portions at the start of the course.
- Announcements - Announcements using the course management system must be posted at least weekly to keep students current on course events, due dates, materials, etc.
- Discussion Forums - Content-related discussion forums within the designated CMS will include appropriate instructor participation and will be initiated and maintained, with timely feedback provided. Instructors are required to monitor the discussions and related activities to provide guidance and direction. Open-ended discussion boards may be used to further learning and interaction.
- MSJC Communication – Instructor will use MSJC-administered communication tools (such as email or the designated CMS communication tools) to regularly communicate with and provide ease of access to students.
- Timely Feedback - Timely feedback on student work will be provided by the instructor, which may include comments and/or rubrics, within the Grades area of the designated CMS.
- Scheduled Meetings – Hybrid and synchronous courses will meet at regularly scheduled times. ADA Compliance - All course interactions and content must be designed with accessibility in mind and meet ADA requirements.

Catalog Description

This course introduces students to styles, formats, and interactive media writing, including scripts and treatments for fiction and non-fiction film, television, and electronic media. Students evaluate sample scripts and electronic media as models for their own writings, thus readings draw from diverse authors, themes, and contexts to foster consideration of race, ethnicity, gender and sexuality, ability, language, belief systems, class, position, intersectionality, and power. The course emphasizes the importance of audience engagement, including how to connect with diverse audiences and points of view in terms of how a work is written and received.

Requisites

Prerequisite(s)

Prerequisite(s) (must be taken before)

ENGL-C1000 (with a grade of C or better).

Codes

TOP Code (CB 03)

0610.00* - *Mass Communications

CIP Code

09.0102 - Mass Communication/Media Studies.

Repeatability Code

No

Grading Option

Letter grade OR P/NP

Learning Objectives

Learning Objectives

Learning Objective

1. Compose with clarity, economy, immediacy, and relevance, especially in consideration of perspectives and contexts that account for race, ethnicity, gender and sexuality, culture, language, ability, and/or power.
2. Analyze the technical conventions, aesthetic genre conventions, and cultural underpinnings of various treatments, scripts, and electronic media formats as models for their own writing.

3. Formulate college-level research strategies for non-fiction scripts, fictional writings, and electronic media to attribute and use sources effectively within a variety of genres.
4. Demonstrate in all media genres a rhetorical awareness of audience that reflects race, ethnicity, gender and sexuality, culture, language, ability, and/or power.
5. Compose fiction scripts from a variety of genres, including, but not limited to, one-hour television drama, thirty-minute sitcom, short film, or feature-length film.
6. Compose non-fiction scripts from a variety of genres, including, but not limited to, radio broadcasts, podcasts, public service announcements, documentary shorts, or feature length documentaries.
7. Revise and edit treatments and scripts using feedback from instructors and classmates that reflects awareness of cultural perspectives and contexts.

Learning Outcome Information

Course Learning Outcomes

Learning Outcome

1. Students will examine the conventions of script and electronic media formats as models for student work.
2. Students will demonstrate a rhetorical awareness of audiences.
3. Students will document credible sources within non-fiction narrative scripts.
4. Students will work within a community of writers to respond constructively to one another's drafts and incorporate feedback in order to revise and edit scripts.
5. Students will demonstrate a rhetorical awareness of diverse media audiences regardless of genre.
6. Students will compose fiction scripts from a variety of genres including, but not limited to, one-hour television drama, thirty-minute sitcom, short film, or feature-length film.
7. Students will revise and edit scripts using feedback from the instructor and classmates.

Program Learning Outcomes

Learning Outcome

1. Analyze a variety of literary genres in their social, cultural, and historical context.
2. Analyze text, recognizing the arguments presented, and construct an effective, argumentative or persuasive response, synthesizing information, concepts, and ideas from various sources and including that knowledge in effective, well-reasoned arguments.
3. Conduct research appropriate to a narrowly specific topic, understanding how to find and evaluate the credibility of sources, incorporating information, concepts, and ideas from outside sources through summarizing, paraphrasing, and quoting to develop strong, well-supported arguments, citing sources according to Modern Language Association guidelines.
4. Demonstrate understanding of acknowledged methods of critical thinking and analysis of literature.
5. Evaluate the artistic contributions made by writers in the English, American, and world literary traditions by analyzing the stylistic, formal, and thematic elements of their works.
6. Present a clear, reasoned, well supported, clearly-organized argument, demonstrating college-level writing skills.
7. Recognize writing as a process of developing, drafting, revising, and editing.

Institutional Learning Outcomes

Aesthetic Awareness: The student will identify and evaluate how aesthetic expression leads to an appreciation of social and cultural context as well as the values of art and nature.

Communication: The student will effectively express and exchange ideas through listening, speaking, reading, writing, visual works, and other modes of interpersonal expression.

Cultural Awareness and Humility: The student will demonstrate knowledge of and sensitivity toward individuals of diverse ethnicity, age, gender, sexual orientation, and religious affiliations, as well as toward those individuals with diverse abilities and socio-economic classes to respectfully interact with individuals of diverse perspectives, beliefs and values while being mindful of the limitation of their own cultural frameworks.

Information and Technology Literacy: The student will access, interpret, evaluate, and apply relevant information sources and digital media effectively, and in an ethical and legal manner.

**Civic
Personal
and Professional Responsibility**

Content

Course Lecture Content

I. General Overview of Writing, Evolution of Audience, and Media Forms

- A. Sacred or political texts, including interrogation of power structures and definitional exploration of “the sacred”
- B. Radio and Listening platforms & streams
- C. Film and television (can include film shorts, documentaries, and ethno-communication/social documentation)
- D. Social media and interactive audience forms of writing and communication
- E. Diverse audiences (race, ethnicity, SES, culture, gender & sexuality, belief system, ability, language, and positionality/status, and power)
- F. Media convergence and user-generated content

2. Effective Writing & Attribution, regardless of genre

- A. Clarity, economy, immediacy, relevance
- B. Grammar, mechanics, and style
- C. Organization and genre conventions
- D. Research for non-fiction scripts
- E. Attributing sources in a variety of script and electronic media forms

3. Rhetoric of Script and Electronic Media Writing

- A. Rhetorical triangle: writer, purpose, and interactive audiences
- B. Logos, ethos, pathos, kairos, and telos
- C. Examining the power of language to reinforce or disrupt, especially as concerns influence and power

4. Writing Fiction Scripts for Television and Film

- A. Dramatic structure
- B. Character creation and arc
- C. Writing dialogue that is effective without reinforcing stereotypes
- D. Process and methodology of writing outlines and treatments
- E. Two-column scripts
- F. Conventions of one-hour drama, thirty-minute sitcom, short, or feature length
- G. Writing that captures an authentic experience (e.g., research on a setting or dialect)

5. Writing Non-Fiction Scripts, Television, or Film

- A. Research for non-fiction scripts
- B. Attributing sources in non-fiction scripts
- C. Dramatic structure, including presentation of problem or conflict, and call to action
- D. Scripts for interviews
- E. Conventions of narrator scripts for public service announcement, documentary short, or feature length documentary (can include social documentation/film short scripts meant to dismantle stereotypes and harmful mainstream misperceptions)

6. Writing for Podcasts and Radio

- A. Writing concise, detailed, and immediate scripts
- B. Scripts for interviews
- C. Attributing sources in an audio format
- D. Spoken vs. Written language, conventions, and means of interaction

7. Writing for a Blog/Vlog or comparable form

- A. Writing for purposeful audience engagement and inclusivity
- B. Communication that fosters interaction
- C. Integrating sources via hypertext and other linking means
- D. Awareness of socio-cultural assumptions and expectations to foster interaction and immediacy

(can include but not limited to, for example, filmic shorts
acclaimed filmmaker, Rene Tajima-Pena)

and documentary-as-resistance forms in the tradition of

Methods of Instruction

Method

Discussion

Integration

In Socratic and/or small groups, formative discussions occur under the guidance of the instructor wherein students identify craft elements (e.g., dramatic structure, script rhetoric, or dialogue development) and the effectiveness of techniques based on screenwriting models. These discussions deepen students’ understanding of and appreciation for the aesthetic contribution of writers being studied. Fruits of these discussions also inform revision decisions made by students as they conceptualize and step-outline their own writings in process.

DE Adaptations for MOI

Asynchronous discussion boards within the course management system and synchronous discussions offered via video conferencing software are formative and will allow students, either as a class or in smaller groups, to learn about and begin using techniques, terms, and examples for later use in their own work and in critiquing their classmates’ work. These discussions of diverse models and texts build aesthetic awareness, professional responsibility and knowledge, promote cultural awareness, increase student literacy in media writing as a field, and enhance responsiveness to audience. All materials will meet accessibility guidelines.

Method

Film/video Viewing and Discussion

Integration

Under instructor guidance, formative viewing of filmic or video models, followed by active whole-class discussion, helps students to understand techniques in action that can be implemented in their own writings in process. Students also have an opportunity to engage the aesthetics of whatever technique is being showcased; to understand how industry professionals responsibly merge research and creative endeavor; to see how the written form translates into filmic technology, and to see how the film or video creator communicated effectively with diverse audiences.

DE Adaptations for MOI

Students will watch fully accessible films and videos either linked in the course management system from the library's catalogue of streaming videos or alternately integrated into course modules in the course management system for formative review and analysis by students as a class or in smaller groups. These embedded or linked filmic and video models will foster student exposure to constructs such as opening images, inciting incidents, and scene transitions, as well as how to engage and respect a diverse viewing audience. Students will witness firsthand how professional screenwriters integrate research into their work, what can evolve from writing as a process, and what a distinct contribution is made by creative writers in the field of media writing. All materials will meet accessibility guidelines.

Method

Lecture

Integration

Lectures introduce screenwriting techniques and digital media conventions as foundational constructs for students' own writing, both formative and summative. These screenwriting conventions familiarize students with industry standards and language to ensure that students can meet personal and professional expectations in the field of media writing. There also is occasion in lectures to discuss how conventions in the field of media writing are influenced by and inform larger social concerns such as race, ethnicity, gender and sexuality, ability, language, class, and power.

DE Adaptations for MOI

Lectures that introduce key screenwriting and digital media conventions, technical and aesthetic, will be fully accessible within all the multimedia interfaces in the course management system. This includes lectures made available through video conferencing software that includes a live transcript and is followed up by a captioned recording of the lecture. Slide presentations and captioned lectures pre-recorded into short, impactful video lectures also will be available to students in the course management system, so that students have the background information and critical concepts needed to complete ongoing pre-writing assignments, to better understand readings, and to employ techniques in lengthier craft writings. All materials will meet accessibility guidelines.

Method

Individual Projects

Integration

A summative fictional screenwriting project done by students showcases their ability to take a lengthier writing from invention to completed version. Students integrate all their knowledge and feedback from prior writing assignments to create a more complex and lengthier script. Students come to understand the importance of communication styles and techniques in reaching their audiences and to appreciate the effort that goes into screenwriting rooted in creativity, culture, aesthetics, and technical skill.

DE Adaptations for MOI

Students will submit a lengthy, sequential, multi-part fictional script based on their own creative inspiration using the course management system to upload early drafts of the script for review by peers and the instructor. Comments on draft versions of this script will be available in the comment area of the given upload and can take the form of typed commentary or an audio file, as needed by the student. The final version of the script also will be uploaded into the course management system for final evaluation, based in part on how well the student captures an authentic reading experience (and subsequent performed experience) for their diverse media-consuming audience. All materials will meet accessibility guidelines.

Method

Activity

Integration

Peer brainstorming, planning, sequencing, and revision workshops offer students an opportunity to consider how to improve clarity, economy, and relevance in the formative work of a peer, how to best use aesthetic and technical conventions of script writing, and how to employ rhetorical awareness of diverse audiences through in-depth reading and analysis of the ideas and work of peers. The process of participating in workshop helps students understand the sheer variety of aesthetic approaches for script writing and encourages the kind of self-reflection needed to build an ethos of writing as a process.

DE Adaptations for MOI

Video conferences, virtual breakout rooms, and discussion boards within the course management system offer students a chance to do peer workshop to learn how to improve application of key aesthetic and technical conventions, improving student participants' understanding of screenwriting and writing as a process. Students will be assessed for how in-depth and engaged their feedback is for their peers' ideas and work-in-progress. A grading tool in the course management system will be used that assesses the extent of peer engagement and interaction. All materials will meet accessibility guidelines.

Methods of Evaluation

Method

Class Participation

Integration

Students will be evaluated for working in pairs, small groups, and in whole class groupings to offer critical summative feedback to their fellow student script writers. The evaluation will include but not be limited to a rubric of meaningful criteria (e.g., pacing of the submission or the development of persons or personas in the writing). These feedback groups are used across various genres and formats to enable students to showcase their growing knowledge in technical and aesthetic conventions. The feedback offered enables students to work cooperatively and to create final scripts and treatments that include clarity, economy, immediacy, and relevance. Students should be able to both offer feedback and also receive feedback that is then incorporated into increasingly successful script or treatment versions.

Care will be taken to provide feedback in a timely manner so that student writers can incorporate the evaluative recommendations into their next iteration of the draft or submission.

DE Adaptations for MOE

Discussion boards and video conferencing software will be used to carry out peer commentary using several different configurations of peer pairings and groupings for the ongoing script writing process in various genres. Students will develop a stronger understanding of technical and aesthetic conventions through exposure to the work of multiple peers. Student feedback will be evaluated via a grading tool, including a rubric of craft criteria, that centers on the effectiveness and comprehensiveness of their peer advice and engagement.

Care will be taken to provide feedback in a timely manner so that student writers can incorporate the evaluative recommendations into their next iteration of the draft or submission. Any materials for students, as well as communications, will meet accessibility guidelines.

Method

Projects

Integration

Students will be evaluated for how accurately and succinctly they craft a series of nonfiction posts on different newsworthy nonfiction topics. The final version of each posted online writing/interactive electronic writing will reinforce the importance of writing as a process as students navigate what to exclude and include in the final public version of their work. The final writing will reflect the craft decisions that students make to employ rhetorical and technical conventions that ensure the most meaningful interactions with a diverse media-savvy audience. A rubric will be provided and used that establishes key craft elements in the nonfiction writings, in addition to open-ended evaluative commentary that addresses specific areas not within the rubric yet are prompted by the reviewer's reading/study of the submission.

Care will be taken to provide feedback in a timely manner so that student writers can incorporate the evaluative recommendations into their next iteration of the draft or submission.

DE Adaptations for MOE

Students post their summative online contributions to the course management system to make final writings available to their community of peers, mimicking the public nature of electronic media formats, taking care to address the accessibility needs of their given audience. The nonfiction posts reinforce the writing community of the class and show each student participant the many approaches that can be employed to attract a diverse and increasingly sophisticated electronic media audience. Students will be graded via a grading tool in the course management system in the form of rubric criteria that sets forth key elements of craft, as well as grading commentary individual to the student writer. Grades are based on clarity, economy, inventiveness, and audience accessibility.

Care will be taken to provide feedback in a timely manner so that student writers can incorporate the evaluative recommendations into their next iteration of the draft or submission. Any materials for students, as well as communications, will meet accessibility guidelines.

Method

Quizzes

Integration

Students will be evaluated through quizzes based on readings and models shared in class. Students will be asked to demonstrate knowledge of critical techniques, industry vocabulary, rhetorical constructs, media writing formats and styles, and research techniques. Grading will include formative feedback for later quizzes or assessments that repeat and reinforce key ideas.

Care will be taken to provide feedback in a timely manner for those quiz items that are narrative in nature so that student writers can incorporate what they learned into upcoming assignments and writings.

DE Adaptations for MOE

Online quizzes will be posted and graded in the course management system. The quizzes will include multiple item types, necessitating both auto-grading and evaluation by the instructor to review short answer responses, with scores and commentary posted in the course management system using the grading tool. The online quizzes determine students' understanding of college level research strategies, ability to attribute sources correctly within a given genre, awareness of technical and aesthetic conventions in specific genres of media writing, and an awareness of diverse media audiences.

Care will be taken to provide feedback in a timely manner for those quiz items that are narrative in nature so that student writers can incorporate what they learned into upcoming assignments and writings. Any materials for students and communications will meet accessibility guidelines.

Method

Research Projects

Integration

Students will be evaluated for how adeptly and accurately they locate and use ongoing research for a multi-part blog/vlog assignment. Each part of the blog/vlog has its own specific thematic or perspectival criteria, but each entry requires proper sourcing and citation of factual, historical, and contextual material since the blogs/vlogs are focused on non-fiction topics deemed "newsworthy." Students practice what it means to conduct college-level research on a narrowly defined topic to achieve a writing outcome that is clear, economical, aesthetically informed, engaging, and culturally relevant.

Care will be taken to provide feedback in a timely manner so that student writers can incorporate evaluative recommendations into their next iteration of said project submission.

DE Adaptations for MOE

Research is conducted through library and external information sources that can be accessed online. Since there are multiple blogs/vlogs completed as part of the ongoing blog/vlog series, to match the continuous nature of blogs/vlogs in real life, students will discuss, review, and incorporate their research into prewriting assignments uploaded into the course management system or via video conferencing software. Instructor evaluation and feedback will be provided using the course management system grading tool. Students are assessed in part on their ability to maintain audience engagement combined with due consideration of audience diversity.

Care will be taken to provide feedback in a timely manner so that student writers can incorporate evaluative recommendations into their next iteration of said project submission. Any materials for students and communications will meet accessibility guidelines.

Assignments

Assignment Type

Writing

In-class and/or outside of class

Outside of class

Formative or Summative

Summative

Assignment

1) Write a 20–30-page fictional narrative that serves as a prequel or sequel to a favorite movie or movie that lends itself to further exploration. The dramatic structure of the script should either set up the future conflict (prequel) or extend the original conflict (sequel). Please introduce at least one, or more, diverse characters into the script who are not already represented in the film's universe, keeping in mind, their race or ethnicity, gender and sexuality, class, ability, and/or culture. Ensure that characterization and dialogue patterns are consonant with the original work.

Care will be taken to provide feedback in a timely manner so that student writers can incorporate the evaluative recommendations into their next iteration of the submission.

How assignment will be adapted in online format

Using the course management system, upload the 20–30-page fictional narrative prequel or sequel to your favorite movie or a movie that lends itself to further exploration. The instructor will serve as “audience” for the dramatic structure of the script where you have set up future conflict (sequel) or expanded on the precursors to the original conflict (prequel). Feedback will be provided using the tools in the course management system, and part of the online scoring rubric will include assessment of the new diverse character(s) brought into the film.

Care will be taken to provide feedback in a timely manner so that student writers can incorporate the evaluative recommendations into their next iteration of the submission. All materials will meet accessibility guidelines.

Assignment Type

Reading

In-class and/or outside of class

Outside of class

Formative or Summative

Formative

Assignment

2) Compose a narrative treatment for a documentary short that prompts contemplation of a generation, community or subculture, or large social issue. The treatment prewriting should include interview questions for at least four people from different perspectives on the main topic, with two of these interviewees representing different poles of the main topic. In addition, the narrative treatment should incorporate research from credible sources to reveal the larger social, racial/ethnic, economic, linguistic, historical, or cultural context of the topic. This context should be present in the logline or overview of the treatment, along with the treatment purpose, character synopses, and finally scene or slide sequence. Remember that this treatment establishes the structure of your documentary but does not include specific camera angles or filmic details. This treatment precedes storyboarding and should give your audience the big picture of what is being depicted to convince hypothetical others to proceed with or fund your idea.

Care will be taken to provide feedback in a timely manner so that student writers can incorporate the evaluative recommendations into their continued research and next iteration of the submission. All materials will meet accessibility guidelines.

How assignment will be adapted in online format

Using the course management system, compose a narrative treatment for a documentary short that prompts contemplation of a generation, community or subculture, or large social issue. Prewriting for the treatment includes uploading your interview questions for at least four people from different perspectives on the main topic. In addition, the narrative treatment should incorporate research from credible sources that reveals the larger social, racial/ethnic, economic, linguistic, historical, or cultural context of your chosen topic. This context should be present in the uploaded file to the appropriate online assignment areas that includes a logline or overview, purpose, character synopses, and finally scene or slide sequence. Remember that this treatment establishes the structure of your documentary but does not include specific camera angles or filmic details. This treatment precedes storyboarding and should give your audience the big picture of what is being depicted to convince hypothetical others to proceed with or fund your idea. The grading tools in the course management system will be used and will include feedback on the kind of “buzz” that your documentary short might generate in the modern docudrama industry.

Care will be taken to provide feedback in a timely manner so that student writers can incorporate the evaluative recommendations into their continued research and next iteration of the submission. All materials will meet accessibility guidelines.

Assignment Type

Writing

In-class and/or outside of class

Outside of class

Formative or Summative

Formative

Assignment

3) Blogging or vlogging has undergone tremendous change since the inception of blogs in the 1990s and the heyday of blogs/vlogs in the late 2000's when broadband became common in households. Since that time, however, personal blogging on blog or vlog-specific platforms is no longer common. Instead, teams of bloggers now work together via websites and on social media platforms like Twitter and Instagram (to name a few) to convey information and share niche material to interested content users. With both things in mind, a niche audience and the larger purpose of sharing carefully curated, condensed information, please create and maintain a scripted blog or vlog series made up of six (6) posts over the course of the semester. Possible prompt ideas, though you are not limited to these, are: 1) “How to be a self on social media”; 2) “Reviewing a favorite streaming series, video game, song, or film”; 3) “Sharing your creative process in the form of music, art, song, or social media content”; 4) “Something newsworthy that seems to show a major cultural or social divide in America or the world (or alternately a major force for unifying)” (including a research requirement); 5) “Exploring your personal, racial/ethnic, or cultural background”; and 6) “A final reflection geared toward blog or vlog regulars given that 60% of internet users report visiting at least one blog/vlog per week, noting the importance of niche audiences and informational blog or vlog posts”. All six (6) posts must include images, hyperlinks, the platform(s)/website(s) that would hold the blog post (e.g., WordPress), and search terms that would lead to the posts. The posts need to follow the conventions for posting learned in the course.

Care will be taken to provide feedback in a timely manner so that student writers can incorporate the evaluative recommendations into their next iteration of the submission.

How assignment will be adapted in online format

Blogging or vlogging has undergone tremendous change since the inception of blogs in the 1990s and the heyday of blogs/vlogs in the late 2000's when broadband became common in households. Since that time, however, personal blogging on blog or vlog-specific platforms is no longer common. Instead, teams of bloggers now work together via websites and on social media platforms like Twitter and Instagram (to name a few) to convey information and share niche material to interested content users. With both things in mind, a niche audience and the larger purpose of sharing carefully curated, condensed information, please create and maintain a scripted blog or vlog series made up of six (6) posts over the course of the semester that is posted on the class blog/vlog site, readily linked within a module in the course management system. Possible prompt ideas, though you are not limited to these, are: 1) “How to be a self on social media”; 2) “Reviewing a favorite streaming series, video game, song, or film”; 3) “Sharing your creative process in the form of music, art, song, or social media content”; 4) “Something newsworthy that seems to show a major cultural or social divide in America or the world (or alternately a major force for unifying)” (including a research requirement); 5) “Exploring your personal, racial/ethnic, or cultural background”; and 6) “A final reflection geared toward blog or vlog regulars given that 60% of internet users report visiting at least one blog/vlog per week, noting the importance of niche audiences and informational blog or vlog posts”. All six (6) posts must include images with appropriate alt-text; hyperlinks that are functioning and properly labeled for accessibility; identification of the platform(s)/website(s) that would hold the blog/vlog post; and search terms usable on the open internet that would lead to your blog/vlog posts. The posts need to follow the conventions for posting that are reviewed in our course. The grading

tools in the course management system will be used to evaluate your posts, including a row in the online rubric that considers the “foot traffic” generated by your content.

Care will be taken to provide feedback in a timely manner so that student writers can incorporate the evaluative recommendations into the next iteration of their submissions. All materials will meet accessibility guidelines.

Assignment Type

Other

In-class and/or outside of class

In-class

Formative or Summative

Formative

Assignment

In groups of two to three, compose a non-fiction or fiction docudrama podcast script that includes both linguistic and audio elements (dialogue, music, silence, and sound effects). Remember that a docudrama can be based on actual historical events, but this is not a requirement. Moreover, the characters or people brought up in the docudrama can be real people, based on real people, or be entirely fictionalized, provided the choice makes sense in relation to what is being depicted. Please make docudrama choices that reach a diverse listening and responding audience. Podcasts should be recorded using Audacity to “hear” the script and be uploaded thereafter to Soundcloud for sharing. Keep in mind that a docudrama episode is generally 45 minute to an hour in length, and multiple episodes may be necessary, dependent on the scope of what is being depicted and explored.

Care will be taken to provide feedback in a timely manner so that student writers can incorporate evaluative recommendations into the next iteration of their submission.

How assignment will be adapted in online format

Using video conferencing software, you will meet in regular groups of two to three to compose a non-fiction or fiction docudrama podcast script that includes both linguistic and audio elements (dialogue, music, silence, and sound effects), or alternately you may meet asynchronously via a shared Google Doc where the group members regularly contribute. Remember that a docudrama can be based on actual historical events, but this is not a requirement. Moreover, the characters or people brought up in the docudrama can be real people, based on real people, or be entirely fictionalized, provided the choice makes sense in relation to what is being depicted. Please make docudrama choices that reach a diverse listening and responding audience; this will include at least one video conferencing session with the instructor to discuss how this criterion is being met, or you will provide a paragraph-length justification submitted to the pertinent assignment area in the course management system where you detail how your idea reaches a diverse, realistic audience. Keep in mind that a docudrama episode is generally 45 minute to an hour in length, and multiple episodes may be necessary, dependent on the scope of what is being depicted and explored. Also keep in mind that this assignment is sound-based, and this might impact the optimal desired length for your audience.

Podcasts should be recorded using Audacity to “hear” the script. Audacity is a free, open source, cross-platform audio editing software site where work can be shared and worked on asynchronously and synchronously by your group members. Audacity’s main website and log-in will be linked and/or embedded in the course management system where this assignment occurs. Once you are done on Audacity, your podcast docudrama should be uploaded to Soundcloud (also embedded and/or linked within the course management system in the pertinent assignment area) for sharing. SoundCloud is a free online sound-sharing platform that connects sonic creators with listening audiences and that can be heard across listening platforms like the Web, iOS, Android, Sonos, Chromecast, and Xbox One, though not limited to these exclusively. The docudrama will be graded using the grading tools in the course management system with special attention given to pacing and story structure; use of linguistic and audio elements (since a podcast is more than an essay read aloud); and purpose and audience awareness.

Care will be taken to provide feedback in a timely manner so that student writers can incorporate the evaluative recommendations into the next iteration of their submission. All materials will meet accessibility guidelines.

Course Materials

Textbooks

Filak, Vincent F. (August 16, 2021). *Dynamics of Media Writing: Adapt and Connect*, 3rd edition, Sage Publications, Inc. ISBN: 978-1544385684

Roberts, Steve. *Screenwriters' Workbook – Expanded Edition: Notebook with Guided Prompts, Character, & Scene Planning including Double-spread storyboard* (paperback) (February 13, 2021), Independently published, ISBN: 978-8708897633

Open Educational Resources

1) Poepsel, Mark. (2018). *Media, Society, Culture, and You*, Published by Rebus community, peer reviewed, and licensed under a Creative Commons Attribution 4.0 International License (via Open Textbook Library)

2) Wielechowski, Benjamin. (Copyright August 31, 2021). *Introduction to Narrative Journalism: Real Stories, Artfully Told*, Published by University of Michigan at Dearborn Open Education, and licensed under a Creative Commons Attribution-Noncommercial 4.0 International License (via Open Textbook Library)

3) Richard S. Lewis. (2021). *Technology, Media Literacy, and the Human Subject: A Posthuman Approach*. Cambridge, UK: Open Book Publishers, <https://doi.org/10.11647/OBP.0253>, ISBN download: 978-1-80064-184, and licensed under a Creative Commons Attribution 4.0 International license (CC BY 4.0).

Class Size Information

Class Size

30

Class Size Category

D - Individualized instruction/group learning/student presentations 30

Diversity and Inclusion

Explain how diversity and inclusion(e.g., gender, culture/race, sexuality, etc.) is infused into the course.

The course takes into consideration diversity, equity, and inclusion in terms of how students learn about media writing and then ultimately craft their own writings in various media forms. The objectives have been revised to incorporate diversity more explicitly and a standalone objective has been added to ensure that student media writers are aware of their responsibility to a diverse multicultural and intersectional audience of media consumers. As a community of writers, the concepts of community, empathy, and audience impact are centerpieces to how the course functions, so that students are appreciated for the cultural competencies they bring from their respective backgrounds and experiences and for the cultural and experiential sensitivity they bring to their writing audiences. Assignments for the course reflect diverse social and cultural models within film, television, and other media outputs.

Describe how assignments, instruction, evaluation, course content, and interactions are contextualized for diverse learners promoting an equitable course.

Course activities, assignments, and interactions are now informed by explicit reference to the importance of diverse and representative texts and models and audience considerations that prompt reflection on how different cultures and intersectional perspectives will “receive” a script or media writing. Discussions, for example, are held where such concerns are raised in the context of whatever approach, technique, or overarching sequence is being shared. To enrich the experience and potential of a range of diverse learners, formative and summative assignments are used to offer a range of complexity and depth to best meet students where they are. While students are encouraged to reflect on the socio-cultural, historical, racial, political, and economic import of craft models and audience reception, they also are encouraged to analyze the extent to which their own inventive writings reinforce, interrogate, destabilize, and highlight voices traditionally and historically excluded from media environments. To have this layer of self-reflection and awareness is part of what is evaluated in the course and individual students are encouraged in bringing their own cultural and intersectional experiences to the course and to their creative work. For the sake of equity, an OER option is provided for the course.

Interactions

Explain how the course will incorporate student-to-student interaction.

Students have a number of opportunities to work with one another collaboratively and cooperatively. Peer workshops, discussions, and smaller offshoot activities resulting from discussions (modified for the online environment via the course management system's discussion boards and video conferencing software) create a powerful sense of community. A critical cornerstone to creative media writing is a fellowship of writers-in-development, thus ample interaction between peers happens in this course and ranges from

low-stakes interactions to academically important interactions such as culminating feedback on the major lengthier scriptwriting assignment. The range of low stakes through higher stakes peer feedback and conversation is facilitated in person or online via video conferencing software and virtual breakout rooms. Students also serve as first audience to their peer writers; for instance, each member of the course serves as the blog/vlog audience for the series of blog/vlog posts for the course. These blog/vlog posts can be shared in person and online via Google share-documents and within the course management system through module uploads or links. This gives students occasion to experience and navigate ambiguity, relevance, and complexity within a special peer-to-peer or writer-to-audience dynamic.

Explain how the course will incorporate instructor-to-student interaction.

Through discussion boards in the course management system, video conferences, and/or in person in class, the instructor initiates and facilitates class discussions by posing questions about the effect of particular techniques, asking students to consider alternate sequencing and approaches for works in process or models, and by encouraging students to connect what is being discussed in terms of larger implications and cultural, intersectional, and aesthetic implications. The instructor will help students to identify what is particularly effective about script models featuring for example, solid transitions, themes, and descriptive imagery, especially within the work of authorial models representing diverse points of view, backgrounds, and aims.

Explain how the course will incorporate student-to-content interaction.

Accessible, ADA-compliant materials that showcase techniques, styles, and conventions in media writing are made available to students. These materials include assigned readings (i.e., model podcast scripts, blogs/vlogs, filmic shorts, and lengthier, complex scripts), written lecture materials, content, lecture transcripts, video or audio lectures, narrated PowerPoint presentations, embedded or linked multimedia material, and student created or curated content. The long-term goal of the student media writers' content interactions is to have them apprehend and connect the content to which they are exposed to the content that they themselves create as completed craft writings in the class.

Explain how the course will incorporate student-to-self interaction (metacognitive).

Since the course moves students from analysis of models and into using the fruits of these analyses in their own creative writings, students are asked throughout the semester to reflect on what media writing is and their own place within the industry and within a larger tradition of engaging media audiences. During discussions, students are encouraged to bring up their own works in process, past works, and future works, alongside existing industry models, to reflect on their relative contribution, complexity, and inventiveness. Students are encouraged to weigh the extent of self-expression and imagination in their own writings versus the preferences of diverse media audiences. Students are encouraged to consider their struggles and strengths throughout the writing process to understand the situational and craft-based factors affecting how their writing operates rhetorically and aesthetically.

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