

KINGSBOROUGH COMMUNITY COLLEGE
The City University of New York

CURRICULUM TRANSMITTAL COVER PAGE

Department: English Date: 9/4/25

Title Of Course/Degree/Concentration/Certificate: ENG 61 Digital Storytelling

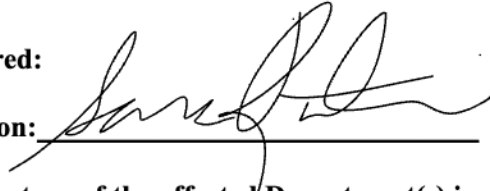
Change(s) Initiated: (Please check)

- | | |
|--|---|
| ☐ Closing of Degree | ☐ Change in Degree or Certificate |
| ☐ Closing of Certificate | ☐ Change in Degree: Adding Concentration |
| ☐ New Certificate Proposal | ☐ Change in Degree: Deleting Concentration |
| ☐ New Degree Proposal | ☐ Change in Prerequisite, Corequisite, and/or Pre/Co-requisite |
| ☐ New Course | ☐ Change in Course Designation |
| ☐ New 82 Course (Pilot Course) | ☐ Change in Course Description |
| ☐ Deletion of Course(s) | ☐ Change in Course Title, Number, Credits and/or Hours |
| | ☐ Change in Academic Policy |
| | ☒ Pathways Submission: |
| | ☐ Life and Physical Science |
| | ☐ Math and Quantitative Reasoning |
| | ☐ A. World Cultures and Global Issues |
| | ☐ B. U.S. Experience in its Diversity |
| | ☒ C. Creative Expression |
| | ☐ D. Individual and Society |
| | ☐ E. Scientific World |
| ☐ Change in Program Learning Outcomes | |
| ☐ Other (please describe): _____ | |

PLEASE ATTACH MATERIAL TO ILLUSTRATE AND EXPLAIN ALL CHANGES

DEPARTMENTAL ACTION

Action by Department and/or Departmental Committee, if required:

Date Approved: 9/5/25 Signature, Committee Chairperson: 

If submitted Curriculum Action affects another Department, signature of the affected Department(s) is required:

Date Approved: _____ Signature, Department Chairperson: _____

Date Approved: _____ Signature, Department Chairperson: _____

I have reviewed the attached material/proposal

Signature, Department Chairperson: 

CUNY Common Core Course Submission Form

Instructions: All courses submitted for the Common Core must be liberal arts courses. Courses submitted to the Course Review Committee may be submitted for only one area of the Common Core and must be 3 credits. Colleges may submit courses to the Course Review Committee before or after they receive college approval. STEM waiver courses do not need to be approved by the Course Review Committee. This form should not be used for STEM waiver courses.

College	Kingsborough Community College
Course Prefix and Number (e.g., ANTH 101, if number not assigned, enter XXX)	ENG 6100
Course Title	Digital Storytelling
Department(s)	English
Discipline	
Credits	3
Contact Hours	3
Pre-requisites (if none, enter N/A)	Eng 12 or 12A0
Co-requisites (if none, enter N/A)	N/A
Catalogue Description	In Digital Storytelling, students will analyze and experiment with the multifaceted practice of intersecting digital media with the art of storytelling. Students in this course will study the history and social uses of digital storytelling while also considering the formal and philosophical elements of what makes a work a "story." Through analysis of digital genres and experimentation with digital tools, this course teaches students to consider the exigencies, ethics, and impacts of digital storytelling as, ultimately, a social practice. Students will create a portfolio of work by the end of the semester that showcases analytic writing on digital storytelling and their own exploration of diverse digital platforms, including interactive story maps, linear and non-linear timelines, audio stories, and works that weave together image, text, and sound.
Special Features (e.g., linked courses)	
Sample Syllabus	Syllabus must be included with submission, 5 pages max recommended

Indicate the status of this course being nominated:

☒ current course
 ☐ revision of current course
 ☐ a new course being proposed

CUNY COMMON CORE Location

Please check below the area of the Common Core for which the course is being submitted. (Select only one.)

Required Core ☐ English Composition ☐ Mathematical and Quantitative Reasoning ☐ Life and Physical Sciences	Flexible Core ☐ World Cultures and Global Issues (A) ☐ US Experience in its Diversity (B) ☒ Creative Expression (C) ☐ Individual and Society (D) ☐ Scientific World (E)
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Learning Outcomes

In the left column explain the course assignments and activities that will address the learning outcomes in the right column.

I. Required Core (12 credits)

A. English Composition: Six credits

A course in this area must meet all the learning outcomes in the right column. A student will:

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|--|---|
| | <ul style="list-style-type: none"> • Read and listen critically and analytically, including identifying an argument's major assumptions and assertions and evaluating its supporting evidence. |
| | <ul style="list-style-type: none"> • Write clearly and coherently in varied, academic formats (such as formal essays, research papers, and reports) using standard English and appropriate technology to critique and improve one's own and others' texts. |
| | <ul style="list-style-type: none"> • Demonstrate research skills using appropriate technology, including gathering, evaluating, and synthesizing primary and secondary sources. |
| | <ul style="list-style-type: none"> • Support a thesis with well-reasoned arguments, and communicate persuasively across a variety of contexts, purposes, audiences, and media. |
| | <ul style="list-style-type: none"> • Formulate original ideas and relate them to the ideas of others by employing the conventions of ethical attribution and citation. |

B. Mathematical and Quantitative Reasoning: Three credits

A course in this area must meet all the learning outcomes in the right column. A student will:

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| | <ul style="list-style-type: none"> • Interpret and draw appropriate inferences from quantitative representations, such as formulas, graphs, or tables. |
| | <ul style="list-style-type: none"> • Use algebraic, numerical, graphical, or statistical methods to draw accurate conclusions and solve mathematical problems. |
| | <ul style="list-style-type: none"> • Represent quantitative problems expressed in natural language in a suitable mathematical format. |
| | <ul style="list-style-type: none"> • Effectively communicate quantitative analysis or solutions to mathematical problems in written or oral form. |
| | <ul style="list-style-type: none"> • Evaluate solutions to problems for reasonableness using a variety of means, including informed estimation. |
| | <ul style="list-style-type: none"> • Apply mathematical methods to problems in other fields of study. |

C. Life and Physical Sciences: Three credits

A course in this area must meet all the learning outcomes in the right column. A student will:

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| | <ul style="list-style-type: none">• Identify and apply the fundamental concepts and methods of a life or physical science. |
| | <ul style="list-style-type: none">• Apply the scientific method to explore natural phenomena, including hypothesis development, observation, experimentation, measurement, data analysis, and data presentation. |
| | <ul style="list-style-type: none">• Use the tools of a scientific discipline to carry out collaborative laboratory investigations. |
| | <ul style="list-style-type: none">• Gather, analyze, and interpret data and present it in an effective written laboratory or fieldwork report. |
| | <ul style="list-style-type: none">• Identify and apply research ethics and unbiased assessment in gathering and reporting scientific data. |

II. Flexible Core (18 credits)

Six three-credit liberal arts and sciences courses, with at least one course from each of the following five areas and no more than two courses in any discipline or interdisciplinary field.

A. World Cultures and Global Issues

A Flexible Core course must meet the three learning outcomes in the right column.

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| | <ul style="list-style-type: none">• Gather, interpret, and assess information from a variety of sources and points of view. |
| | <ul style="list-style-type: none">• Evaluate evidence and arguments critically or analytically. |
| | <ul style="list-style-type: none">• Produce well-reasoned written or oral arguments using evidence to support conclusions. |

A course in this area (II.A) must meet at least three of the additional learning outcomes in the right column. A student will:

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| | <ul style="list-style-type: none">• Identify and apply the fundamental concepts and methods of a discipline or interdisciplinary field exploring world cultures or global issues, including, but not limited to, anthropology, communications, cultural studies, economics, ethnic studies, foreign languages (building upon previous language acquisition), geography, history, political science, sociology, and world literature. |
| | <ul style="list-style-type: none">• Analyze culture, globalization, or global cultural diversity, and describe an event or process from more than one point of view. |
| | <ul style="list-style-type: none">• Analyze the historical development of one or more non-U.S. societies. |
| | <ul style="list-style-type: none">• Analyze the significance of one or more major movements that have shaped the world's societies. |
| | <ul style="list-style-type: none">• Analyze and discuss the role that race, ethnicity, class, gender, language, sexual orientation, belief, or other forms of social differentiation play in world cultures or societies. |
| | <ul style="list-style-type: none">• Speak, read, and write a language other than English, and use that language to respond to cultures other than one's own. |

B. U.S. Experience in its Diversity

A Flexible Core course must meet the three learning outcomes in the right column.

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| | <ul style="list-style-type: none">• Gather, interpret, and assess information from a variety of sources and points of view. |
| | <ul style="list-style-type: none">• Evaluate evidence and arguments critically or analytically. |
| | <ul style="list-style-type: none">• Produce well-reasoned written or oral arguments using evidence to support conclusions. |

A course in this area (II.B) must meet at least three of the additional learning outcomes in the right column. A student will:

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| | <ul style="list-style-type: none">• Identify and apply the fundamental concepts and methods of a discipline or interdisciplinary field exploring the U.S. experience in its diversity, including, but not limited to, anthropology, communications, cultural studies, economics, history, political science, psychology, public affairs, sociology, and U.S. literature. |
| | <ul style="list-style-type: none">• Analyze and explain one or more major themes of U.S. history from more than one informed perspective. |
| | <ul style="list-style-type: none">• Evaluate how indigenous populations, slavery, or immigration have shaped the development of the United States. |
| | <ul style="list-style-type: none">• Explain and evaluate the role of the United States in international relations. |
| | <ul style="list-style-type: none">• Identify and differentiate among the legislative, judicial, and executive branches of government and analyze their influence on the development of U.S. democracy. |
| | <ul style="list-style-type: none">• Analyze and discuss common institutions or patterns of life in contemporary U.S. society and how they influence, or are influenced by, race, ethnicity, class, gender, sexual orientation, belief, or other forms of social differentiation. |

C. Creative Expression

A Flexible Core course must meet the three learning outcomes in the right column.

Through weekly written reflections that prompt students to compare and synthesize their reflections on course readings and digital storytelling pieces, students will analyze and interpret the social uses and rhetorical contexts of digital storytelling. As students encounter a range of digital storytelling genres throughout the semester—including story maps, digital timelines, digital archival exhibits, and audio/visual works—the weekly reflection essays will engage students to deepen their understanding and critical analyses of the diverse approaches to digital storytelling.

Weekly reflection essays will ultimately inform students' final projects in which they will research and collect personal and/or historical artifacts to ultimately curate their own digital storytelling projects. In developing a research question to inform their projects, students will use digital technologies to organize their found artifacts into a story for a public facing audience. This project will be accompanied by a final essay that speaks to how the students researched, collected, and interpreted those artifacts within the genre of their choice.

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| | <ul style="list-style-type: none">• Gather, interpret, and assess information from a variety of sources and points of view. |
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In the weekly written reflection essays, students will consider and evaluate the intersections of the theory and practice of digital storytelling. Students will read and analyze texts that frame the	• Evaluate evidence and arguments critically or analytically.
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practice of storytelling augmented by digital platforms, including writings that explore the history of digital storytelling, the limitations and ethics of digital archives and online exhibits, and the theory and elements of storytelling. Students will evaluate how the course readings and digital artifacts theorize storytelling and consider how these texts and projects speak to contemporary exigences for accessible and public digital spaces.	
Leading up to the final project, the weekly reflection essays and digital experiments will challenge students to put the language surrounding digital storytelling—including structure, sequence, character, form, interface, platform—into practice. Through group discussions, in-class presentations, and ongoing written reflections posted on students' personal websites, students will unfold their own understanding of the purposes of digital storytelling in relation to the course readings, digital storytelling genres, and digital storytelling artifacts assigned in the class. In final project of the course, students will produce a final creative project accompanied by a written essay that articulates the purpose and overall meaning/argument of their piece. In detailing the meaning and intent of their piece, students will also be asked to demonstrate how particular readings and artifacts from the course impacted and influenced their own approach to designing their own project.	Produce well-reasoned written or oral arguments using evidence to support conclusions.
A course in this area (II.C) <u>must meet at least three of the additional learning outcomes</u> in the right column. A student will:	
	Identify and apply the fundamental concepts and methods of a discipline or interdisciplinary field exploring creative expression, including, but not limited to, arts, communications, creative writing, media arts, music, and theater.
	Analyze how arts from diverse cultures of the past serve as a foundation for those of the present, and describe the significance of works of art in the societies that created them.
Through both written analysis (weekly reflection essays and the final essay) and creative expression (weekly digital experiments and final creative project), students in digital storytelling will investigate the diverse approaches to digital storytelling. The beginning of the course builds a foundation for understanding the elements of digital storytelling and how this medium has different purposes and meanings across contexts. Students will explore, for instance, how digital storytelling has evolved beyond a vehicle for personal storytelling, considering the social contexts of digital storytelling and digital media; in particular, students will consider how museums, libraries, classrooms, and community/activists settings use digital storytelling to engage diverse audiences. In learning how to analyze and articulate how storytellers use digital technologies to reach a particular audience, students will build towards creating their own digital storytelling project and then composing a written reflection on their intended purpose, audience, and meaning.	Articulate how meaning is created in the arts or communications and how experience is interpreted and conveyed.
While the first half of the course introduces students to the different genres, platforms, and contexts of digital storytelling, the second half	Demonstrate knowledge of the skills involved in the creative process.

is dedicated to students composing their own digital storytelling projects from start to finish. Beginning with choosing an audience, purpose, and overall theme for the project, students will ultimately decide the most relevant digital platform and how to organize—step by step—the process of composing a digital story from storyboarding, drafting a script, collecting artifacts, and organizing the different components into a final project. Students will turn in each component of their project, engaging in a peer review workshop session as well as present their final projects to the class. To accompany the creative component of the final project, students will also compose an essay that reflects on their own process in designing their final piece.	
Digital Storytelling will introduce students to a variety of digital technologies used in the storytelling process. As the course is dedicated towards understanding the nature of storytelling as it intersects with digital platforms, students will learn how to use beginner friendly technologies such as Powerpoint, Padlet, Prezi , StoryMapJS, TimelineJS, CUNY Digital Commons, Adobe Premiere, and Audacity. Beyond choosing an appropriate digital platform for their final digital storytelling project, students will also have to collect and organize relevant artifacts. Students will research and choose a combination of personal and historical artifacts relevant to their project's purpose, audience, and context. At the end of the semester, students will share their projects with a broader audience by posting their final projects and process essays on their personal websites hosted by the CUNY Digital Commons.	• Use appropriate technologies to conduct research and to communicate.

D. Individual and Society	
A Flexible Core course <u>must meet the three learning outcomes</u> in the right column.	
	• Gather, interpret, and assess information from a variety of sources and points of view.
	• Evaluate evidence and arguments critically or analytically.
	• Produce well-reasoned written or oral arguments using evidence to support conclusions.
A course in this area (II.D) <u>must meet at least three of the additional learning outcomes</u> in the right column. A student will:	
	• Identify and apply the fundamental concepts and methods of a discipline or interdisciplinary field exploring the relationship between the individual and society, including, but not limited to, anthropology, communications, cultural studies, history, journalism, philosophy, political science, psychology, public affairs, religion, and sociology.
	• Examine how an individual's place in society affects experiences, values, or choices.
	• Articulate and assess ethical views and their underlying premises.
	• Articulate ethical uses of data and other information resources to respond to problems and questions.
	• Identify and engage with local, national, or global trends or ideologies, and analyze their impact on individual or collective decision-making.
E. Scientific World	
A Flexible Core course <u>must meet the three learning outcomes</u> in the right column.	
	• Gather, interpret, and assess information from a variety of sources and points of view.
	• Evaluate evidence and arguments critically or analytically.
	• Produce well-reasoned written or oral arguments using evidence to support conclusions.
A course in this area (II.E) <u>must meet at least three of the additional learning outcomes</u> in the right column. A student will:	
	• Identify and apply the fundamental concepts and methods of a discipline or interdisciplinary field exploring the scientific world, including, but not limited to: computer science, history of science, life and physical sciences, linguistics, logic, mathematics, psychology, statistics, and technology-related studies.
	• Demonstrate how tools of science, mathematics, technology, or formal analysis can be used to analyze problems and develop solutions.
	• Articulate and evaluate the empirical evidence supporting a scientific or formal theory.
	• Articulate and evaluate the impact of technologies and scientific discoveries on the contemporary world, such as issues of personal privacy, security, or ethical responsibilities.
	• Understand the scientific principles underlying matters of policy or public concern in which science plays a role.

Digital Storytelling

Department of English
Kingsborough Community College, CUNY

Course number, section, and CUNY first number
Class meeting days, times, and location (*computer lab classroom*)
Course Instructor:
Contact Information:
Office hours:

Course Description

In Digital Storytelling, students will analyze and experiment with the multifaceted practice of intersecting digital media with the art of storytelling. Students in this course will study the history and social uses of digital storytelling while also considering the formal and philosophical elements of what makes a work a “story.” Through analysis of digital genres and experimentation with digital tools, this course teaches students to consider the exigencies, ethics, and impacts of digital storytelling as, ultimately, a social practice. Students will create a portfolio of work by the end of the semester that showcases analytic writing on digital storytelling and their own exploration of diverse digital platforms, including interactive story maps, linear and non-linear timelines, audio stories, and works that weave together image, text, and sound.

Learning Objectives

In this course, students will:

- Analyze the differences and connections between traditional and digital stories, including how digital platforms augment common elements of storytelling that include narrative structure, temporality, and purpose.
- Consider and analyze the diverse social contexts, ethical considerations, and purposes of digital storytelling that range from educational, personal, curatorial, and activist.
- Analyze genres of digital storytelling that use a range of digital platforms, focusing on the relationship between digital technologies, audience focus, and social context.
- Create a portfolio of analytic writing and creative work that showcases an understanding of how to weave together story, purpose, and digital technologies.

Required Texts

For purchase:

Lambert, Joseph and Brooke Hessler. *Digital Storytelling: Capturing Lives, Creating Community*. 5th ed., Routledge: 2018.

All other texts available via KCC's digital library and/or open access online:

Alexander, Bryan. *The New Digital Storytelling : Creating Narratives with New Media*. Rev. and Updated ed., Praeger, an Imprint of ABC-CLIO, LLC, 2017. (Available online through Kibbee Library)

Biedermann, Bernadette. "Virtual Museums as an Extended Museum Experience: Challenges and Impacts for Museology, Digital Humanities, Museums and Visitors – in Times of (Coronavirus) Crisis." *Digital Humanities Quarterly*, vol. 15, no. 3, 2021. (Available online through Kibbee Library)

High, Steven. "Telling Stories: A Reflection on Oral History and New Media." *Oral History (Colchester)*, vol. 38, no. 1, 2010, pp. 101–12. (Available online through Kibbee Library)

Lowe, Charles, & Pavel Zemliansky (Eds.) *Writing Spaces: Readings on Writing, Volumes 1-5*. WritingSpaces.org; Parlor Press; The WAC Clearinghouse, 2010. <https://writingspaces.org>

McGrath, Jim. *Digital Storytelling*. Spring 2019. John Nicholas Brown Center for Public Humanities and Cultural Heritage (Department of American Studies), Brown University. Providence, RI.

Philip, Marlene Nourbese. *Zong!* Wesleyan University Press, 2008. (Available online through Kibbee Library)

Technology

This course will meet in one of Kingsborough's computer labs where you will have access to the free software and equipment required for this course. Outside of class, you will need access to the internet, a computer with word processing software, and ideally a smartphone with camera/video/audio recording capacities. **All technology used in this course is beginner friendly–no prior experience necessary.**

If you have any questions or issues with accessing technology outside of class, please come speak to me.

Some digital tools we will explore together:

Powerpoint

Padlet
Prezi
StoryMapJS
TimelineJS
CUNY Digital Commons
Adobe Premiere
Audacity

Assignments and Grade Distribution

Personal Website/Digital Portfolio (20%)

Over the course of the semester, you will develop a personal website using the CUNY Academic Commons. This site will essentially, through your weekly reflection essays/digital experiments, and your final project, act as your digital storytelling portfolio. You will upload your coursework to this site and share your website with our class; at the end of the semester, you will have the opportunity to make your website public to share your work with a wider community.

Reflection Essays (15%)

As we learn about, analyze, and experiment with different digital tools for telling stories, you will write weekly reflection essays that consider how particular digital tools interact—rhetorically and structurally—with the organization of information and the creation of meaning. These reflection essays will also challenge you to put some of the language surrounding digital storytelling—including structure, sequence, character, form, interface, platform—into practice. We will consider how digital storytelling has evolved beyond the personal story, considering the social contexts of digital storytelling and digital media; in particular, we will consider how museums, libraries, classrooms, and community/activists settings use digital storytelling to engage diverse audiences.

Digital Storytelling Experiments (30%)

As we set the foundation for our course, in the first half of the semester you will experiment with a new digital storytelling tool and platform each week. The goal of these smaller experiments is for you to practice weaving together story and form, considering technically and conceptually how narrative is augmented, limited, and changed depending on the digital media tool we are using. These small projects will be assessed on the originality of the story being told and your use of the digital tool to tell that story—these pieces are meant to be, more or less, first drafts. They don't need to be “complete” or polished pieces of art.

Final Digital Storytelling Project (35%)

For your final project for the semester, you will propose to either continue working on one of your digital experiments you began earlier in the semester or will propose a new topic. Your project must weave together a combination of at least two of the following: text, image, video, and sound. You will come up with a question and purpose for your story, as well as propose which digital

interface/platform you will use to present your story. Whether you choose to create a more “personal” or “historical/archival” oriented project (or a combination of the two!), your project should include at least 8 objects/artifacts, or—if creating a video project—run roughly between 3-5 minutes.

To accompany this project, you will also write a process statement that will be posted on your website alongside your story. This process statement should discuss your creative and rhetorical choices as a storyteller: what relationship do you see between the story and the digital medium you chose? How did your intended audience shape your approach to devising this project? What avenue(s) and/or platforms would you want to share your project beyond our class?

Schedule (Subject to Change)

Week	Focus	Writing Studio Activities & Assignments	What's Due: Media Readings Assignments
1	Introduction to Digital Storytelling Why do we tell stories? How does digital technology impact how we tell stories?	As a class, observe + discuss some of the elements of digital storytelling present in a variety of digital storytelling mediums Introductory exercise: bring in two personal photos to class and create a slideshow with text and sound	<u>Readings/Media:</u> “Storytelling for the Twenty-First Century” by Bryan Alexander Browse list of sample digital stories: which stand out to you? (Sampling of audio, interactive, archival, and video)
2	Continue to explore the different genres and scope of digital storytelling: how are digital stories in conversation with/different from traditional storytelling?	In class: set up, choose a design template for Commons Website. Write “About Me” page on website, including a mix of memes, gifs, music	<u>Readings/Media:</u> “Thinking Across Modes and Media (And Baking a Cake)” by Crystal VanKooten “The World of Digital Storytelling” by Joseph Lambert <u>Due on Commons:</u> DS analysis: What are you drawn to in these stories? What is a theme or topic you might explore throughout the semester?
3	Introduction to the Intersection of Digital Archives and Digital Storytelling	Introduction to the theory and practice of archival research, discussing the curation, ethics, and limitations of digital archives Browsing public digital archives, you will choose three archival objects and, using a similar method as Day 1, create a Prezi presentation on their connections	<u>Readings/Media:</u> “Seven Steps of Digital Storytelling” by Lambert “Desegregation at Little Rock Central High School” – “At Work in the Archives” by Gaillet and Rose Excerpt from: <i>Zong!</i> By Marlene Nourbese Philip Due: Prezi presentation linking three objects

4	Storytelling with Digital Archives: Timelines & Maps	Bring in an additional three historical artifacts and/or six personal artifacts and consider how to present and organize a narrative about these items Learn how to use TimelineJS and StoryMapJS software, choosing whether to tell a story about their objects spatially or temporally.	<u>Readings/Media:</u> "Virtual Museums as an Extended Museum Experience" by Bernadette Bierdeman "Applications of DS" by Lambert "Remember This Time" by Maria Baker "Mapping Black Paris" by Chandra Dickey <u>Due on Commons:</u> Timeline/StoryMap analysis
5	Storytelling with Digital Archives: Timelines & Maps ctd... Audio Storytelling + Audacity Workshop	Wrap up timeline/map projects and begin audio/video storytelling experiment. Listen to a selection of first person digital stories, noting the rhetorical elements and narrative structure of these stories. Record a 1-3 minute "audio diary" in class, paying attention to structure and plot	<u>Readings/Media:</u> "Telling Stories: A Reflection on Oral History and New Media" by Steven High Selection of Radio Diaries + StoryCenter videos <u>Due on Commons:</u> Audio analysis + Timeline/StoryMap experiment
6	Audio Storytelling Adobe Premiere Tutorial	Bring in a video recorded on your phone to accompany "audio diary," considering basics of uploading, editing, and layering sound and video.	<u>Due on Brightspace:</u> Audio Experiment
7	Final Project Proposals	Choose to either continue working on one of your completed digital media experiments or propose a new project, speaking to how the digital tools will interact with and structure the story	Readings/Media: "Approaches to the Scripting Process" by Joseph Lambert <u>Due on Commons:</u> Audio Experiment w/ video Final Project Proposals
8	Planning + Drafting Final Projects	Go over outlining techniques, including the storyboarding method In class: Use Powerpoint or Padlet to compose a digital storyboard of your final project, beginning to collect artifacts and video elements for their project	<u>Readings:</u> "Storyboarding" by Lambert Due: Project Outline
9	Planning + Drafting Final Projects	Finish the outline of your project and finish collecting objects. In class: begin writing the text/script that will accompany their project, paying attention to structure, pacing, and conducting necessary research	<u>Readings:</u> "Designing in Digital" by Lambert Due: Digital artifact collection completed
10	Planning + Drafting Final Projects	In class script/text workshop and feedback session	Due: Drafted script of project complete

11	Conferences/ Planning + Drafting Final Projects	In class conferences and discussion of the final process statement	"Distribution, Ethics, and the Politics of Engagement" by Lambert
12	Peer Review	Final peer-review workshop and wrap up process statement for feedback Go over uploading projects onto personal websites	Due: Draft of process statement
13	Process Statement Due In-Class Final Project Presentations	In class project screenings/presentations	Due on Commons: Final Projects + Process Statement should be uploaded on your Commons Website prior to class presentations

Course Policies:

Absence Policy: Attendance in college is critical for students' learning. Regular attendance ensures that you will have the opportunity to learn from your professor, learn from your peers, participate in class discussions, keep up to date with in-class work (both individual and collaborative), and take in-class quizzes and assessments that will occur throughout the semester. If at any point during the semester you simply stop attending class, you will be assigned a WU for this course.

Academic integrity policy: Plagiarism is "the unauthorized use or close imitation of the language and thoughts of another author and the representation of them as one's own original work" (www.dictionary.com). Please note that this includes language, text, or material taken (without acknowledgement) from AI text-generators. If you plagiarize in any of the work you submit, you may receive a grade of 0 for the assignment. Please see Kingsborough's website page on Academic Integrity for more information on plagiarism.

https://www.kbcc.cuny.edu/studentaffairs/student_conduct/academic_integrity.html

Classroom Etiquette: Obviously, it is rude to come to class late and/or unprepared and to fail to give the class your full attention. I expect you to treat your teacher and your classmates the way you would want to be treated, by being respectful and thoughtful in your interactions with others in class. Failure to come to class prepared and failure to participate will result in a lower course work grade.

Statement on Accessibility: It is college policy to provide reasonable accommodations to individuals with disabilities. Any student with a documented disability who may need accommodations for this course is requested to contact AAS as early in the semester as possible. AAS can be reached by phone at 718-368-5175 or by email at AAS@kbcc.cuny.edu. The office is in room D205. All discussions will remain confidential. For more information, please click on the link to the Access-Ability Services webpage in the Quick Links menu of the KCC homepage or at the bottom of every page on the KCC website. The AAS webpage also provides access to the AAS Student Handbook, which is a valuable introduction to the services and programs that are available.

Statement on Preferred Pronouns: I affirm all forms of gender expressions and identities. If you prefer to be called a different name than what is on the class roster, please let me know. Feel free to inform me on your preferred gender pronoun or if you do not have a pronoun. The gender-neutral bathrooms are located in the following places on campus: A117, A119, L303, L504, M436, T4 154, T8 108B, V211, and V212. If you have any questions or concerns, please do not hesitate to contact me.