

UNIVERSITY OF  
**WATERLOO**



STRATFORD SCHOOL OF  
INTERACTION DESIGN AND BUSINESS

**University of Waterloo  
Stratford School of Interaction  
Design and Business  
Global Business and Digital Arts  
GBDA 201  
Digital Media Project I  
2021  
September 8–December 2, 2021  
(Remote Delivery)**

**Syllabus**

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**University of Waterloo**  
**Stratford School of Interaction Design and Business**  
**Global Business and Digital Arts**  
**GBDA 201**  
**Digital Media Project I**  
**2021**  
**September 8-November 30, 2021 (Remote Delivery)**

**Instructor and Teaching Assistant Contact Information**

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Your instructor and Teaching Assistant check email frequently and will make every effort to reply to your questions within 48 hours, between 9:00 AM and 5:00 PM EST on weekdays (excluding weekends and holidays). When you write an email to the Instructor or Teaching Assistant, please use your University of Waterloo email account, include the course code in the subject line, and your full name in the body of the email. It is okay to ask more than a few questions; alternatively, you may request a time to meet, and/or, make a point-form list of your questions in the body of your email so the instructor or teaching assistant can respond efficiently and completely to your questions.

|              |                     |                 |   |
|--------------|---------------------|-----------------|---|
| T.A.         | Rachel Kehl         |                 |   |
| Email        | rhkehl@uwaterloo.ca |                 |   |
| Office       | Virtual             |                 |   |
| Office Hours | Tuesdays            | By appointment: | <a href="https://calendly.com/rhkehl">https://calendly.com/rhkehl</a> |

**Welcome and Acknowledgements**

We acknowledge that the Stratford School is on the traditional unceded territory of the Anishinaabe, Haudenosaunee, and Ojibway/Chippewa peoples. This territory is covered by the Upper Canada Treaties. Our actions toward reconciliation take place through our research, teaching, learning, and community events, with guidance from the University's Indigenous Initiatives office.

**Students with Disabilities**

The AccessAbility Services office, located on the first floor of the Needles Hall extension (NH 1401), collaborates with all academic departments to arrange appropriate accommodations for students with disabilities without compromising the academic integrity of the curriculum. If you require academic accommodations to lessen the impact of your disability, please register with the AS office at the beginning of each academic term. If it is helpful to you, you may meet with the instructor, or the Instructor and a consultant so we can devise a plan to support your success in this course together.

## Course Description

This course emphasizes the pre-production fundamentals of multimedia design on a project basis. Working in small groups and individually, students produce storyboards and production plans for a variety of short multimedia projects. Students learn a theoretical vocabulary to analyze, critique, evaluate, and communicate about their projects. Focusing on the social nature of storytelling with digital video and animation, the course serves as a hands-on digital media lab where students acquire skills in using a variety of software and digital equipment.

## Course Goals and Learning Outcomes

Upon completion of this course, students should be able to:

- A. Acquire and expand individual skills and technical knowledge of video production, audio recording and basic animation to produce narrative content using Adobe Audition(AU), Premiere Pro (PP) and After Effects (AE) through both practice and self-directed learning.
  - Weekly exercises
  - Self-directed learning using tutorials and LinkedInLearning
  - Practice communication skills in remote group work
  - Use collaborative online tools for collaboration and communication
- B. Understand, formulate and apply effective pre-production skills: planning, research, storyboarding, and narrative construction through the examination of traditional and historical storytelling methodology.
  - Apply storyboarding and scriptwriting techniques to group and individual projects
  - Understand and apply plot diagramming and story structure
- C. Demonstrate a professional work ethic individually and in teams: positive and productive team communication, consistently meeting deadlines, delegate and employ multiple production roles, and establish a pre and post-production workflow.
  - Work in individual roles within groups in to achieve a final project
  - Formulate, schedule and plan for the execution of a project
- D. Work both individually and as part of a creative team to deliver complex projects that leverage the interests, skill sets, and experiences of the individual student and the group.
  - Create projects that challenge everyone in the group to learn new skills
  - Collaborate and execute ideas as a team
- E. Use critical thinking to assess the strengths and effectiveness of peer and personal projects, give constructive feedback to your group members and classmates in support of their success, and to self-reflect. assessing the strengths of one's team members to provide actionable and constructive criticism on projects.
  - Measure the strengths and shortcomings of your team and develop realistic projects
  - Develop useful critiques for your peers to encourage their success
- F. Reflectively evaluate one's own performance and examine skills that need improvement. Seek and actively listen to peer feedback and incorporate into the next iteration creating your own workflow and work ethic.
  - Reflect on individual strengths and areas that need improvement

- Evaluate individual performance in the group and ask for help if you need it
- G. Recognize and implement the benefits of media ethics, best practices, and professionalism.
  - Understand and apply the rules of Copyright and Intellectual Property
  - Implement the professionalism rubric in a group project
- H. Implement self-directed learning tools.
  - Practice communication skills in remote group work
  - Use collaborative online tools for collaboration and communication
  - Ask for help when needed

### Recommended Readings

While there is no required text for this course, there are a list of recommended readings in this syllabus (See Course Outline, page 7). You will be given material each week on LEARN to complement course work. There will be online articles, tutorials, and videos to watch in advance of and following our class discussions. All students have access to LinkedInLearning; however, this resource is *supplementary* to the lectures and recommended readings and resources provided.

### Course Requirements and Assessment

Project deadlines are on Wednesdays at 9PM EST, lectures are shared on Thursdays. The final project (project 3) is due at 2PM EST to provide time for critiques before the end of term.

| Assessment   | Deadlines<br>(Wednesdays)                     | Weighting                       |
|--|---|---------------------------------|
| Project 1, “What’s your story?”: Treatment & Production Plan                     | Sept 15                                       | 5%                              |
| Project 1, “What’s your story?”: Final   | Sept 22                                       | 15%                             |
| Project 2, “How to do...”: Treatment & Production Plan (5%) & Peer feedback (5%) | Oct. 6  | 10%                             |
| Project 2, “How to do...”: Final   | Oct. 20                                       | 15%                             |
| Project 3, “Why this, and why now?”: Treatment & Production Plan (5%)            | Nov. 3  | 5%                              |
| Project 3, “Why this, and why now?”: Draft review                                | Nov. 10-17                                    | (1/2 the class; 10% per-person) |
| Project 3, “Why this, and why now?”: Final, Critiques                            | Nov. 24-Dec. 2                                | (1/2 the class; 10% per-person) |
| Case Studies (3)   | Due with projects, on final project deadlines | 3x10%; 30%                      |

**Total 100%**

## **Project 1: What's your story? (20%)**

***Treatment and Production Plan due Sept. 15, 9PM (EST). Final project due Sept. 22, 9PM (EST)***

Working individually, students will write, record, and produce a short audio-based story for a specific audience. Include one (original) image to illustrate the story.

Length: 1-3 minutes (Maximum)

Outcome and Deliverables: Treatment and production plan (5%); script and draft notes; original image (5%), and final audio (10%).

Key concepts and references: Writing for a general audience; audio recording a short audio-based story with an illustrative image to accompany it.

## **Project 2: How to do... (25%)**

***Treatment and Production Plan due October 6, 9PM (EST)***

***Final project due October 20, 9PM (EST)***

Working individually, students will script, storyboard, and produce a short instructional video that will instruct or inform its audience.

Length: 30-60 seconds (Maximum)

Outcome & Deliverables: Treatment and production plan (5%), and peer feedback (5%); storyboard and draft video; and final video (15%).

Key concepts and references: Screenwriting; storyboarding; video/photo and editing

## **Project 3: Why this, and why now?**

***(25%) \*Multiple deadlines, see below.***

In small groups (2-4), students will use an existing brand of a social justice organization (e.g., Climate change, racial justice, Black Lives Matter, COVID-19- related social equity, etc.), and will produce a vodcast or podcast about the issue. It is optional for students to interview each other and roleplay the discussion; however, this must be included in the T&P along with a signed image release form. To prepare to promote the new vod/podcast episode, students will create a social media marketing plan.

Length: 3-20 minutes (Maximum)

Outcome & Deliverables: Treatment and production plan (5%); draft review and feedback (5%) storyboard (vodcast); social media dissemination plan; and final vodcast/podcast and social media outputs (1-3 interactive outputs) (15%).

Key concepts and references: Social enterprise marketing; social justice and design advocacy; podcast/vodcast production design

### **Project 3 Deadlines**

Treatment and production plan (5%) due on November 3 at 9PM (EST)

Draft work and feedback (10%) is due by 2PM (EST) on the date assigned to your team, to include time for review and peer feedback on November 10 and 17. (team deadlines to be determined and announced on the course homepage).

Final work (10%) is due for all students by 2PM (EST) on November 24th.

Critiques will be staggered across two weeks, and will be held on:  
November 24 and December 2 at 2-4PM EST.

Additional details about the critique format and logistics will be provided in an announcement at least two weeks before November 24th.

### **Case studies**

***(Three, at 10% each; due with final projects by 9PM (EST). Except for Case study 3, which is due on Dec. 2 by 11:59PM)***

The purpose of creating a case study for a capabilities deck is for you to produce a set of slides that document the project outcomes to show a potential client. A portfolio of projects that demonstrate your skills and abilities in audio, visual, video, and social media design and development is useful to a certain extent. Today, clients are pressed for time and need to see a selection of case studies shows how you have solved the design problem, and why it was important to approach it in the way that you did.

Examples of case studies will be presented in lectures, and you may meet with the Instructor or teaching assistant to discuss your draft case studies throughout the course.

Outcome & Deliverables: All case studies are due on project deadlines. They can be submitted in the following file formats: PDF, Keynote, PowerPoint, with 1-2 slides per case study, maximum.

Key concepts and references: Business writing, professional communication, entrepreneurship, marketing.

## Course Outline

| Week                                     | Topic  | Workshops & Discussions   | Recommended Readings  | Due Dates & Tasks   |
|--|--|---|---|---|
| <b>Part I: Creative Audio Production</b> |  |   |   |   |
| 1.<br>Sept.<br>9                         | <ul style="list-style-type: none"> <li>• Introductions</li> <li>• Syllabus overview</li> <li>• Assignment #1 Introduction: How to write a treatment and production plan</li> </ul>         | <ul style="list-style-type: none"> <li>• Writing a story for a specific audience.</li> <li>• Giving and receiving constructive feedback, and using visual thinking strategies (VTS) during critiques</li> <li>• File management, exporting, and publishing review.</li> </ul> | <p>“The Seven Stages of a Story (Chapter 7), In “Seven Stages: Story and the Human Experience” Lambert (2020)</p> <p><a href="#">StoryCenter Democracy Stories</a></p> <p>“Challenge #5: Encourage and accept constructive feedback,” In “Creative Confidence”, Kelley and Kelley, (2013).</p>  |   |
| 2.<br>Sept.<br>16                        | <ul style="list-style-type: none"> <li>• How to write a case study for a capabilities deck</li> <li>• Recording audio for online distribution</li> <li>• Postproduction (audio)</li> </ul> | <ul style="list-style-type: none"> <li>• Photography for online storytelling</li> <li>• Documentation practices &amp; “B-Roll”</li> <li>• Audio recording technology and applications</li> </ul>  | <p>“Seven Stages: Story and the Human Experience” Lambert (2020)</p> <p>High to Low Audio recording systems and web-based platforms:</p> <ul style="list-style-type: none"> <li>• <a href="#">Zoom iQ6</a></li> <li>• <a href="#">Shure SM58-X2u Bundle</a></li> <li>• <a href="#">iRig</a></li> <li>• <a href="#">Rode Lav</a></li> <li>• <a href="#">Movo Lav</a></li> </ul> <p>Web-based:</p> <p><a href="https://www.audacityteam.org/">https://www.audacityteam.org/</a></p> <p><a href="https://cleanfeed.net">https://cleanfeed.net</a></p> <p><a href="https://Trint.com">https://Trint.com</a></p> <p><a href="https://Rev.com">https://Rev.com</a></p> <p><a href="https://www.descript.com/">https://www.descript.com/</a></p> | <b>Sept. 15, 9PM EST, Project 1 Treatment &amp; Production Plan</b> |



| <b>Part II: Creative Video Production</b>             |  |  |  |  |
|---|--|--|--|--|
| 3. Sept. 23   | <ul style="list-style-type: none"> <li>• Becoming familiar with the camera</li> </ul>                              | <ul style="list-style-type: none"> <li>• F-Stop and Apertures</li> <li>• Depth of field</li> <li>• Framing, and camera techniques</li> </ul> | <p>“Tips for quick videos,” In “Creative Confidence”, Kelley and Kelley, (2013).</p>   | <b>Sept. 22, 9PM EST, Project 1 and Case Study Final</b>   |
| 4. Sept. 29<br>*Note: Sept. 30 is a national holiday. | <ul style="list-style-type: none"> <li>• Lighting techniques for online photography and video recording</li> </ul> | <ul style="list-style-type: none"> <li>• Storyboarding for instructional videos</li> </ul>   | <p>“Storyboarding a service,” In “Creative Confidence”, Kelley and Kelley, (2013).</p> |  |
| 5. Oct. 7   | <ul style="list-style-type: none"> <li>• Postproduction (Video editing)</li> </ul>                                 | <ul style="list-style-type: none"> <li>• Adobe Premiere Pro: Creative editing techniques</li> </ul>  |  | <b>Oct. 6, 9PM EST, Project 2 Treatment &amp; Production Plan and online discussion board critique</b> |
| Oct. 13 & 14 (Full week, Oct. 11–15)                  | <i>Fall break.</i>   |  |  |  |

| <b>Part III: Social Enterprise Marketing</b> |  |   |   |   |
|--|--|---|---|---|
| 6. Oct. 21                                   | <ul style="list-style-type: none"> <li>• Podcast production and editing</li> </ul> | <ul style="list-style-type: none"> <li>• Semi-structured interviewing techniques and prompts</li> </ul> | <p>“Interview Techniques,” In “Creative Confidence”, Kelley and Kelley, (2013).</p> | <b>Oct. 20, 9PM EST, Project 2 Final and Case Study</b> |

|                   |  |  |  |   |
|-------------------|--|--|--|---|
|                   |  |  | <a href="#">Stuart Hall: Race, Gender, and Class in the Media</a>  |   |
| 7.<br>Oct.<br>28  | <ul style="list-style-type: none"> <li>• Vodcast production and editing</li> </ul>                                       | <ul style="list-style-type: none"> <li>• Writing a strategic communication plan for social media</li> <li>• Body language and communication styles</li> </ul>            | “In defense of the films we have made,” Ofeimun (2009)   |   |
| 8.<br>Nov. 4      | <ul style="list-style-type: none"> <li>• Social media marketing: Writing for a general audience</li> </ul>               | <ul style="list-style-type: none"> <li>• Word counts, threads, knowledge mobilization strategies</li> </ul>  | “The Creative Process (Chapter 6) in “Seven Stages: Story and the Human Experience” Lambert (2020)   | <b>Nov. 3, 9PM EST, Project 3 Treatment &amp; Production Plan</b> |
| 9.<br>Nov.<br>11  | <ul style="list-style-type: none"> <li>• Social media marketing: Graphic design strategies for social justice</li> </ul> | <ul style="list-style-type: none"> <li>• Formatting outputs for social media platforms</li> </ul>  | “Empathy Maps,” In “Creative Confidence”, Kelley and Kelley, (2013).<br><br><a href="#">White Supremacy Culture, Cite Black Women, and Until Justice Is Real</a> | <b>Nov. 10, 2PM EST, Project 3 draft review (1/2 the class)</b>   |
| 10.<br>Nov.<br>18 | <ul style="list-style-type: none"> <li>• Putting it all together</li> </ul>  | <ul style="list-style-type: none"> <li>• Transcribing: Auto-transcribing, line-by-line transcribing, and implications for diversity, equity, and inclusivity.</li> </ul> |  | <b>Nov. 17, 2PM EST, Project 3 draft review (1/2 the class)</b>   |
| 11.<br>Nov.       | One on one drop-in meetings  | <ul style="list-style-type: none"> <li>• Individual meetings for feedback on Project</li> </ul>  | —  | <b>Nov. 24, 2PM EST, Project</b>                                  |

|               |                             |   |   |  |
|---------------|-----------------------------|---|---|--|
| 25            |                             | 3 and Case Studies  |   | <b>3 Final and Critiques (1/2 the class), and Case Study</b>                         |
| 12.<br>Dec. 2 | One-on-one drop-in meetings | • Individual meetings for feedback on Project 3 and Case Studies. | — | <b>Dec. 1, 2PM EST Project 3 Final and Critiques (1/2 the class), and Case Study</b> |

### **Late Work**

Late work will not be accepted if more than 7 days after the initial due date. All late work will be subject to a penalty of 5% per day, excluding weekends and statutory holidays.

### **Deadlines**

All assignment due dates are final; yet, a serious issue (e.g., an illness or a personal/family emergency) may arise. If you are not able to complete your work well or within the final due date because of a serious issue, you may request an extension.

### **Process to request an extension:**

1. Write to the Instructor as soon as you become aware of the issue, or at least within 72 hours of the final due date; and
2. Propose an alternative plan for when you can submit your work.

The Instructor and/or Teaching Assistant will consider all requests for an extension on a case-by-case basis. If a serious issue arises, you may access any of the relevant student services here: <https://uwaterloo.ca/future-students/student-life/student-services> or here: <https://uwaterloo.ca/math/accommodations>

### **LEARN Technical Support**

Technical support questions regarding LEARN can be solved by consulting LEARN Help Student Documentation <https://uwaterloo.ca/learn-help/students>. If you need personal assistance email [learnhelp@uwaterloo.ca](mailto:learnhelp@uwaterloo.ca) with your full name, WatIAM user ID, student number, and course name and number.

Please consult Student Resources to discover other important links to departments dedicated to helping you with problems big and small. We at the University of Waterloo want you to succeed and will help you any way we can. <https://uwaterloo.ca/extended-learning/learn-online/student-resources>

### **Attendance Policy**

Students are expected to review material for all classes. If you anticipate difficulty with this, please speak with the Instructor. Missing a substantial number of lectures often results in essential course requirements not being met (these must be met to pass the course). Students who

are close to missing 20% of their assignments must contact the Instructor to discuss the reasons why and how to improve.

### **Privacy Protection**

In accordance with regulations set out by the University of Waterloo's Freedom of Information and Privacy Protection Act, assignments must be submitted by, and returned directly to, the student. Similarly, grades for assignments for courses may only be posted using the last 5 digits of the student number as the identifying data.

### **Privacy on LEARN & Microsoft Teams**

In accordance with regulations set out by the University of Waterloo's Freedom of Information and Privacy Protection Act, projects must be submitted by, and returned directly to, the student. Similarly, grades for assignments for courses may only be posted using the last 5 digits of the student number as the identifying data.

In this course we will be using LEARN and Microsoft Teams. Students should be aware that, when they access the electronic components of this course, private information such as first and last names, usernames for the University of Waterloo email accounts, and program affiliation may become apparent to all other students in the same course. The available information is dependent on the technology used. Continuation in this course will be deemed consent to this disclosure. If you have any questions or concerns about such disclosure, please discuss with the Instructor. For more information about this, please consult the following resource:  
<https://uwaterloo.ca/privacy/privacy-and-remote-teaching-and-learning-0>

## University Policies and Resources

### Academic Integrity

In order to maintain a culture of academic integrity, members of the University of Waterloo are expected to promote honesty, trust, fairness, respect and responsibility. Check the [Office of Academic Integrity webpage](#) for more information.

### Plagiarism & Copyright Policy

The offence of plagiarism as defined by Policy 71 (Student Discipline) includes visual and aural plagiarism of creative work (drawings, photographs, graphics, video, sound, graphics, or creative ideas conceived of, or made by others). The rules of conduct that apply to text-based work at the University of Waterloo also apply to work completed for creative assignments and research.

There are two issues to consider with visual and aural plagiarism: ethics, i.e. expectations related to academic integrity as outlined in Policy 71; and copyright infringement, for which you could also be legally liable. Plagiarism and copyright infringement occurs when you produce creative material that is substantially similar to the original source. Please take note of the following points:

- All work submitted for evaluation must be your own. If the submitted work is determined not to be your own, has been created by another on your behalf, or has been created for another context (i.e. another course, client work, etc.), the Academic Discipline Procedure of Policy 71 will be invoked.
- Design templates, software plug-ins, icon sets (FontAwesome, Noun Project, material.io icons, etc.), stock images, and other generative software may only be used with the expressed permission of the Instructor. Any material that is not yours must be cited using a *Project Resource Form*. *All projects must be accompanied by this form, even if you did not use any external sources.*
- Any original material used as the basis for any work you create—whether manipulated digitally or manually, or otherwise incorporated or appropriated for your work as part of a conceptual idea – must be cited using a *Project Resource Form*.

Resources that are available in the public domain are identified as copyright free or that fall under licenses from Creative Commons. Public domain is a term used for works that are not protected by copyright law. Works identified as Creative Commons allow varying degrees of use. In this case, the authors decide how you can use their content. For more information, see the guidelines on [creativecommons.org](https://creativecommons.org).

### Discipline

A student is expected to know what constitutes academic integrity, to avoid committing academic offences, and to take responsibility for their actions. Check [the Office of Academic Integrity](#) for more information. A student who is unsure whether an action constitutes an offence, or who needs help in learning how to avoid offences (e.g., plagiarism, cheating) or about “rules” for group work/collaboration should seek guidance from the course professor, academic advisor, or the Undergraduate Associate Dean. When misconduct has been found to have occurred, disciplinary penalties will be imposed under Policy 71 – Student Discipline. For information on categories of offenses and types of penalties, students should refer to [Policy 71 - Student Discipline](#). For typical penalties check [Guidelines for the Assessment of Penalties](#).

### Grievance

A student who believes that a decision affecting some aspect of his/her university life has been unfair or unreasonable may have grounds for initiating a grievance. Read [Policy 70 - Student Petitions and Grievances](#), Section 4. When in doubt, please be certain to contact the department's administrative assistant who will provide further assistance.

### **Appeals**

A decision made or penalty imposed under Policy 70 - Student Petitions and Grievances (other than a petition) or Policy 71 - Student Discipline may be appealed if there is a ground. A student who believes they have a ground for an appeal should refer to [Policy 72 - Student Appeals](#).

### **Course Modification Policy**

The Instructor and university reserve the right to modify elements of the course during the term. The university may change the dates and deadlines for any or all courses in extreme circumstances. If either type of modification becomes necessary, reasonable notice and communication with the students will be given with explanation and the opportunity to comment on changes. It is the responsibility of students to check their University of Waterloo email and course websites weekly during the term and to note any changes.