Making Media, Making Change: 
Digital Technologies, Storytelling, and Activism 
Fall 2019

Higher Education Consortium for Urban Affairs St. Paul, Minnesota

Class Hours:
Monday/Wednesday 2-5 pm
September 4 – December 19, 2019

Class Location:
St. Paul Neighborhood Network 550 Vandalia St
St Paul MN 55114

Program Faculty:
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Office Hours: Mondays 12:30-1:45pm & by appointment
Introduction:
Welcome to Making Media, Making Change at HECUA. This program is grounded in the belief that storytelling is a powerful vehicle through which to change the world. Stories are increasingly transmitted through social media. The rise of digital technologies is simultaneously consolidating power and exacerbating the hegemony of ideas and unleashing incredible opportunities for creativity, collaboration, and activism.

This program of two linked semester courses deepens your critical understanding of how mass media and emerging digital technologies both limit and organize struggles for social justice. This interdisciplinary approach will provide the theoretical framework that is necessary for you to explore thoughtful and relevant questions about personal and collective activism in the digital age. Media has been dismissed as sites of mere amusement, critiqued as tools of mass deception and propaganda, and heralded as powerful vehicles for revolutionary communication and social change. You will interrogate these competing perspectives and bring them into conversation with your experiences in communities of practice.

You will be asked to reflect on how digital technologies impact your capacity to create and sustain meaningful change. This program will also equip you with the professional and technical skills you need to be a competent creator of digital art and digital media for the purposes of creating change.

Program Outcomes:

- You will be able to articulate the role of narrative and story in shaping your understanding of race, class, and other systems of power as well as your ideas about what is politically possible.
- You will be able to explain how business models in the media industries shape content, access, and representation in local and national media.
- You will meet artists, filmmakers, and activists in the Twin Cities who are committed to disrupting dominant narratives and building alternative models of production and distribution.
- You will strengthen your creative voice and gain videography, production, and editing skills and understand how to apply these skills in three short film projects.
- You will strengthen your communications and story-based organizing skills.
- You will be a part of a learning community of peers and faculty that will both challenge and care for you as you grow as an artist and media maker.

Community partner:
We are very excited to be partnering with the St. Paul Neighborhood Network (SPNN) for this course. SPNN is a non-profit community media center located in the Midway Creative Enterprise Zone in St. Paul. SPNN serves the residents of St. Paul and the Twin Cities metro area with training, tools, and programs so that people are better equipped to make media that matters. SPNN’s mission is to empower people to use media and communications to better
lives, use authentic voice and build common understanding. The SPNN staff will provide the instruction, training, equipment, and production support for the Digital Laboratory course. SPNN will be your living classroom, allowing you to explore the challenges and opportunities associated with community media and public access television as they relate to core theoretical questions around democracy, political economy, and cultural reproduction.

**Program structure:**
For more than forty years, HECUA has been taking students off-campus and into partnerships with local practitioners in immersive and structured experiential learning programs. Therefore a large part of your grade is based on participation, reflection, and leadership. The topics we will cover in the program are complex and interrelated, though you will receive separate grades for the following 2 semester classes:

- *From Consumers to Creators* (4 Credits)
- *Digital Laboratory* (4 Credits)

**Optional Internship** (4-8 Credits)
You have the option of a 4 or 8-credit internship course the semester following your initial coursework led by HECUA’s Manager of Internships and Community Partnerships. This internship, with a minimum of 100-200 hours.

**From Consumers to Creators:**
The *From Consumers to Creators* course is a critical exploration of the role of storytelling and media in social change efforts. You will examine the ways that story is both a lens through which you understand the world and a tool you can use to shape it. You will have the opportunity to learn about and evaluate media-based activist strategies in the context of competing theoretical perspectives on media and society. You will use theory and field experiences to reflect upon and hone your own digital practices as an effective agent of social change.

Your grade for this course will be based on the following assignments:

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<thead>
<tr>
<th>Assignment</th>
<th>Points</th>
<th>Due</th>
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<tbody>
<tr>
<td>Attendance</td>
<td>15</td>
<td>Every Monday</td>
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<tr>
<td>Critical Engagement Assignments</td>
<td>15</td>
<td>Every Monday</td>
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<tr>
<td>Media Arts in Practice</td>
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<td>Varies</td>
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Story of Now Applied Research  
Research  
10  
October 16th

Audience Engagement Assignment  
5 points  
Final Screening

Member Spotlight Assignment  
5 points rough, 5 points final  
Nov 6th,  
November 25th

Grant Narrative  
10 points draft, 5 points final  
November 18th,  
December 9th

Final Reflection Paper  
25  
December 16th

TOTAL  
100

Attendance: (Everyday, 1 point per day, 15 points total)  
Your presence, participation, and engagement in class will be the foundation of meaningful learning and discussion.

Critical Engagement Assignments: (15 Points total, 15 Responses at 1 point each)  
Every Monday, you will respond to a set of questions or prompts posted on Moodle that you will be expected to respond to by noon the day of class. These are meant to spur personal reflections that help you deepen your understanding of the readings and prepare you for field speakers. These assignments will be personal or academic and are chances for you to fuel more interesting and in-depth class discussions and allow us to track your learning. On days with a speaker, please bring at least two questions that you would like to ask the field speaker to class with you.

One critical engagement assignment must be a Social Movement Spotlight, in which you provide a summary of how a particular social movement utilized media in their work. I will provide examples of this early in the semester, and toward the end of September we will assign dates for each of you to post your own examples.

Media Arts in Practice: (5 points total)  
The Twin Cities are rich in organizations and individuals committed to making media that matters and catalyzing community conversation about the power and purpose of media narratives. For this assignment, you will choose one community media event to attend outside
of class time. The event must be off campus and related to the core themes of the course. We will introduce a running list of events to you throughout the semester and keep them in Moodle calendar. If you would like to propose an event, please submit your event to Raechel with a short statement justifying its relevance to the course. You will also write a reflection about this event.

**Story of Now Applied Research Paper** (10 points total, individual assignment)
In order to create a compelling piece that contributes to movement building locally, you will need to gain an in depth understanding of the subject matter and narratives that your piece tackles. This isn’t just about this one film but about developing a practice where research plays an essential role in your creative process. For your **Story of Now Applied Research Paper**, please cover the following topics in 2-4 pages:

- Identify local “stock stories” about the issue you chose that organizations/activists are pushing against or disrupting. Who is authoring these stories? Use the narrative power analysis to ID the elements of the story and explain what you learned.
- Identify 2-3 organizations that are organizing around this issue locally. Review their communications and explain their messaging.
- Present a framework for a resistance story or transforming story that you will use for your second film project. Explain how it might meaningfully to existing organizing and narrative building around this issue on a local level.
- Apply the Frameworks Institute methodology to make decisions about thematic vs. episodic storytelling in your piece. How does your piece help audiences better understand the systems and institutions that contribute to your issue? How will your piece help audiences understand a set of solutions that address institutional and systems challenges?

**Member Spotlight Podcast/Audio Assignment** (10 points)
Through this “Member Spotlight” assignment you will have the opportunity to embed yourself more meaningfully in community media by building relationships with community producers and creating a podcast/audio documentary about their work. We will spend a day discussing the medium of podcasting/audio storytelling. Your podcast must be 3-7 minutes long. You will work in pairs to produce the audio as well as a social media strategy.

**Grant Narrative:** (15 points)
You will practice writing a grant for the Minnesota State Arts Board Artist Initiative Grant for film/video. In addition to writing the grant narrative itself, you will learn about both sides of the funding process; the applicant’s side and the selection panelist’s side. Through the process of writing and reviewing other grant applications, you will learn about what makes a compelling grant narrative and what the process is for funding individual artists for their projects. You will bring in a copy of your grant and we will break into small groups and convene selection panels that will choose the recipients of the two grants. Each of you will then be expected to revise
your draft after the panel, taking into account comments and feedback from your classmates and faculty.

**Audience Engagement Assignment (5 points)**
For this assignment, we will work together to create and plan our final screening event at SPNN. You will form committees and make goals for ways to engage your audience in your work and creating change. As a class, you will build a structure for project management that is shareable.

**Final Reflection Paper: (25 points)**
This 6-8 page paper will be a way for you to process your dual roles as both a consumer and creator of digital media and situate your learning in the context of ideas and concepts we’ve explored as a class. You will be asked to reflect personally on what you’ve learned, how you’ve changed, and what directions you might take your work. You can approach us to propose your own idea or choose one from one of the prompts that we will craft for you based on class interests and discussions.

**Digital Laboratory**
The Digital Laboratory course is focused on the development and production of compelling videos. Your videography is expected to demonstrate both innovative content and high quality production. As part of this course, you will be trained by SPNN staff in camera operations, aesthetics of video production, shot composition, audio, lighting, and editing. Your work will be graded with your growing skill set in mind. We will look for improvement in both the technical elements and your ability to create engaging and original work that reflects our focus on media that catalyzes social change. While the coursework is integrated, we will spend most Wednesdays focused on the Digital Laboratory.

Your grade for this course will be based on the following assignments:

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<thead>
<tr>
<th>Assignment</th>
<th>Points</th>
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<tr>
<td>Participation</td>
<td>15</td>
<td>Every Wednesday</td>
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<tr>
<td>Story of Self Preproduction Summary +</td>
<td>5</td>
<td>September 23rd</td>
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<tr>
<td>Shooting Script and Treatment</td>
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<tr>
<td>Project #1 Story of Self Film</td>
<td>15</td>
<td>Rough Sep 25th</td>
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<td>Final October 2nd</td>
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<tr>
<td>Story of Self Artist Statement</td>
<td>5</td>
<td>October 2nd</td>
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<tr>
<td>Project #2 Preproduction</td>
<td>5</td>
<td>October 16th</td>
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</table>
Summary +
 Shooting Script and Treatment

Project #2 Story of Now Film 20
Rough cut October 23rd
Final October 30th

Story of Now Artist Statement 5
October 30th

Community Client
Preproduction Summary + Shooting Script and Treatment

Project #3 Community Client Film 25
Rough cut November 20th
Final December 2nd

TOTAL 100

Participation: (1 point per day, 15 points total)
Your presence, participation, and engagement in weekly digital training workshops will be the foundation of quality work and meaningful learning.

Project #1: Story of Self Video (15 points)
“Learning to tell a good story of self demands the courage of introspection, and of sharing some of what you find.” - Adapted from Marshall Ganz

We believe it is essential to explore your own lived experiences and histories before turning outward. For this film, we invite you to be creative and experimental. This is a reflective video meant to illustrate your “story of self.” Drawing on the story circle (in class) you will craft a short video that explores your own identity. You might explore a change point (event, relationship, experience, etc.) in your life that helped you “see yourself” or take a more experimental approach to your film. Prompts for this film will be posted on Moodle and talked about in class.

Project #2: Story of Now Video (20 Points)
“A ‘story of now’ is urgent, it requires dropping other things and paying attention, it is rooted in the values you celebrated in your story of self, and a contradiction to those values that requires action.” - Marshall Ganz

Drawing on your personal experiences, values, and priorities this film project tackles an issue that your group cares deeply about. Working in a group, you will have the chance to create a
short film that contributes to organizing/narrative building work locally around an issue that you care about. Choose a campaign /policy/individual locally that you believe contains a story that needs to be shared with the “fierce urgency of now.” We encourage you to look to local media, your local networks, and organizing work locally to identify issues that require our attention, our energy, and our storytelling. If you are unsure where to begin, we will provide a number of options for you to choose from and provide guidance in terms of organizations or individuals that are currently organizing around these issues locally. Create a film that illuminates, invites, and compels audiences to engage more deeply in taking concrete action, building capacity, and/or shifting worldview.

**Project #3: Community Client Video (25 Points)**

Working in small groups, you will create a short video in collaboration with an artist, organization, or activist who is working for social change in the Twin Cities. You will work with the subject of your video to define your frame, key messages, relevant footage, audience, and objectives. Draw on your research to help you dive deeply into the work, values, and perspectives of your subject and create a video that meets their needs and goals.

**Artist Statements (5 Points each)**

After you have completed the Story of Self and Story of Now, you will be asked to include a one-page, single spaced artist’s statement describing your process, what inspired you to create this piece and what it means to you, intended audience, and any additional thoughts relevant to your choices and work.

**Preproduction Summaries + Shooting Scripts and Treatments: (5 Points each)**

For each film, you will complete a preproduction summary that you will find on Moodle. Along with your preproduction summary, we will share a helpful approach to creating a shooting script and treatment that will prepare you for each film project.

**Additional program logistics and policies**

**MOODLE:** This program uses online course software designed to give you access to downloadable documents and updated schedules, and to provide a space to talk with each other online. You will hand in most assignments and receive your grades via Moodle. If you do not have regular or reliable access to a computer or the Internet, please contact your instructors right away to determine alternate arrangements. To access our class Moodle page please visit [www.moodle.hecua.org](http://www.moodle.hecua.org). You can change your password once you've logged in.

- Username: firstname.lastname
- Temporary password: Firstname1234!

**Late Assignments:** Late assignments will be accepted, but your grade will be reduced. Unless an alternative due date has been arranged in advance, if an assignment is turned in within a week of the due date one letter grade will be lost. An assignment turned in up to two weeks
late will result in a drop in two letter grades. An assignment more than two weeks late can be turned in until the end of the semester with a total loss of three letter grades.

Attendance: If you are sick, or have an emergency that you know will keep you from class, call or text Raechel on her cell phone before class begins. If you can't call us prior to the class you'll miss, contact us as soon as possible after class. You must be on time for all classes and site visits. Exceptions will be made on a case by case basis.

Ground rules: During the first week of class we will agree upon a set of ground rules that will guide your responsibilities and interactions during the term. We look upon this as a community contract, and expect that you will make every effort to abide by these ground rules.

Flexibility: This experiential program requires courteous flexibility from you when exciting opportunities arise for which the program schedule may shift. Similarly, we expect gracious resilience from you when the schedule needs to be adjusted to accommodate challenging circumstances, such as field speaker cancellations or technical difficulties.

Diversity, Inclusion, & Anti-Oppression: An array of topics is covered in the program and you are expected to be respectful of the opinions and views of others. Engaged conversation is encouraged, but be aware that not everyone views the world through the same lens. The key to successful conversation is to consider and embrace a diversity of views.

Mental Health: As a student you may experience a range of issues that can cause barriers to learning. These mental health concerns or stressful events may lead to diminished academic performance or reduce a student’s ability to participate in daily activities. Please let us know immediately if you feel you need extra support or mental health services.

Students with Disabilities: If you have a disability that may affect your participation or performance in the program, please contact your instructors right away. We will make every effort to accommodate your needs.

Final grades are based on the following 100-point system:

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<thead>
<tr>
<th>Grade</th>
<th>Points</th>
<th>GPA</th>
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<tbody>
<tr>
<td>A</td>
<td>93 to 100</td>
<td>4.0</td>
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<tr>
<td>A-</td>
<td>90 to 92</td>
<td>3.7</td>
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<tr>
<td>B+</td>
<td>87 to 89</td>
<td>3.3</td>
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<tr>
<td>B</td>
<td>83 to 86</td>
<td>3.0</td>
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<tr>
<td>B-</td>
<td>80 to 82</td>
<td>2.7</td>
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</tbody>
</table>
C+ = 77 to 79 = 2.3
C = 73 to 76 = 2.0
C- = 70 to 72 = 1.7
D+ = 67 to 69 = 1.3
D = 60 to 66 = 1.0
F = 59 and below no credit

For each assignment, you will be graded on:

1. **Evidence** that you have thoroughly read relevant material.
2. **Critical thinking** displayed by pulling out and connecting themes from readings, field speakers, and discussions.
3. **Integration** of your own questions, ideas, and experiences.
4. **Creativity** and originality.
5. **Quality** of writing, grammar, evidence of revision (for written assignments).
6. **Preparation and delivery** displayed by quality content and professional presentation

**Tentative Schedule**

**Week 1: Welcome!**
**Wednesday, September 4th**
Time: 2–5 pm
Location: SPNN
Topic: Introductions and creating a learning community.
Field speakers: Bonnie Schumacher (SPNN) & Mohamed Sallam (HECUA)

We introduce HECUA’s model of education and discuss what it means to create a learning community. We will learn more about each other, the media stories that have shaped us, and collectively establish our group norms, expectations, and responsibilities. We will also meet key SPNN staff and learn more about the history and mission of the organization.

**Week 2: Intersectionality, Power, & History**
**Monday, September 9th**
Time: 2-5 pm
Location: SPNN
Topic: Intersectionality, Power, & Oppression + Culture as a Site of Struggle
We will cover a lot of theoretical foundations for our course: intersectionality; the Birmingham school of cultural studies; “pop culture as a site of struggle”; and more. We will also spotlight the use of media in the Civil Rights and Black Power movement.

ASSIGNMENT DUE: Critical Engagement Assignment #1 on Moodle; Complete Lab Skills Assessment

READING DUE: YW Boston, “What is intersectionality and what does it have to do with me?” Downing, Radical Media Ch. 1, 2, & 3
Salamishah Tillet, "Make Revolution Irresistible: The Role of the Cultural Worker in the 21st Century."

Social Movement Spotlight: Civil Rights & Black Power
Read: Puryear, “The Civil Rights and Black Power Movements”
Screen in class: Eyes on the Prize

Wednesday, September 11th
Time: 2-5 pm
Place: SPNN Digital Laboratory
Learn the basic functions of using SPNN’s video equipment.
Discuss methods for telling your own story and take a tour of your own camera.
PROJECT INTRODUCED: Project #1

READINGS DUE: Shut Up and Shoot Chapter 6
Memory’s Chorus: Stories We Tell and Sarah Polley’s Theory of Autobiography;
Script Notes: “Antagonist”
Script Notes: “Protagonist”
VIEW:

- Intro to SPNN video
- SPNN’s 4 Channels
- Watch at least one short film from Doc U 2018 or Doc U 2019. Be ready to report back to group
- Read 6 Modes of Documentary Storytelling
**OPTIONAL: Watch Composition Tech Tip

Week 3: Story of Self
Monday, September 16th
Time: 2-5 pm
Location: SPNN
Topic: Story of Self / Constructing Narratives
We’ll hear from members of the Trans Equity Project about telling their stories. We’ll do our own story circle in class which will help prepare us for the Story of Now assignment. We’ll also discuss the roots of protest and resistance in trans and non-binary communities.

ASSIGNMENT DUE: Critical Engagement Assignment #2; Story for Story Circle (in class).


+ Watch at least 3 examples of Story of Self on SPNN's website

Social Movement Spotlight: Trans Liberation
Gossett, Gossett, & Lewis, “Reclaiming Our Lineage: Organized Queer, Gender-Nonconforming, and Transgender Resistance to Police Violence”
Tlusn, “We’ve Always Been Nasty”
Gray, “Give Trans People Control Over Their Own Stories”
In class screen: “Free CeCe!” documentary

Wednesday, September 18th
Time: 2-5 pm
Place: SPNN
TOPIC: Editing with Adobe Premiere Pro. Introduce pre-production summaries and treatment. Explore editing as a tool for storytelling and learn the mechanics of assembling a video.

READ: Kuleshov Effect
READ AND COMMENT: Story of Self Rubric
VIEW: The Cutting Edge (First 10 minutes)
Optional: Titling Tech Tip

WEEK 4: Alternative News & Media Pressure
Monday, September 23rd
Time: 2-5 pm
Location: SPNN
Topic: Visit from Unicorn Riot

We will host members from the Unicorn Riot collective to talk about making activist media! Additionally, we’ll discuss the history of Indymedia, and other activist media news reporting. We’ll also spotlight ACT UP and discuss how they used media to gain public support of groups being disproportionately impacted by the AIDS crisis.
ASSIGNMENT DUE: Critical Engagement Assignment #3;
Story of Self Preproduction Summary + Shooting Script and Treatment

READING DUE: Explore Unicorn Riot's website
Woods, "How Unicorn Riot Covers the Alt-Right Without Giving Them a Platform,"
Giraud, "Indymedia and its legacies."

Social Movement Spotlight: ACT UP
France, “The reinvention of radical protest: Life on the frontline of the AIDS epidemic”
Screening: United in Anger

**Wednesday, September 25th**
Time: 2-5 pm
Place: SPNN
Digital laboratory: Screen rough cuts to get feedback from teaching team. Introduce artist statements and practice.

DUE: Rough cut of Project #1
READ: Shut up and Shoot Chapter 9, pp 285-298
VIEW: Rough Cut vs Fine Cut video (and the final version); Watch B-roll Tech Tip, Watch Fish Story (at least first 3 minutes).

**Week 5: Representation, Voice, and Power**
**Monday, September 30th**
Time: 2-5 pm
Location: 2pm CTUL; 3pm Dreamsland, 3306 Columbus Ave, Minneapolis, MN 55407
Topic: Narrative, power and social change

First meet at CTUL to talk about narrative & social change. Then head to Dreamsland to talk about community art, narrative, power, and community building.

ASSIGNMENT DUE: Critical Engagement #4

READ/WATCH: Dreamsland - Lost Canvas
Explore Dreamsland website
Explore CTUL’s website

**Wednesday, October 2nd**
Time: 2-5 pm Place: SPNN
Digital laboratory: Screen Project #1. Celebrate! Production Lab: Work with groups in exercises to get some production practice.
DUE: Project #1; Artist statement
READ: Shut Up and Shoot Chapter 1 - pages 1-34, Chapter 2, Chapter 9 - pages 323-330
VIEW: Watch five films on the following website http://www.focusforwardfilms.com/ and note how these videos explain the editing techniques utilized to support/explain the subject

Week 6: Frameworks for Counterstorytelling
Monday, October 7th
Time: 2-5pm
Location: SPNN
Topic: Introduce Story of Now
Guest: D.A. Bullock 3-4pm

As we turn from the personal to the political, we will spend time exploring how to construct and share counternarratives. We will focus on the risks of focusing on episodic, individual narratives and broaden our lens to include thematic storytelling and framing that gets at the root causes and systems solutions to political problems. We will use these frameworks to begin the research phase of the Story of Now film project.

We’ll also have a special break with guest D.A. Bullock to discuss his work as a filmmaker and story activist!

DUE: Critical Engagement Assignment #5

READ: New Tactics, “Change the Story: Harnessing the power of narrative for social change” Wang, “Against Innocence”
Spade, “Now is the Time for Nobodies” + Spade’s Official vs. Transformative Organizing Chart (pp. 17-19)
Garza, “A Herstory of the #BlackLivesMatterMovement”

WATCH: “Re-writing Racist Headlines”, New Yorker
“Media-Based Organizing,” Allied Media Project
Wide Angle Lens interactive learning module, The Frameworks Institute, Click through and explore/watch/read all parts 1-6.

Wednesday, October 9th
Time: 2-5 pm
Place: SPNN
Digital laboratory: Report back on the chapter you signed up to read and summarize. Learn advanced production techniques including full manual control over the camera, working with external mics and other sound sources and lighting. We will learn the basics of setting up interviews, an overview of alternative interview techniques. If time allows: multi-camera interviews and proper lighting for green screen.
READ: The Shut Up and Shoot Documentary Guide Chapters 3, 4, 5, 7 and 8 (Sign up for jigsaw in class: do a close reading of one chapter and prepare to report back the main points to the class).
VIEW: Explore Capturing Reality. Try to watch full documentary, but specifically view this clip: Capturing Reality Clip
OPTIONAL: Watch Audio Equipment Tech Tip. Watch Three Point Lighting Tech Tip. Watch Interview demo

Week 7: DIY Media as a Site of Resistance
Monday, October 14th
Time: 2-5 pm
Location: SPNN
Field Speaker: Podcasting Panel
Activities: Podcasters will discuss how their work relates to popular education, new media, and social change.

DUE: Critical Engagement Assignment #6

READ/WATCH: Bernico & Detloff, “Podcasting Pedagogy, and the Inheritance of Clandestine Broadcasts”
Friere, Chapter 1 of Pedagogy of the Oppressed

LISTEN: one episode of Working People
one episode of Revolutionary Left Radio
one episode of Feminist Killjoys, PhD

Social Movement Spotlight: Riot GRRRL Movement
Read: “Riot Grrrl Manifesto”
Nguyen, “Riot Grrrl, Race, and Revival” (on Moodle)
Screening in class: “Don’t Need You: A Herstory of Riot Grrrl”

Wednesday, October 16th
Time: 2-5 pm
Place: SPNN
Digital Laboratory: Learn advanced edit functions in Adobe Premiere Pro: effects, effect controls, color correction, stabilization, custom sequence settings, and the power of nested sequences. If time allows: multi-camera editing and chroma-key.

READ: Shut Up and Shoot Chapter 9 pages 299-322
VIEW: Keyframe Tech Tip

Week 8: Engaging Audiences in New Narratives

Monday, October 21st
Time: 2-5 pm
Place: Ricardo Levins Morales's Studio - 3260 Minnehaha Ave, Minneapolis, MN 55406

ASSIGNMENT DUE: Critical Engagement #7

READING DUE: “Community Art as Medicinal Practice,” Ricardo Levins Morales
WATCH: The Soil is More Important Than the Seeds

Social Movement Spotlight: The Zapatistas
Read: Conant, A Poetics of Resistance Chapter 2; Introduction optional
Pick a few of the communiques on this page to read

Wednesday, October 23rd
Location: SPNN
Place: SPNN

Digital Laboratory: Story of Now rough cut feedback session with Bianca Rhodes!

DUE: Story of Now rough cut & Critical Engagement Assignment

Week 9: Public Media and Counterstorytelling

Monday, October 28th
Time: 2-5pm
Location: TPT

Activities: We will meet with Senior Producer Dan Bergin as well as Maribel Lopez of TPT's ReWire initiative to discuss how they make mission-driven content, the business model that sustains their work, and how they are engaging the next generation of viewers in public media.

DUE: Critical Engagement Assignment #8

READING DUE: New Public Media: A Plan For Action (1-15), Silver
“What is Media Consolidation,”
& “Interactive Map, What does media consolidation look like?”; Bill Moyers
“A Manifesto on Diversity in Public Media,” NPR's Codeswitch.
“Public Access TV Fights for Relevance in YouTube Age.”
Explore ReWire & TPT websites and make sure to check out some of the video content!

**Wednesday, October 30th**
Time: 2-5 pm
Place: SPNN

Digital Laboratory: Screen Project #2. Celebrate!
Podcast/Audio Documentary Workshop

DUE TODAY: Project #2 & Artist Statement

**Week 10: Telling someone else’s story - Ethics and possibilities**

**Monday, November 4th**
Time: 2-5 pm
Location: Line Break Media
Topic: Justice communications in action

Activities: Meet with filmmakers and organizers with Line Break Media to learn more about their work, hear about their process, their narrative strategy, and learn best practices in storytelling for social justice.

READING DUE: Explore Line Break Media website
“Communications as if Movement Mattered,” Makani Themba
“Feminist Interviewing: Experience, Talk, and Knowledge” DeVolt & Gross

DUE TODAY: Critical Engagement Assignment #9

Social Movement Spotlight: Social Movement Spotlight: Labor Movement
Read: Seidel, “To Be Somebody: The Radical Souther Labor Film Tradition”
Screen in class: Harlan County USA

**Wednesday, November 6th**
Location: Community Client Sites TBD
Topic: Introduction to telling someone else’s story
Field speakers: Organizations for Project #3

As you launch project #3, you will travel to (or host) your client for an intake and preproduction meeting. You will facilitate the meeting as a group and leave with a strong sense of story, audience, intended platform, and production timeline.
DUE TODAY: Member Spotlight audio drafts

TO BE READ: Explore community partner organization website; Working Narratives, What Are the Ethics of Storytelling? and How Can We Gather Stories From Constituents?

**Week 11: Media & New Worldmaking**

**Monday, November 11th**

Time: 2-5 pm  
Location: SPNN  
Topic: brown, *Introduction* from Emergent Strategy  
Petrick, *Occupy and the Temporal Politics of Prefigurative Democracy*

Social Movement Spotlight: Indigenous Resistance  
Read: Explore Native News Online  
Zinn Education Project, *Native American Activism from 1960s to the Present*  
Media Cloud & Global New Frames, *Fight For, Not Fighting Against: Media Coverage and the Dakota Access Pipeline*  
Hobot, *To an Encampment, Our People Have Come Home*  
In-Class screening: portion of Alcatraz is Not an Island

+ Social Movement share! What movements haven’t we spotlighted that deserve attention for their work with media as a tool for liberation? Bring a short article, video, or some artifact of the movement to share and discuss in class!

**Wednesday, November 13th**

Time: 2-5 pm  
Location: SPNN  
Topic: Three Hour Film Festival - exercise the skills you’ve learned!

DUE: Critical Engagement Assignment #10; Community Client Preproduction Summary  
Sign up for the Student Teaching Workshops: teach your peers an advanced media skill  
READ: If You Want to Learn How to Tell a Story, Edit a Documentary

**Week 12: Funding Your Work**

**Monday, November 18th**

Time: 2-5 pm  
Location: SPNN  
Activities: Grant Writing 101 with Gadfly Theater
This program has given you a lot of time to reflect on the role of storytelling and film in society, in your life, and in creating change. It has also given you tangible skills that you can bring to your personal activism or professional work going forward. This week we will focus on how to translate these skills into clear and persuasive grant writing as well as crafting a budget for your projects. How do you honor your learning, your values, and get funded?

READ: Client Film Grading Rubric

MN State Arts Board Artist Initiative Grant – Read three media sample grants

DUE: Critical Engagement Assignment #11; Grant Narrative draft (due by 10 am to Moodle)

Wednesday, November 20th
Time: 2-5 pm
Place: SPNN
Digital laboratory: Rough cut critiques. Open space.

DUE TODAY: Rough cut of project #3
Sign up for the Student Teaching Workshops: teach your peers an advanced media skill

Week 13: Making and refining
Monday, November 25th
Time: 2-5 pm Place: SPNN
Topic: Open space / work on rough cuts

DUE: Final Member Spotlight podcasts

Wednesday, November 27th
Time: 2-5 pm
Location: SPNN
Topic: Student Teaching Workshops

DUE: Your prepared advanced skill share lesson for the Student Teaching Workshops
TO BE READ/VIEWED: Explore demo reels and compare to guidelines from different grant opportunities for work samples: Map Fund Work Sample Guidelines; Magic Bank Work Sample Guidelines
**Week 14: Screening your work**

*Monday, December 2nd*

Time: 2-5 pm  
Place: SPNN  
Activities: Plan for final screening.

DUE: Final cuts of Project #3; Critical Engagement Assignment #12

*Wednesday, December 4th*

Time: 2-5 pm  
Place: SPNN  
Activities: Plan for final screening and community gathering. Final details for final event.

**Final Screening at SPNN TBD**

**Week 15: What have you learned? What's next?**

*Monday, December 9th*

Time: 2-3:30 pm  
Location: SPNN  
Activities: Closure and wrap up. Plan for final gathering.

READ: adrienne maree brown, *Recommendations for Us Right Now From a Future*  
+ A bring to class a piece of short writing that speaks to you/inspires you/compels you to share it

DUE: Final Grant Narrative

*Wednesday, December 11th*

Time: 2-5 pm Location: SPNN  
Topic: Open space - Closure and reflection

*Thursday, December 19th*

Time: 10am-12pm  
Topic: HECUA Community Gathering @ SPNN

*Monday, December 16th*

Due: Final Reflection Paper