

Program Outcomes

Create: Create, design, produce, and evaluate non-traditional story forms, such as non-linear and interactive narratives.

Examples of this focus are provided in:

- Mark Bell's thesis "The Transformation of the Encyclopedia: A Structural Analysis and Comparison of the *Encyclopedia Britannica* and *Wikipedia*"
- Steven Fulton's thesis "Narrative and Media: A Critical Analysis of Literary and Digital Forms"
- Jaehong Yi's thesis "Comparison of interactivity between CNN & YTN"

Develop: Develop the competencies necessary to master the latest digital technologies.

Example of this focus are provided in:

- Audrey-Anne Barr's creative project "Madame Sylvia and the Bird: A Step into 3D Animation"
- Brian Bauman's creative project "Content Management from Scratch: A Study of Form, Function and Best Practices"
- Allison Pareis' creative project "Alexa King and the Making of a Barbaro Memorial Statue"

Conduct: Conduct usability (audience reaction) analyses and generate research findings regarding the meaning and social consequences of storytelling events generated by digital communication technologies.

Examples of this focus are provided in:

- Sarah Anderson's thesis "Multimedia as a Promotion Tool: a Heuristic Approach"
- Daniel Cooper's thesis "User and Design Perspectives of Mobile Augmented Reality"
- Takeisha Young's thesis "A Usability Analysis of Video Games: The Development of Assessment Standards"

Course Outcomes

TCOM 601 Foundations of Digital Storytelling I

1. Be able to define verbally and in written form the concept of *narrative* as a communication concept, as a variable affecting how technology is employed, and how digital technologies specifically affect how the meaning, understanding of, and production of the narrative as a communication variable.
2. Be able to define verbally and in written form the characteristics, functions, production, and critical issues related to digital technology as a communication system.
3. Develop a lexicon for describing, interpreting, and evaluating the digital communication process as a unique way of recording an event, producing a digital product as a communication product, editing the communication message, distributing a digital message, accessing a digital message, and studying how people (usability) respond to digital messages.

TCOM 602 Foundations of Digital Storytelling II

1. Be able to identify the range of research approaches that could be used to describe the nature, characteristics, functions and outcomes of a digital communication event.
2. Be able to read and understand as well as evaluate the quality of research reports regarding digital technology as communication events.
3. Develop a set of procedures for constructing a research method that can determine the meanings, characteristics, functions, and/or social consequences of digital technology as a communication event to be examined in a thesis or creative project.
4. Complete literature review used as part of the students' thesis or creative project.

TCOM 610 Approaches to Creativity

1. Assess the impact of collaboration, resources and expertise, and creativity.
2. Use tools and techniques to increase personal creativity.
3. Compare the multitude of definitions of creativity that exist and critically assess the traits of each.

TCOM 630 Story Design and Development

1. The development of digital skill sets—primarily concerning video production, cinematography, and non-linear editing.
2. A strong understanding of traditional storytelling, visual narrative, and digital production/workflow where the technology relates to meaning in visual communication.
3. Software proficiency in non-linear editing and proficiency in video production.
4. Interaction with a community partner (i.e., an external client sets the parameters).
5. To develop and nurture a personal style rooted in a foundation of video/film aesthetics.

TCOM 631 Digital Production I

TCOM 632 Digital Production II

1. Develop digital skill sets—primarily concerning video production, video post-production, interactive development, and graphic design.
2. Build a strong understanding of applied aesthetics pertaining to digital design and interactive story development.
3. Enhance software proficiency related to personal interests and goals.
4. Develop and nurture a personal style, rooted in aesthetics, based on criteria explored in the courses.

TCOM 633 Digital Audio Production

1. Demonstrate production proficiency in mono, 2.0 stereo and 5.1 surround sound acquisition, editing, mixing, and monitoring, while managing professional-level productions.
2. Conduct physical measurements for proper audio recording and exhibition.
3. Show professional-level proficiency with advanced-level audio gear that allows for proper design of soundscapes supporting effective storytelling.

TCOM 660 Intercultural Immersion

Be able to describe, distinguish, explain, and appreciate the different common functions or uses of digital technologies in terms of the distinct cultures or value configurations controlling diverse sociocultural systems.

TCOM 669 Professional Experience

Apply digital communication principles selectively and as appropriate in field specific environments with feedback and corrections provided by supervising field supervisors.

TCOM 670 Special Projects

While taking and completing course work, develop practical experience in real life field projects by serving on a production team completing a project designed and supervised by an experienced field supervisor.

TCOM 680 Seminar in Current Topics

Taught as special classes or independent studies, by the end of the session, the student should be able to describe, interpret, and assess the meaning, functions, and application of digital communication technologies in sociocultural areas (e.g., health care, education, architecture, social work, etc.) not otherwise included in the curriculum.

TCOM 690 Directed Study

Typically tailored to allow students to explore the thesis or creative project topic in greater depth than the curriculum provides. Students and supervising faculty members devise a plan of study for intensive exploration of the meanings, functions, and applications of digital communications technologies in the areas specified by the student's thesis or creative project topic.

Graduate Plan of Study and Checklist

Master of Arts in Telecommunications (Digital Storytelling, 2012/14 catalog)

BSU ID#:

Name:

Baccalaureate (degree, institution, year):

Undergraduate major(s):

Began BSU graduate work (circle one): FALL SPRING SS 20__

Required Core Courses (17 hrs)	Hrs	Sem., year	Grade
<i>TCOM 601 Foundations I</i>	3		
<i>TCOM 610 Creativity</i>	3		
<i>TCOM 630 Story Design</i>	3		
<i>TCOM 660 Immersion</i>	3		
<i>TCOM 670 Spec. Proj. (2)</i>	1		
	1		
<i>TCOM 690 Ind. Study</i>	3		
Research Methods (choose one; 3 hrs)			
<i>TCOM 602 Foundations II</i>	3		
<i>COMM 602 Quant Rsch.</i>	3		
<i>COMM 605 Qual Rsch.</i>	3		
<i>JOURN 680 Rsch. Meth.</i>	3		
Design (choose two; 6 hrs)			
<i>TCOM 631 Digital Prod. I</i>	3		
<i>JOURN 623 Visual Story.</i>	3		
<i>ICS 667 Video Lrn. Sys.</i>	3		

Electives (choose two; 6 or 7 hrs)	Hrs	Sem., year	Grade
<i>TCOM 631 Digital Prod. I</i>	3		
<i>TCOM 632 Digital Prod. II</i>	3		
<i>TCOM 633 Digital Audio</i>	3		
<i>TCOM 669 Prof. Exp.</i>	1		
<i>TCOM 680 Seminar</i>	3		
<i>TCOM 690 Ind. Study</i>	3		
<i>NEWS 585 Adv. News</i>	3		
<i>ICS 620 Info. Comm. Tech.</i>	4		
<i>ICS 642 Regulatory Rsrch</i>	3		
<i>ICS 660 Human Factors</i>	3		
<i>COMM 614 Cont. Rhet.</i>	3		
<i>COMM 650 Org. Training</i>	3		
<i>COMM 690 Seminar</i>	3		
<i>JOURN 613 Sem. Lit. Jour.</i>	3		
<i>JOURN 614 Wrt. Lit. Jour.</i>	3		
<i>JOURN 615 Reporting</i>	3		
Research Requirement (choose one; 6 hrs)			
<i>THES 698 Thesis</i>	6		
<i>CRPRJ 698 Creative Proj.</i>	6		

v. 09/25/12

Thesis or creative project advisor: _____

Signature of Director of the Graduate Program: _____ Date: _____

NOTES: TCOM 631 may serve either the Design requirement or the Electives requirement, but not both.
 Any course substitutions should be listed on an attached sheet, approved and dated by the DGS.
 As of Fall 2012, the program only admits students to begin graduate work in the Fall semester.

Graduate Plan of Study Course Substitution Master of Arts in Telecommunications (Digital Storytelling)

Students are encouraged to engage in careful planning and consultation with the Director of Graduate Studies to minimize course substitutions. However, substitutions will be considered if they are consistent with the intended learning outcomes of the Master of Arts in Telecommunications (Digital Storytelling).

Substitutions must be approved BEFORE registration for the substituted course.

BSU ID#:

Name:

Program Course ¹	Program Component ²	Substituted Course	DGS Signature	Date	Hours	Sem., year	Grade

¹ Write "SUB" after the original course number on your Plan of Study and Checklist.

² Core, Methods, Design or Electives. No substitutions are permitted for Thesis or Creative Project.

Telecommunications Graduate Faculty 2012-2013



Tim Pollard,
Assoc. Prof. and
Chair
BC 201L



Dom Carisiti,
Professor
LB 210



Nancy Carlson,
Assoc. Professor
LB 226



Ashley Donnelly,
Asst. Prof.
BC 201G



Chris Flook,
Instructor
BC 201H



Michael Gerhard,
Assoc. Prof.
LB 273



Miao Guo,
Asst. Prof.
LB 224



Terry Heifetz,
Instructor
LB 228



Michael Holmes,
Professor and
Interim Director
of Graduate
Studies
LB 214



Michael Lee,
Asst. Prof.
LB 201K



Suzy Smith,
Instructor
LB 204



Stan Sollars,
Instructor
LB 271



Barry Umansky,
Professor
LB 212



Maria Williams-
Hawkins,
Assoc. Prof.
BC 201C

Learn + Create