Worked Story Board  (Example of what needs to submitted)

McDonalds the place to make you go MMMMMM! (Make this catchy!)

Directed and acted  Makhpiya Shannacappo

Main story  “My digital story about becoming fat on fast food”. This is the first part of my investigation into Fast Food and possible connections to the global obesity pandemic. This episode sets the scenes about my own personal health issues and where I got into bad habits of eating fast food. It defines obesity and describes how documentaries and law suits have increased the exposure on the fast food industry and its targeted marketing at.

Production company  A Carbon Qampus Production.

Filmed  On location in Second Life

Production Date  October 2013

Key-words  Key Words:  Body Mass Index (BMI), Creative Commons, Digital Storytelling, Fat Head, Fast Food, Health, McDonalds, Obesity, Ronald McDonald, Super Size Me

Film distribution  Creative Commons:
- Share Alike
- No Commercial Use
- No Derivative Works
- Provide Attribution

Image accreditation  Doug: http://www.flickr.com/photos/caribb/
Peter Nijenhuis http://www.flickr.com/photos/peternijenhuis/
Rautasilta http://www.flickr.com/photos/mediaope/
Uninnsbruck http://www.flickr.com/photos/uninnsbruck
Amy http://www.flickr.com/photos/samdogs/
Cerato Xornal http://www.flickr.com/photos/central/
Percy Tak http://www.flickr.com/photos/peterp/tak Herrera/
Chiva Congelado http://www.flickr.com/photos/chivacongelado/
Jonas Söderström http://www.flickr.com/photos/blindhoria/
Harris County Public Library http://www.flickr.com/photos/hcpubliclibrary/
Mandy Jansen http://www.flickr.com/photos/dcmaster/
Chris http://www.flickr.com/photos/christopherf/30111111
Ken Colwell http://www.flickr.com/photos/kcolwell/20111111
Delfin Vassallo http://www.flickr.com/photos/40481200@N06/5591750034
MD111 http://www.flickr.com/photos/md111/5591750034
Susan Sermoneta http://www.flickr.com/photos/en321/35912222
Philippe Leroyer http://www.flickr.com/photos/phillipeleroyer/
Mark Mathosian http://www.flickr.com/photos/markgregory/
Images from posters for Super Size Me and Fat Head are used under Fair Use as there is no alternative license

Music Credits and Accreditation  Composer: Le Gros Mass
Album: Taste too (2009)
Songs: Fast Food & Plane
Share Alike
No Commercial Use
No Derivative Works
Provide Attribution
http://www.jamendo.com/en/list/a51154/taste-too-
Opening Video Credit  http://www.videvo.net/video/film-reel-background-4/222
Licence: Standard Video

Additional Notifications  Apologies to my Finnish friends for murdering your fine language
… I love you all!!

Digital Storytelling – McDonalds that make you go MMMMMM!
Part 1 Finnish Fatballs (parody of Swedish meatballs)
Estimated time 5 minutes (Work on 5 -8 seconds per slide)

<table>
<thead>
<tr>
<th>Time (secs)</th>
<th>Content</th>
<th>Proposed Image to find</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-14</td>
<td>Title and opening credits. Will do this at the end.</td>
<td></td>
</tr>
<tr>
<td>14-21</td>
<td>Greetings from Lapland my name is Makhpiya Shannacappo, My Face and a map of Lapland</td>
<td></td>
</tr>
<tr>
<td>21-28</td>
<td>In Finish it sounds like this ‘terveisia Lapista nimeni on Makhpiya Shannacappo’... Me holding a Finnish flag</td>
<td></td>
</tr>
</tbody>
</table>

By birth I am a New World Indian or as we call it a First Nation. Another shot of me looking Indian

I was orphaned at an early age and raised by Swedish foster parents who returned back to Sweden when I was in my late teens. Map of Sweden

I am proud that my real father was a community leader who hunted and fished in the Northwest Territory of Canada. Proud Indian Chief

My Foster father was originally a Sami – those are the indigenous reindeer herders living in northern Norway, Sweden and Finland. Sami Herder with Reindeer

Not surprisingly I embarked on an academic career examining the modernisation of traditional societies. A university building or degree certificate

Currently I lecture in Tourism at the University of Lapland at Rovaniemi. Finland Map
Northern most McDonalds

As a researcher I have travelled the world from Southeast Asia to South America. McDonalds Golden Arches in the tropics

What fascinates me is the take-over of the world by corporations. Coke Cola and McDonalds
Your Assignment will not be considered submitted until it is loaded in YouTube under the Carbon Campus channel and there are no copyright infringements.
Week 1 Analysis of Digital Stories and getting started in Second Life using the Singularity Viewer

General Structure for weeks 2-6: Each of the three groups tackles one chapter and then exchange note cards following their in-world discussions (groups should make sure to note for the entire week to remove material not relevant)

Week 2 Environmental Principles and Regulations

Group 1. Should the Precautionary Principle Become Part of National and International Law?

YES: Kell, B., from “Handle with Care: Assessing the Risks of the Precautionary Principle,” Australasian Journal of Environmental Management (June 2009)

NO: Kell, B., from “Handle with Care: Assessing the Risks of the Precautionary Principle,” Australasian Journal of Environmental Management (June 2009)

Agree Kell argues that the evidence from treaties, legislation, and court cases clearly indicates that the precautionary principle is becoming or has already become a rule of customary international law. If this be the case, you can expect that courts in the future will begin to apply its framework and scope to the assessment of legal and financial responsibilities of oil companies in the event of a serious oil spill. Kell argues that the precautionary principle is quite vague, ill defined, and value ridden so that it is either vacuous or dangerous. Its underlying assumptions must be clarified before it can be used to guide public policy.

Group 2. Is Sustainable Development Compatible with Human Welfare?

YES: Ronald Bailey, from “Fracking Our Rivers,” Resources for the Future (October 5, 2009)

NO: Tom Bethell, from “The Perils of ‘Energy Sprawl’,” Resources for the Future (October 5, 2009)

Ronald Bailey argues that the era of economic growth as we have known it is over. A major cause of the world’s recent (and continuing) economic crisis is depletion of resources such as oil and environmental deterioration. We must learn to live in a more efficient and sustainable way, a “healthy equilibrium economy.” Ronald Bailey argues that sustainable development results in economic stagnation and threatens both the environment and the world’s poor.

Group 3. Are Biofuels a Reasonable Substitute for Fossil Fuels?

YES: Diane Katz, from “Restoring America’s Big, Wild Animals,” Scientific American (June 2007)

NO: Deborah Weisberg, from “Fracking Our Rivers,” Fly Fisherman (April/May 2010)

YES: Diane Katz, from “Restoring America’s Big, Wild Animals,” Scientific American (June 2007)

Diane Katz argues that new technology has made it possible to release vast amounts of natural gas from shale far underground. As a result, we should stop spending massive sums of public money to develop renewable energy sources. The “knowledge”—and wisdom of private investors—are more likely to solve energy problems than government policymakers. Deborah Weisberg argues that the huge amounts of water and chemicals involved in fracking “—hydraulic fracturing of shale beds to release natural gas—pose tremendous risks to both ground and surface water, and hence to public health. The_or然你应该遵循规范的更新规则

Group 3 Are Biofuels a Reasonable Substitute for Fossil Fuels?

YES: David Pimentel, Alison Marklein, Megan A. Toth, Marissa N. Karpoff, Gillian S. Paul, Robert McCormack, Joanna Kyniazis, and Tim Krugeler, from “Food Versus Biofuels: Environmental and Economic Costs,” HumanEcology (February 2009)

David Pimentel, Alison Marklein, Megan A. Toth, Marissa N. Karpoff, Gillian S. Paul, Robert McCormack, Joanna Kyniazis, and Tim Krugeler argue that food production has increased in recent decades as a result of increased use of fossil fuels and the excessive use of chemical fertilizers. Furthermore, producing biofuels uses more water than does producing food from fossil fuels (as fossil fuels) than it makes available, because biofuels compete with food production for land, water, fertilizer, and other resources, they necessarily drive up the price of food, which disproportionately affects the world’s poor. It might also damage the environment in numerous ways.

Week 6 Climate Change Challenges. Can our technology save our societies?

Group 1 Is Global Warming a Catastrophe That Warrants Immediate Action?


NO: Ed Hamer and Mark Anslow, from “Why’s Keep Our Coot About Global Warming?” (February/April 2008)

The Global Humanitarian Forum argues that global warming due to human activities, chiefly the emission of greenhouse gases such as carbon dioxide, is now beyond doubt. Impacts on the world’s poor will be much more severe. Immediate action is essential to tackle climate change, immediate funding for adaptation to its effects, and the end of suffering it causes. Ed Hamer argues that global warming has genuine impacts on people, but increasing the use of fossil fuels is far more important. The best approach to a solution is not to demand draconian cuts in carbon emissions, but to invest in technology that could reduce global warming.

Week 5 What Energy Issues Will We Drill for offshore Oil?

Group 2, Should Commercial Fishing Have a Future?

YES: David Attenborough, from “This Heaving Planet,” New Statesman (April 25, 2011)

NO: Tom Bethell, from “The Perils of ‘Energy Sprawl’,” Resources for the Future (October 5, 2009)

YES: David Attenborough, from “This Heaving Planet,” New Statesman (April 25, 2011)

David Attenborough argues that despite an abundance of bad news about the state of the oceans and commercial fisheries, there are some signs that conservation and even restoration of fish stocks to a sustainable state is possible. The Food and Agriculture Organization of the United Nations argues that the proportion of marine fish stocks that are overexploited has increased tremendously since the 1980s. Despite some progress, there remains “cause for concern.” The continuing need for fish as food means there will be continued growth in aquaculture.

Week 4 Food Security and Population

Group 1. Do We Have a Population Problem?

YES: David Attenborough, from “This Heaving Planet,” New Statesman (April 25, 2011)

NO: Tom Bethell, from “The Perils of ‘Energy Sprawl’,” Resources for the Future (October 5, 2009)

Sir David Attenborough argues that the environmental problems faced by the world are exacerbated by human numbers. Without population reduction, the problems will become ever more difficult—and we may find ourselves saying that 7 billion people are not only too many but threaten the environment. David Pimentel argues that biofuels are so much greater than the costs that the best approach to a solution is not to demand draconian cuts in carbon emissions, but to invest in technology that could reduce global warming.

Week 3. Do Ecosystem Services Have Economic Value?

Group 3. Do Ecosystem Services Have Economic Value?


NO: Ed Hamer and Mark Anslow, from “Why’s Keep Our Coot About Global Warming?” (February/April 2008)

Stephen L. Baird argues that the demand for oil will continue even as we develop alternative energy sources. Drilling for offshore oil will not give the United States energy independence, but the nation cannot afford to ignore energy sources essential to maintaining its economy and standard of living. Mary Arnette Rose argues that the environmental impacts of exploiting offshore oil—including toxic pollution, global warming, and ocean acidification—are complex and far-reaching. She argues that every decision to use U.S. oil drilling must be based on more than public opinion driven by consumer demands. Deborah Weisberg argues that the huge amounts of water and chemicals involved in fracking “—hydraulic fracturing of shale beds to release natural gas—pose tremendous risks to both ground and surface water, and hence to public health. The_ haven’t following their in-
Week 7 Film Festival. Working in pairs students will in each group identify one of the main areas dealt with during the Second Life discussions and prepare a film with each of the two actors attempting to argue for or against a point-of-view. It is important that each pair take on a unique discussion area so there is no duplication of film material. The films will be presented in-world at the Felix Film Festival (Red Fir Chalet) and prizes will be given out based on participation voting. Each film will be formally marking using the attached Film Rubric. It is important that the films have a proper digitally prepared introduction, narration, music, credits and all material used is free form copy right restrictions so it is shareable with attribution (but without modification and no commercial rights) and it is published on the Qarbon Campus YouTube Channel without any notices of ownership disputes. Together with the film students need to prepare a formal digital story board as presented in class using the example provided “McDonalds the place to make you go MMMMMMM!” as a guideline but you are free to use any of the other Story-Board templates available in class but you need to make sure all the attribution material used is clearly stated.

<table>
<thead>
<tr>
<th>Category</th>
<th>10-8 Points</th>
<th>7 ½-6 Points</th>
<th>5½-4 Points</th>
<th>3½-1 Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Purpose of film</td>
<td>Establishes a purpose early on and maintains a clear focus throughout.</td>
<td>Establishes a purpose early on and maintains focus for most of the presentation.</td>
<td>There are a few lapses in focus, but the purpose is fairly clear.</td>
<td>It is difficult to figure out the purpose of the presentation.</td>
</tr>
<tr>
<td>2. Point of View</td>
<td>The point of view is well developed and contributes to the overall meaning of the story.</td>
<td>The point of view is stated but does not connect with each part of the story, although an attempt is made to connect it to the overall meaning of the story.</td>
<td>The point of view is stated but no attempt is made to connect it to the overall meaning of the story.</td>
<td>The point of view is only hinted at, or is difficult to discern.</td>
</tr>
<tr>
<td>3. Relevant Question</td>
<td>A meaningful relevant question is asked and answered within the context of the story.</td>
<td>A dramatic question is asked but not clearly answered within the context of the story.</td>
<td>A dramatic question is hinted at but not clearly established within the context of the story.</td>
<td>Little or no attempt is made to pose a dramatic question or answer it.</td>
</tr>
<tr>
<td>4. Choice of Content</td>
<td>Contents create a distinct atmosphere or tone that matches different parts of the story. The images may communicate symbolism and/or metaphors.</td>
<td>Contents create an atmosphere or tone that matches some parts of the story. The images may communicate symbolism and/or metaphors.</td>
<td>An attempt was made to use contents to create an atmosphere/tone but it needed more work. Image choice is logical.</td>
<td>Little or no attempt to use contents to create an appropriate atmosphere/tone.</td>
</tr>
<tr>
<td>5. Clarity of Voice</td>
<td>Voice quality is clear and consistently audible throughout the presentation.</td>
<td>Voice quality is clear and consistently audible throughout the majority (85-95%) of the presentation.</td>
<td>Voice quality is clear and consistently audible through some (70-84%) of the presentation.</td>
<td>Voice quality needs more attention.</td>
</tr>
<tr>
<td>6. Pacing of Narrative</td>
<td>The pace (rhythm and voice punctuation) fits the story line and helps the audience really “get into” the story.</td>
<td>Occasionally speaks too fast or too slowly for the story line. The pacing (rhythm and voice punctuation) is relatively engaging for the audience.</td>
<td>Tries to use pacing (rhythm and voice punctuation), but it is often noticeable that the pacing does not fit the story line. Audience is not consistently engaged.</td>
<td>No attempt to match the pace of the storytelling to the story line or the audience.</td>
</tr>
<tr>
<td>7. Meaningful Audio Soundtrack</td>
<td>Music stirs a rich emotional response that matches the story line well. Images coordinated with the music.</td>
<td>Music stirs a rich emotional response that somewhat matches the story line. Images mostly coordinated with the music.</td>
<td>Music is ok, and not distracting, but it does not add much to the story. Not coordinated with images.</td>
<td>Music is distracting, inappropriate, OR was not used.</td>
</tr>
<tr>
<td>8. Quality of Images</td>
<td>Images create a distinct atmosphere or tone that matches different parts of the story. The images may communicate symbolism and/or metaphors.</td>
<td>Images create an atmosphere or tone that matches some parts of the story. The images may communicate symbolism and/or metaphors.</td>
<td>An attempt was made to use images to create an atmosphere/tone but it needed more work. Image choice is logical.</td>
<td>Little or no attempt to use images to create an appropriate atmosphere/tone.</td>
</tr>
<tr>
<td>9. Economy of narrative (Story) Detail</td>
<td>The story is told with exactly the right amount of detail throughout. It does not seem too short nor does it seem too long.</td>
<td>The story composition is typically good, though it seems to drag somewhat OR need slightly more detail in one or two sections.</td>
<td>The story seems to need more editing. It is noticeably too long or too short in more than one section.</td>
<td>The story needs extensive editing. It is too long or too short to be interesting.</td>
</tr>
<tr>
<td>10. Grammar and Language Usage</td>
<td>Grammar and usage were correct (for the dialect chosen) and contributed to clarity, style and character development.</td>
<td>Grammar and usage were typically correct (for the dialect chosen) and errors did not detract from the story.</td>
<td>Grammar and usage were typically correct but errors detracted from story.</td>
<td>Repeated errors in grammar and usage distracted greatly from the story.</td>
</tr>
</tbody>
</table>