

# MORAVIAN COLLEGE

## MGMT 228

### Telling and selling your brand: The art of the story

Spring, 2010  
SHILL 310  
R: 8:30 – 11:30 a.m.

Dr. Gary Kaskowitz  
205a Comenius Hall  
GKaskowitz@moravian.edu  
610-861-1406

Office Hrs: M/W: 10:00 – 11:00 a.m.  
R 1:30 – 3:30 p.m.  
Others by appointment

#### **COURSE DESCRIPTION:**

This course will explore the use of mythology, archetypes, and storytelling to create a cohesive and compelling image across an organization. We will focus on how legendary organizations have built trust and created iconic brands by understanding and applying these principles. In this course we will discuss the use of imagery (visual and mental) to create a theme that is enduring, powerful, and integrated throughout the organization. Students will explore ways that organizations and people can develop deep and lasting relationships with their customers and other stakeholders through the understanding and application of these storytelling techniques.

#### **COURSE OBJECTIVES:**

Upon successful completion of this course, the student should be able to:

1. Understand the use of myth in branding
2. Understand and explain the use of storytelling in branding
3. Discuss the importance of culture and context in creating a compelling message for an individual or organization
4. Understand and discuss the how to design an integrated image campaign through advertising, symbols, stories and other factors
5. Discuss how “classic” brands have attained loyalty through imagery, mythology and/or storytelling
6. Be able to deconstruct and construct powerful stories
7. Create an appropriate branding strategy for an organization based upon principles discussed in class

## **REQUIRED TEXTS AND MATERIALS:**

Fog, K., Budtz, C., & Yakaboylu, B. (2005). *Storytelling: Branding in practice*. Springer.

Mark, M., and Pearson, C.S., (2001). *The hero and the outlaw: building extraordinary brands through the power of archetypes*. New York, NY: McGraw-Hill.

Holt, D.B., (2004). *How brands become icons: the principles of cultural branding*. Boston, MA: Harvard Business School Press.

Any recent (within 3-5 years) national best-selling novel or movie.

Colored pens/pencils (**to be brought to each class**)

Drawing paper

Additional readings in marketing methods provided by the professor via URL links to web pages and databases, handouts in class, or articles from the library or other sources. These reading assignments will be made available via the Blackboard system or on reserve at the library.

## **RECOMMENDED READING:**

Mathews, R., and Wacker, W. (2008). *What's your story? Storytelling to move markets, audiences, people, and brands*. Upper Saddle River, NJ: Pearson Education.

Vogler, C., (1998). *The Writer's Journey: Mythic structure for writers*. 2<sup>nd</sup> ed. Michael Wiese Productions.

Bonnet, J., (2006). *Stealing fire from the Gods: The complete guide to story for writers & filmmakers*. 2<sup>nd</sup> ed. Michael Wiese Productions.

## **COURSE REQUIREMENTS:**

The course requirements are as follows:

1. **Mid-Term Examination** – This examination will consist of primarily essay questions, which will be based on course content to that point. The essay questions will be mostly integrative in nature with an emphasis placed on the organization, depth, and clarity of responses to these questions. The mid-term will be take-home and due on the date noted in the course schedule. The mid-term will be based on the “honor system” and you will be asked to sign a pledge that all work is your own.
2. **Final Examination:** A final examination will be required. This examination will be similar in format and nature to the midterm, and will be cumulative in nature. The final exam will be on the date noted in the schedule.

3. **Reaction Papers:** Each student will write two (2) reaction papers on topics assigned by the instructor. The topics can range from reading and responding to an article of interest to creating a story congruent with course topics (e.g., a hero's journey tale). Papers will vary in length. Specific information regarding these assignments will be distributed throughout the semester.
4. **Story Deconstruction:** Each student will select either a national best-selling book published within the last five years or a top-grossing movie within the last five years for "deconstruction." The objective is for the student to critically analyze the work for structure and character. The student will read the book or watch the movie and analyze it in terms of story composition with an eye towards understanding the original source(s) of the book/movie. The student will look at key plot elements and characters and trace their lineage as far back as possible; with the intent of identifying original archetypes that the characters are based upon. A thorough discussion of genre and use will be required. All students must have their topic approved by the date noted on the schedule. The story deconstruction will be approximately five pages in length.
5. **Brand Comic Book:** Each student will create a 5-page comic book that tells a brand story for a brand of their choice (with approval of instructor). The comic must be able to tell the brand story through image and narrative and show the brand/product as a prop for the main storyline. The comic may be hand-drawn or you may use software to complete this project. Creativity here is important! Specific details about the project will be handed out in class.
6. **Branding Campaign Project:** Students will form groups of approximately 5 students each to work as a Branding Campaign Management team. Each individual team will find and work with a local community service agency to help develop a branding initiative according to the themes of the course. Specifically, the teams will be asked to help identify and develop a brand narrative for their organization. Each team will create a brand bible as well as marketing collateral for the organization. The brand bible will discuss the narrative, communication, and implementation strategies. The paper should be approximately 10-12 pages in length, plus appendices. At the end of the semester, students will present their strategy and materials to the class. The community service agency representatives will be invited to the presentations and your presentations will be taped for posterity as well!
7. **Class attendance, participation and commercial:** Students are expected to attend class and participate in classroom discussions and exercises. A large portion of this course will consist of exercises and discussions that you will be expected to participate in. Students will be divided into teams during the third week of classes for the purposes of creating a class commercial. If you know you will be absent from a class, please inform the instructor as soon as possible. In addition, students will be asked to help facilitate class discussion throughout the semester. You should be prepared to lead short class discussions based on topics of interest to the class.

## GRADING:

The final course grade will be determined as follows:

Mid-term Examination -----	100 pts
Final Examination -----	100 pts
Reaction Papers -----	50 pts
Story Deconstruction paper-----	75 pts
Comic Book-----	50 pts
Campaign Management Project- -----	100 pts
Class Participation-----	25 pts
 TOTAL -----	 500 pts

**Extra Credit Policy:** While coming to class is a necessary component to success in this course, it is not sufficient. Even more important is the effort that you put forth. Each student will be eligible to earn up to 20 *extra credit* “effort points” for contribution to the class and our projects. These points will be distributed by the instructor to students who are actively participating, leading, etc. Effort cards will be given to students throughout the semester for extra effort as deemed appropriate by the instructor. It is the responsibility of the student to turn these completed cards into the instructor for redemption prior to the end of the course or they will expire.

## **Thoughts on This Course:**

This course is highly adaptive and interactive. To succeed in this course will require a great deal of interaction and input from you, the student. Do not expect to come to class and be "lectured to" because a course of this nature does not lend itself well to that approach. To be successful in this course you will have to play games, be willing to think outside the box, and interact with the professor, guest speakers, and classmates. You will be required to work a great deal outside of the classroom with your peers and service agencies as well. **Do not make the mistake of thinking that this course is a passive experience.**

**The readings for this course are considered “table stakes.” It is expected that you have done the reading, understand it, and are ready to apply the knowledge. I will not be spending class time reiterating what is already in the book. HOWEVER, I will GLADLY spend class time explaining and clarifying anything you read that you do not understand and would like a more thorough discussion on. I expect you to bring these points to my attention during the class session, or I will assume that you do understand the reading assignment for the session.**

This course will present material that integrates many disciplines. As such, we will be discussing a variety of topics from a variety of approaches. We will have guest lecturers as well as a great deal of reading that will present what may, at times, seem like sensory overload. However, *it is very important that you stay current on the reading and the discussion in order to get the most out of this course.* I believe that one of the best ways to develop knowledge is to be immersed in the topic and look for the connections among the chaos. This course will be run like a survey course with many topics and approaches around the central theme being addressed. While at times it may seem like the topics are

coming at you fast and furious, I have found one of the best things to do is to read the material, listen to the discussion, and then take a step back and let your mind seek the unifying themes. To this end, I will do my part in sharing what I believe these themes are, as well as allowing you the opportunity to reflect on, lead discussions, and work with these themes in an applied setting. Hopefully, by the time this course is over you will know some things that you didn't know before and will be able to think of what might otherwise be considered "common knowledge" from a different perspective. So, as they say at the Rock-n-rollercoaster<sup>tm</sup> at Disney; "Buckle up and enjoy the ride!"

### **WRITING STANDARDS:**

Effective managers, leaders, and teachers are also effective communicators. Written communication is an important element of the total communication process. Moravian College recognizes and expects exemplary writing to be the norm for course work. To this end, all papers, individual and group, must demonstrate high-quality level writing and comply with the format requirements of the Publication Manual of the American Psychological Association, 5<sup>th</sup> Edition. Careful attention should be given to spelling, punctuation, source citations, references, and the presentation of tables and figures. It is expected that all course work will be presented on time and error free. Work submitted online should follow standard procedures for formatting and citations.

### **POLICY ON ACADEMIC HONESTY AND PLAGIARISM:**

Academic integrity is central to the learning and teaching process. Students are expected to conduct themselves in a manner that will contribute to the maintenance of academic integrity by making all reasonable efforts to prevent the occurrence of academic dishonesty. Academic dishonesty includes, but is not limited to, obtaining or giving aid on an examination, having unauthorized prior knowledge of an examination, doing work for another student, and plagiarism of all types.

Plagiarism is the intentional or unintentional presentation of another person's idea or product as one's own. Plagiarism includes, but is not limited to, the following: copying verbatim all or part of another's written work; using phrases, charts, figures, illustrations, or mathematical or scientific solutions without citing the source; paraphrasing ideas, conclusions, or research without citing the source; and using all or part of a literary plot, poem, film, musical score, or other artistic product without attributing the work to its creator. Students can avoid unintentional plagiarism by following carefully accepted scholarly practices. Notes taken for papers and research projects should accurately record sources to material to be cited, quoted, paraphrased, or summarized, and papers should acknowledge these sources. The penalties for plagiarism include a grade of "F" on the work in question, a grade of "F" in the course. All acts of suspected plagiarism will also be reported to the College. Students are encouraged to review the student handbook (pgs. 51 – 56) for further clarification on academic honesty.

**COURSE ASSIGNMENTS AND SCHEDULE:**

<b>Date</b>	<b>Topic</b>	<b>Reading Due</b>	<b>Assignment Due</b>
1/21/10	Course Intro: Symbolic Meaning and Story	FBY: Ch. 1-2	
1/28/10	Intro to cultural branding and myths/archetypes	Holt: Ch. 1-2 M&P: Ch. 1-3	
2/04/10	Yearning & Impact Archetypes	M&P: Ch. 4-9	<i>Topic Approval for Story Deconstruction</i>
2/11/10	Belonging & Order Archetypes	M&P: Ch. 10-15	<b>Reaction Piece #1 due</b>
2/18/10	Storytelling in Business	FBY: Ch. 3-4	<i>Group selection and organization due</i>
2/25/10	Context Intro: Myth Markets	Holt: Ch. 3-4	
3/04/10	Understanding & Leveraging Culture	Holt: Ch. 5-7	<b>Midterm due</b>
3/11/10	Spring Break		
3/18/10	Creating Brand Stories	M&P: Ch. 16-17 FBY: Ch. 5-6	
3/25/10	“	“	<b>Story Deconstruction Due</b>
4/01/10	Communicating Brand Stories	M&P: Ch. 18 Holt: Ch. 8 FBY: Ch. 7-9	
4/08/10	“	“	<b>Reaction Piece #2 due</b>
4/15/10	Consistency in Story & Brand	M&P: Ch. 19-20 FBY: Ch. 10	
4/22/10	Ethics, Brand, & Culture	M&P: Ch. 21 Holt: Ch. 9	<b>Comic book due</b>
4/29/10	<i>Presentations</i>		<b>Group Campaigns due</b>
5/03/10	<i>Final Exam: 1:30 p.m.</i>		

**Note: The schedule, topics and assignments outlined above are subject to change throughout the semester.**