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### Creativity as a Reflective Learning Exercise: Informing Strategic Marketing Decisions Through Digital Storytelling

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## **Creativity as a reflective learning exercise:**

### **Informing strategic marketing decisions through digital storytelling**

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## **Creativity as a reflective learning exercise:**

### **Informing strategic marketing decisions through digital storytelling**

As educators we strive to facilitate knowledge and ways of learning that serve students throughout their lives, but we also recognize their sometimes short retention span. The innovation we present in this article consists of the use of digital storytelling as a conduit for students to construct a narrative of their experience in a marketing simulation throughout the semester. We explain the innovation's implementation as well as the results observed throughout the years in the digital stories developed by students. Finally, we discuss further applications of this innovation in other courses and future research avenues.

Keywords: digital storytelling; reflection; creativity; critical thinking.

**Creativity as a reflective learning exercise:**  
**Informing strategic marketing decisions through digital storytelling**

**Introduction**

“Tell me a fact and I’ll learn. Tell me a truth and I’ll believe. But tell me a story and it will live  
in my heart forever.” — Native American Proverb

As educators we strive to facilitate knowledge and ways of learning that serve students throughout their lives, but we also recognize their sometimes short retention span. This paper explores the use of digital storytelling as a device for students to explore strategic modes of thinking, but in a format that through its exercise of creativity may be more accessible to them.

**The challenge**

Many educators across many business disciplines have used Bloom’s taxonomy in both its original (Bloom, Englehart, Furst, Hill & Krathwohl, 1956) and its revised form (Anderson & Krathwohl, 2001) to guide student learning objectives and measurements of outcomes (e.g., Bagchi & Sharma, 2014; Rosenbaum, Otolara & Ramirez, 2015). A variety of pedagogical methods have been explored within these studies, especially those that address the highest orders of Bloom’s taxonomy. In the revised taxonomy, the highest levels in the hierarchy are creating, defined as “putting elements together to form a novel, coherent whole or make an original product,” and evaluating, understood as the ability to integrate information of different nature to make informed decisions and suggestions (Krathwohl, 2002).

Creative thinking is highly valued by organizations hiring university graduates. Calls for enhancing the creativity of marketing students to make them preferred hires exist in the literature

(Finch, Nadeau & O'Reilly, 2012). In addition, reflective skills are linked to enhanced learning due to its focus on the process of thinking about content rather than just on the acquisition of content (Muncy, 2014). This fosters critical and integrative (process-oriented) thinking, increasingly viewed as key components of students' professional lives (Colomer, Pallisera, Fullana, Burriel, and Fernandez, 2013; Peltier, Hay, and Drago, 2005).

The innovation discussed here was introduced in the marketing capstone course to address the highest levels in the revised Bloom's taxonomy, creating and evaluating. It does this by using digital storytelling as a pedagogical method to foster creative, critical, and integrative thinking.

### **The innovation**

Storytelling is at the core of the human experience and has evolved to ensure our survival (Gottschall, 2012). Before schools existed, there were storytellers in every town who inspired and taught others, passing on common wisdom from one generation to the next. Simply put, stories are a metaphor for life and equipment for living (McKee and Gerace, 2018). Thus, it should come as no surprise the vast evidence that exists on the effectiveness of storytelling as a communication approach based on its persuasiveness and memorability (Aaker, 2018; Woodside, 2010).

Storytelling is proposed as an effective educational technique to develop reflective thinking and to integrate different and disparate fields of knowledge (Woodside, 2010). It is deemed useful to enhance comprehension of areas such as segmentation, targeting and positioning, marketing ethics, and marketing communications, among others (Loe and Ferrell, 2001; McDougal, Syrdal, Gravois and Kemp, 2020; Petkus, Budeva, Chung and Dzhogleva, 2011).

One particular form, digital storytelling, uses digital technologies to integrate elements such as voice, images, music, and other electronic content to construct a persuasive narrative

(Nesteruk, 2015). Three central dimensions come together to form the narrative: words (verbal), visual, and aural. Each dimension acts as a separate lens through which storytellers convey meaning and engagement. Thus, digital storytelling exposes students to the use of multiple perspectives to reflect about their experiences and to integrate them in a compelling narrative.

Digital storytelling is described as a powerful approach to transmit and promote a deeper comprehension of complex issues (McLellan, 2006). It is associated with higher levels of engagement and critical thinking (Larkin and Beatson, 2014). Robin (2008) highlights that the greatest benefits are achieved when students produce their own digital stories to apply abstract concepts while strengthening their synthesizing skills.

In the realm of marketing education, digital storytelling has been used to foster reflective thinking in internship experiences, consumer behavior, and personal branding (Edmiston, 2016; Larkin & Beatson, 2014; Wood & Muñoz, 2020). However, there is a dearth of applications to enhance creative and integrative thinking, and none applied to a marketing capstone course.

The present innovation was introduced in the marketing capstone course at a liberal arts university. The course's objective is to help students think strategically and "put all the pieces together". They are expected to integrate previous marketing and business knowledge to make informed decisions and create a plan with defined objectives. A key element of the course aimed at this goal is the StratSim simulation, accounting for a fifth of students' final grade. Organized in teams, they act as car manufacturing companies making a variety of decisions, ranging from manufacturing, pricing, and distribution to advertising and R&D. Students play this simulation for ten weeks, representing ten years in the industry's life, and submit a set of decisions at the end of each week. At the end of the semester, every team must deliver a presentation reflecting on their performance and decisions. The guidelines require them to address four issues within a time-

limit of ten minutes, namely, their initial competitive position, the strategy they crafted, the evolution of key metrics, and the lessons learned throughout the simulation.

The innovation introduced in 2013 consisted in promoting digital storytelling to construct a meaningful and engaging narrative of their company's trajectory. The guidelines and description of the activity remained the same as previous years but, under this innovation, students were asked to deliver their presentations using a digital story. Thus, similarly to Machin (2016)'s strategy, the assignment's question remains the same but the format in which students answer it differs.

The motivation to require teams to address the four issues described earlier in their digital stories is twofold. First, it encourages students to think about the process by which their decisions define their company's trajectory and to learn from this instead of only focusing on the sometimes disappointing outcome. Second, it seeks to help them develop a storytelling mindset to explain their company's trajectory.

Books on storytelling abound, but all offer much the same advice (Aaker, 2018; McKee and Gerace, 2018). If a story is to stand out and convey memorable meaning, then it should show three characteristics: change or conflict, tension, and involvement. Events should change the protagonist, doubt about the outcome should create tension, and both should involve the audience.

Take *Jaws* as an example. How does Steven Spielberg create a narrative in the movie *Jaws*? How does he combine these three characteristics? He lets the tension build around his protagonist, Chief Martin Brody, as people keep dying at the jaws of an invisible predator. Viewers care what happens to Brody and to other characters in the story. Yet the real star of the movie, its namesake, does not appear until the last third of the movie. That helps to create both tension and involvement. What is doing this? What does it look like? And why does the viewer

care about Chief Brody? Throughout the movie we learn details about his life. Perhaps we identify with him. Involvement hinges on empathy and a narrative that conveys a universal lesson transcending the story itself. Chief Brody conquers self-doubt.

Thus, requiring students' digital stories to portray their company's initial position, the strategy formulated to be competitive, their company's evolution, and the lessons learned, sets the stage for them to craft their stories around change, tension, and involvement.

## **Implementation**

To implement this innovation, instructors need to get familiarized with storytelling's basic concepts and facilitate this to students through a series of workshops. Early in the semester, three workshops of 75 minutes each are devoted to these topics. The aim of these sessions is to get students to craft their companies' narratives as the simulation progresses. Table 1 presents a flow diagram to show readers how these sessions are used as well as the timeline suggested for their implementation. The first introduces students to key concepts and to some applications. We recommend for this session to take place in between the first and second set of StratSim's weekly decisions. The second and third sessions focus on practical issues such as the writing and visual aspects of digital stories and uses group discussion to enhance the learning experience. These sessions can take place between decisions two and four, a week apart from each other.

**[Insert Table 1 here]**

Storytelling is a communication approach rooted in inductive reasoning (Dahlstrom, 2014) and, as such, we recommend these workshops and the prompts used to follow the same process.

The goal is to help students recognize conflict, tension, and involvement in their favorite stories so they can apply them in crafting their own narratives. The central idea is that to learn how to do, students first need to “see” digital storytelling’s key elements. Therefore, before they are asked to think about their companies’ narratives, we have them practice telling their own personal stories. This reveals their innate ability as storytellers and gives them confidence to find their company’s story. A sample of the prompts used in these sessions is included in the appendix A.

Once the three sessions have been completed, and while students continue to play the game and craft their scripts, a curated selection of outstanding stories delivered by other students in the past are shown once a week during the following 5 to 6 weeks. At the end of every showing, students identify each of the four issues required by the guidelines and the visual and aural resources used to convey meaning in the narrative are discussed. Moreover, the reasons why the example in question represents a good exercise of reflection and creativity is thoroughly analyzed. Throughout these weeks, we suggest monitoring teams’ progress in their scripts to provide them with timely feedback. The curated selection of videos, along with a guide to their analysis and discussion in class, is accessible to interested readers upon request to get started implementing this innovation while they build their own collection to show in future iterations.

Finally, we suggest budgeting at least two to three weeks between the end of the simulation and the end of the semester for students to have time to record, edit, and finalize their digital stories. During the final week of classes, we devote a session or two to screen their digital stories and reflect about their creative process.

## **Results of the innovation**

We believe the benefits of using digital storytelling to reflect on students’ performance in

StratSim can be articulated across three distinct skills. First, by reflecting upon the decisions made, students incorporate multiple perspectives in their learning of strategic thinking (analyzing – critical thinking). Second, drawing lessons about how their individual actions determine a complex outcome allows students, particularly those who do not perform well in the simulation, to learn about the decision-making process rather than solely focusing on the outcome (evaluating – integrative and process-oriented thinking). Finally, by formulating these lessons in an engaging digital story, they learn to express marketing concepts in imaginative and indirect ways (creating – creative thinking). We argue these benefits are a major strength of this innovation since these skills best represent the acumen of which strategic decision-making is made.

Below we use one of the digital stories created by students to illustrate these benefits. We chose “D Office” for this purpose because of its inventive adaptation of the popular television show “The Office” while successfully embedding the four areas required by the guidelines. It also embodies a great example of a team showcasing high-order learning outcomes albeit their poor performance on StratSim. The link to the video is available in the footnote below<sup>1</sup>.

#### *Analyzing – Critical thinking*

From minute 2:45 until 4:00, the “other CEO” has a reckoning when she realizes how flawed their initial strategy was (*“This is our problem. Do you know what our customers even like? We target the value seekers and families, and they like safety and quality, and the singles they like the trucks, the styling and performance...and you’d think we would’ve kept that in mind”*).

#### *Evaluating – Integrative and process-oriented thinking*

Integrative thinking can be best observed from minute 5:43 to 6:55 when both CEOs are holding a meeting to review their main problems and challenges (*“We raised the MSRP on the*

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<sup>1</sup> D Office: <https://youtu.be/pyElkj-rYu4>

*Detonka, so we're raising profit margins on that side, and for the Defy we lower its price, so volume sales are going up, which is good...we're earning back some money").* They effectively align individual tactics with a sustainable strategy tailored to their customers.

A process-oriented mindset becomes notable when considering all interactions (from minute 1:36 to 2:45 and 6:55 to 8:00) between the two CEOs during the story. They examine how their company's performance defined a unique journey with opportunities and challenges despite their final position (*"We learned our lessons. We could've researched our concepts and customers a lot more...kept a better eye on our competition...we thought we were sticking to our strategy [but] we weren't. We spent too much in promotions and should've spent more in advertising"*).

#### *Creating – Creative thinking*

This digital story showcases creative thinking first by adapting a TV show to the guidelines of time limit and required content. Second, they incorporate new approaches beyond the guidelines by adding an advertisement of one of their products (minute 5:04 to 5:42), which in turn is another successful adaptation of a well-known advertising campaign (XX Lager).

For more illustrations of students' works displaying these skills, please refer to Appendix B. The grading rubric used to evaluate students' works can be found in Appendix C.

Since its introduction, the number of digital stories available to students for their review has grown. This allows them to analyze a wider range of approaches to this assignment, and to develop their stories building on the successes and failures of past cohorts. As a result, a great deal of inventiveness has been observed in recent years. One aspect that stands out is the dexterity of several digital stories in adapting various expressions of popular culture as the backdrop of their narratives. Namely, some notable examples adapted other famous television shows, such as

*Saturday Night Live*, *Law & Order*, or *It's Always Sunny in Philadelphia*<sup>2</sup>, and crafted a script and production faithful to the style and genre of the show. Other pieces adapted viral social media products, such as *The Mannequin Challenge*, or popular music videos. Stories adapting popular television shows have diversified to other formats like reality shows, such as *Shark Tank* and *The Bachelor*, and expanded to other genres like movies and telenovelas, like Martin Scorsese's *The Wolf of Wall Street* and Univision's production *Teresa*.

And although most stories produced each year still fall in the adaptation category, an increasing number of them have started developing original works, all the way from the creative idea of the story, its script, and the audiovisual production. Good examples of this type are *Follow the Leader* and *A Tik Tok Tale*<sup>3</sup>. The former stands out for its inventiveness building intrigue and its polished cinematography, while the latter for being crafted as a mash-up of videos typical of the ones used in the popular social media platform TikTok.

The cumulative evidence over the years highlights the innovation's effectiveness to foster higher learning. A ranking of teams in the past three years reveals that the range of grades on all three learning outcomes of their digital stories for the top 25% performers on StratSim (8.4-9.5/10) is markedly similar to the ones for the bottom 25% (8.5-10/10). This result indicates that no matter the final performance of students' companies, both high and low performers on StratSim demonstrate, through their digital stories, a high level of critical, integrative, and creative thinking. In addition, students' comments regarding their experience with this innovation are also reflective of enhanced learning and a transformative experience. Appendix D presents a sample of these

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<sup>2</sup> Saturday Night Live: <https://youtu.be/puVbxWJHqhE> Law and Order: <https://youtu.be/V8N35p8V6C0> It's Always Sunny in Philadelphia: <https://youtu.be/s5ATQZV4OXg> Please note the comment from Interpretive Simulations remarking positively on "The Office" and "Saturday Night Live" videos.

<sup>3</sup> Follow the Leader: <https://youtu.be/axR5fgC4gT8>  
A Tik Tok Tale: <https://youtu.be/PNg4aUfs6dE>

comments by learning outcome.

### **Adaptability, discussion, and future directions**

While this innovation is appropriate for the integrative nature of a capstone course, its versatile character endows it with the flexibility to be adapted to other more focused courses, such as Consumer Behavior, International Marketing, and Integrated Marketing Communications. The interaction of visual, audio, and written resources in the examination of an academic question provides instructors and students with a more rounded way to explore concepts than more traditional unimodal approaches do. Moreover, the hands-on nature of this innovation promotes higher order learning given students' involvement in the materialization of their own reflections in an original product keeping an audience in mind. Future research should consider measures of impact, effort, and retention of concepts by students. Do students remember concepts better, either through their own storytelling reflections or through the memorability of other students' works?

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**Table 1: Flow diagram for the implementation of the innovation**

StratSim Decision 1	Work prior to session 1: Students must watch instructor's choice of movie* (i.e. <i>Jaws</i> ).
<b>Session 1</b>	<ul style="list-style-type: none"> <li>- Introduction to the concepts of conflict, tension and involvement using the movie chosen by instructor.</li> <li>- Discussion of the four areas required to be included in their final digital stories (initial position, strategy, evolution, and lessons learned) and their relationship with the three key storytelling concepts.</li> </ul>
StratSim Decision 2	Work prior to session 2**: <ul style="list-style-type: none"> <li>- Have students pick one of their favorite movies and watch it again, paying attention to the way conflict, tension and involvement are represented in the three dimensions (verbal, visual and aural), and taking notes. Email instructor their brief notes before session 2.</li> <li>- Students work on a draft of Writing Prompt: Personal Change (Appendix A).</li> </ul>
<b>Session 2</b>	<ul style="list-style-type: none"> <li>- Discuss the three key concepts using some of students' brief notes on their favorite movies (Instructor can pick in advance two or three from students' emails).</li> <li>- Devote some time to have students polish their writing prompts.</li> <li>- Have some students share with the group their personal stories and discuss them in terms of how conflict, tension, and involvement are represented.</li> <li>- Introduce students to the seven basic story plots (Booker, 2004): rags to riches, riches to rags, the quest, overcoming the monster, voyage and return, rebirth, and comedy.</li> </ul>
StratSim Decision 3	Work prior to session 3: <ul style="list-style-type: none"> <li>- Have students work on Writing Prompt: Company's Story Plots (Appendix A) and email their write-ups to instructor.</li> <li>- Have students watch one or two episodes of the T.V. show "The Office."</li> </ul>
<b>Session 3</b>	<ul style="list-style-type: none"> <li>- Have students compare and discuss with other team members their ideas about how to use the basic story plots chosen for their company's narratives.</li> <li>- Conduct an open discussion in which teams share their thoughts with the rest of the class.</li> <li>- Show digital story "D Office" and discuss its merits in terms of the four areas required in each digital story, the three key storytelling concepts, and the visual/styling aspects that make it a faithful version of the original (see "Results of the Innovation").</li> </ul>
StratSim Decision 4 . . . StratSim Decision 9	Once a week, play one of the digital stories in the curated playlist (available to interested instructors upon request). <ul style="list-style-type: none"> <li>- Have students identify each of the four areas required to be displayed in the stories.</li> <li>- Discuss the way the digital story successfully leverages conflict, tension, and involvement.</li> <li>- Comment on the visual, aural, and styling aspects of the story (when the example to be shown is an adaptation of a movie or T.V. show, have students watch the original before class so discussion about these aspects is more productive).</li> </ul> <p>Also, during this time encourage students to show you their script drafts so you can provide feedback along the way.</p>
StratSim Decision 10	Final decision. Provide two to three weeks for teams to record, edit, and finalize their digital stories before they are screened at the end of the semester.

\* We recommend choosing a movie the instructor is familiar with and feels confident discussing the way conflict, tension, and involvement are displayed and represented.

\*\* These activities are meant to identify those students who may need more help learning to recognize storytelling's key concepts and crafting an engaging narrative.

## Appendix A: A sample of prompts.

### Writing Prompt: Conflict, Tension, and Involvement in Movies

Think of your favorite movies and pick one. As you ponder the concepts of change/conflict, tension, and involvement, as discussed in class, watch the movie again and be ready to take notes identifying the parts in which the movie displays these three key elements. The table below provides you with a template using some examples of popular movies.

Story elements	Die Hard	Moneyball	Jaws
Change/Conflict	John McClane arrives to the Christmas party of the company his estranged wife works for and soon after terrorists take over the party.	General Manager Billy Beane's Oakland A's lose to the Yankees in the playoffs, then lose three stars to free agency.	Police Chief Brody moves to a beach town from NYC and a killer shark arrives at the shores of his new home soon after.
Tension	McClane hides but is barefoot. Finds shoes but are too small. Terrorists find out he's barefoot and exploit that. He finds resistance from the police chief and FBI.	The team's budget is limited. Beane meets Peter Brand who has radical ideas to assess players and hires him. Brand's approach finds stiff resistance from the team's scouts.	Each of the shark's victims raise the stakes. The music score builds tension even when the audience does not see the shark until final third of the movie.
Involvement	Throughout the movie we learn McClane is vulnerable despite his overly confident façade. He doesn't like himself much. He wants his wife back but is conflicted about her choices.	Throughout the movie we learn Billy Beane has had setbacks and a lackluster career as a player. He sees his job as Oakland A's General Manager as a way to redeem himself.	Throughout the movie we learn details about Chief Brody's personal life that make us care and we witness him conquering self-doubt.

### Writing Prompt: Personal Change.

By now, you must have experienced moments of big change. These can be big events (the loss of a job, a study-abroad experience, etc.) or smaller internal moments (realizing you stopped believing in something or that you aren't a child anymore, failing/succeeding, etc.) Thinking back on one of these pivotal shifts, share a story (no more than 300 words) about one of them.

Some questions that may help you to tell this story:

- What was the moment when things changed?
- Were you aware of it at the time? If not, when did you realize that things changed?

Once you find that moment, think about it for a minute and then take us back to that moment with your writing prompt.

**Visual Prompt: Personal Change.**

Pick a picture that, in your opinion, depicts a moment of change, a moment of transition, a moment in between two states or stages, or in between a cause and an effect, between something that happened (or did not happen) and the result of that. Look at it for some time and write one response (no more than 300 words) to each of the following prompts.

Prompt 1: What the picture depicts about this moment of change.

Prompt 2: What is NOT in the picture but still depicts or adds context to this moment of change.

**Writing Prompt: Company's story plots.**

Pick two of the plots from the table below, which were discussed in class, and use each to craft a story draft (no more than 500 words) about your company and industry. Pay particular attention to the way conflict, tension, and involvement are defined in each of your plot choices.

Story plots	Description	Examples
Rags to riches	Protagonist acquires something, loses it, and gains it back, growing up as a result	Cinderella, Ratatouille
The quest	Protagonist sets out to acquire something or to get somewhere, obstacles are faced	The Odyssey, Indiana Jones
Overcoming the monster	Protagonist sets out to defeat an antagonistic force that threatens them	Star Wars, Jaws
Voyage and return	Protagonist goes to strange land, overcome threats, return with experience	Chronicles of Narnia, Finding Nemo
Rebirth	An event forces the protagonist to change their ways and become a better person	Groundhog Day, A Christmas Carol
Comedy	Conflict becomes more and more confusing and is made plain at the end	The Big Lebowski, Bridget Jones' Diary
Tragedy (riches to rags)	Protagonist has major character flaw or makes mistake which is ultimately their undoing	Romeo and Juliet, Moulin Rouge

Source: Booker (2004)

**Appendix B: Illustrative examples of learning outcomes.**

Learning Outcome	Illustrative examples from student projects
<p><b>Analyzing (Critical thinking)</b></p>	<p><b>SNL:</b> From minute 1:00 to 2:25 the students pitch to the interviewer why they are the best candidates for the job (CEO). Each of them reflects critically on the initial position of the company they are pursuing. Their answers to the question <i>"What makes you think you have what it takes?"</i> denote a thorough analysis of the company's strengths and weaknesses.</p> <p><b>Law &amp; Order:</b> During the last minute, the two "detectives" discuss what they would have done if they were the owners of the company. One "detective" articulates the actions that could have been implemented to improve their company's position. This scene demonstrates critical reflection on their decisions in three areas: product development, communications, and finance.</p>
<p><b>Evaluating (Integrative and Process-oriented thinking)</b></p>	<p><b>SNL:</b> Between minute 3:15 and 6:00 the three "hosts", representing distinct areas of specialization (marketing, finance, and operations), articulate the strategy they followed, describing in detail how each area contributed to the company's performance and goals. Worth noting is the use of adages (<i>"Customers always come first"</i> and <i>"Always be on the offense"</i>) to brand their strategic philosophies and to synthesize their decision-making process.</p> <p><b>Law &amp; Order:</b> The victim's wife's answers and the flashbacks she experiences during her interrogation (1:15-7:27) reveal the students' understanding of how the company's strengths and weaknesses interact with opportunities to define their strategy. This scene brings together disparate elements in the company's micro and macro environments to define their action plan.</p>
<p><b>Creating (Creative thinking)</b></p>	<p><b>SNL:</b> In terms of script design, adapting a rather "open format" TV show such as Saturday Night Live presents more creative challenges than other formats where some features are more clearly defined (characters, setting, context, etc.). There is a more diverse pool of options to select and design the final sketches that will successfully weave the four sections required in the presentation than the ones teams have when adapting a TV show with more defined features.</p> <p><b>Law &amp; Order:</b> Modelling a car company's trajectory in a marketplace within the boundaries imposed by a crime-story setting is quite a challenge. The originality stems from the design of the crime story so that the characters and their relations are established prior to any reference to the company or its strategy. This displays a high degree of dexterity connecting seemingly unrelated themes to cover of all four guideline requirements while engaging to the audience.</p>

**Appendix C: Learning outcomes assessment rubrics.**

<b>Component</b>	<b>Sophisticated level</b>	<b>Competent level</b>	<b>Not Yet Complete</b>
<b>Analyzing (Critical thinking)</b>	The story incorporates multiple perspectives and detects improvements in the group's decisions throughout the simulation. Presents a thorough analysis supporting claims made regarding the company's results.	The story shows the group's ability to weigh weaknesses and strengths in their decisions. Formulates correct explanations for the results obtained by the company and compiles data to back those claims.	The story fails at demonstrating the group's ability to assess both strengths and weaknesses of their own decisions. Fails to distinguish data and information that represents evidence for ideas that are argued during the presentation.
<b>Evaluating (Integrative and Process-oriented thinking)</b>	The story shows substantial evidence connecting individual actions with the company's performance in multiple areas. Uses novel narrative approaches to assemble all four guidelines required in the assignment. The context under which decisions were made is successfully illustrated and lessons learned are identified.	The story presents evidence connecting individual performance metrics with company's decisions. One recognizable narrative approach is used to address all four content requirements. Sufficient evidence is presented to reconstruct the company's evolution and to evaluate the elements responsible for the overall performance.	The story does not distinguish the connections among the individual elements of a company's decisions and its overall performance. No clear narrative approach integrating the four guidelines is identifiable. It fails at reconstructing the evolution of the company's performance and connecting it to the theoretical concepts reviewed in class.
<b>Creating (Creative thinking)</b>	The story engages the audience consistently. The development of its main idea exhibits careful planning of its elements and sequence. The story incorporates new directions to the assignment in the final product. If an exemplar is used to model the story, its identity is clear from the outset and stays faithful to its original format.	The story keeps the audience attention. Its message shows coherence at times but not continuously. The contents and elements portrayed show evidence of planning and organization of ideas. When an exemplar is used, the resulting story possesses the main elements needed for the audience to identify such exemplar.	The story fails to engage the audience and to deliver a consistent and coherent message overall. The ideas presented are disorganized and confusing. When modeling the story with an exemplar, the story lacks the characteristic features of such archetype, making it difficult for the audience to identify the exemplar in question.

**Appendix D: Students' comments regarding the impact of the innovation by learning outcome**

<p style="text-align: center;"><b>Analyzing (Critical thinking)</b></p>	<p style="text-align: center;"><b>Evaluating (Integrative and process-oriented thinking)</b></p>	<p style="text-align: center;"><b>Creating (Creative thinking)</b></p>
<p><i>[We] had to carefully analyze every decision bringing into account outside research as well as perspectives from other group members as well.</i></p>	<p><i>Even when our decisions turned out to harm the company, we still found ways to turn it around and pieced it all together to come up with a fun video.</i></p>	<p><i>The storytelling video really helped me think outside the box and be creative, wanting to be innovative as I told my company's story and share it in an engaging way.</i></p>
<p><i>We were able to give a very holistic view of our firm's performance and decisions throughout the periods.</i></p>	<p><i>With our movie, although we didn't do as well as we hoped, we were still able to make individual TikToks that showed the puzzle pieces of what happened.</i></p>	<p><i>We didn't want to do something like other group had done before. Our video [was] engaging because viewers never knew which TikTok would be next; they were constantly surprised.</i></p>
<p><i>Watching other team's stories was extremely beneficial. We saw other teams' strategies on display in their movies and subsequently compared what we thought was their strategy to what they actually implemented.</i></p>	<p><i>It's not fun to know the ending of a story. By telling our business's narrative, we learned to focus on the journey of our team and how we changed.</i></p>	<p><i>Connecting my experiences in a narrative video made more sense than writing [it] out in an essay. Having to show [it] to the class, we all took more ownership of the story. We wanted to show "Our" story utilizing "our" perspectives.</i></p>