

# Audio and Visual Storytelling Skills

MJCOM 9103

Fall 2016

NCB Room 295 Tuesdays 9:00 – 11:50 AM



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## **COURSE DESCRIPTION**

This course will give students the basic skills and knowledge they need to tell stories using audio and video. The focus will be on producing radio and TV news stories for a local audience, but the skills will be just as important for people who choose to work in communications. Students will be introduced to why video storytelling is fast becoming a critical part of doing communication work. They will learn how to: generate and focus story ideas, write broadcast news, voice reports, as well as plan, shoot, structure and edit TV news stories.

## **COURSE OBJECTIVES**

After completing this course, students will:

1. Have basic audio, shooting and video editing skills
2. Have been introduced to broadcast writing
3. Understand how to produce a video story (structure, voicing, interviewing)
4. Have produced a TV news report for a London audience
5. Have produced a radio news story for a London audience

<u>ASSIGNMENT</u>	<u>EVALUATION</u>	<u>DEADLINE</u>
Writing and Editing	10%	Sept. 26 <sup>th</sup> or Oct. 3 <sup>rd</sup>
Campus shoot	5%	Oct. 10 <sup>th</sup>
Video story proposal	10%	4 PM Oct. 10 <sup>th</sup> , 24 or Nov. 7
Story analysis Journalism or Comms	10%	Oct. 31 <sup>st</sup>
Video Story	20%	4 PM Oct. 24 <sup>th</sup> , Nov. 7 or 21
Video story production	10% (5% x 2)	
Two video story critiques	10% (5% x 2)	
Radio story	15%	Nov.28 <sup>th</sup> or Dec. 5 <sup>th</sup>
Professionalism	10%	

Due dates for your TV story idea, proposal, final story and production report depend on which round you are in. There will be three people on every team. Each team will have one reporter with a story due in each round. See pages 5 – 7 for more details.

### **WRITING AND EDITING ASSIGNMENT**

This is a chance for you to apply your new AVID editing skills and your knowledge of broadcast writing and writing to pictures. The exercise will be assigned and explained in class on September 20<sup>th</sup>. The due dates are: **Section 1 at 5 pm on September 26<sup>th</sup> and Section 2 at 5 pm on October 3<sup>rd</sup>.**

### **CAMPUS SHOOT**

This story will be done in groups. The assignment will be explained in class and will count toward your professionalism mark. It is due at **1 PM on Monday October 10<sup>th</sup>.**

### **STORY ANALYSIS**

This assignment will be handed out in class on October 18<sup>th</sup>. Students will be given a one comms and one TV news story and will be required to write a critique about one of them (maximum 1,000 words). It must be e-mailed to Jeremy **by 6 PM on Tuesday October 31<sup>st</sup>.**

### **VIDEO STORY CRITIQUES**

The round where you present a story you do not have to do a critique. The other two rounds you will be assigned to critique one of your classmates' stories. Each student will have to critique a total of two stories, one for each round. Further instructions for this assignment will be handed out during the semester.

### **RADIO STORY**

Pitches: Students in Round 2 will pitch their story ideas in class on November 22<sup>nd</sup> and students in Round 1 will go on November 29<sup>th</sup>.

Section 2 radio stories are **due at 3 PM on November 28<sup>th</sup>.**

Section 1 radio stories are **due at 3 PM on December 5<sup>th</sup>.**

### **PROFESSIONALISM**

Here are some of the elements taken into consideration:

- your attitude and approach while learning and applying what you've learned;
- your ability to work well with others;
- your work on the campus shoot story;
- your ability to provide shooting and editing support to your colleagues;
- leaving audio and video recording equipment ready to go for the next user;
- your punctuality for classes, labs and other scheduled events;
- and your contributions to class discussions;
- Respecting shared studio and editing space, including: not eating or drinking in edit suites, cleaning up after yourself in the studio and suites, only booking camera and edit time that you will use.

**GROUPS**  
(For labs and campus shoots)

<u>GROUP 1</u> Robin De Angelis Shannon Gee Scott Leitch Kaley Lewis Hailey Sugar Jayn Villetard	<u>GROUP 2</u> Joanna Afghani Paula Duhatschek Andrew Gillmore Emily Graham Mina Mohit Melinda Theriault	<u>GROUP 3</u> Myles Dichter Alexandra Gilliss Marwa Hassan Avery Nicholson Julia Ritchie Jasleen Sembhi
<u>GROUP 4</u> Cayne Fordham Flora Pan Richard Quarisa Arash Randjbar Kajol Ratanjankar	<u>GROUP 5</u> Jacky Tran Jessica Jackson Jamie Lee McKenzie Sara Sleiman Dylan Short Jason Vermes	<u>GROUP 6</u> Sameer Chhabra Stephanie Gordon Krystle Hewitt Sebastian Leck Jonathan Munn JP Nikota

The following groups are for the Writing and Editing Exercise and the Radio Stories.

**SECTION 1 STUDENTS**

Robin De Angelis  
Scott Leitch  
Hailey Sugar  
Paula Duhatschek  
Emily Graham  
Melinda Theriault

Avery Nicholson  
Jasleen Sembhi  
Richard Quarisa  
Kajol Ratanjankar  
Jessica Jackson  
Sara Sleiman

Jason Vermes  
Sameer Chhabra  
Krystle Hewitt  
Sebastian Leck  
JP Nikota

**SECTION 2 STUDENTS**

Shannon Gee  
Kaley Lewis  
Joanna Afghani  
Andrew Gillmore  
Mina Mohit  
Myles Dichter

Marwa Hassan  
Julia Ritchie  
Cayne Fordham  
Flora Pan  
Arash Randjbar  
Jacky Tran

Jamie Lee McKenzie  
Dylan Short  
Jayn Villetard  
Stephanie Gordon  
Alexandra Gilliss  
Jonathan Munn

## SCHEDULE

Date	In Class	Outside of Class
September 13 <sup>th</sup>	Course introduction	AVID Editing Lab
September 20 <sup>th</sup>	Broadcast Writing Writing to Pictures Set up W+E exercise	Writing and Editing Exercise Section 1
September 27 <sup>th</sup> <b>Writing + Editing Exercise Section 1 due 5 pm Sept 26<sup>th</sup></b>	Discuss exercise Video Storytelling	Writing and Editing Exercise Section 2
October 4 <sup>th</sup> <b>Writing + Editing Section 2 due 5 pm Oct 3<sup>rd</sup></b>	Discuss exercise Shooting 101 In class cam refresher	Camera Lab Campus shoot
Week 5 October 11 <sup>th</sup> <b>Campus story AND Round 1 Video proposals BOTH due 4 pm Oct 10<sup>th</sup></b>	Discuss proposals Interviewing and Standups	
October 18 <sup>th</sup>	Live Reporting	
October 25 <sup>th</sup> <b>Round 1 Video story AND Round 2 proposals BOTH due 4 pm Oct 24<sup>th</sup></b>	Critique stories Discuss proposals	Video Story Analysis exercise <b>Round 1 reporter production reports due 5 PM Oct 28<sup>th</sup></b> <b>Round 2+3 critiques due 12 PM Oct 31</b>
November 1 <sup>st</sup> <b>Analysis exercise due Oct 31<sup>st</sup> @ 6 pm</b>	Discuss analysis stories Review Video lessons	
November 8 <sup>th</sup> <b>Round 2 Video story AND Round 3 proposals BOTH due 4 pm Nov 7<sup>th</sup></b>	Critique stories Discuss proposals	<b>Round 2 reporter production reports due 5 PM Nov 11<sup>th</sup></b> <b>AND</b> <b>Round 1+3 critiques due 12 PM Nov 14</b>
November 15 <sup>th</sup>	Audio Storytelling	Audio Lab Work on radio pitches
November 22 <sup>nd</sup> <b>Rd 3 Video story due Nov 21 Section 1 Radio pitch due in class</b>	Critique video stories	<b>Round 3 reporter production reports due 5 PM Nov 25</b> <b>AND</b> <b>Round 1+2 critiques due 12 PM Nov 28</b>
November 29 <sup>th</sup> <b>Section 2 Radio stories due 3pm Nov 28</b> <b>Section 2 pitch due in class</b>	Critique radio stories Discuss radio pitches	
December 6 <sup>th</sup> <b>Section 1 Radio stories due 3pm Dec 5<sup>th</sup></b>	Radio story critiques Review and wrap Evaluations	
December 13 <sup>th</sup>	NO CLASS	

## **TV NEWS STORIES**

Stories will be 90 - 120 seconds and must include footage shot on location, interview clips from at least two people and a reporter standup. You'll have the cameras for a maximum of 5 hours including travel time and a maximum of 3 hours in edit suites. You must submit a hard copy of your script in iNews format. It must include a Focus Statement at the top and an on camera intro for the announcer. All production cues should be noted on the left-hand column. All clips used in the story, including the standup, must be fully transcribed in the script.

## **STORY PROPOSALS**

Stories will be based on story proposals, to be emailed out to everyone in your Group **by 4 PM on October 10<sup>th</sup>, October 24<sup>th</sup> or November 7<sup>th</sup>** depending on when you are your team's reporter. Proposals will be discussed in class.

**NOTE:** Your "Video Story Production" mark will be based on how the story that you were the cameraperson and the story you were the assistant on. You will receive a mark worth 5% of your overall mark for each of these stories.

## **SCREENINGS & EVALUATIONS**

Screenings of completed news stories are held as scheduled in class. All students take part in reviewing and evaluating the stories. We will not have time to critique all of the stories in class, but everyone will receive lots of feedback on their story.

## **CREW RESPONSIBILITIES**

### The Reporter

He or she is going to be marked on the story. The reporter researches, plans, organizes and produces this story. This person is in charge on remotes, directing crew and taking responsibility for scheduling, arranging location(s). The reporter conducts interviews, edit, writes the intro and script for the story, plans and directs the edit. The reporter books the equipment and hands in the script to Jeremy.

### The Cameraperson

Picks up and returns equipment. Checks equipment to ensure it is in good working order. This person reports equipment problems to Erin and Paul by email. If you don't do this, the next crew will run into the same problems you just had and it will count against your professionalism mark. The reporter is responsible for the final edit and directs the editing. The cameraperson does the physical AVID editing.

### The Assistant

Responsible for helping out on the shoot and during the editing session.

## **ONE-ON-ONE CONSULTATIONS**

Jeremy is available for one-on-one advice or assistance. You can drop by his office in NCB 204 or arrange an appointment by phone, e-mail or in person. If you want extra help with shooting or editing Erin and Paul are available to help during regular office hours. Appointments can be arranged by phone, e-mail or in person.

## DUE DATES FOR REPORTERS

### TV Story Proposal

ROUND	1	Due at 4 PM October 10 <sup>th</sup>
ROUND	2	Due at 4 PM October 24 <sup>th</sup>
ROUND	3	Due at 4 PM November 7 <sup>th</sup>

### TV Story

ROUND	1	Due at 4 PM October 24 <sup>th</sup>
ROUND	2	Due at 4 PM November 7 <sup>th</sup>
ROUND	3	Due at 4 PM November 21 <sup>st</sup>

### Production report

ROUND	1	Due at 5 PM October 28 <sup>th</sup>
ROUND	2	Due at 5 PM November 11 <sup>th</sup>
ROUND	3	Due at 5 PM November 25 <sup>th</sup>

### Video Story Critiques

ROUND 2+3 reporters	Due at 12 PM October 31 <sup>st</sup>
ROUND 1+3 reporters	Due at 12 PM November 14 <sup>th</sup>
ROUND 1+2 reporters	Due at 12 PM November 28 <sup>th</sup>

## **PRODUCTION REPORTS**

Each Reporter must submit a production report for his or her story. Students should email a confidential production report to Jeremy, Erin and Paul. The report should include a summary of who helped you to produce your story and how they contributed. Also, make note of anything you learned during the process that you think your fellow students would benefit from knowing.

## **MARKING**

When your work is marked, journalistic excellence is ranked first, although production values count.

**A range** – If you do A range work, it means your stories are exceptional and publishable. They contain the following elements: original story selection; thorough research and reporting; compelling interview clips; imaginative story structure; lively, well-written script and intro; creative and well-edited visuals and sound.

**B range** – A story in this grade range shows solid professionalism: solid story selection; thorough research and reporting; relevant interview clips; clear writing; logical story structure; the necessary range of visuals and sound, proficiently edited.

**C range** – Generally, this grade range is given to stories that need more work, and contain a combination of some of the following: weak story choice; lack of journalistic judgment; inadequate research; confusing story structure; weak writing; poor production quality.

**DEADLINES**

Deadlines are real. Assignments filed after the deadline will be marked as zero, unless an extension has been granted beforehand. Extensions may be granted with or without penalty at the instructor's discretion. Assignments containing very serious editorial errors may be marked zero, overriding stated marking criteria.

**DUPLICATION**

Duplication of assignments between courses is an offence. If students are in any doubt about what constitutes a duplication in the circumstances, they should consult with Jeremy before proceeding.

**STATEMENT ON ACADEMIC OFFENSES**

Scholastic offences are taken seriously. Students are directed to read the appropriate policy, specifically, the definition of what constitutes a Scholastic Offence, at the following Web site:  
[http://www.uwo.ca/univsec/handbook/appeals/scholastic\\_discipline\\_grad.pdf](http://www.uwo.ca/univsec/handbook/appeals/scholastic_discipline_grad.pdf)

**SUPPORT SERVICES**

Students who are in emotional/mental distress should refer to Mental Health@Western <http://www.uwo.ca/uwocom/mentalhealth/> for a complete list of options about how to obtain help.

**FURTHER READINGS****Broadcast writing**

Writing News for Broadcast, Edward Bliss, Jr. & James L. Hoyt  
 Writing Broadcast News: Shorter, Sharper, Stronger. Mervin Block

**Video and multimedia storytelling**

Multimedia Journalism: A Practical Guide. Andy Bull.  
 Power Performance: Multimedia Storytelling for Journalism and Public Relations  
 Terry Anzur and Tony Silvia.  
 The Principles of Multimedia Journalism: Packaging Digital News. Richard Hernandez and Jeremy Rue.  
 Aim for the Heart: Write, Shoot, Report and Produce for TV and Multimedia. Al Tompkins  
 Advancing the Story: Broadcast Journalism in a Multimedia World. Deborah Halpern Wenger and Deborah Potter

**Photography**

Photographically Speaking: A Deeper Look at Creating Stronger Images. David duChemin  
 Simple Scene Sensational Shot: Artistic Photography in any Environment. Simon Bond  
 The Photographer's Eye: Composition and Design for Better Digital Photos. Michael D.A. Freeman

**Editing**

The Eye is Quicker: Film Editing: Making a Good Film Better. Richard Pepperman