

Audio and Visual Storytelling Skills

MJCOM 9103

Fall 2017

Tuesdays 9 am – 12 pm

FNB 3050



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COURSE DESCRIPTION

This course will introduce students to 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. Students 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%	1 pm Sept. 25 th or Oct. 2 nd
Campus Story	5% (Pass/Fail)	1 pm October 16 th
Story analysis	10%	9 am November 7th
Video story proposal	10%	1 pm Oct. 9, 30 or Nov. 13
Video Story	25%	1 pm Oct. 30, Nov. 13 or 27
Two video story critiques	10% (5% x 2)	
Radio story	15%	Section 1 at 1 pm Dec. 4 th Section 2 at 1 pm Dec. 11 th
Professionalism	15%	

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 19th. The due dates are: **Section 1 at 1 pm on September 25th and Section 2 at 1 pm on October 2nd.**

CAMPUS STORY

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 16th.**

STORY ANALYSIS

This assignment will be handed out in class on October 18th. 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 9 am on Tuesday November 7th.**

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 28th and students in Round 1 will go on December 5th.

Section 2 radio stories are **due at 1 PM on December 4th.**

Section 1 radio stories are **due at 1 PM on December 11th.**

PROFESSIONALISM

Here are some of the elements taken into consideration:

- your punctuality for classes, labs and other scheduled events;
- your contributions to class discussions;
- your attitude and approach while learning and applying in-class lessons;
- 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;
- 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.

SCHEDULE

Date	In Class	Outside of Class
September 12 th	Course introduction	Video Editing Workshop
September 19 th	Broadcast Writing	
September 26 th	Video Storytelling	Writing + Editing Exercise Section 1 due 1 pm Sept 25 th
October 3 rd	Discuss exercise Shooting 101	Camera Workshop Writing + Editing Section 2 due 1 pm Oct 2 nd
October 10 th	Discuss proposals Interviewing and Standups	Campus Story Round 1 Video proposals due 1 pm October 9 th
October 17 th	Live Reporting	Campus story due 1 pm October 16 th
October 24 th	No Class	
October 31 st	Critique stories Discuss proposals	Round 1 Video story AND Round 2 proposals due 1 pm Oct 30 th
November 7 th	Discuss analysis stories Review Video lessons	Round 2+3 critiques due 1 PM Nov. 6 Rd 1 production reports due 6 PM November 6 th Story Analysis exercise due November 7 th at 9 am
November 14 th	Critique stories Discuss proposals	Round 2 Video story AND Round 3 proposals due 1 pm Nov 13 th
November 21 st	Audio Storytelling	Round 1+3 critiques due 1 PM November 20 th Round 2 production reports due 6 PM Nov. 20 th Audio Workshop
November 28 th	Critique video stories	Rd 3 Video story due 1 pm November 27 th Section 2 Radio pitch due in class on Nov. 28 th
December 5 th	Critique radio stories Discuss radio pitches	Section 2 Radio stories due 1 pm December 4 th Round 1+2 critiques due 1 PM December 4 th Round 3 reporter production reports due 6 PM December 4 th Section 1 pitch due in class December 5 th
December 12 th	Radio story critiques Course wrap and evaluations	Section 1 Radio stories due 1 pm December 11 th

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 Burlli format. It must include a Focus Statement at the top and an on-camera intro for the announcer. 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 **1 PM on October 9th, October 30th or November 13th** depending on when you are your team's reporter. Proposals will be discussed in class.

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 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/Editor

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

The assistant is there in case the cameraperson/editor is not available for a shoot or edit. This person has the option of going out on the shoots to be an extra pair of hands, but this is not required.

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 1 pm October 9 th
ROUND	2	Due at 1 pm October 30 th
ROUND	3	Due at 1 pm November 13 th

TV Story

ROUND	1	Due at 1 pm October 30 th
ROUND	2	Due at 1 pm November 13 th
ROUND	3	Due at 1 pm November 27 st

Production report

ROUND	1	Due at 1 pm November 6 th
ROUND	2	Due at 1 pm November 20 th
ROUND	3	Due at 1 pm December 4 th

Video Story Critiques

ROUND 2+3 reporters	Due at 1 pm November 6 th
ROUND 1+3 reporters	Due at 1 pm November 20 th
ROUND 1+2 reporters	Due at 1 pm December 4 th

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

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

Mobile Storytelling

Shoot, Edit, Share: Video Production for Mass Media, Marketing, Advertising, and Public Relations. Kirsten Johnson and Jodi Radosh. 2017.
 Mojo: The Mobile Journalism Handbook: How to make broadcast videos with an iPhone or iPad. Ivo Burum and Stephen Quinn. 2016.
 Democratizing Journalism Through Mobile Media: The Mojo Revolution. Ivo Burum. 2016.

Video and multimedia storytelling

Video Production Handbook. 6th Edition. Jim Owens. 2017.
 The Principles of Multimedia Journalism: packaging digital news. Richard Koci Hernandez and Jeremy Rue. 2016.
 Multimedia Journalism: A Practical Guide. Bull, Andy. 2016.
 Aim for the Heart: write, shoot, report and produce for TV and multimedia. 3rd Edition. Al Tompkins. 2016.
 Advancing the Story: Broadcast Journalism in a Multimedia World. 3rd Edition Deborah Halpern Wenger and Deborah Potter. 2015.
 Feature and Narrative Storytelling for Multimedia Journalists. Duy Linh Tu. 2015.
 The Entrepreneurial Journalist's Toolkit: Manage Your Media. Kelly, Sara. 2015.
 Power Performance: multimedia storytelling for journalism and public relations. Terry Anzur and Tony Silvia. 2011.

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

Broadcast writing

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

Ethics

CAJ Ethics Guidelines
http://caj.ca/images/downloads/Ethics/ethics_guidelines.pdf
 RTDNA Code of Ethics
<http://www.rtdnacanada.com/code-of-ethics/>