

Audio and Visual Storytelling Skills

MJCOM 9103

Fridays 10 am – 12: 50 pm FNB 3050



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Land Acknowledgement

Western University is situated on the traditional territories of the Anishinaabeg, Haudenosaunee, Lunaapeewak and Attawandaron peoples who have longstanding relationships to the land and region of southwestern Ontario and the City of London. The local First Nation communities of this area include Chippewas of the Thames First Nation, Oneida Nation of the Thames, and Munsee Delaware Nation. In the region, there are eleven First Nation communities and a growing Indigenous urban population. Western values the significant historical and contemporary contributions of local and regional First Nations and all of the Original peoples of Turtle Island (North America).

COURSE DESCRIPTION

This course will introduce students to the basic skills and knowledge they need to tell stories using audio and video. Students will learn how to generate and focus story ideas, write for the ear, voice reports, as well as plan, shoot, structure and edit video stories. The focus will be on producing radio and video news stories for a local audience, but the storytelling skills are important for people who work in communications. Students will be introduced to why and how video storytelling has become a critical part of doing communication work. The knowledge gained in this course will help students produce engaging and compelling news and communication stories in the second semester.

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 Exercise	10%	Section 1 at 1 pm Sept. 23 rd Section 2 at 1 pm Sept. 30 th
Video exercise	5% Pass/Fail	4 pm October 14 th
Story analysis	10%	10 am October 22 nd
Video story proposal	10%	10 am Oct 15, Oct 29, Nov 12
Video Story	30%	1 pm Oct 28, Nov 18 or Nov 25
Two video story critiques	10% (5% x 2 Pass/Fail)	10 am Nov 12, or 26 or Dec 3
Note: You do not do a critique the round when your story is due		
Radio story pitch	-	Section 2 9 am Nov 26 th Section 1 9 am Dec 3 rd
Radio story	15%	Section 2 at 1 pm Dec. 2 nd Section 1 at 1 pm Dec. 9 th
Professionalism	10%	

Due dates for your video story proposal, video story, video story critiques and video story production reports depend on which **Round** you are in.

Due dates for your writing and editing exercise, radio story proposal and radio story depend on which **Section** you are in.

WRITING AND EDITING ASSIGNMENT

This is a chance for you to apply your new AVID or Premiere editing skills and your knowledge of broadcast writing and writing to pictures. The exercise will be assigned and explained in class on September 17th. The due dates are: **Section 1 at 1 pm on September 23rd and Section 2 at 1 pm on September 30th.**

STORY ANALYSIS

This assignment will be available on OWL on October 13th. Students will be given a TV news story and will be required to write a critique of maximum 1,000 words. This is an analysis assignment. It is not an essay. It should be submitted on OWL **by 9 am on Tuesday October 22nd.**

VIDEO STORY PROPOSALS

Stories will be based on story proposals that you must email out to Jeremy and everyone in a discussion group that you will be assigned to. Proposals are **due at 10 am on October 15th, October 29th or November 12th** depending on which Round you are in. Your proposal will be discussed with your classmates.

VIDEO 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. Submit a copy of your script that includes 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 transcribed in the script. The stories are **due at 1 PM on October 28th, November 18th or November 25th** depending on which Round you are in.

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.

TWO 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 when they are not reporting. Further instructions will be available on OWL. The **due dates are 1 pm on November 12th, 26th and December 3rd**

RADIO STORIES

Pitches: Students in Section 2 will pitch their story ideas **in class on November 26th** and students in Section 1 will go on **December 3rd.**

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

Section 1 radio stories are **due at 1 PM on December 9th.**

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 communication with your instructors. Grammar and spelling matter. Your written communication should be professional.
- 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.

GROUPS

(For workshops and campus shoots)

<p><u>GROUP 1</u> <i>Monday 10 am – 12 pm</i></p> <p>Sophie Allan Naomi Barghiel Kirtanjali Battig Harris Beeman Cassandra Coleman</p>	<p><u>GROUP 2</u> <i>Tuesday 9 – 11 am</i></p> <p>Sam Colquhoun Harrison Cook Catherine Danko Michelle Drew Suzanne Elshorafa</p>	<p><u>GROUP 3</u> <i>Wednesday 9 – 11 am</i></p> <p>Amelia Eqbal Victoria Giguere Carlina Green Griffin Jaeger Yara Jouzy Alexandra Laham</p>
<p><u>GROUP 4</u> <i>Wednesday 11 am – 1 pm</i></p> <p>Emily Mackey Chelsi Mackie Julia McDonell Nyren Mo Cristina Pietrantonio Michaela Richardson</p>	<p><u>GROUP 5</u> <i>Thursday 9 – 11 am</i></p> <p>Denice Pepe Mary Shanahan William Sharpe Henry Standage Courtney Stone Sophia Tomaini</p>	<p><u>GROUP 6</u> <i>Thursday 11 am – 1 pm</i></p> <p>Anna Twohey Leah Williams Bethanie Wilson Sara Yuan Ziyi Zhou Josh Goeree</p>

The following groups are for the Writing and Editing Exercise and the Radio Story

SECTION 1 STUDENTS

Josh, Ziyi, Sophie, Naomi , Kritanjali, Harris, Sara, Bethanie, Griffin, Yara, Alexandra, Emily, Cristina, Michaela, Mary, William and Josh

SECTION 2 STUDENTS

Cassandra, Sam, Harrison, Catherine, Michelle, Suzanne, Amelia, Victoria, Chelsi, Julia, Ziyue, Denice, Henry, Courtney, Sophia, Anna and Carlina

The following groups are for Video Story Assignments

ROUND 1 STUDENTS

Cassandra, Sam, Harrison, Amelia, Victoria, Chelsi, Denice, Mary, Henry, Sophia, Emily and Sara

ROUND 2 STUDENTS

Josh, Griffin, Catherine, Michelle, Suzanne, Carlina, Julia, Ziyue, Courtney, Anna, Naomi and Cristina

ROUND 3 STUDENTS

Sophie, Kritanjali, Yara, Alexandra, Michaela, William, Bethanie, Leah, Ziyi and Harris

SCHEDULE

Date	In Class	Workshops, assignments + due dates
September 10 th	Course introduction	
September 17 th	Broadcast Writing	Video Editing Workshop Writing and Editing exercise assigned
September 24 th	Video Storytelling	Writing + Editing Exercise Section 1 due 1 pm Sept 23 rd
October 1 st	Discuss exercise Shooting 101	Writing + Editing Section 2 due 1 pm Sept 30 th Assign video story proposal
October 8 th	Discuss proposals Interviewing and Standups	Camera Workshop Video exercise assigned
October 15 th	Review video storytelling	Video exercise due 4 pm October 14 th Round 1 Video proposals due 10 am October 15 th Critique video story exercise Story Analysis exercise assigned
October 22 nd	Review story analysis Discuss proposals	Story Analysis exercise due 10 am October 22 nd
October 29 th	Critique stories Discuss proposals	Round 1 Video story due 1 pm October 28 th Round 2 proposals due 10 am October 29 th
November 5 th	Production week - No Class	
November 12 th	Discuss proposals	Round 3 proposals due 10 am November 12 th Round 2+3 critiques due 10 am November 12 th
November 19 th	Critique stories Audio Storytelling	Round 2 Video story due 1 pm November 18 th
November 26 th	Critique video stories	Audio Workshop Rd 3 Video story due 1 pm November 25 th Round 1+3 critiques due 10 am November 26 th Section 2 Radio pitch due 10 am November 26 th
December 3 rd	Critique radio stories Discuss radio pitches	Section 2 Radio stories due 1 pm December 2 nd Round 1+2 critiques due 10 am December 3 rd Section 1 pitch due 10 am December 3 rd
December 10 th	Radio story critiques Course wrap and evaluations	Section 1 Radio stories due 1 pm December 9 th

TEAMS FOR VIDEO NEWS STORY ASSIGNMENT

You will have a maximum of 5 hours to shoot and 3 hours to edit each story.

ROLE	ROUND 1 Oct 28	ROUND 2 Nov 18	ROUND 3 Nov 25
REPORTER	Cassandra	Naomi	Ziyi
CAMERA	Ziyi	Cassandra	Naomi
ASSISTANT	Naomi	Ziyi	Cassandra
REPORTER	Sam	Catherine	Bethanie
CAMERA	Bethanie	Sam	Catherine
ASSISTANT	Catherine	Bethanie	Sam
REPORTER	Harrison	Michelle	Leah
CAMERA	Leah	Harrison	Michelle
ASSISTANT	Michelle	Leah	Harrison
REPORTER	Amelia	Suzanne	William
CAMERA	William	Amelia	Suzanne
ASSISTANT	Suzanne	William	Amelia
REPORTER	Victoria	Carlina	Michaela
CAMERA	Michaela	Victoria	Carlina
ASSISTANT	Carlina	Michaela	Victoria
REPORTER	Chelsi	Anna	Alexandra
CAMERA	Alexandra	Chelsi	Anna
ASSISTANT	Anna	Alexandra	Chelsi
REPORTER	Emily	Julia	Yara
CAMERA	Yara	Emily	Julia
ASSISTANT	Julia	Yara	Emily
REPORTER	Sophia	Ziyue	Harris
CAMERA	Harris	Sophia	Ziyue
ASSISTANT	Ziyue	Harris	Sophia
REPORTER	Henry	Cristina	Kritanjali
CAMERA	Kritanjali	Henry	Cristina
ASSISTANT	Cristina	Kritanjali	Henry
REPORTER	Mary	Josh	Sophie
CAMERA	Sophie	Mary	Josh
ASSISTANT	Josh	Sophie	Mary
REPORTER	Sara	Griffin	
CAMERA	Griffin	Sara	
REPORTER	Denice	Courtney	
CAMERA	Courtney	Denice	

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 FNB 4064 or arrange an appointment by phone, e-mail or in person. If you want extra help with shooting or editing Paul is available to help during regular office hours. Appointments can be arranged by phone, e-mail or in person.

MARKING

When your work is marked, storytelling 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/pdf/academic_policies/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

The New News: The Journalist's Guide to Producing Digital Content for Online & Mobile News. Joan Van Tassel and Mary Murphy. 2020.
 The Mojo Handbook: Theory to Praxis. Ivo Burum. 2020.
 Mobile Journalism. Robb Montgomery. 2020.
 Mobile Storytelling: A journalist's guide to the smartphone galaxy. Bjorn Staschen and Wytse Vellinga. 2018.
 Mobile-First Journalism: Producing News for Social Media and Interactive Media. Steve Hill and Paul Bradshaw. 2018.
 Shoot, Edit, Share: Video Production for Mass Media, Marketing, Advertising, and Public Relations. Kirsten Johnson and Jodi Radosh. 2017.
 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/>