

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 and transferable 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. 22 nd Section 2 at 1 pm Sept. 29 th
Video exercise	5% Pass/Fail	1 pm October 13 th
Story analysis	10%	10 am October 21 st
Video story proposal	10%	10 am Oct 14, Oct 28, Nov 11
Video Story	30%	1 pm Oct 27, Nov 17 or Nov 24
Two video story critiques Note: You do not do a critique the round when your story is due	10% (5% x 2 Pass/Fail)	10 am Nov 11, or 25 or Dec 2
Radio story pitch	-	Section 2 10 am Nov 25 th Section 1 10 am Dec 2 nd
Radio story	15%	Section 2 at 9 am Dec. 2 nd Section 1 at 9 am 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. See lists below.

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 17th. The due dates are: **Section 1 at 1 pm on September 22nd and Section 2 at 1 pm on September 29th.**

STORY ANALYSIS

This assignment will be available on OWL on October 14th. Students will be given a TV news story and will be required to write a critique that can be to 800 words. This is an analysis assignment. It is not an essay. It should be submitted on OWL **by 10 am on October 21st.**

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 14th, October 28th or November 11th** 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 27th, November 17th or November 24th** 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. You will be assigned a story to critique. Further instructions will be available on OWL. **Due dates are 10 am on November 11, 25 and December 2.**

RADIO STORIES

Pitches: Students in Section 2 will pitch their story ideas **in class on November 25th** and students in Section 1 will go on **December 2nd.**

Section 2 radio stories are **due at 9 am on December 2nd.**

Section 1 radio stories are **due at 9 am 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 style="text-align: center;"><u>GROUP 1</u> <i>Monday 10 am – 12 pm</i></p> <p>Celina Aalders Taylor Adair Rebecca Asselstine Caelan Beard Vanessa Boamah Sam Chipera Meaghan Churchill</p>	<p style="text-align: center;"><u>GROUP 2</u> <i>Tuesday 9 – 11 am</i></p> <p>Emma Crystal Anastazia Csegeny Colin Darling Debbie Duroshola Abel Ejikeme Anthony Fava Maya Fernandez Contreras</p>	<p style="text-align: center;"><u>GROUP 3</u> <i>Wednesday 9 – 11 am</i></p> <p>Zijie Geng Tatiana Gordon Erin Grace Kendra Hancock Caroline Jones Emily Koppers Michelle Lam</p>
<p style="text-align: center;"><u>GROUP 4</u> <i>Wednesday 11 am – 1 pm</i></p> <p>Cassie MacDonell Alexandria Madill Claire Martindale Amanda Mazzei Trishla Parekh Emily Passfield</p>	<p style="text-align: center;"><u>GROUP 5</u> <i>Thursday 1:30 – 3:30 pm</i></p> <p>Kaitlin Paterson Heba Suleiman George Wang Hailey Wettlaufer Brian Williams Linda Zhang</p>	

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

SECTION 1 STUDENTS

Celina, Rebecca, Vanessa, Meaghan, Anastazia, Debbie, Anthony, Zijie, Erin, Caroline, Michelle, Alexandria, Amanda, Emily P, Heba, Hailey, Linda

SECTION 2 STUDENTS

Taylor, Caelan, Sam, Emma, Colin, Abel, Maya, Tatiana, Kendra, Emily K, Cassie, Claire, Trishla, Kaitlin, George, Brian

The following groups are for Video Story Assignments

ROUND 1 STUDENTS

Celina, Vanessa, Anastazia, Debbie, Maya, Erin, Michelle, Alexandria, Amanda, Emily P, Hailey

ROUND 2 STUDENTS

Rebecca, Meaghan, Colin, Anthony, Zijie, Kendra, Caroline, Emily K, Trishla, Heba, Linda

ROUND 3 STUDENTS

Taylor, Caelan, Sam, Emma, Tatiana, Abel, Cassie, Claire, Kaitlin, George, Brian

SCHEDULE

Date	In Class	Workshops, assignments + due dates
September 9 th	Course introduction	
September 16 th	Broadcast Writing	Video Editing Workshop Writing and Editing exercise assigned
September 23 rd	Video Storytelling	Writing + Editing Exercise Section #1 due 1 pm Sept 22 nd
September 30 th	Discuss exercise Shooting 101	Writing + Editing Section #2 due 1 pm Sept 29 th Assign video story proposal
October 7 th	Discuss proposals Interviewing and Standups	Camera Workshop Video exercise assigned
October 14 th	Review video storytelling	Video exercise due 1 pm October 13 th Round 1 Video proposals due 10 am Oct. 14 th Story Analysis exercise assigned
October 21 st	Review story analysis Discuss proposals	Story Analysis exercise due 10 am October 21 st
October 28 th	Critique stories Discuss proposals	Round 1 Video story due 1 pm October 27 th Round 2 proposals due 10 am October 28 th
November 4 th	Production week - No Class	
November 11 th	Discuss proposals	Round 3 proposals due 10 am November 11 th Round 2+3 critiques due 10 am November 11 th
November 18 th	Critique stories Audio Storytelling	Round 2 Video story due 1 pm November 17 th
November 25 th	Critique video stories	Audio Workshop Rd 3 Video story due 1 pm November 24 th Round 1+3 critiques due 10 am November 25 th Section 2 Radio pitch due 10 am November 25 th
December 2 nd	Critique radio stories Discuss radio pitches	Section 2 Radio stories due 9 am December 2 nd Round 1+2 critiques due 10 am December 2 nd Section 1 pitch due 10 am December 2 nd
December 9 th	Radio story critiques Course wrap and evaluations	Section 1 Radio stories due 9 am 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	Celina	Trishla	Kaitlin
CAMERA	Trishla	Kaitlin	Celina
ASSISTANT	Kaitlin	Celina	Trishla
REPORTER	Vanessa	Colin	Tatiana
CAMERA	Colin	Tatiana	Vanessa
ASSISTANT	Tatiana	Vanessa	Colin
REPORTER	Anastazia	Heba	Sam
CAMERA	Heba	Sam	Anastazia
ASSISTANT	Sam	Anastazia	Heba
REPORTER	Maya	Kendra	Brian
CAMERA	Kendra	Brian	Maya
ASSISTANT	Brian	Maya	Kendra
REPORTER	Debbie	Linda	Claire
CAMERA	Linda	Claire	Debbie
ASSISTANT	Claire	Debbie	Linda
REPORTER	Erin	Rebecca	Taylor
CAMERA	Rebecca	Taylor	Erin
ASSISTANT	Taylor	Erin	Rebecca
REPORTER	Michelle	Meghan	George
CAMERA	Meghan	George	Michelle
ASSISTANT	George	Michelle	Meghan
REPORTER	Alexandria	Emily K	Caelan
CAMERA	Emily K	Caelan	Alexandria
ASSISTANT	Caelan	Alexandria	Emily K
REPORTER	Amanda	Anthony	Cassie
CAMERA	Anthony	Cassie	Amanda
ASSISTANT	Cassie	Amanda	Anthony
REPORTER	Hailey	Caroline	Abel
CAMERA	Caroline	Abel	Hailey
ASSISTANT	Abel	Hailey	Caroline
REPORTER	Emily P	Zijie	Emma
CAMERA	Zijie	Emma	Emily P
ASSISTANT	Emma	Emily P	Zijie

CREW RESPONSIBILITIES

The Reporter

The reporter is 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 Paul and Ryan by email. If you don't do this, the next crew will run into the same problems you 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 and Ryan are 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

Ethics

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

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