

Shoot for the Heart

Harnessing the Power of Video Storytelling

MJCOM 9503 Wednesdays 1:30 – 4:20 pm

“You must be able to put yourself in the shoes of anyone, anywhere, to truly tell their story. People are not quotes or clips, used to illustrate stories about war and conflict. People *are* the story, always.” Nahlah Ayed

“People will forget what you said and did, but they will never forget how you made them feel.”
Maya Angelou

“If you want people to change their behavior, you need to touch their hearts, not just win the argument. We call this the Oprah Winfrey rule.” How Google Works



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Land Acknowledgement

I acknowledge that Western University is located on the traditional lands of the Anishinaabek,, Haudenosaunee, Lūnaapéewak and Attawandaron peoples, on lands connected with the London Township and Sombra Treaties of 1796 and the Dish with One Spoon Covenant Wampum. With this, I respect the longstanding relationships that Indigenous Nations have to this land, as they are the original caretakers. I acknowledge historical and ongoing injustices that Indigenous Peoples endure in Canada, and accept responsibility as an employee of a public institution to contribute toward revealing and correcting miseducation as well as renewing respectful relationships with Indigenous communities through my teaching, research and community service.

COURSE DESCRIPTION

Whether you're a journalist wanting to draw international attention to a refugee crisis, working for an aid organization asking for donations to help those refugees, or trying to promote your organization for any other reason, video can be a powerful storytelling tool. Used effectively, video allows viewers to form an emotional connection to people in your stories and to care about the issues that impact their lives. This course will teach you how to use video to tell engaging, informative, and compelling stories.

COURSE OBJECTIVES

1. Build on video storytelling skills learned in the first semester
2. Research, shoot and produce video stories for journalism and/or communications in an ethical, compassionate, and culturally sensitive manner
3. Develop and practise skills to adapt and thrive in a changing media landscape
4. Develop, practise, and apply curiosity about the world and value different lenses and perspectives to create effective communications and journalism.
5. Use video to tell stories that engage, inform, and inspire viewers

EVALUATION

	<u>Assignment</u>	<u>Due Date</u>	
5%	Text-on-Video (TOV) Pass/Fail	January 24 th	10 am
-	Video recommendations	Ongoing	
-	1st Proposal	January 31 st	Start of class
35%	1st video story	February 28 th	10 am
5%	Production report Pass/Fail	March 4 th	
-	2 nd Proposal	March 6 th	Start of class
35%	2 nd video story	April 3 rd	10 am
5%	Production report Pass/Fail	April 8 th	
15%	Professionalism	See below for more details	

Text on Video (TOV)

Details to be provided in class and on OWL. This can be a journalism or communications assignment. This is a Pass/Fail assignment.

Proposals

These will be due at the start of class on January 31st and March 6th. They will be shared with the rest of the class in the story meetings. They will not be marked but will count towards your professionalism grade.

Two Video Stories: Feature news or communications

Apply what you learned in first semester to produce two polished video stories. The stories can be produced in teams of two or three students and the group will be assigned one mark. You can choose your own group. You can work with the same people for both stories, or you can work with different teammates. You have the option to produce one story on your own. Both of your stories can be comms or journalism, or you can do one of each.

Production Reports

You will send a confidential report to the instructor after each of your two video stories. This is an opportunity to learn by reflecting on the production of your story and to let the instructor know what challenges you ran into on your shoot. More details will be provided on OWL.

Video Recommendations

You should be critically watching examples of video storytelling on your own time. That is going to be an important way for you to keep learning after you graduate from the program. Please email links to any examples of strong stories you come across to the instructor. They can be examples of journalism or communications. Every student should send at least one example to the instructor by March 1st. This will contribute toward your professionalism grade.

Professionalism

The following are some things that will impact your professionalism mark:

Attendance, being on time for classes, being prepared for class by doing readings, class participation, video recommendations, production meeting with instructor, proposals, supporting classmates, booking and respecting equipment, and your conduct around Paul and Ryan.

SCHEDULE

Date	Details	Assignments and notes
Jan 10 Week 1	Introduce the course Comms stories	Start looking for story ideas – contacting organizations
Jan 17 Week 2	Feature news stories Text on Video (TOV) stories TOV and Premiere lesson	
Jan 24 Week 3	Review TOV assignment Lighting and 2-camera shoot lesson and exercise	TOV exercise due 10 am 5% Pass/Fail
Jan 31 Week 4	Story Planning Meeting Video editing with photos	Proposals due start of class
Feb 7 Week 5	Shooting Zoom interviews lesson and exercise	
Feb 14 Week 6	Go-Pro lesson and exercise	
Feb 21 Week 7	READING WEEK	READING WEEK
Feb 28 Week 8	Round #1 story critiques	Video Stories due 10 am February 28th 30%
March 6 Week 9	Story Planning Meeting	Production report due March 4th Proposals due start of class
March 13 Week 10	Video in Multimedia Storytelling	
March 20 Week 11	Production Week – no class	No class
March 27 Week 12	Social Media and Video lesson and exercise	
April 3 Week 13	Round #2 story critiques	Video stories due 9 am April 3rd 30%
April 10 Week 14	Course Wrap	Production report due April 8th

DEADLINES

Deadlines are real. The ability to meet them is a critical skill in journalism and communications. All students can have one extension this semester. You must request the extension before the assignment due date. Late work for unaccommodated assignments will receive a 5% per day deduction.

Skipping a class to meet a production deadline or to complete an assignment for another course is not excusable.

ONE-ON-ONE CONSULTATIONS

If you find you are having difficulties in this course, Jeremy is available for one-on-one advice or assistance. If you want extra help with shooting or editing Paul and Ryan are available to help.

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.

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 Copeland 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.

STUDENT ACCESSIBILITY SERVICES (SAS)

Western is committed to achieving barrier-free accessibility for all its members, including graduate students. As part of this commitment, Western provides a variety of services devoted to promoting, advocating, and accommodating persons with disabilities in their respective graduate program.

Graduate students with disabilities (for example, chronic illnesses, mental health conditions, mobility impairments) are encouraged to register with Student Accessibility Services, a confidential service designed to support graduate and undergraduate students through their academic program. With the appropriate documentation, the student will work with both SAS and their graduate programs (normally their Graduate Chair and/or Course instructor) to ensure that appropriate academic accommodations to program requirements are arranged. These accommodations include individual counselling, alternative formatted literature, accessible campus transportation, learning strategy instruction, writing exams and assistive technology instruction.

For more information, see <http://www.sdc.uwo.ca/ssd/>

ATTENDANCE REQUIREMENTS

Students are expected to attend every class of each course in which they are enrolled. Classes depend upon the participation of members and absence from a class may deprive the individual or the group of a significant exchange of information. As there are no formal written examinations, participation in classes is an essential part of the learning experience and provides part of the basis for academic assessment of a student's knowledge.

Students may fail a course if more than two classes are missed. There may be penalties for any absence at the discretion of the instructor. In general, a student should not be absent without prior permission of the professor, and if more than one course is involved, without prior permission of the Associate Dean. If you are unable to attend a class due to emergency, please contact your instructor and/or FIMS Graduate Student Services at 519-661-2111 ext. 88494 or email bborman@uwo.ca. You must also discuss the matter with the professor as soon as possible.

- Anticipated absences from class must be approved in advance by the instructor.
- Emergency absence procedures are described above.

FURTHER READINGS

Broadcast writing

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

Video, mobile and multimedia storytelling

Smartphone Video Storytelling. Robb Montgomery.
 Mobile Storytelling: A journalist's guide to the smartphone galaxy. Bjorn Staschen.
 Shoot, Edit, Share: Video Production for Mass Media, Marketing, Advertising and Public Relations. Kirsten Johnson and Jodi Radosh.
 Video Production Handbook. 6th Edition. Jim Owens.
 Mojo: The Mobile Journalism Handbook. Ivo Burum and Stephen Quinn.
 Aim for the Heart: write, shoot, report and produce for TV and multimedia. 3rd Edition. Al Tompkins.
 The Principles of Multimedia Journalism: packaging digital news. Richard Koci Hernandez and Jeremy Rue.
 Multimedia Journalism: A Practical Guide. Bull, Andy.
 Advancing the Story: Broadcast Journalism in a Multimedia World. 3rd Edition Deborah Halpern Wenger and Deborah Potter.
 Feature and Narrative Storytelling for Multimedia Journalists. Duy Linh Tu.
 The Entrepreneurial Journalist's Toolkit: Manage Your Media. Kelly, Sara.

Photography

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

Editing

The Eye is Quicker: Film Editing: Making a Good Film Better. Richard Pepperman
 Cutting Rhythms: Shaping the Film Edit. Karen Pearlman.
 In the Blink of an Eye: a perspective on film editing. Walter Murch.

Ethics

CAJ Ethics Guidelines
<http://www.caj.ca/wp-content/uploads/2011/09/Ethics-Guidelines.pdf>
 RTDNA Code of Ethics
<http://www.rtdnacanada.com/code-of-ethics/>