

# Video Storytelling Syllabus-JOU 4327

## Instructor

Ms. Alex Avelino (Prof A)

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## Office Location

Library West

## Office Hours

By Appointment

## Course Times/Room

Tuesdays P 6-8  
WEIM 2052

## Course Overview

Welcome to Video Storytelling. This course is designed to teach advanced storytelling, shooting and editing techniques for multimedia journalism in multi-platform environments. The course will teach you to recognize and understand the technical and aesthetic aspects of visual storytelling and how to build successful visual narratives using a combination of still images, HD video, ambient audio and natural voices. The course is constructed to prepare you for the “real world,” in which you will apply the journalistic standards of truth, fairness and accuracy with the tools and techniques of multimedia journalism to tell compelling narratives in a professional environment. **This course is not a “how-to” editing course. While we may discuss editing techniques in class, there is no step-by-step editing lessons.**

## Prerequisites for the Course:

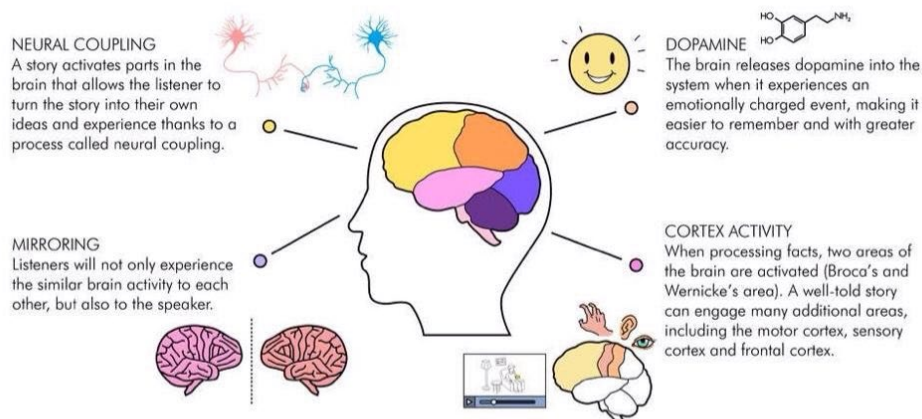
JOU 3601 Photographic Journalism or instructor approval

- demonstrated a base level of experience and understanding of how to shoot stills and video with a professional HD/SLR using manual setting
- experience in gathering and editing audio and video using professional editing software such as Final Cut or Premiere
- a course schedule that allows for multiple times/week to shoot and edit with a partner and individually. This is a labor-intensive course. You will produce around 8 short documentaries this semester.

## Course Materials

Professional camera gear, audio equipment, including microphones and a recorder, and photo and video editing software such as Photoshop and Final Cut or Premiere are necessary. Use of a tripod for video is mandatory.

## HOW STORYTELLING AFFECTS THE BRAIN



## Course Schedule (Subject to adjustments)

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<b>Week</b>	<b>Assignments Due</b>
Week 1 August 27	Review Syllabus
Week 2 September 3	Gear Agreement
Week 3 September 10	Video Critique/Storyboard 1, Audio Basics, Photo Basics
Week 4 September 17	Video Critique/Storyboard 2, Master Skills Video 1
Week 5 September 24	Video Critique/Storyboard 3, Master Skills Video 2
Week 6 October 1	Master Skills Video 3
Week 7 October 8	Professional Interview, Master Skills Video 4
Week 8 October 15	Master Skills Video 5
Week 9 October 22	Master Skills Video 6
Week 10 October 29	
Week 11 November 5	Individual Doc 1: Edit 1
Week 12 November 12	Individual Doc 1: Final Edit
Week 13 November 19	Individual Doc 2: Edit 1
Week 14 November 26	Individual Doc 2: Edit 2
Week 15 December 3	Individual Doc 2: Final Edit

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### Student Learning Outcomes:

- To identify and analyze current trends in multimedia storytelling.
- To assess, compare and contrast and rate the work of professionals and classmates through critique.
- To apply journalism ethics of truth, accuracy and fairness to your work.
- To demonstrate the ability to give and receive constructive feedback through group critiques.
- To use still images in video storytelling.
- To demonstrate a successful interview on video with good light, composition, sound and content.
- To demonstrate how to capture high quality a-roll and b-roll
- To demonstrate how to capture and edit high-quality audio with ambient and natural sounds for multimedia narratives.
- To build upon existing editing skills for stills, video and audio using appropriate software including Photoshop, Final Cut and/or Premiere.
- To build upon existing shooting skills to capture professional quality still images and HD video using a HDSLR camera to build multimedia narratives.
- To learn and apply successful mobile multimedia reporting techniques for the field.
- To illustrate how to produce a storyboard for your projects.
- To discover the subject's voice and build the story arch and narrative.

### **Additional Information and Supplies:**

There are DSLR kits available for checkout from Steven Kippert in the equipment room. You will need to provide your own SD Card, available from Amazon.

Cameras, Equipment and Supplies: This is a video storytelling class. You must have access to a HD/SLR camera that shoots video and stills such as the Canon 5D Mark III/IV or Nikon D750. You will also need a lavalier mic or shotgun mic and an audio recorder (available through the J-School).

Additionally, you must have a tripod, preferably with a video head, an external hard drive with 500G to 1 TB of space (LaCie Rugged All-Terrain is a good one). Backups are critical. You don't want to lose all of your hard work.

You will need Final Cut Pro or Premiere (available in on-campus labs).

You will be able to use this gear well beyond this class. Everything listed is industry standard. If you have any questions about gear or equipment, come talk to me.

Course Communities: We will use Canvas, YouTube, and OneDrive to create online communities for this course in which to share inspiring work and class information.

A personal DropBox, Google/One Drive folder will also be useful.

### **Attendance:**

Attendance is necessary for constructive in-class critiques and group evaluations. Excused absences include family emergencies, illness, jury duty, military service, and professional conferences where you are presenting a paper, speaking on a panel, or accepting an award. While you will not receive attendance credit for an "excused absence," I will consider excused absences when evaluating your professionalism grade. All work must be turned in on time unless other arrangements are made with me. Arriving late or leaving early is disruptive to creating a critical learning environment. Please be on time and remain until class is dismissed. Your participation in class not only benefits you, but everyone else in the class.

<https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/>

### **Be Respectful:**

We will be using technology on many different platforms throughout the course for myriad reasons, however, turning off your cell phone and laptop during lectures or critiques enhances the learning environment for everyone. Please limit any unnecessary disruptions or distractions during lectures, critiques and labs.

### **Recommended Reading and Resources**

- Multimedia Storytelling for Digital Communicators in a Multiplatform World by Seth Gitner
- Storycraft: The Complete Guide to Narrative Nonfiction by Jack Hart
- LinkedIn Learning
- Keeping up with current multimedia projects throughout course is expected. We will discuss some sources for quality multimedia such as Mediastorm, Strawhat Visuals, L.A. Times, Washington Post, New York Times, NPPA POY, Best of Photojournalism and CPOY, and non-profits like Open Society Foundations and PhotoPhilanthropy.

## **Classroom Procedures:**

The technology we will be using during the course is highly susceptible to damage from food and drinks. We will have breaks during class to provide you with the opportunity to eat a snack. You may bring drinks to class, but please have a secure lid on the container or bottle. Do not set your drinks near laptops, computers or keyboards. Please dispose of all food and drink containers, wrappers, bags, etc... outside of the classroom and lab.

## **Take risks:**

You are encouraged to take risks in this class. We learn the most from our mistakes. Don't just emulate what you have already seen. Innovate. Try something new and different. Fail and try again. You need to know and understand the basics first, but from there you can push through to new and exciting territories.

## **Deadlines:**

Missing deadlines is unacceptable in the "real world" and will significantly lower your grade. All assignment due dates are listed on Canvas. Late assignments drop one letter grade per "day" late, for two days (maximum of three late assignments permitted). I recommend you turn on all Canvas notifications for deadlines and comments. We need everyone to turn in their assignments on time to have constructive critiques, even if the assignment or project is not perfect. In the real world, it doesn't matter how good a story is if it is turned in after deadline and nobody gets to see it. We will stick firmly to these principles.

## **Grading:**

Grading for this course will be at times, subjective. I will do my best to be fair and balanced. Each assignment will be judged through the lens of professional quality journalism as it pertains to accuracy, craftsmanship, effort and enterprise. Grading rubrics are "loose" to allow for growth and flexibility. Improvement over time, consistency and ability to utilize foundational skills are all considered.

You will have opportunities to carry your peer and instructor feedback forward to improve your grade throughout the course. Your effort and participation in the learning process are the most critical components to your grade. Your final grade will depend mainly on the quality of work you hand in with special emphasis on your improvement throughout the course.

## **Grading Rubric**

- A – Work is on time, accurate and publishable, demonstrating an in-depth understanding of the elements of strong visual narrative storytelling. All deadlines and assignment expectations have been met or exceeded.
- B – Work is almost publishable with basic understanding of visual storytelling. All deadlines and assignment expectations have been met.
- C – Effort was made but the quality of the work is not publishable without significant improvements. All deadlines have been met.
- D – The craftsmanship and presentation of the work barely passes the minimum standards for a student in an advance level class due to a lack of effort or care in the final product. Work is not publishable. Deadlines and/or assignment expectations have not been met.
- F – Student failed to either produce the required work or put forth enough effort to meet the minimum standards of the course.

## Grading Scale

The minimum score to pass this course is a C, or 72.5. Scores are rounded to the nearest whole point: 89.4 rounds down to 89 (B+) while 89.5 rounds up to 90 (A-).

<b>A (100-94)</b>	<b>B (86-83)</b>	<b>C (76-73)</b>	<b>D (66-63)</b>
<b>A- (93-90)</b>	<b>B- (82-80)</b>	<b>C- (72-70)</b>	<b>D- (62-60)</b>
<b>B+ (89-87)</b>	<b>C+ (79-77)</b>	<b>D+ (69-67)</b>	<b>E (&lt; 59)</b>

**Accuracy:** Proofread all of your work for fact errors or misspellings BEFORE turning it in for a grade. Professional journalists are expected to provide accurate and truthful information. Getting the facts wrong can cost you your job in the industry. Start building good editing habits now.

**How do you succeed in this class?** Come to every class on time and stay until the end. Great journalists go early and stay late. Use your time wisely to learn, participate and contribute in class discussions, critiques, lectures and labs. Make your deadlines. Take risks. Help your classmates. Ask questions, often. Be ethical. Hold yourself to the highest degree of honesty, integrity and accuracy. Make no excuses. Correct your mistakes. Be humble and positive. Apply the knowledge and skills learned in this class to develop professional quality work. Leave your comfort zone and push the boundaries. Never stop looking, listening and learning.

If you follow these guiding principles, you will find success in this class by producing the assigned work, turning it in on time, improving upon it throughout the course, and creating a professional quality multimedia narrative with sound, stills and video that tells a compelling story through a character with an appropriate story arch. Your final project will be used to show prospective employers why you are part of the next generation of visual storytellers.

**Partner Work:** For the first half of class, you will work with rotating partners. Working with a partner is a privilege. You are required to discuss scheduling conflicts and distribution of work with your partner and write up a summary of each person's responsibilities when turning in projects. Depending on the scenario, you may be assigned to individual work in the future if you cannot remain a reliable partner.

### Critiques:

Giving and receiving valuable feedback is necessary for personal and professional growth. We will be using the class critiques as a forum in which to discover and analyze what makes strong, innovative, communicative visual storytelling. We will discuss what works, what doesn't, and why. The goal is to instill in you a greater appreciation for multimedia narratives, the ability to recognize and evaluate current and future trends, and prepare you to design successful stories using still images, video, and sound for applications in the professional world.

Everyone must take part in the critiques with constructive ideas and suggestions. When receiving a critique of your work, remember that the purpose is to make you a better storyteller and better qualified to enter the professional world. Employers and mentors will judge your work with professional standards. You need to be prepared to accept constructive advice in order to grow and learn from it, without getting down or defensive. If you are fair and balanced when giving critiques to classmates, they will in turn do the same for you.

## **Honesty, Integrity and Ethics:**

UF students are bound by The Honor Pledge which states, “We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: “On my honor, I have neither given nor received unauthorized aid in doing this assignment.” The Honor Code (<http://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>) specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. Student conflict and conflict resolutions guidelines can be found at <http://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>. If you have any questions or concerns, please consult with the instructor or TAs in this class.

All students in this class are expected to adhere to the ethical guidelines and principles of journalism. Some useful resources can be found at <http://www.spj.org/ethicscode.asp> and [https://nppa.org/code\\_of\\_ethics](https://nppa.org/code_of_ethics). If you have an ethical dilemma, seek advice from the faculty.

Make sure that what you write, shoot, and edit is your own work. Plagiarism is cheating. Using someone’s intellectual property without their permission or attribution is an egregious violation of journalism ethics and principals, one in which you will lose your job and possibly your career. If you incorporate music, sound, still images, video, or written words in your work that is not produced by you and you alone, you **MUST** receive permission to use the material and give appropriate credit. If you have questions or concerns about using a particular photograph, video clip or piece of music or sound, please come talk to me **BEFORE** using it in your story. Any attempt to pass off another person’s work as your own will result in a failing grade and your violation will be reported to the Dean of Students office. You may not turn in work that is not your own, including work generated by Chat GPT and other AI programs. If you have any questions or concerns, please consult with me.

### **Students with Disabilities:**

Students with disabilities requesting accommodations should first register with the Disability Resource Center (352-392-8565, [www.dso.ufl.edu/drc/](http://www.dso.ufl.edu/drc/)) by providing appropriate documentation. Once registered, students will receive an accommodation letter which must be presented to the instructor when requesting accommodation. Students with disabilities should follow this procedure as early as possible in the semester.

### **Useful Resources:**

- **Division of Student Affairs** (352-392-1261) – Contact this office if you need to miss class due to an on-going medical problem or family emergency. The office will send a courtesy email to your instructors about your absence. <http://www.ufsa.ufl.edu/>
- **UF Counseling & Wellness Center** (352-392-1575) – The center provides scheduled and drop-in appointments with counselors to discuss a range of personal issues. <http://www.counseling.ufl.edu/cwc/>
- **Disability Resource Center** (352-392-1261) – Students requesting class accommodations must first register with the Disability Resource Center. You will receive documentation to give to each of your instructors. You must meet with your lab instructor and with me during office hours to discuss special arrangements. Please act immediately. <http://www.dso.ufl.edu/drc/>
- **Communication Coaching Center** (1088 Weimer Hall) – Student members of the Journalism and Communications Ambassadors staff the center. They can provide coaching on writing assignments, grammar and AP style issues. They also can assist you in applying for internships and finding sources for a story. <http://www.ufjca.org/communications-coaching-center.html>
- **Computers** – Call 352-392-HELP (4357) or email [helpdesk@ufl.edu](mailto:helpdesk@ufl.edu).
- **Knight Division** for Scholarships, Career Services and Multicultural Affairs (1060 Weimer) - Provides information on scholarships and internships and sets up the College Interviewing Day each semester. Dr. Katrice Graham is the director. <http://www.jou.ufl.edu/knight/>

### **Course Evaluations:**

Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations at <https://evaluations.ufl.edu>. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. Summary results of these assessments are available to students at <https://evaluations.ufl.edu/results/>.