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## TOPICS: VIDEO STORYTELLING in Fall 2018 (CM5091B)

<b>Course Code</b>	CM5091B	<b>Professor(s)</b>	Jurgen Hecker
<b>Prerequisites</b>	None	<b>Office Number</b>	
<b>Class Schedule</b>	M: 15:20-18:15 in C-302	<b>Office Hours</b>	Monday 4-5 pm GL19/basement 147 Rue de Grenelle
<b>Credits</b>	4	<b>Email</b>	jhecker@aup.edu
<b>Semester</b>	Fall 2018	<b>Office Tel. Ext.</b>	

## Course Description

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Video has emerged as the most powerful form of storytelling. In a global mediascape saturated by visual content, news organisations, companies, NGOs and filmmakers all use video to tell their story. This practical course will explore the techniques deployed by these various actors, what they have in common in their quest to capture viewers' attention, and the important differences between their targets. An advertising video sells a product, a campaign video an idea, while a news video sells the story itself.

The aim of the course is to produce and analyze short videos in different genres, employing basic and advanced techniques of filming, editing, and lighting, with special attention to a much underrated element of video storytelling: sound.

This course is open to students with or without prior video production skills. Students will complete the course prepared to transfer video storytelling skills to their chosen professional context.

## Course Learning Outcomes

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## General Education

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[PLEASE EDIT OR REMOVE THE FOLLOWING TEXT AS APPLICABLE]

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The general education program at AUP consists of four requirements: Speaking the World, Modeling the World, Mapping the World, and Comparing Worlds Past and Present.

This course can be used to fulfill the [INDICATE THE REQUIREMENT(S) FULFILLED BY THE COURSE] requirement and as such has the following learning outcomes:

[INDICATE THE GENERAL EDUCATION LEARNING OUTCOMES]

## **Course Outline**

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### **CLASS SCHEDULE**

#### **WEEK 1**

**Monday, Sept 10**

- **Introductions.**
- **Discussion of course outline and objectives.**

#### **TOPICS:**

- **What makes a story?**
- **What is video storytelling?**
- **How the video camera works**
- **Framing and composition**

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## **ASSIGNMENTS:**

- **Register for lynda.com.**
- **Watch 'Getting Started with Premiere Pro CC' on lynda.com. Take notes.**
- **Contact mmotta@aup.edu and ask for an Adobe license for this class.**
- **Find a story you like (Film, novel, feature, commercial etc) and take notes on how it meets the criteria of basic storyline**
- **Buy an external hard drive**

**(NB Sept 16 is last day to drop/add courses online)**

## **WEEK 2**

**Mon, Sept 17**

**Class discussion on stories students prepared.**

**Translating the storyline into images**

**TOPICS: The video sequence and continuity**

- **Film a sequence of a person standing or sitting down with an activity (reading a book, checking phone, knitting etc) using five different frames. Save footage on your hard drive (always!!!).**

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## **ASSIGNMENTS:**

- **Import sequence into Premiere Pro. Edit the sequence on a timeline. Post a link on class doc.**
- **Invent a story about that person and write it down.**

## **WEEK 3**

**Mon, Sept 24**

## **TOPICS: Filming movement**

- **Practical exercise. Weather permitting, filming a sequence outdoors, this time of a moving person.**
- **Get a sequence of five shots of a moving person.**
- **Save footage on hard drive**

## **ASSIGNMENTS:**

- **Build sequence of the moving person**
- **Post link to edit on class doc**

## **WEEK 4**

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**Mon, Oct 1**

**Screening of still sequences and of moving sequences.**

**TOPICS: The filmed interview 1**

- **Introduction to shooting interviews. From studio interviews to outdoor interviews and vox pops on the run.**
- **The importance of clean interview sound. Which microphones to use.**
- **The geometry of interview setups. Presenting vs interviewing. Who gets to look into the camera and who doesn't. The importance of cutaways and inserts.**
- **Two-shots, reverse shots, OTS shots**
- **Lights**

**ASSIGNMENTS:**

- **Shoot an interview of a classmate or somebody else. Ask them to tell you a story from their life, or one they find interesting, in one minute. Ask two follow up questions requiring shorts answers.**
- **Get 5 cutaways and 5 inserts and 3 setup shots**
- **Edit the interview into 1 min 30.**
- **Post link on class doc**

**WEEK 5**

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**Mon, Oct 8**

**Class discussion of filmed interviews**

**TOPICS: The filmed interview 2**

- **Interview content: The art of the TV interview. Getting the soundbites you need. Open and closed questions. The importance of emotional responses. Keeping the connection. Hard talk or soft talk? Practical interview exercises.**

**ASSIGNMENT:**

- **Select a product or an idea**
- **Write out three pitches for story-driven videos: 1/ A journalistic video on this product or idea. 2/ A commercial or advocacy video for this product or idea. 3/ A fictional video starring this product or idea**

**WEEK 6**

**Mon, Oct 15**

**Presentation and critique of pitches on products or ideas. Including sound or dialogue.**

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**TOPICS: Sound & Journalistic video**

- How to record it and how to use it
- Upsound. Ambient sound. Music. Sound levels
  
- What makes a journalistic video?

**ASSIGNMENT:**

- Shoot and edit option 1/ (a journalistic video) from last week's assignment. This is the midterm project and must be submitted by Oct 22

**WEEK 7**

**Mon, Oct 22**

**MIDTERM PROJECT: Viewing and critique**

**ASSIGNMENT:**

**Rework midterm by 8 pm Wed Oct 24 for midterm grade**

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**(Oct 26: midterm grades due)**

**WEEK 8**

**Mon Oct 29**

**TOPICS: Commercial and advocacy video storytelling**

- **What is the intention of commercial or advocacy videos compared to journalism?**
- **Revising in class the pitches for Option 2/ commercial or advocacy video of the product or idea you picked.**

**ASSIGNMENT:**

**Shoot and edit the commercial or advocacy video**

**WEEK 9**

**Mon, Nov 5**

**View commercial videos in class**

**TOPICS: Fictional storytelling**



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- **How is fictional storytelling different from commercial or journalistic storytelling?**
  - **Revising in class the pitches for Option 3/ Fictional video of the product or idea you picked**

**ASSIGNMENT:**

**Shoot and edit the fictional video**

**WEEK 10**

**Mon Nov 12**

- **View and discuss the fictional video in class**

**TOPICS: Preparing the final project**

- **Brainstorming on a single topic or theme at the centre of the final project which will comprise various stories told on video, interviews, standups, clips, studio hosting.**
- **Allocation of video assignments and other roles in final project**

**ASSIGNMENT: Make a detailed plan for your part in the final project**

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## **WEEK 11**

**Mon Nov 19**

- **Final allocation of roles in final project**
- **Filming and editing final project, including in studio setting**

## **WEEK 12**

**Nov 26**

- **Filming and editing final project, including in studio setting**

## **WEEK 13**

**Dec 3**

- **Filming and editing final project, including in studio setting**
- **Voiceovers**

**ASSIGNMENT: Rough edit of final project**

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## **WEEK 14**

**Dec 10 (Last day of class)**

**View and critique rough edit of final project.**

**ASSIGNMENT: Rework, fine edit.**

**Final exam: Monday 17: No exam. Viewing final, final project. Review of semester**

## **Textbooks**

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This course doesn't have any textbook.

## **Attendance Policy**

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Students studying at The American University of Paris are expected to attend ALL scheduled classes, and in case of absence, should contact their professors to explain the situation. It is the student's responsibility to be aware of any specific attendance policy that a faculty member might have set in the course syllabus. The French Department, for example, has its own attendance policy, and students are responsible for compliance. Academic Affairs will excuse an absence for students' participation in study trips related to their courses.

Attendance at all exams is mandatory.

**IN ALL CASES OF MISSED COURSE MEETINGS, THE RESPONSIBILITY FOR COMMUNICATION WITH THE PROFESSOR, AND FOR ARRANGING TO MAKE UP MISSED WORK, RESTS SOLELY WITH THE STUDENT.**

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Whether an absence is excused or not is ALWAYS up to the discretion of the professor or the department. Unexcused absences can result in a low or failing participation grade. In the case of excessive absences, it is up to the professor or the department to decide if the student will receive an "F" for the course. An instructor may recommend that a student withdraw, if absences have made it impossible to continue in the course at a satisfactory level.

Students must be mindful of this policy when making their travel arrangements, and especially during the Drop/Add and Exam Periods.

## **Grading Policy**

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**Class participation, reporting, production, proven progress, teamwork: 60 percent**

**Midterm project: 15 percent**

**Final project: 25 percent**

**The professor will seek to give regular feedback to each student. If students feel that they need more feedback they are encouraged to ask and suggest improvements in communications throughout the semester.**

## **Other**

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**BUY: You will have to buy a portable hard drive to store your work on. (This should be formatted for use on Mac computers).**