M/W 9 a.m.-10:50 a.m.
pir2001@nyu.edu
cell 917-596-4230
Office hours: Mondays 11 a.m.
Room 652

SITE & SOUND: M/9/30
RISING NEW YORK: M/10/28
NEWS FLASHBACK: M/11/11
AMERICAN STORY OPEN ANIMATION: M/12/4
AMERICAN STORY FESTIVAL: W/12/11
FINAL DEADLINE: W/12/18
FILM AND VIDEO
A series of still photographs played back to give the impression of motion.

CAMERA:
A piece of glass inside a box.

WHY WE’RE HERE:
COURSE DESCRIPTION
This is a project-based skills class aimed at teaching you how to shoot, edit and produce a variety of news stories using interviews, natural sound, ‘b-roll’ and other enhancements that make the final product compelling and informative. We will work with several programs and applications, none of which require previous experience.

LEARNING OBJECTIVES
By the end of the semester, you will be able to put together a full-length news feature and, given the feedback and guidance, the pieces should be free of technical glitches that are readily fixable in production or post-production. The main goal is to appreciate and tap into the beauty of mixing words with images and sound in telling a story.

Along the way, you will hone these skills:
● Write clear, accurate and engaging prose in an audience-appropriate manner.
● Demonstrate critical thinking, independence, and creativity appropriate to the role of journalism in a democratic society.
● Interview subjects, conduct research, and evaluate information.
● Work ethically in pursuit of truth, accuracy, fairness, and diverse perspectives.
● Use technological tools and apply quantitative concepts as appropriate.

Readings
Readings and instructional handouts pertaining to the skill-set being learned will be distributed to students on a regular basis.

The required text for this class, available on Amazon.com and BarnesandNoble.com is: The Bare Bones Camera Course for Film and Video by Tom Schroeppe and Chuck DeLaney
On Wednesdays, we will hold a brief discussion at 9 a.m. of the book section assigned on Monday of that week. Participation is required.
Note - There is a free PDF of the book online that you may use.

In addition, check these useful and interesting resources for independent exploration:
READ 10 Tips for Dramatically Improving Your Video Journalism
WATCH How To Shoot B-Roll - Transom.org

TOOLS
JOURNALISM DEPT SOFTWARE AND EQUIPMENT GUIDES
Adobe Premiere Pro, Google Docs/Classroom, frame.io, Canva.com, NYU’s Lynda.com site.
This multi-part Lynda tutorial is especially helpful with video shooting techniques:
Video Journalism Shooting Techniques
And this one for Adobe Premiere Pro:
Premiere Pro 2017 Essential Training

SAMPLES TO CONSIDER:
Brooklyn pizzeria
Cluttered bookstore
Millennials and plants

PROJECT 1 - SITE & SOUND

FORMAT: AUDIO/IMAGES
TRT (total running time): 1:00-1:30 (one minute to 1 ½ minutes)

You will find a hyper-local subject (building, statue, store, landmark, newsworthy or historical spot) and create a short audio/photo tour about that place or thing of interest. You will shoot photos on your phones, record natural sound, write and record scripts, then edit it all together on Adobe Premiere Pro. In the process, we’ll learn how to create a project on Adobe Premiere and begin to learn in class the foundations of the software. We will use it throughout the semester.

Here’s an example of an audio tour from the Central Park Conservancy:
Central Park audio tour

Here’s a highly produced/artful audio tour:
Janet Cardiff

Here’s a highly creative student project:
Astor Place crime

Here are recent student projects:
Walking tours summer 2019

The New York Times did a great example of multimedia using sounds of nature.
PROJECT 2 - RISING NEW YORK

FORMAT: TV News package (pkg)
TRT: 1:30
Interview: TBD
Interview date: TBD
Interview location: TBD

Rising New York is a branded story about this ever-changing city. In a news package format, we’ll cover plans to put a beach here in Manhattan.

A Look at Manhattan’s First Beach, Coming in 2022

PROJECT 3 - NEWS FLASHBACK

FORMAT: News feature pkg
TRT: 1:15-1:30

The theme of this project is along the lines of This Day in History. But we want to make it a little more exciting and creative in our branding and production. Take a look at CBS Sunday Morning’s Almanac segment:

Almanac: Measuring tape
Almanac: The Birth of Dracula
Almanac: The Macintosh

PROJECT 4 - AMERICAN STORY OPEN ANIMATION

Using Adobe After Effects under my instruction and guidance, each student will conceive, design and produce a short (about 3 seconds) animation to place at the beginning of your American Story.

PROJECT 5 - AMERICAN STORY – independent capstone project for the semester
FORMAT: Feature news package
TRT: 1:30 to 2:00

American Story is a feature news package about anyone of your choice who is making a difference. He or she can be from any walk of life, work in any field or be going through any struggle, transformation or just have an interesting story that you would like to tell. American Story can focus on ordinary people doing extraordinary things.

***AMERICAN STORY DEADLINES***
Written pitch with shot sheet: W/9/18 (place in your student folder)
Bring interview/broll to class for edit: M/11/25
American Story Festival: W/12/11
WRITTEN PITCH
Sell it. In the very first sentence, grab your reader’s attention with some detail, anecdote or facet of the person’s life. In the pitch, say who the person is, what led you to him or her as a news feature and why you think people would care. Explain where you would shoot the interview and what visual background you might use. Give a few preliminary examples of b-roll that you would include, with the understanding that more would be needed.

The pitch letter should be formal, carefully written, proofread and thought through. You’ll need to do research for the pitch letter. It’s not something you want to write off the top of your head with broad assertions about the subject. The interviewee can speak to a larger trend or social issue and that could be the hook on which you base the lede of your pitch. But that, too, should avoid generalizations and sweeping statements. Place it in your personal folder in Google Drive.

A shot sheet is simply a list of video (b-roll) you think will be important to telling the story. For instance, in a story about a local New York pizzeria, think about the video you as a viewer would want to see to bring life and action to the story. This is a highly visual medium and a lack of compelling b-roll hurts story quality.

American Story is the major project for the semester and you must do the great majority of the work on it outside of class. That includes finding the profile subject, shooting your interview, b-roll and editing. It requires many hours of work and rarely does it come out well when done at the last minute.

Work on it early in the term. If a prospective subject is not being responsive, move on and reach out to a few more people. Find back-up ideas before you need to go to them.

As the reporter, you need access to the subject. Spend a day, or longer, with him or her and get more than just a sit-down interview. Get the person in action, walking, talking, working. Think of it as a day in the life piece.

You can find ideas on blogs, news sites, social media, news releases, by word of mouth, in your hometown, here on campus or anywhere in the city. Keep your eyes wide open as you search for the golden ticket. You may want to mine these websites for ideas: Kickstarter, Change.org, Gofundme, prnewswire and countless others.

STORY FORMAT: A DECISION TO MAKE
In American Story, you either write a reporter track (i.e. script) around the interviewee soundbites you choose, or use solely the interviewee sound bites to create a narrative.

Here are recent American Story examples.
Going the extra step with text in a published American Story

OTHERS
The Jukebox Repairman (soundbites only)
**Walking all of NY** (scripted with reporter track)

**Great Big Story**

**AMERICAN STORY FESTIVAL**

This is the grand finale, in class, we’ll watch our work and appreciate the fruits of our labor, in a video festival setting on December 11.

### CLASS RUNDOWN

<table>
<thead>
<tr>
<th>DAY/DATE</th>
<th>ASSIGNMENT/LESSON</th>
<th>ACTIVITY</th>
<th>READING/DISCUSSION</th>
</tr>
</thead>
<tbody>
<tr>
<td>W/9/4</td>
<td>CLASS OVERVIEW/ SYLLABUS REVIEW</td>
<td>CHECK SYLLABUS REGULARLY</td>
<td></td>
</tr>
<tr>
<td>M/9/9</td>
<td>SITE &amp; SOUND INTRO - WHAT IS NATURAL SOUND AND WHY IS IT SO IMPORTANT?</td>
<td>CHOOSE, PITCH STORY, LOCATION, RESEARCH, BEGIN PRODUCING</td>
<td></td>
</tr>
<tr>
<td>W/9/11</td>
<td>STORY PITCHING/WALKING TOUR FIELD ASSIGNMENT</td>
<td>OBSERVING, LISTENING AND FINDING THE BEST ELEMENTS</td>
<td>BARE BONES CHAPTER ONE: BASICS</td>
</tr>
<tr>
<td>M/9/16</td>
<td>SITE &amp; SOUND /INTRODUCTION TO ADOBE PREMIERE PRO</td>
<td>WRITE SCRIPT, TRACK, BEGIN TO EDIT</td>
<td></td>
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<tr>
<td>W/9/18</td>
<td>ADOBE PREMIERE PRO</td>
<td>WORKING WITH AUDIO - TRANSITIONS, LEVELS AND ADOBE AUDITION FIXES</td>
<td>BARE BONES CHAPTER TWO: COMPOSITION</td>
</tr>
<tr>
<td>M/9/23</td>
<td>SITE &amp; SOUND</td>
<td>EXPORT/PUBLISH TOURS ON FRAME.IO</td>
<td></td>
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<tr>
<td>Date</td>
<td>Event</td>
<td>Equipment Required</td>
<td>Notes</td>
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<tr>
<td>W/10/2</td>
<td>VIDEO BOOTCAMP - GOING INTO THE FIELD: OUTDOOR INTERVIEW/EXERCISES FROM BARE BONES</td>
<td>BRING VIDEO KITS: CAMERA, TRIPOD, LAV MIC, AA BATTERIES, SD CARD, HEADSET. MUST BORROW 9/31.</td>
<td>BARE BONES CHAPTER FOUR: SCREEN DIRECTION</td>
</tr>
<tr>
<td>M/10/7</td>
<td>RISING NEW YORK VIDEO TEAMS/EQUIPMENT RENTALS:</td>
<td>LOCATION: TBD MUST BORROW 10/6.</td>
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<tr>
<td></td>
<td>1 - video camera, lav mic, tripod, headset, SD card.</td>
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<td></td>
<td>2 - video camera, lav mic, tripod, headset SD card.</td>
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<tr>
<td></td>
<td>*** Bring AA batteries for mic.</td>
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<tr>
<td>W/10/9</td>
<td>RISING NY PRODUCTION</td>
<td>SCRIPTING</td>
<td>BARE BONES CHAPTER FIVE: CAMERA MOVES</td>
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<tr>
<td>T/10/15</td>
<td>RISING NY PRODUCTION</td>
<td>LAYING OUT THE TIMELINE</td>
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<tr>
<td>W/10/16</td>
<td>RISING NY PRODUCTION</td>
<td>EDITING/POST-PRODUCTION</td>
<td>BARE BONES: CHAPTER SIX: MONTAGES</td>
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<tr>
<td>M/10/21</td>
<td>RISING NY PRODUCTION</td>
<td>FINESSING EDITS, ADDING GRAPHICS AND FINALIZING PROJECT.</td>
<td></td>
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<tr>
<td>W/10/23</td>
<td>NEWS FLASHBACK</td>
<td>CHOOSE, PITCH STORY/RESEARCH</td>
<td>BARE BONES CHAPTER SEVEN: LIGHTING</td>
</tr>
<tr>
<td>Date</td>
<td>Event</td>
<td>Activity</td>
<td>Notes</td>
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<tr>
<td>M/10/28</td>
<td>NEWS FLASHBACK</td>
<td>WRITE SCRIPT</td>
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<tr>
<td>W/10/30</td>
<td>NEWS FLASHBACK</td>
<td>WORKSHOP/EDIT SCRIPTS/GATHER ELEMENTS</td>
<td>BARE BONES CHAPTER EIGHT: SOUND</td>
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<tr>
<td>M/11/4</td>
<td>NEWS FLASHBACK</td>
<td>EDIT/POST TO FRAME.IO</td>
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<tr>
<td>W/11/6</td>
<td>NEWS FLASHBACK VIEWING FESTIVAL AND WORKSHOPPING</td>
<td>WATCH AND CRITIQUE ON FRAME.IO</td>
<td>BARE BONES CHAPTER NINE: DOING IT</td>
</tr>
<tr>
<td>M/11/11</td>
<td>AMERICAN STORY OPEN ANIMATION</td>
<td>ADOBE AFTER EFFECTS – GENERATE DESIGN IDEA</td>
<td></td>
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<tr>
<td>W/11/13</td>
<td>AMERICAN STORY OPEN ANIMATION</td>
<td>BEGIN TO PRODUCE ON AFTER EFFECTS</td>
<td>BARE BONES CHAPTER TEN: AFTER THE SHOOT - EDITING</td>
</tr>
<tr>
<td>M/11/18</td>
<td>AMERICAN STORY OPEN ANIMATION</td>
<td>TWEAK COMPOSITION</td>
<td></td>
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<tr>
<td>W/11/21</td>
<td>AMERICAN STORY OPEN ANIMATION</td>
<td>FINALIZE ON AFTER EFFECTS/EXPORT FOR USE IN AMERICAN STORY</td>
<td>BARE BONES: SOME FINAL WORDS</td>
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<tr>
<td>M/11/25</td>
<td>AMERICAN STORY PRODUCTION</td>
<td>BRING IN RAW INTERVIEW/B-ROLL, START PROJECT</td>
<td></td>
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<tr>
<td>W/12/4</td>
<td>AMERICAN STORY PRODUCTION</td>
<td>EDITING/WORKSHOPPING</td>
<td></td>
</tr>
<tr>
<td>M/12/9</td>
<td>AMERICAN STORY PRODUCTION</td>
<td>EDITING/WORKSHOPPING</td>
<td></td>
</tr>
<tr>
<td>W/12/11</td>
<td>AMERICAN STORY FESTIVAL</td>
<td>SHOW PROJECTS IN CLASS</td>
<td></td>
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</tbody>
</table>
**EQUIPMENT RENTAL**

**Always bring a headset or earbuds to class for editing**

**PLEASE READ THIS GUIDE FOR STUDENTS ON EQUIPMENT PROTOCOL**
**PLEASE READ THIS GUIDE TO MINIMUM EQUIPMENT REQUIREMENTS**

*** By Tuesday, September 24, at the latest, everyone must bring to the department’s video equipment room on the seventh floor a $150 check made out to New York University. They take money orders but keep in mind, that’s like cash. If there’s no incident, NYU will return the check (or money order) to you at the end of the semester. If there’s loss or damage, you may be responsible to pay for it.

Alternatively, you can purchase insurance, which is not refundable at the end of the semester, at the equipment room. Students can purchase College Student Insurance for a full year, which will not only cover the gear they check out from the equipment room, but also personal items like laptops, cell phones, etc.

The insurance plan costs $155 to insure your personal property and borrowed equipment. The deductible on the plan is $500. (Students who choose the insurance plan, don’t need to leave a $150 check or money order.) See James Berry at the equipment room for more information (james.berry@nyu.edu).

See [Field Equipment Policy](#) document in the community folder for more details. From the equipment room, we’ll use the Canon EOS Rebel T3i DSLR camera. Here is the [manual](#), which I urge you to read.

**MEMORY**

1) Buy memory cards – either two 16 GB or one 32GB SD, SDHC or SDXC – for your video shoots. Please don’t buy a 64GB or larger card because it will not work in the audio recording machine in the radio booth on the seventh floor. Also, do not buy micro SD cards. [SanDisk 32GB](#)

2) Buy a portable external hard drive. (This and the SD card are required by the department for all Journalistic Inquiry: Multimedia sections.)

*****BE SURE TO BACK UP (ON THUMB DRIVES, SD CARDS, ETC.) ALL YOUR RAW AND FINAL PROJECT FILES ALL SEMESTER. HARD DRIVES CAN BREAK OR DISAPPEAR. *****
Minimum external hard drive specifications:
- USB 3.0 and/or Thunderbolt connections
- 1TB recommended for students in multimedia classes
- Speed of 7200 RPM
- Must be Mac compatible

These are available at B&H Photo on Ninth Avenue and 34th Street, which offers fast free shipping.
- Gtech 1TB
- Glyph 2TB
- LaCie 1TB

– Two AA batteries for the lavalier microphones you will use for interviews. It requires just one but it’s good to have an extra.)

Frame.io For most of our projects, we will work in frame.io, a great cloud-based program that is a place for you to upload your videos and receive comments from me that match up to the precise frame being discussed.
https://frame.io/

As the project manager/assignment editor, I will invite you to each project, or assignment. You’ll receive an email from the frame.io interface, the first one asking you to set up your account as a collaborator.

Required subscription payment:
The frame.io subscription costs $100 for the semester and that breaks down to just $5 for each student for the entire semester. I am paying for it upfront, so by next Monday, please bring in a $5 check, cash or money order. Frame.io will prove useful for hands-on learning and multimedia production experience.

VIDEO SHOOTING BOOT CAMP *** Assigned teams of students will each borrow from the equipment room a video camera, tripod, lavalier mic (bring your own AA battery and SD card) and headset.
***Bring it all to class and we will do our video camera boot camp.

IMPORTANT Bring the following items to every video shoot and class exercise, such as video boot camp: Camera, tripod (Skate shop video), Old school soda shop, lavalier microphone with batteries, light and stand, SDHC card and adventurous spirit.

VIDEO EDITING BOOT CAMP *** We will edit on Adobe Premiere Pro and learn the program from step one as we put together projects in class. For this, bring in your external hard drive.

Below is a very handy series of tutorials and sample video files from Adobe.
Course requirements:

DEADLINES All project and assignment deadlines must be met as delineated on this syllabus. I will accept late submissions but the grade will reflect the lateness, except for extraordinary and documented extenuating circumstances.

PRODUCTION QUALITY Your work should show your efforts. It should reflect that you’ve reviewed it more than once to make sure there are no glaring technical errors (such as jump cuts, audio issues, offline media, flash frames, black frames, and more).

ATTENDANCE Showing up is highly important for this class. THREE or more missed classes means you can’t get a better grade than an A minus for the semester, even if all other coursework merits it. Chronic absence beyond that will have a deeper impact on the grade.

PUNCTUALITY Arriving on time is also critical. Lateness will detract from the final grade. (Every three latenesses results in a grade notch lower – say from A to A- and so on.) This means being here by 9 a.m at the very latest but preferably a few minutes before so you can settle in for class.

GROUND RULES

⚬ Your project must be original in that you have not done the story for another class or venue, or simply repurposed material, such as an interview, into a new story.

⚬ Be sure your project doesn’t involve anyone closer than an acquaintance. No friends, family or work supervisors should be featured or appear in your stories.

⚬ Leave your comfort zone as you dig up new stories and bring interesting people into your journalism portfolio. That means going beyond the university halls and into this city of nine million people and counting. There are many lifetimes worth of stories out there at any given moment. Let’s seize them and the day.

⚬ Formula for Journalistic Inquiry: Multimedia success:
Story production quality + Attendance + Punctuality + Participation + Effort.
An ‘A’ in the class is not a given, it’s earned by taking a clear path that I will help you follow. But it’s ultimately up to you.

Grading

Final grades will be calculated as follows:

<table>
<thead>
<tr>
<th>Project</th>
<th>Percentage of final grade</th>
</tr>
</thead>
<tbody>
<tr>
<td>AUDIO WALKING TOUR</td>
<td>16.6%</td>
</tr>
<tr>
<td>WEB EXTRA</td>
<td>16.6%</td>
</tr>
<tr>
<td>VANISHING NEW YORK</td>
<td>16.6%</td>
</tr>
<tr>
<td>AMERICAN STORY</td>
<td>50%</td>
</tr>
</tbody>
</table>

** The department does not offer incompletes, so keep up with the assignments and attendance.

ETHICS

NYU JOURNALISM HANDBOOK: Ethics, Law & Good Practice
WORK TOOLS
7th Floor radio booth - instructions posted in room and we will learn together.

Google docs - Please make sure you have access to and know how to navigate around the Community Folder and subfolders I have set up and shared with you for this class. Google docs will be our home base for organizing our work and collaborating on it, especially in sharing ideas and editing scripts.

QUALITY CONTROL You must use a video or DSLR camera with external lav mic (not the built-in one) and tripod for your interviews and b-roll. Give consideration to lighting, audio, shot framing and story flow and clarity.

Accommodations
Students with disabilities that necessitate accommodations should contact and register with New York University’s Moses Center for Students with Disabilities (CSD) at 212-998-4980 or mosescsd@nyu.edu. Information about the Moses Center can be found at www.nyu.edu/csd. The Moses Center is located at 726 Broadway on the 2nd floor.

Diversity & Inclusion
The Institute is committed to creating an inclusive learning environment. The Institute embraces a notion of intellectual community enriched and enhanced by diversity along a number of dimensions.

IMPORTANT CALENDAR ITEMS:

Tuesday, September 3, 2019: Fall 2019 classes begin.

Monday, October 14, 2019: Fall Recess. No classes scheduled.

Tuesday, October 15, 2019: Legislative Day - Classes will meet according to a Monday schedule.

Wednesday, November 27, 2019: Thanksgiving recess - no classes.

Wednesday, December 11, 2019: Last day of Multimedia class.

NYU ACADEMIC CALENDAR