

**New York University**  
Arthur L. Carter Journalism Institute  
Syllabus JOUR-UA 102.001  
**Journalistic Inquiry: Multimedia**  
**Summer 2020**  
Professor: Philip Rosenbaum  
M/Tu 9 a.m. to 1 p.m.

To contact professor: [pir2001@nyu.edu](mailto:pir2001@nyu.edu)

Office hours: Tuesdays, 1p.m - 2 p.m. and by appointment (remotely)

### **Course Description**

In this remote learning Multimedia class, you will have the full virtual newsroom experience from any location of your choice, via Zoom.

Tapping into today's leading collaborative news gathering and production tools, you will write, produce and edit polished and professional quality video and audio news stories.

Reporters are now doing top-level work from home, and so will you.

No prior experience or knowledge of editing software is required. You will generate and pursue story ideas, shoot strong video, write scripts, and edit your stories - in six short, door-opening weeks. Class includes a bonus hands-on segment focusing on documentary film production.

This is a project-based skills class aimed at teaching you how to write, shoot, edit and produce a variety of news stories in styles and formats that you would likely encounter in working at any news organization.

We will use original interviews, natural sound, graphics, 'b-roll' and other elements that make the final product compelling and informative. You will work with several programs and applications, none of which require previous experience because you will learn them here.

### **Learning Objectives**

By the end of the semester, you will be able to put together hard and feature news video stories. Given feedback and step-by-step 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.
- Demonstrate awareness of journalism's core ethical values.

### **Course Structure**

Throughout the semester, we will have instructional lectures and discussions, field assignments during and outside class time, and visits from industry professionals who will share their work, insights and advice.

### **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 Schroepel](#) and [Chuck DeLaney](#)**

Note - There is a [free PDF](#) of the book online that you may use. It's an earlier version but will suffice.

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](#)

### **Equipment:**

Your cellphone will be your primary video and image gathering tool. Journalists and filmmakers create excellent work with tools that fit in their pockets these days, and so will we.

Here is an example from the spring semester:

<https://f.io/MjHspsHs>

## JOURNALISM DEPT SOFTWARE AND EQUIPMENT GUIDES

Buy a portable external hard drive to use when editing your work on Adobe Premiere Pro.

**\*\*\*\*\*BE SURE TO BACK UP 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

[Gtech 1TB Glyph 2TB LaCie 1TB](#)

### **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. TWO 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 on Zoom 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 more than eight 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.

## **Ethics**

[NYU JOURNALISM HANDBOOK: Ethics, Law & Good Practice](#)

## **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](mailto:mosescsd@nyu.edu). Information about the Moses Center can be found at [www.nyu.edu/csd](http://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.

**Google Classroom** - 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 Classroom will be our home base for organizing our work and collaborating on it, especially in sharing ideas and editing scripts.

**ZOOM/NYU Classes** - Please make sure you log into NYU Classes and use NYU's version of Zoom to directly access all classroom instruction throughout the semester.

## **GRADING AND MAIN PROJECTS**

Grading Final grades will be calculated as follows:

### **SITE & SOUND**

[Percentage of final grade: ]

### **DEADLINE:**

You will find a hyper-local subject (building, statue, store, landmark, newsworthy or historical spot, even a tree!) 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.

EXAMPLE:

<https://f.io/MICwVlyz>

**DOCUMENTARY COLD OPEN** [Percentage of final grade: ]

DEADLINE:

You will conceive of and pitch a documentary idea to an award-winning filmmaker. After receiving feedback and guidance, you will write a minute to minute and half long script for the opening of that documentary and then produce it. That means gathering appropriate images, video and sound.

**FINAL PROJECT:** [Percentage of final grade: ]

**CORONAVIRUS DIARY**

DEADLINE:

### **Coronavirus Diary**

This project requires at least one interview with someone relevant to the topic, either safely in person, or via Zoom. Due to the circumstances of our time, the interviewee may be a family member or friend and that should be made clear either through the narrative or on screen name graphic. Experts of any kind - an economist, sociologist, epidemiologist, business owner, doctor, etc., are welcome, if it fits into the work, and there's always a way to do that.

You can take the title Coronavirus Diary and make anything you want of this assignment. It can be a visual work composed of images and or video you take on your phones, wherever you may be in the coming weeks. They are things that somehow capture your attention for any reason, whether small and subtle or large and overt, that speak to this story that is changing life and the world in such a rapid way. You might want to focus on someone's journey. Do you know anyone who has recovered from the virus and wants to take us through his or her experience? If you've been affected by this and want to share your story, that's also an acceptable format.

Gather this material as you go about your day. It can be material from home, on the streets - wherever you may venture. You include interviews (not required), poems, songs, newspaper headlines, musings by you or others, and simple moments that just happen -- a desolate street at day or night, "closed" signs on businesses, a sea of people wearing masks, people practicing social distancing in various ways, even people singing out their windows (happening in Italy). You can take these images or videos from afar, letting them unfold from a distance. Turn them into something unique.

When you have your elements (photos/video, etc) process the material in your mind for a while (all of it is a kind of art), write a script, include not just observations but context, facts, detail specific to what's happening in your city or town, and record that audio. Tell viewers what they are looking at and where these scenes come from and what they mean. Create a narrative, in other words.

There's no 'right' or 'wrong' way to do this. Just take time and care to gather those moments and weave them together in your own 'voice'. The stories can run from between about a minute and a half to as much as three minutes if you have strong material and an engaging theme bringing it together.

This is not a typical reporting assignment but these are not typical times. I hope that this Coronavirus Diary becomes a way to help shed light for others and within ourselves.

### **THE RUNDOWN:**

(NOTE: Each book chapter will have a video shooting assignment to be done independently outside class and submitted on frame.io)

#### **{{Week\_1}} Class overview-syllabus/Natural Sound - What is it and why is it so important?**

- Find Site & Sound story idea/pitch/research
- Take photos in the field, record natural sound
- How to write to pictures and sound
- Begin writing, editing scripts/learn to use tracking booth
- Learn fundamentals of Adobe Premiere Pro
- Start editing and producing
- Reading: Bare Bones Chapter one - Basics

#### **{{Week\_2}} Deeper dive into Premiere Pro:**

Split versus mixed audio, transitions, keyboard and mouse shortcuts  
Finesse and finish Site & Sound, export and post  
Reading: Bare Bones Chapter two - Composition  
Video Boot Camp Part 1  
Setting up the interview, framing the shot.  
The Master Shot vs Establishing Shot/Backgrounds and composition analyzed and put into action

#### **{{Week\_3}} Video Boot Camp part 2**

Going in the field, tapping into natural light,

using its attributes and avoiding its pitfalls.

Reading: Bare Bones Chapter three - Basic Sequence

News App and Web Design

App design -- Dana Morgan, app designer, joins us for a deep dive at what makes a news app usable and enticing vs. forgettable/design our own apps during visit and get Morgan's feedback.

#### **{{Week\_4}}**

Going long form - Dana, Richie - award-winning documentary filmmaker brings us into the world of non-fiction long form story-telling, i.e. the documentary.

Story pitch meeting - feedback and brainstorming from student colleagues

Where to find your elements and how to fair-use them/what is fair use?

Using your knowledge of culture, history and more to make your documentary cold open multi-dimensional and get viewers to keep watching .

#### **{{Week\_5}}**

Editing, workshopping documentary cold open scripts

Tracking approved scripts

Creating projects with all elements and beginning post-production

Reading: Bare Bones Chapter seven - Lighting

Sharing video and other Coronavirus Diary

Video and sound elements, as well as script, for discussion and feedback.

#### **{{Week\_6}}**

Edit Coronavirus Diary on Adobe during Zoom session for instant feedback and instruction from professor using screen-share feature.

Final session to work on News Flashback, get instant feedback as you edit and Produce. Last class: Coronavirus Diary viewing festival with real-time student comments on frame.io. Time to make adjustments for final Diary deadline a week from today.