

Audio Visual Journalism

Lesson Plans for Community Media

September 2019

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Students will learn how to:

Use media as a tool for social justice

Learn research and communication skills for future careers

Understand local politics as a journalist



UNIVERSITY OF CALIFORNIA
SANTA CRUZ

DigitalNEST



**RESEARCH CENTER
FOR THE AMERICAS**
DIALOGUES WITHOUT BORDERS

Welcome

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"Community radio, and community media in general, plays a very important role. We're breaking the sound barrier; we try everyday to challenge the centralization of voices. I really encourage [people] to support your local independent media outlets."

Amy Goodman, Host of *Democracy Now!*

Support for local journalism has been declining at a time when the pursuit of the truth has reached heightened levels of urgency. Rather than remain hopeless about this situation, we decided to think creatively about ways we could mobilize and harness our university resources and capacity to train a new generation of media makers and producers to tell beautiful and complicated untold stories about the place we call home.

This collaborative project from the University of California, Santa Cruz brought together the Research Center for the Americas and KZSC radio. With a shared passion for social justice and for local storytelling with a unique touch, we conceptualized a community-based journalism project to serve as a bridge between the university campus and the local community. In doing so, we were fortunate to collaborate with the Digital NEST (Nurturing Entrepreneurial Skills with Technology), an ideal and enthusiastic partner located in Watsonville, California, just 22 miles south of the University of California, Santa Cruz. Watsonville, with its rich history of union organizing, farmworker struggles, and migration settlement, had young people curious to learn about audio, video, and other technological skills.

We have created this public education journalism curriculum to share what we learned after completing this project. This project was by no means easy; young people can bring with them a host of unexpected complications. Yet, the overall project accomplished what we had set out to do – to train and mentor a new generation of local media makers and producers. This public education curriculum is our own effort to "break the sound barrier." Our hope is that this curriculum will be used, modified, and adapted to further crack that sound barrier and to support local and aspiring journalists.



Table of Contents

3	Introduction to Lesson Plans
4-5	Sound Reporting Outline Part #1
6-11	Sound Reporting Lesson Plans
12-13	Video Journalism Outline Part #2
14-20	Video Journalism Lesson Plans
21	About the Participants
22-35	Appendix

1. KZSC News Headlines Instructions
2. Documentary Podcast Production Plan
3. Audio and Video Equipment Kits
4. Production Schedule
5. Motion Picture Analysis Worksheet
6. Field Assignment #1
7. Field Assignment #2
8. News Segment Pitch
9. Final Project

Introduction to Lesson Plans

The lesson plans for community media inside this educational handbook are aimed at crafting audiovisual journalism skills for anyone who is passionate about telling stories. Although we practiced this program with high-school and community-college students, these lesson plans can be used for anyone and anywhere, including at inter-generational workshops in neighborhoods, non-profit organizations, and with incarcerated people.

The most important element about these lesson plans is to provide enough space for the students' voices and imagination to thrive. In this sense, we attempted to avoid micromanaging the students' media productions, and instead, strived to be a mentor/guide or source of information. We were less concerned about the technical quality of projects; this came secondary to us. We wanted students to feel connected to their creative and journalistic work.

However, this is not an easy task. Cultivating space for creativity and imagination can sometimes become confusing. That is why we included structured media exercises throughout the course, and provided students space for trial and error. We encouraged students to try the recording equipment from the first week to spark their interest in media production. Then, we reflected about the exercises: What went well? What should we try to do better next time?

This educational handbook is divided into two parts. For the first part, the curriculum had students practice journalism on radio and learn how to produce web podcasts. In the second part, the curriculum incorporated video, and students practiced journalism skills for video and television. As you modify this curriculum to meet your community needs, we recommend starting with audio because developing ears that are mindful to sound is essential to practicing quality journalism because too often sound is an afterthought to the visual. When sound is done well, the visuals will become more meaningful.

For the video section, all class exercises and final project are done collaboratively. Students are divided into teams of three to four students. Each group is assigned two field assignments, where students rotate to the different roles (cameraperson, producer, and interviewer). At the end of the course, students come together to work on the production of a television news hour (similar to *PBS Newshour*, or *Democracy Now!*) where they incorporate some of the content produced during field assignments. The goal is to expose students to a newsroom and studio environment and all of the labor involved in putting a news hour type segment together. This proved very eye-opening to students about how much work goes into news production.



Digital NEST student at KZSC studio reviewing his headlines.
Photo credit: Nick Gonzales, UC Santa Cruz.

These lesson plans have four main objectives. First, to provide students a platform where they can broadcast their voices and the voices of their community. Second, to teach students about the social responsibility of media, and encourage the use of media technologies to pursue social justice and human rights. Third, to design class exercises that nurture students' understanding of local politics and their community's history. And finally, to attempt to emulate a professional working environment where students can have the experience of a fast-paced newsroom or broadcasting studio. Ultimately this course offers students the tools to develop critical thinking skills when consuming news, to understand the importance of transparency and accountability for fostering a democratic society, and to develop communications skills that can be applicable to any career.

Sound Reporting

Part #1 Outline

We designed the first part of the curriculum as a three-day week class, where students write and record news headlines on Monday, attend lecture on Wednesday, and work on special projects on Friday. KZSC 88.1FM has a weekly local news segment and this project was an ideal opportunity to have students from the community contribute to an existing program at the station. The news headlines assignment was to engage students early in the class with the writing and technical aspects of producing news every week. Students saw their results immediately as their segments aired that same week. On Wednesdays, the instructors facilitated lectures on journalism methods and taught production exercises, which contributed to the development of their final project, a documentary podcast project. Then on Fridays, students worked independently to design their documentary podcasts alongside the supervision and mentorship of the instructors.

Mondays	Wednesdays	Fridays
Starting the second week of class, students write, produce and record a weekly news headlines segment. This segment focuses on news from their community (see Appendix 1, news headlines handout).	Instructors facilitate a weekly workshop to teach students the skills to produce the Documentary Podcast Project. Workshops include readings to be completed before class and in-class exercises.	Students work on their own Documentary Podcast Project with support from the instructors. Students are asked to present on the progress of their projects and provide feedback to classmates. (see Appendix 2, Documentary Podcast Project).

Readings for Part #1:

J. Kern (2008) *Sound Reporting: The NPR Guide to Audio Journalism and Production*. University of Chicago Press. Chicago, USA.



Jane Tobias of the Digital NEST with the Revolunas collective of Watsonville, CA.

Sound Reporting

Part #1 Outline

The following outline and Lesson Plans describe the educational content for Wednesdays.

Manual Section	In-Class Production Exercise
<p>1.1 Making news Ethics and constitutional rights of the press The role of a journalist in society Information and transparency for a democratic society</p>	<p>News media outlet analysis</p>
<p>1.2 Writing and research for media How to write for the listener Doing research and finding reliable sources of information</p>	<p>Writing an introduction for a news segment</p>
<p>1.3 Field production How to prepare and use sound equipment Develop a production plan with specific tasks</p>	<p>Record natural sounds in the field</p>
<p>1.4 How to structure and conduct an interview Researching for the interview Writing interview questions How to approach the human subject (interviewee)</p>	<p>Record and practice interviews</p>
<p>1.5 Transcoding and editing the interview Transferring and transcoding audio recordings Basic editing (Amadeus Pro) Making interview selections</p>	<p>Students make selections from practice interviews</p>
<p>1.6 Editing the podcast Audio editing workshop (Adobe Audition)</p>	
<p>1.7 Audio mixing and mastering Adjusting audio levels Exporting a program</p>	
<p>1.8 Field trip Trip to local radio station</p>	<p>Record audio content (optional)</p>

Lesson 1.1 Making News

Objective: Basic introduction to the history of press and discussing journalism as a profession and civic duty. Learn the different types of journalism and platforms to distribute news.

Materials: Device to browse the internet (ex. laptop, tablet, smartphone)

Media Content

- Video Clip, “The Five Filters of the Mass Media Machine” (Noam Chomsky, Amy Goodman, Al Jazeera English)
<https://www.youtube.com/watch?v=34LGPIXvU5M>
- Text, US Constitution First Amendment
https://www.law.cornell.edu/constitution/first_amendment

In-class exercise

- Log on to the internet, pick a media outlet and identify what news-related story is being covered (ex. sports, politics).
- Is it corporate, independent or state-run?
- What is the layout and structure of the featured stories? Do they include supporting materials or other evidence in the segment?

Procedure (2 hours)

1. 20 minutes - Give a brief summary about the history of the press, specifically how the invention of the printing press changed society’s perception of the world and led the pathway to modernity. Then discuss how media evolved from the printing press to radio, television, and now social media/internet. For reference you may consult *Revolutions in Communication: Media History from Gutenberg to the Digital Age* (B. Kovarik, 2015).
2. 15 minutes - Journalism as a profession. Discuss what are the professional duties of a working journalist: research, writing, interviewing, reporting, recording (specific for radio and TV), and present truthful and verified information.
3. 20 minutes - Journalism as a civic duty. Discuss the ethics and responsibilities of a working journalist:
 - Journalism is a constitutionally protected job in the US.
(instructor may present text from US Constitution First Amendment).
 - Protect the sources (a journalist is not a cop).
 - Do not promote yourself or others (a journalist is not a public relations agent).
 - Demand government transparency.
 - Question power.

At the end of this section play video clip, “The Five Filters of the Mass Media Machine.”

4. 5 minutes - Open the classroom for reactions, comments, and questions.
5. 10 minutes - Discuss different types of journalism genres: sports, culture, politics, economy, technology and science, international, national, investigative, opinions and columns.
6. 10 minutes - Describe different platforms to distribute news: television, radio, print, website, podcasts, multi-platform/media. Also distinguish between independent, corporate, and state-run news.
7. 20 minutes - In-class exercise.
8. 10 minutes - Discussion of the exercise.

Homework

Ask students to search for a podcast series on Spotify inside the category of “News & Politics” (see Image 1.1 on next page for reference). They must listen to an entire episode and answer the following questions:

- What is the title of the podcast?
- What is the podcast series about? (3 sentences)
- What is the podcast episode about? (3 sentences)
- Who is the host and who did they interview?
- Did it use music, sound effects and/or archival audio?

Readings for Next Class: Kern, J. (2008). *Sound Reporting*

“Writing for Broadcast” pgs. 25-38

“Reading on the Air” pgs. 132-140

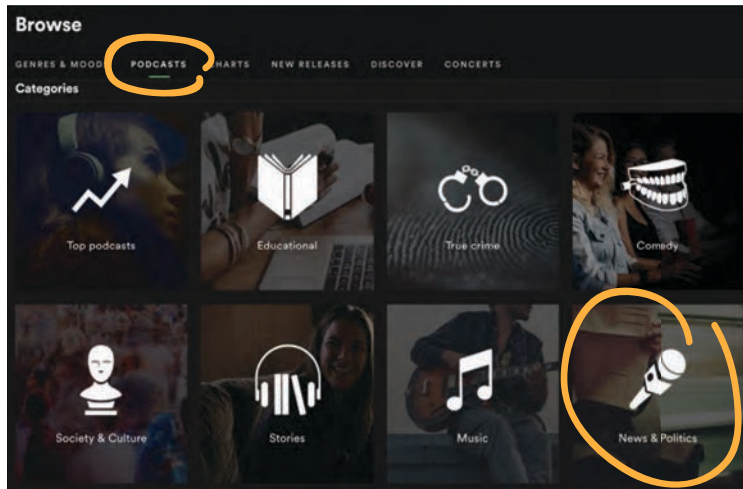


Image 1.1
Screenshot of Spotify's
"News & Politics"
podcast series.

Lesson 1.2 Writing and Research for Media

Objective: Understand how writing for the listener is different than writing for the reader. Learn how to find reliable information and verify sources.

Materials: Audio recorder

In-class exercise

- Find a news story you like on the internet.
- Write the story as if it is going to be an introduction for a radio news segment on the topic (one-paragraph). You may use as an example the transcripts of segments at www.democracynow.org (see Image 1.2 for an example).
- Record yourself reading the text. You may use an external recorder, laptop, or smartphone. The idea is practicing how to write for the listener and practice oral communication skills.

Procedure (2 hours)

1. 15 minutes - Open discussion of the readings assigned.
2. 15 minutes - Open discussion of the podcasts students listened to and what they learned from its format.
3. 30 minutes - Writing news workshop. Instructors must discuss:
 - Where to find news stories (local media outlets, news services agencies, social media)
 - How to determine the truthfulness of the story.
 - The difference between making a statement and informing "according to a source."
 - How to identify credible sources that could verify the story.
 - Rhythm and pacing for radio.
 - Writing for radio. How to write according to your tone or voice, diction, and accent, while at the same time being understandable for the listener.
4. 30 minutes - In-class exercise.
5. 30 minutes - Playback the recordings and reflect on the exercise.

Readings for next class: Kern, J. (2008). *Sound Reporting* "Field Producing" Pgs. 73-91

Image 1.2

Transcript excerpt from *Democracy Now!*

Transcript

This is a rough transcript. Copy may not be 100% final.

AMY GOODMAN: This is *Democracy Now!* I'm Amy Goodman. We're going to turn right now to the issue of Greenland. The World Meteorological Organization said Thursday that July was the warmest month in recorded human history. It followed the hottest June on record, as atmospheric carbon dioxide levels climbed to a record high of 415 parts per million earlier this year. The massive heat dome that shattered all-time temperature records across much of Europe last week has settled in over Greenland, driving temperatures across the vast region to as much as 30 degrees Fahrenheit above normal. In July, Greenland's ice sheet lost 197 billion tons of ice, the equivalent of around 80 million Olympic swimming pools.

Writing in *Rolling Stone* in an [article](#) titled "Greenland Is Melting Away Before Our Eyes," the meteorologist Eric Holthaus warns Greenland's ice was expected to melt at its fastest-ever rate ever recorded, on Thursday, when, quote, "more than 12 billion tons of water will permanently melt away from the ice sheet and find its way down to the ocean, irreversibly raising sea levels globally."

For more, we're going to Copenhagen, Denmark, where we're joined by Jason Box, professor and ice climatologist at the Geological Survey of Denmark and Greenland.

Jason Box, welcome to *Democracy Now!* In these last minutes we have together, can you just lay out what is happening in Greenland, what it has to do with the climate crisis and the heat wave that we've been experiencing around the world?

Lesson 1.3 Field Production

Objective: Learning about the audio recording equipment and how to record in the field. Students should also learn how to make a basic production schedule, so they can get in the habit of doing one every time they shoot.

Materials

Audio recorder kit, which includes:

- 1x Portable Audio Recorder with XLR inputs
- 2x XLR Cables
- 1x Handheld microphone
- 1x Shotgun microphone
- 1x Headphones
- 1x SD Card

You may choose to modify your audio kit based on your resources, but what's above is what we recommend. During the course we had three audio kits that students could use in class and check-out for assignments. **See Appendix 3 for a sample of our full kit.*

In-class exercise

- Divide students in pairs to record natural sounds in the field.
- Students must use the shotgun microphone to record sounds of the natural scape. They must direct the shotgun at specific objects that produce sound.
- Audio levels must not be peaking on red.

*Make sure to keep track of the SD cards, and always back-up files at the end of class.

Procedure (2 hours)

1. 15 minutes - Open discussion of the assigned readings.
2. 25 minutes - Making a production plan. Emphasize the importance of making a production plan, which includes:
 - Primary contacts
 - Location
 - Weather information
 - Production meeting to discuss planning
 - Time to test the equipment
 - Breakdown of the shoot by scenes and hours
 - Break times if the shoot is going to be long

See the Appendix 4 for a basic production schedule form.
3. 20 minutes - Unpack the audio kit. Show students all the parts of the audio kit, and how the system operates. Make sure to teach students how to modulate the sound, so the sound is not recorded too low or too high. If the audio recorder has two channels, we recommend having channel #1 peaking at the middle and channel #2 peak at two-thirds (**see Image 1.3 for a visual example of audio levels peak**).
4. 60 minutes - In-class exercise.



Image 1.3
Recommended
audio levels.

Readings for Next Class: Kern, J. (2008). *Sound Reporting*.

“Reporting” Pgs. 39-72

“Producing: Producing Interviews” Pgs. 216-219

Lesson 1.4 How to Structure and Conduct an Interview

Objective: Learn how to write interview questions, conduct background research, and professionally approach an interviewee subject.

Materials

Audio recorder kit, which includes:

- 1x Portable Audio Recorder with XLR inputs
- 1x XLR Cables
- 1x Handheld XLR microphone
- 1x Headphones
- 1x SD Card

**You may choose to modify your audio kit based on your resources. During the course we had three audio kits that students could use in class and check-out for assignments. See Appendix 3 for a sample of our full kit.*

In-class exercise

Students work in pairs to interview and record each other. The steps are as follows:

- Students have a conversation with each other about themselves (their interests, their hobbies, and their life) to identify
- Based on their conversation, each student writes interview questions to ask their peer.
- Students take turns interviewing each other and record the interviews using the handheld microphone.

**Make sure to keep track of the SD cards, and always back-up files at the end of class.*

Procedure (2 hours)

1. 15 minutes - Open discussion of the readings assigned.
2. 45 minutes - Teach how to prepare and make an interview including:
 - Who to choose for an interview and how to contact a person for an interview.
 - Researching their professional background.
 - Securing access and trust, protecting the source, and respecting the interviewee's requests. Honoring to use only the footage on-record.
 - Writing good interview questions. No "yes, no, or maybe" answers and practicing how to speak as an interviewer.
 - Remembering body language matters and thinking about the edit beforehand.
 - Developing an ear for good soundbites and recording good sounds of location (natural sounds).
 - Leaving enough head and tails in the recording.
3. 60 minutes - In-class exercise.

Readings for Next Class: Kern, J. (2008). *Sound Reporting*.

"Producing: Editing Interviews" Pgs. 219-223

"Producing: Mixing Reporter Pieces" Pgs. 223-228

"Producing: Producing Music Pieces" Pgs. 228-231

Lesson 1.5 Transferring and Cutting the Interview

Objective: Learn how to transfer and organize files. Making selections and cutting the interview.

Materials: Computer(s) with editing software Amadeus Pro

In-class exercise

Students make selections and clean the interview of their classmate with the audio editing software Amadeus Pro. We use Amadeus Pro as a starting point, because its simplicity allows the student to get familiar with audio cutting.

Procedure (2 hours)

1. 15 minutes - Open discussion of the readings assigned.
2. 15 minutes - Teach students how to transfer files to the computer and keep files organized. This is extremely important, as students tend to lose track of their files.
3. 15 minutes - Show students how to cut an interview, they must learn:
 - What to look for in an interview and identifying a good soundbite.
 - Cutting long pauses, pet words and repetition.
4. 60 minutes - In-class exercise.
5. 15 minutes - Open discussion and reflection of the experience. What can be improved for the next interview?

Readings for Next Class: Kern, J. (2008). *Sound Reporting*. "Story Editing" Pgs. 92-119

Lesson 1.6 Editing the Podcast or Radio Program - Part #1

Objective: Learn how to edit with Adobe Audition.

Materials

- Computer(s) with editing software Adobe Audition.
- External Microphone for computer.
- Prepare a folder with audio clips for students to workshop, including: interviews, natural sounds, music, sound effects.

Procedure (2 hours)

1. 15 minutes - Open discussion of the readings assigned.
2. 105 minutes - Adobe Audition Workshop. Students may use the audio clips folder to follow the workshop. For reference you may consult, *Adobe Audition CC Classroom in a Book, 2nd Edition* (M. Jago, 2018).
Teach students to:
 - Create a multi-track sequence.
 - Import content to the program.
 - Create audio channels.
 - Cut and trim audio clips.
 - Add music and sound effects.
 - Mix and adjust audio levels.

Lesson 1.7 Editing the Podcast or Radio Program - Part #2

Objective: Review how to edit with Adobe Audition, plus discuss exporting and uploading to the internet.

Materials: Computer(s) with editing software Adobe Audition, and audio clips from the Documentary Podcast Project

In-class exercise

By this point students must have recorded most of their Documentary Podcast. During this section students workshop one of their scenes with the purpose of mastering it and uploading to the web. This exercise serves as a practice on how to finalize an audio program. Students should work on a duplicate file.

- Add Music.
- Add Sound Effects (if necessary)
- Mix audio levels.
- Export into a .wav file.
- Upload as a private clip to www.soundcloud.com.

Procedure (2 hours)

1. 15 minutes - Open discussion of the readings assigned.
2. 60 minutes - In-class exercise.
3. 15 minutes - Explain how to Export a Multi-Track Session as a .wav file.
4. 15 minutes - Upload the edited audio clip as a private file to www.soundcloud.com.
 - Students create a soundcloud account.
 - Students upload their audio clip.

Readings for Next Week: Kern, J. (2008). *Sound Reporting*.
"Beyond Radio" Pgs. 313-334

Field Trip to Local Radio Station or News/Media Studio

A field trip is an ideal way to close out this segment of learning sessions and workshops. In our case, we arranged for the students to visit, KZSC 88.1FM in Santa Cruz, located at the University of California. It is important to introduce students to an environment in which they can see their newly acquired skills at work.

Survey the media and news outlets in your area and inquire about the possibility of a tour and shadowing a part of the day's work. Introducing young people to careers in journalism and media early on can make an impact in a profession in which their voices are needed.



Digital NEST students at the KZSC studio.
Photo credit: Nick Gonzales, UC Santa Cruz.

Video Journalism

Part #2 Outline

The second part of the course seeks to integrate the journalism techniques learned in the first part to video and television production. Students learn three main skills during this part: field production, studio production, and video editing. The course begins with a brief history of moving images, and reviewing the key concepts discussed in Part One. Then students divide into small teams to produce news stories as part of two field assignments, where they exchange the roles of producer, camera operator, interviewer, and production assistant or sound operator. The last two roles are optional and depend on the course resources. Students must remain on the same crew throughout the course. The course contains an intensive editing workshop, designed to give students basic knowledge to edit their video footage. This means that everything that the students shoot while on-assignment, they must come back and edit. Eventually, at the end of the course, all students work together on one collaborative project: the production of an episode for a television news show. This news show incorporates a package/tape from the field, news headlines, and features in-studio guests. The recording of this news show is done in a studio-like setting, where students can get the feel of working in a real news broadcast environment.

Readings for Part #1:

E. Dmytryk (1984). *On Film Editing: An Introduction to the Art of Film Construction*. Focal Press. Burlington, MA, USA.

A. Goodman & D. Moynihan (2012). *The Silenced Majority: Stories of Uprisings, Occupations, Resistance, and Hope*. Haymarket Books. Chicago, IL, USA.

Video Journalism

Part #2 Outline

Manual Section	In-Class Production Exercise
<p>2.1 Introduction to the Moving Image Brief History of Film and Newsreels Recap from Part One</p>	
<p>2.2 Field Production Establish video teams How to set up the camera Recording video and sound on camera Producing a video shoot and shooting the interview</p>	<p>Students get together with their teams to set up the equipment following the instructor's guidance</p>
<p>2.3 Field Assignment #1 Students head to the field to shoot a news story.</p>	<p>Students shoot b-roll and interviews</p>
<p>2.4 Video Editing Crash Course Video editing workshop (Adobe Premiere Pro)</p>	<p>Editing exercise with clips provided by the instructor</p>
<p>2.5 Video Editing Section #1 Video editing workshop (Adobe Premiere Pro)</p>	<p>Editing clips from field assignment #1</p>
<p>2.6 Field Assignment #2 Students head to the field to shoot a news story.</p>	<p>Students shoot b-roll and interviews</p>
<p>2.7 Video Editing Section #2 Video editing workshop (Adobe Premiere Pro)</p>	<p>Editing clips from field assignment #1</p>
<p>2.8 TV News Hour Production How to produce a TV news hour Explain studio production roles Pitching a segment</p>	
<p>2.9 Pre-Production for News Segments Mock-Newsroom meeting Establish production roles</p>	<p>Students pitch stories to instructors and classmates</p>
<p>3.0 Recording TV News Hour TV broadcast workshop</p>	<p>News hour production including headlines, taped-pieces, and in-studio guests</p>

Lesson 2.1 Introduction to the Moving Image

Objective: Basic introduction to the history of moving image. Recap “Making News” from lesson 1.1.

Media Content

Video Clip, “La Sortie de l’Usine Lumière” (Lumière Brothers, 1895)
<https://www.youtube.com/watch?v=DEQeIRLxaM4>

Newsreels from Library and Archives Canada
<https://www.youtube.com/watch?v=ai2ROCamGzU>

Newsreels from British Pathé
https://www.youtube.com/watch?v=ntB_IIWCIKg

Newsreels from Noticiero ICAIC
<https://www.youtube.com/watch?v=jOqoNj3GgYU>

Materials: Motion Picture Analysis Worksheet (See Appendix 5).

In-class exercise

- Watch Newsreels and fill the Motion Picture Analysis Worksheet.
- Have an open discussion about responses to the newsreels.
- Think about the differences between watching news in the movie theater compared to television and social media.

Procedure (2 hours)

1. 20 minutes - Recap History Lesson from 1.1. “Making News.”
2. 40 minutes - Give a brief introduction of the history of moving images, starting from Eadweard Muybridge’s horse sequence and Lumière Brothers’ workers exiting factory to the newsreels. It’s important to discuss newsreels, because it precedes video journalism. For reference on film history, you may consult, *The History of Cinema: a Very Short Introduction* (Nowell-Smith, 2018). For newsreels, you may read the article “Newsreel or Not Real” (Weinryb Groshgal, 2019) featured on Humanities: The Magazine of the National Endowment for the Humanities.
3. 60 minutes - In-class exercise.

Homework

Watch 10 minutes of local news and complete a Motion Picture Analysis Worksheet.

Readings for Next Class: Goodman, A. & Moynihan, D. (2012). *The Silenced Majority*. “Introduction: Occupy the Media”

Lesson 2.2 Field Production

Objective: Learn all parts of the video recording equipment and how to record video in the field. Establish video teams and understand production roles.

Materials

Video camera kit, which includes:

- 1x Camcorder
- 1x Tripod
- 2x XLR Cables
- 1x Handheld microphone
- 1x Shotgun microphone
- 1x Headphones
- 1x SD Card

**You may choose to modify your audio kit based on your resources. During the course we had three audio kits that students could use in class and check-out for assignments. See Appendix 3 for a sample of our full kit.*

In-class exercise

Students are divided into small teams to review the video equipment guided by the instructor. The instructor must discuss:

- How to set the camera in a tripod.
- Turning the camera on and off.
- Taking white balance.
- Changing filters.
- Adjusting iris.
- Adjusting focus.
- Inputting microphones and recording sound.
- Monitoring audio levels.

Procedure (2 hours)

1. 15 minutes - Open discussion of the reading assigned.
2. 15 minutes - Discuss production roles for a field production.
 - Producer
 - Camera person
 - Interviewer
 - Sound person
 - Production Assistant
3. 30 minutes - Discuss camera shots and movements:
 - Establishing-shot
 - Wide-shot
 - Medium-shot
 - Close-up
 - Over the shoulder
 - Pan
 - Tilt
 - Dollie
 - Zoom
4. 15 minutes - Determine video teams of three to five.
5. 45 minutes - In class-exercise.

Lesson 2.3 Field Assignment #1

Field assignments are great interactive ways for students to learn about their communities. For the first field assignment, we recommend partnering with a local business, where students can even do impromptu interview with customers. For our first field assignment we went to a new locally-owned business, an ice cream parlor called “La Michoacana” in Watsonville, California, which makes its ice cream on site.

At “La Michoacana,” students had the opportunity to briefly interview workers and customers of the shop. The best part of this field assignment was when the students recorded how ice-cream is made and the serving process. Recording something “in production” is always useful for students to develop their video craft. Taking students to a place where they can follow an entire process makes for a useful post-production exercise when they are done. In our case, students followed the process of how ice cream is made to how it is served to customers.

Students worked in small groups of four where each student chose a role (producer, camera person, interviewer, production assistant). We didn’t have a sound person in the crew because the camera recorded the audio so the camera operator also managed sound. The students followed a set of instructions given in order to complete their task. **See Appendix 6 for assignment #1 set of instructions.**

Materials (See Appendix 3 for full video kit sample)

Video camera kit(s), which includes:

- 1x Camcorder
- 1x Tripod
- 2x XLR Cables
- 1x Handheld microphone
- 1x Shotgun microphone
- 1x Headphones
- 1x SD Card

Readings for Next Class (Optional): Dmytryk, E. (1984). *On Film Editing*. Chapters 4-9, Pgs. 17-64



Students working on their first field assignment. Photos credit: Gabriel Medina, Digital NEST

Lesson 2.4 Video Editing

Crash Course

Objective: Learn principles of film editing and be introduced to editing with Adobe Premiere Pro. This session gives students the tools to edit their own footage (see Lesson 2.5).

Media Content

“The Kuleshov Effect”

https://www.youtube.com/watch?v=_gGI3LJ7vHc

Apple, W. (2005). *The Cutting Edge: The Magic of Movie Editing*.

Materials

- Computer(s) with editing software Adobe Premiere Pro.
- Prepare a folder with video clips for students to workshop, including interviews and b-roll.

Procedure (2 hours)

1. 15 minutes - Open discussions of the readings assigned.
2. 10 minutes - Show and discuss the “Kuleshov Effect.”
3. 15 minutes - Play first fifteen minutes from *The Cutting Edge* (2005).
4. 80 minutes - Adobe Premiere Pro Workshop. Students may use the audio clips folder to follow the workshop. For reference you may consult, *Adobe Premiere Pro CC Classroom in a Book* (M. Jago, 2019) and our editing worksheet on the appendix. Teach students:
 - How to create a video sequence.
 - Importing content to the program and logging video footage.
 - Creating video and audio channels.
 - Cutting and trimming video clips.

Readings for Next Week: Dmytryk, E. (1984). *On Film Editing*. Chapters 10-17, Pgs. 65-144.

2.5 Video Editing Section #1

Objective: Create a video news-report from the footage shot during field assignment #1.

Materials

- Computer(s) with editing software Adobe Premiere Pro.
- Video content from field assignment #1

Procedure (2 hours)

Work on their own with guidance from instructors, they must:

1. Log and transfer footage from field assignment #1.
2. Make b-roll and interview(s) selects.
3. Edit a video sequence of approximately two-minutes with the following structure:

15 seconds Montage with b-roll and natural sounds.	40 seconds Soundbite from interview #1.	15 seconds Montage with b-roll and natural sounds.	40 seconds Soundbite from interview #2.	15 seconds Closing videos from b-roll and natural sounds.
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Lesson 2.4 Field Assignment #2

The second field assignment followed the same procedure as field assignment #1. The objective is for students to improve and continue developing their craft. For the second field assignment, we recommend students attend a community event, such as a festival, concert, or a farmer's market. During our second field assignment, students participated in the Watsonville Film Festival (WFF). In this event, they had the opportunity to attend film screenings, opening receptions, Q&A sessions, and musical performances. Except for the film screenings, students filmed all the events of the festival. We created a spreadsheet based on the students' interests; they signed up to record a particular activity during WFF. Students had the opportunity to meet actors, directors, and other staff from the film industry.

Prior to their assignment, we scheduled a pre-production session. We scouted the location with the students, researched the films and filmmakers, and wrote interview questions beforehand. During this assignment, they had the opportunity to perform as early-career journalists, since they were granted a press pass at the event. We, the instructors, tried to give them freedom to do their work, however we stressed that they must behave with maturity and professionalism, while applying everything learned in class so far. We gave them the guide from field assignment #1 to serve as a reference, and encouraged them to record as many interviews as possible. Again, students worked in teams (3-5 students in each team) to fulfill this assignment. **See Appendix 7 for assignment #2 set of instructions).**



Watsonville Film Festival banner on balcony.
Photo credit: Consuelo Alba

Lesson 2.5 Video Editing Section #2

Objective: Create a video news-report from the footage shot during field assignment #2.

Materials

- Computer(s) with editing software Adobe Premiere Pro.
- Video content from field assignment 2.

Procedure (2 hours)

Work on their own with guidance from instructors, they must:

1. Log and transfer footage from field assignment #1.
2. Make b-roll and interview(s) selects.
3. Edit a video sequence of approximately two-minutes with the following structure:

15 seconds Montage with b-roll and natural sounds.	40 seconds Soundbite from interview #1.	15 seconds Montage with b-roll and natural sounds.	40 seconds Soundbite from interview #2.	15 seconds Closing videos from b-roll and natural sounds.
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Lesson 2.8

Newscast Production

Objective: Learn the production structure of a Newscast or News Hour.

Media Content

Watch Excerpts from PBS News Hour

<https://www.pbs.org/newshour/>

Materials

Device to browse the internet for students (ex. laptop, tablet, smartphone).

In-class exercise

Students get in groups of two to begin constructing a pitch for a news segment. They will fill out a provided handout (**See Appendix 8**) containing the following questions about the story they want to propose:

- Title of the story
- Why is the story relevant?
- Two people you'd like to interview and their bios
- Contact Information
- Is the segment in-studio, at the field or both?

Procedure (2 hours)

1. 30 minutes - Watch excerpts from PBS News Hour or another newscast. We used PBS, because of its educational aspect. Try to show excerpts from topics that relate to the students. In our class we showed a PBS Newshour segment about Nipsey Hustle's death, a very popular rapper and community activist from Los Angeles, murdered the weekend before class (on March 31, 2019).
2. 20 minutes - Discuss the structure of a one-hour newscast:
 - Billboard
 - Headlines
 - Segments
 - Ledes to segments
 - Video package or taped piece
 - In-studio guests
3. 20 minutes - Discuss the different roles in a TV news studio:
 - Producer
 - Director/switcher operator
 - Camera operators
 - Sound engineers
 - Host(s)
 - Floor manager
 - Video operator
 - Teleprompter operator
 - Production assistant
4. 50 minutes - In-class exercise

Homework

Students must finish their news segment proposal and be ready to give a presentation in the next class.

Lesson 2.9 Pre-Production for News Segments

The entire class time is for students to present their pitches for a news segment that would be part of a community-based student-run newscast. The dynamic of the activity is creating a newsroom atmosphere, where students must perceive themselves as journalists pitching segments to producers and editors. Depending on the number of students in your class, you may or not be able to produce all segments. If not all segments can be produced, the instructors will make a selection based on originality, and capacity to deliver. The proposals that cannot be turned into segments become a news headline instead. Still, even if it is a headline, the students are required to produce original content, such as recording footage and interviews.

In this class, you must also assign roles for the Television Newscast production team, including:

- Producer
- Director/switcher operator
- Camera operators
- Sound engineers
- Host
- Floor manager
- Video operator/assist
- Production assistant(s)

Homework (Final Project)

Students must check-out video camera equipment to produce a news headline or news segment. Depending on the class' need, you may rearrange the groups accordingly. Students must also write the headlines. In the case of news segments, they must write the ledes and interview questions if they plan to have in-studio guests. [See Appendix 9 for homework guide.](#)

Lesson 3.0 Recording TV News Hour

On the last day, the students get together to produce a news-cast using all of the skills they have learned during the series of sessions.

For our class, we converted a classroom into a television studio. If you have access to a television studio then that's a plus. We used three-cameras and recorded directly on them. We didn't have a switcher, although that's something to be considered for more advanced classes. We decided that we would plan for many retakes as it was the first time doing this lesson. We still had monitors for a student director to guide the shots. We also included a teleprompter for hosts to read directly on camera. It's important that students submit their part of the script (headlines and ledes) 48-hours prior to the shoot, so that instructors can help make necessary adjustments and edits.

Turning the classroom into a studio isn't something you can do in one class time. Recording takes the entire class time. We relied on student volunteers to come after school to help us set the studio. This is an extra learning experience for those interested in television production.

Structure for the Newscast:

Billboard	Billboard #1 Billboard #2 Billboard #3
News Headlines	Headline #1 Headline #2 Headline #3 Headline #4 Headline #5
Segment #1	Lede Video Package? In-Studio Interview?
Segment #2	Lede Video Package? In-Studio Interview?
Segment #3	Lede Video Package? In-Studio Interview?
Closing	Outro and credits

About the Participants



Dr. Sylvanna M. Falcón

Director of the Research Center for the Americas as well as Associate Professor of Latin American and Latino Studies at UC Santa Cruz, and producer/host of *Voces Críticas/Critical Voices*, a weekly public affairs program. Her program merges her commitment to social justice with her skills as an

educator and researcher. She has found the experience to be enormously rewarding professionally.



Juan C. Dávila, M.A.

Documentary filmmaker, journalist and PhD student of Latin American and Latino Studies at UC Santa Cruz. His work focuses on environmentalism, social movements and globalization. Dávila currently works as a correspondent for *Democracy Now!*. His journalist work has also been

featured in: *TeleSur*, the *Huffington Post*, the *Washington Post*, and the *Independent*. He holds a Bachelor in Arts of Communication from Universidad del Sagrado Corazón in (2011) and a Master of Arts in Social Documentation from UC Santa Cruz (2015).



Dr. Keith Rozendal

Broadcast advisor to KZSC 88.1 FM, located on the campus of UC Santa Cruz. Dr. Rozendal reports on science, medicine, and people from Santa Cruz, CA. He studied journalism at UBC-Vancouver, science communication at UC Santa Cruz, and social and political psychology at UC Santa Barbara

and Rice University. He has produced award-winning reporting for the *Santa Cruz Sentinel*, *Vancouver Sun*, *CBC News-Vancouver*, *Big Picture Science*, the Canadian Journalism Project, the Canadian Institutes of Health Research, and the National Academy of Sciences.



Daniel Martínez

Undergraduate student at UC Santa Cruz who graduated with a dual Bachelor's degrees in Film and Digital Media and History of Africa and the Americas in June 2019. Daniel first drew an interest in public radio during childhood from exposure to NPR's Morning Edition on their way to school. They is the former Talk and News

Director at KZSC 88.1FM and has plans to pursue graduate studies in media and cultural studies or pursue work in a major podcast studio.



Gabriel Medina

Digital Arts and Technology Director of the Digital NEST and local Watsonvillian. He graduated from the Watsonville High School video academy, then attended UCLA to study film. After graduation, he returned to his hometown to work at the Digital NEST where he creates programming around

video production, music production, graphic design, and photography.



Jane Tobias

Digital Art and Technology Coordinator at the Digital NEST and recent Cabrillo College graduate where she earned an Associate of Arts and Sciences in Economics. As a Cabrillo College student, she became a member of the Digital NEST and wrote and produced the short film, "Service with a Smile." She's developing a new Podcast

Program designed to introduce Digital NEST members to future careers in media and journalism.

Appendix

Appendix 2: Documentary Podcast Production Plan (created in Google Form)

Email address: _____

Name: _____

Title of your podcast episode: _____

Describe your Podcast Project (10 sentences): _____

How many people will you interview/feature in your podcast?

- 1
- 2
- 3
- More

How many scenes will your podcast have?

- 1
- 2
- 3
- 4
- 5
- More

Interviewees/Subjects

Include in this section the names, contact information and description of the people you're planning to interview and/or feature in your documentary podcast. (If you're planning to feature more than three people, please consult your instructor).

Name of your interviewee/subject #1: _____

Contact information for interviewee/subject #1: _____

Short description of interviewee/subject #1: _____

Name of your interviewee/subject #2: _____

Contact information for interviewee/subject #2: _____

Short description of interviewee/subject #2: _____

Name of your interviewee/subject #3: _____

Contact information for interviewee/subject #3: _____

Short description of interviewee/subject #3: _____

Please upload the questions you will ask to your interviewees/subjects for the podcast.

Scenes

In this section you should describe at least three scenes for your podcast. Please describe the location of each scene and what part of the story will take place in it.

Scene #1 Location: _____

Scene #1 Description: What is going to happen in this scene? (5 sentences): _____

Scene #2 Location: _____

Scene #2 Description: What is going to happen in this scene? (5 sentences): _____

Scene #3 Location: _____

Scene #3 Description: What is going to happen in this scene? (5 sentences): _____

Other scenes? (Optional): _____

References: News Stories

Share three news stories related to your podcast

News stories #1 (paste link): _____

News stories #2 (paste link): _____

News stories #3 (paste link): _____

References: Podcasts

Please share at least two examples of podcasts episodes that are influencing your work.

Podcast #1 (write title and episode name): _____

Podcast #2 (write title and episode name): _____

Schedule

When are you planning to record?

Scene #1 (note date/time): _____

Scene #2 (note date/time): _____

Scene #3 (note date/time): _____

Scene #4 (note date/time): _____

Scene #5 (note date/time): _____

Appendix 3: Audio and Video Equipment Kits

<p>Three Audio Kits that contained the following items:</p> <ol style="list-style-type: none">1. External Audio Recorder2. EV Handheld Microphone3. XLR Cable4. Sony Headphones	<p>Three Camera Kits that contained the following items:</p> <ol style="list-style-type: none">1. Sony Camcorder2. Zoom Shotgun3. Shotgun Foam4. XLR Cable5. 1x Sony battery6. SD Card7. Camera Tripod
<p>Two Full Camera Kits that contained the following items:</p> <ol style="list-style-type: none">1. Panasonic Camcorder2. 2x Panasonic batteries3. Camera charger (3 pieces)4. Sony Headphones5. Genaray Light Kit6. XLR Cable7. EV Microphone8. SD Card9. Camera Tripod	<p>INSIDE Genaray Light Kits</p> <ol style="list-style-type: none">1. Light2. Filter3. AC charger (2 pieces)4. Car charger5. Shoe mount6. 2x batteries

Appendix 4: Production Schedule

Basic Production Plan

Name of production: _____

Name of production company: _____

Date of shoot: _____

Expected Weather: _____

Crew Members

Name and contact	Position
Write name, phone, and/or e-mail of production member.	Specify the production role of crew member.

Production Schedule

Time	Scene	Location	Location Contact	Equipment Required
Specify expected start and finish hour.	Briefly describe the scene to be recorded.	Describe location and provide address.	Write names, phone numbers, and/or e-mails of your contact at location.	List all equipment needed for the shoot here.

Analyze a Video

Anticipate.

What is the title?

What do you think you will see?

Meet the video.

Type (check all that apply):

- Animation Propaganda Promotional Training film Combat film
 Newsreel News report Informational Documentary Entertainment
 Commercial Other

Elements (check all that apply):

- Music Live action Narration Special effects Background noise
 Color Black and White Animation Dramatizations

What is the mood or tone?

Observe its parts.

List the people, objects and activities you see.

PEOPLE	PLACES	ACTIVITIES

Write one sentence summarizing this video.

Try to make sense of it.

When is this video from?

What was happening at the time in history it was created?

Who made it? Who do you think is the intended audience?

How do you think the creator wanted the audience to respond? List evidence from the video or your knowledge about who made it that led you to your conclusion.

Use it as historical evidence.

What did you find out from this video that you might not learn anywhere else?

What other documents or historical evidence are you going to use to help you understand this event or topic?



Appendix 6: Field Assignment #1

Team Members

Producer: _____

Camera Operator: _____

Interviewer: _____

Additional Staff (Optional): _____

Camera Kit

Number: _____

Part #1 of Assignment: Pre-Production (10 minutes)

During the first part of the assignment you need to set your equipment for the shoot! Please make sure that that you've done the following before you start recording.

1. Camera has SD card
2. Battery is charged
3. You're shooting 24 frames per second with a shutter of 48 or 50
4. Adjust your white balance to the current lighting
5. Get your sound ready!
 - a. Remember you must have the internal or shotgun mic in Channel #1 and your external microphone should be in Channel #2
 - b. Test your audio levels! Channel #1 must be peaking half-way and Channel #2 at three-quarters
 - c. Make sure audio levels are not peaking in **RED!**

Audio Levels Example:



6. Review your camera!
 - a. Where is the focus?
 - b. Where is the iris?
 - c. Where are the filters?
 - d. Where is the zoom control?

Part #2 of Assignment: Recording Visuals (30 minutes)

Now that your camera is ready, it's time to record! Make sure you make all these shots and HOLD EACH OF THEM FOR 10-15 SECONDS:

1. Exterior establishing shot of La Michoacana
2. Interior establishing shot of La Michoacana
3. Closeup-shot of ice cream containers
4. Wide-shot of ice cream containers
5. Medium-shot of ice cream server
6. Medium-shot of costumer
7. Two-shot of costumer and ice cream server

Part #3 of Assignment: Interview (10 minutes)

Find a costumer of La Michoacana. Interview him/her about the experience eating ice cream. ASK AT LEAST THREE QUESTIONS.

- REMEMBER to test microphone before interview
- RECHECK audio levels and make necessary ADJUSTMENTS

Part #4 of Assignment: Wrap-Up (10 minutes)

Wrap all the equipment. Use the provided equipment check-list to make sure that everything is back to the kit. STORE THE EQUIPMENT CAREFULLY!

Appendix 7: Field Assignment #2

Team Members

Producer: _____

Camera Operator: _____

Interviewer: _____

Production Assistant (Optional): _____

Camera Kit

Number: _____

Watsonville Film Festival

Name of Event Recorded: _____

Date of Event: _____

Part #1 of Assignment: Pre-Production

During the first part of the assignment you need to set your equipment for the shoot! Please make sure that that you've done the following before you start recording.

1. Camera has SD card
2. Battery is charged
3. You're shooting 24 frames per second with a shutter of 48 or 50
4. Your gain is not higher than 9 dB.
5. Adjust your white balance to the current lighting
6. Get your sound ready!
 - a. Remember you must have the internal or shotgun mic in Channel #1 and your external microphone should be in Channel #2
 - b. Test your audio levels! Channel #1 must be peaking half-way and Channel #2 at three-quarters
 - c. Make sure audio levels are not peaking in **RED!**

Audio Levels Example:



7. Review your camera!
 - a. Where is the focus?
 - b. Where is the iris?
 - c. Where are the filters?
 - d. Where is the zoom control?

Part #2 of Assignment: Recording Visuals

Now that your camera is ready, it's time to record! Make sure to follow this protocol for recording interviews and events.

Making an interview:

1. While the interviewee is talking, always keep the camera in a medium-shot or close-up on her/him/they.
2. Record a cutaway shot of the interviewer (10-15 seconds)
3. Record b-roll of the interviewee (example: walking, interacting with others) (30 seconds)

In the case of two cameras: One camera should be on a two-shot (interviewer and interviewee). Another camera should focus on the person speaking.

Covering an event:

1. ARRIVE AT LEAST 30 MINUTES BEFORE THE EVENT STARTS.
2. Make sure to set your camera in a good spot where it doesn't bother the public and you have a clear lens sight.
3. Record establishing-shots of the event/venue.
4. Record cutaways of the public.
5. While the speaker is talking, maintain the camera on a medium-shot on her/him/they. However, if the speaker is moving, feel free to improvise.

In the case of two cameras: One camera should stay on a wide shot. Another camera should focus on the person speaking.

Part #3 of Assignment: Wrap-Up

Wrap all the equipment. Use the provided equipment check-list to make sure that everything is back to the kit. STORE THE EQUIPMENT CAREFULLY!

Appendix 8: News Segment Pitch

Student Names:

Title of your story: _____

What is your story about? (3-5 sentences)

Why is your story relevant? (3-5 sentences)

What is the angle of your story and why is it different from other approaches about the topic?
(3-5 sentences)

Names of two sources you'd like to interview for this segment? Briefly explain who they are.

1.

2.

What is their contact information?

1.

2.

Where does your segment takes place?

a. In the studio.

b. In the field.

c. Both.

Appendix 9: Final Project

Assignment for May 2nd, 2019

Pre-Production for the Digital Nest News Show.

For Student Pairs Producing a News Segment:

1. Write a lede to your segment (5-10 sentences).
2. Write 4 to 6 questions to ask your interviewee.
3. Confirm that your interviewee is available to be at the Digital Nest on May 9th, 2019 from 1:00pm to 3:00pm.
4. If your segment includes a taped piece, make sure to contact Juan C. Dávila to arrange the delivery of your piece (jdavilas@ucsc.edu).

For Student Pairs Writing News Headlines:

1. Read the local news and find a story that you'd like to see featured in the News Show.
2. Write a news headline about your story (5-10 sentences).
3. If your news headline includes video, photos or sound, make sure to contact Juan C. Dávila to arrange delivery of media content (jdavilas@ucsc.edu).

ALL WRITTEN MATERIALS MUST BE SHARED TO THE INSTRUCTORS VIA GOOGLE DRIVE.

Due May 1st at Midnight.

Keith Rozendal: rozendal@ucsc.edu

Sylvanna Falcón: rca@ucsc.edu

Juan C. Dávila: jdavilas@ucsc.edu

Jane Tobias: j.tobias@digitalnest.org

*If you have any questions writing headlines or ledes, please consult Jonathan Kern's *Sound Reporting Book*.