

SEMESTER AT SEA COURSE SYLLABUS

Colorado State University, Academic Partner

Voyage:	Spring 2023
Discipline:	Journalism & Media Communication
Course Number and Title:	JTC 345 Video Production
Division:	Upper
Faculty Name:	James Schiffman
Semester Credit Hours:	3

Prerequisites: One (1) upper division video editing course

COURSE DESCRIPTION

In this course, students will take on the challenge of becoming video journalists who craft stories for various digital platforms and physical distribution channels. The journalistic method of verification and engaged storytelling will be emphasized. Students will background themselves while at sea in the culture, politics, economics and social life of countries where we will make ports calls. They will develop story ideas while at sea, with the ability to focus on areas of their own particular interest, from music to technology and from food to travel, to name just a handful of topics. Students also will interview each other and develop stories about their own experiences on the voyage and what a semester at sea means to them. These stories may be used to share the Semester at Sea story

LEARNING OBJECTIVES

In this course, students will:

- Learn how to produce compelling video news and information stories from conception to final product.
- Learn how to conceptualize a public affairs program.
- Develop skills in shooting and editing video to ethically create captivating public-interest stories based on facts and incorporating voices of relevant stakeholders and diverse points of view.
- Hone skills in marrying words and images to create impactful scripts and final stories.

REQUIRED TEXTBOOKS

AUTHOR:	Robb Montgomery
TITLE:	Mobile Journalism
PUBLISHER:	Independently published
ISBN:	979-8570274075
DATE/EDITION:	2020

REQUIRED SUPPLIES

- A laptop computer with at least 16 gb of RAM. (No joke; do not crimp on memory.)
- A late model smart phone.
- Software for laptop:
 - o DaVince Resolve (free version) for the laptop
- Apps for phone:
 - o Adobe Spark (Free)
 - o LumaFusion (\$29.99)
 - o VN Video Editor (Free)
 - o PowerDirector (Free)
 - o Rev Call Recorder (or a phone recording app of your choice)

TOPICAL OUTLINE OF COURSE

Work in this course will consist of reading, both in and outside of class, class activities, and submission of at least three video stories and a group presentation on a public service programming idea.

Note: Assignments may change depending on various circumstances, including the itinerary of the voyage. Be prepared to be flexible.

Embarkation Day — January 5

1: Course introduction, explain arc and scope of the course, expectations and outcomes, voyage community values and specific assignments, including the field work class and comparative experiential project.

2: Story Structure

Pre-class reading: Chapter 12 in Mobile Journalism.

Class Activity: Discuss the reading, including the three-act structure and how it relates to video journalism. Quick ABCs of shooting video with phones.

3: Elements of News Stories

Pre-class reading: Chapter 2 in Practicing Convergence Journalism.

Assignment: Shoot video when in port that can tell a story.

4: Video Workshop

Class Activity: In small and large groups, discuss the reading; identify news elements in the video shot in port.

5. Storytelling Ethics

Class Activity: Groups choose from a menu of case studies, read and discuss articles associated with their choices.

1) Kobe Bryant

- ◆ Society of Professional Journalists: Kobe Bryant's Past: A Tweet Too Soon?
- ◆ Pioneer: RATH: Journalism ethics in covering Kobe Bryant's death

2) Photo Ethics

- ◆ Indiana University, Ethics Case Studies: Of life and death: Photos capture woman's last moments
- ◆ Darkness in Light: Photography's Heavy Weight

3) "Unpublishing"

- ◆ Media Ethics Initiative: Case Study: The Ethics of Unpublishing the News
- ◆ Columbia Journalism Review: Whose responsibility is the right to be forgotten?

4) Covering Female Athlete

- ◆ The University of Texas at Austin: Covering Female Athletes
- ◆ The Nation: Sex Sells Sex, Not Women's Sports

5) October "Surprise"

- ◆ Santa Clara University: The Ethics of Social Media Decision Making on Handling the New York Post "October Surprise"

6) Pandemic Coverage in India

- ◆ University of Texas at Austin: Accurate and Effective Reporting in a Pandemic: Ethical Choices in COVID-19 Stories in Indian Media
- ◆ The Economic Times: Survey says 90% Indians aware, but only 44% wearing a mask

7) Racial Reckoning

- ◆ University of Texas at Austin: Newsroom Objectivity in the Age Of Black Lives Matter: Controversy at the Pittsburg Post-Gazette
- ◆ Variety: Reporting While Black: The Complexity of Covering Racial Inequality as a Black Journalist

6. Video Storytelling Techniques

Class Activity: Watch Ken Burns Jazz Intro and deconstruct the film to learn video storytelling techniques.

Assignment: Video shooting exercise in port.

7: Workshop Stories

Class Activity: In small and large groups, students work on stories shot while in port. Focus on story construction and video editing.

8: Camera Basics

Pre-class reading: Chapter 7 in Mobile Journalism

Class Activity: Discuss and analyze the reading; discuss how to improve on video shot in port.

9: Equipment Basics

Pre-class reading: Mobile Journalism: Chapter 1, p 17, 21-33, Chapter 4

Class Activity: Practice techniques explained in the readings. Finish workshopping stories.

10: Audio

Pre-class reading: Chapter 5 in Mobile Journalism

Class Activity: Practice audio techniques explained in the readings.

11: Creative Shooting

Pre-class reading: Chapter 8 in Mobile Journalism

Class Activity: Practice techniques explained in the readings.

12: Workshop

Class Activity: Discuss port visit.

Midterm self-assessments due.

13: Midterm Review

Class Activity: Review and reinforce what has been learned so far.

14: Workshop

Class Activity: Discuss port visit.

15: Interviewing

Pre-class reading: Chapter 10 in Mobile Journalism

Class Activity: Discuss the reading; work on becoming a better interviewer and listener.

Assignment: Prepare for port visit.

16: Lighting and Graphics

Pre-class reading: Mobile Journalism Chapter 6, p 99-107, Chapter 9.

Class Activity: Class Activity: Practice techniques explained in the readings.

17: Stand-ups

Pre-class reading: Chapter 11 in Mobile Journalism

Class Activity: Work on and critique stand-ups.

18: Workshop Stories

Class Activity: Work on and critique stories.

19: Photography

Pre-class reading: Mobile Journalism, Chapter 6, p 86-98.

Class activity: Practice techniques discussed in the reading.

19: Public Service Programming I

Class Activity: Present and discuss public service programming ideas.

20: Public Service Programming II

Class Activity: Present and discuss public service programming ideas.

21: Workshop

Class Activity: Discuss port visit.

22. Workshop and Review

Class activity: Workshop stories and review takeaways from the entire course.

23: Final Assessment Meetings-I

Students meet in one-on-one, 8 to 15-minute sessions with me to evaluate their learning in the class and award themselves a grade. (See section below on “Ungrading” as an assessment mechanism.

Final student student progress reports are due.

24: Final Assessment Meetings-II

25—Final Meeting

Class Activity: This session will be devoted to reflections on the course with particular regard to the original learning outcomes of the course.

Disembarkation Day – April 20

FIELD WORK

Semester at Sea® field experiences allow for an unparalleled opportunity to compare, contrast, and synthesize the different cultures and countries encountered over the course of the voyage. In addition to the one field class, students will complete a Comparative Experiential Project that span multiple countries.

Field Class & Assignment

STUDENTS: Field Class proposals listed below are not finalized. Confirmed ports, dates, and times will be posted to the [Spring 23 Courses and Field Class page](#) when available.

Field Class attendance is mandatory for all students enrolled in this course. Do not book individual travel plans or a Semester at Sea sponsored trip on the day of your field class.

Field Classes constitute 20% of the contact hours for each course.

Field Class Title:

Travelogue Video

Outcomes:

Apply theoretical and practical learning to a video storytelling project. Be able to identify specific types of shots and techniques used in stories and why those shots and techniques were selected. Gain experience conducting effective video interviews. Learn to constructively critique one’s own work and the work of others. A key outcome of the exercise is to develop

ways to appreciate critiques of one's own work and use feedback to improve and to be able to deliver practical and usable constructive critiques of the work of others.

Activities:

Students should visit and film recognizable or iconic sites in whatever port is selected for the field assignment. Without becoming cliché (for example, by depicting Paris by showing only the Eiffel Tower and Arc de Triomphe as iconic images), students will capture shots that help viewers identify their location. Finding scenes that are identifiable/iconic without becoming cliché would be part of the exercise.

Assessment:

Students will each produce a travelogue video of two to four minutes that tells a story about the port city. They will shoot B-roll and conduct interviews if possible. They will produce their videos on deadline once we are back onboard ship. Group critiques of student videos will be done at the next opportunity after the submission deadlines. Students will write a reflection paper after the critique session discussing what they learned through the process

Comparative Experiential Project

The CEP is the required comparative assignment that span multiple countries. The Comparative Experiential Project constitutes at least 5% of the grade for each course.

Students will be tasked with making short video stories in three port cities of their choice on the same or similar topic. They will write a short paper comparing their experiences in the three places, including the difficulty or ease of story selection, finding site locations, easy or conducting interviews, among other points of comparison.

METHODS OF EVALUATION

This course consists mainly reading, discussions and class activities based on the readings, video shooting and editing exercises, producing video stories and designing public service programming based on the video stories.

We will use an assessment technique called "ungrading." This means exactly what it seems to mean. I won't be grading your work in the ways you've been used to. Rather, I'll be giving you extensive feedback as part of a semester-long conversation about what you're learning.

This doesn't mean we're abandoning course grades. We cannot do that. Semester at Sea requires final letter grades, with pluses and minuses. How to "ungrade" and still provide final letter grades? In principle, you will determine your final grade by evaluating yourselves based on a set of expectations and standards. More on that below. I reserve the right to change your self-assessment, although I expect to do that only if you are outrageously insincere. For example, if you hardly show up for class, do little of the work and decide you deserve an A+, that won't stand. We will have on-going discussions about assessment throughout the course and major conversations at midterm and the end of the course.

Together, we will work to make sure you know where you stand in terms of assessment at any point in the course.

Why “ungrading?” Academic research shows that intensive focus on grades gets in the way of learning. Be honest with yourselves. When you select a course, do you ever think, “I’ll take that course because it will be an easy “A?” Do you ever go into a course with the question, “What do I need to do to get a good grade in this course?” Of course you do. How many times have you crammed for an exam only to forget pretty much everything within a short period of time? None of this is your fault. You’ve been socialized throughout your life to center your education on tests and grades. But higher education — and especially the unique adventure we are undertaking together — should be about learning – learning how to learn, touching and stimulating the desire that we all have to learn. Becoming excited about being a lifelong learner. Grading all too often creates roadblocks to true learning.

“Ungrading” doesn’t mean you’ll have a semester of pool parties. The course will be rigorous, and I expect that we will all work hard. “Ungrading” will involve more, not less, work for me. But I anticipate that the rewards will be great for all of us.

My job is to make standards and expectations as clear as possible, both in general terms and in terms of each individual assignment. Your job is to apply those standards and expectations and assess yourselves honestly. But we are in this together and will work together to set standards and expectations.

I’m going to get a start on laying out the general standards and expectations here in the syllabus. Standards and expectations for specific assignments will come by way of handouts or postings in the learning management system. I want you to be part of the process. At the beginning of the course, we will engage in a dialogue about standards and expectations and modify or adjust specific things based on those discussions. I want you to have a stake in setting standards and expectations, but I do reserve the right to be the final arbiter of them.

Let’s start with general standards.

I expect you to:

- Attend classes and arrive on time.
- Engage with course material and our learning community while you’re in class. A big part of success is being there, so come to class prepared and participate in classroom discussions and activities, at least by active listening.
- Do the assigned work and meet deadlines.
- Read the directions and prompts and make a good faith attempt to address each question in an assignment.
- Read and consider feedback I provide. Engage me in a dialogue about the feedback with an eye toward improving and learning more. Let me repeat that. Engage me in dialogue

inside and outside of the classroom. Engage doesn't mean slavishly agreeing with me. Push back if you think I'm wrong about something or if you have a better or different idea. But apply feedback that you think is reasonable to your next revision or next piece of work.

- Submit thoughtful midterm and end of course self-evaluations. This is exceptionally important.
- Steadily improve over the course of the semester. This is a vitally important metric. I don't want you measuring yourselves against an absolute standard. Your skill or proficiency level when we start the course is immaterial. Building on your skills and improving steadily is what's important. You should be able to articulate how you've improved, both in general and in specific assignments.
- Follow the instructions for formatting and submitting work.

Ask yourself: to what extent did I do the things in the bullet points? Did I meet expectations? Did I fall short of expectations? Did I go above and beyond? To what extent did I achieve course outcomes? Can I make a strong argument to justify my self-evaluation?

How to go above and beyond? The general principle is that you do more than what is asked of you in general or in an assignment. For example, many classes will have reading assignments. Doing extra reading from the material on reserve or reading extra chapters in our text constitutes going above and beyond. If a story assignment calls on you to find at least three sources, finding more sources constitutes going above and beyond. Finding fewer than three sources means you're not meeting expectations.

Next, how to translate your self-assessments into grades? My thinking is just a starting point. We will refine and agree on standards and expectations together during the first couple of classes and as we move through the course. We'll put final standards and expectations in writing, and I'll ask each student to sign a contract agreed to them.

A starting point:

All "A" students go beyond expectations almost all the time. "A" students attend all classes (illnesses and emergencies excepted) and submit all story assignments on time. "A" students will be able to articulate how they have exceeded course outcomes.

A+ students go above and beyond all the time. In each class and each assignment. No exceptions.

"A" students go above and beyond almost all the time. What does almost all the time mean? We can negotiate that, but a small number of instances of not exceeding expectations (on one story stories or in two or three classes) seems fair to me.

A- students don't quite meet "A" standards but still can make a case for exceeding expectations most of the time. Not living up to your potential on two stories and three classes could earn you an A-, as long as the rest of your work goes above and beyond.

B students generally meet standards and expectations and only sometimes go over and above. As a group, we will negotiate divisions between B+, B and B-.

C students struggle to meet standards and expectations and usually do not do so. As a group, we will negotiate divisions between C+ and C.

D students are only rarely engaged in the course and make only marginal progress toward meeting course outcomes.

F: You decide to party or undertake non-academic activities and not engage in the course to any serious degree. In other words, you've checked out of the course. If you use the voyage to practice guitar all day, busk onboard and in ports but do little if any work for the course, you may become richer and more famous than anyone else in the class, but you'll earn an F.

Note: The Field Class and Comparative Experiential Project are important components of the course. (See below to see how this is expressed in percentages.) Students who fail to complete the Field Class assignment satisfactorily must reduce their final graded self-evaluation by two full letters. Students who fail to complete the Comparative Experiential assignment satisfactorily must reduce their final graded self-evaluation by one full letter.

For purposes of percentages, students will be guided by this percentage breakdown in assessing their final grades:

- 70% Reading, class discussions and activities, video stories and public service programming.
- 20% Field Class & Field Class Assignment
- 10% Comparative Experiential Project

GRADING SCALE

The following Grading Scale is utilized for student evaluation. Pass/Fail is not an option for Semester at Sea® coursework. Note that C-, D+ and D- grades are also not assigned on Semester at Sea® in accordance with the grading system at Colorado State University (the academic partner institution).

Pluses and minuses are awarded as follows on a 100% scale:

<u>Excellent</u>	<u>Good</u>	<u>Satisfactory/Poor</u>	<u>Failing</u>
97-100%: A+	87-89%: B+	77-79%: C+	Less than 60%: F
93-96%: A	83-86%: B	70-76%: C	
90-92%: A-	80-82%: B-	60-69%: D	

ATTENDANCE/ENGAGEMENT IN THE ACADEMIC PROGRAM

Attendance in all Semester at Sea® classes, including the Field Class, is mandatory. Students must inform their instructors prior to any unanticipated absence and take the initiative to make up missed work in a timely fashion. Instructors must make reasonable efforts to enable students to make up work which must be accomplished under the instructor's supervision (e.g., examinations, laboratories). In the event of a conflict in regard to this policy, individuals may appeal using established CSU procedures.

CLASSROOM CLIMATE

Semester at Sea® is committed to the Voyage Community Values. Consequently, the classroom environment is founded on mutual respect, community, and an aim toward equity. The Voyage Community Values support the creation of a collaborative and vibrant community. Our community is the foundation of our learning, critical inquiry, and discovery. Each member of this course has a responsibility to uphold these values when engaging with one another.

With that, please review the following Voyage Community Values:

- **Well-Being:** We commit to the health, safety and well-being of ourselves, all members of our voyage community, *and* members of the communities we will visit.
- **Interconnectedness:** We understand our actions and attitudes have an impact locally and globally. We always seek to positively affect the planet and the people around us near and far.
- **Respect:** We honor the inherent dignity of *all people* with an abiding commitment to freedom of expression, scholarly discourse and the advancement of knowledge. We have the right to be treated, and the responsibility to treat others, with fairness and equity.
- **Inclusion:** We ensure inclusive environments that welcome, value, affirm and embrace *all people* within the shipboard community and in each country we visit.
- **Integrity:** We are honest and ethical in all of our interactions, including our academic work. We hold ourselves accountable for our actions.
- **Excellence:** We model the highest academic standards of preparation, inquiry and knowledge and consistently seek to understand complex issues and express informed opinions with courage and conviction.

LEARNING ACCOMMODATIONS

Semester at Sea® provides academic accommodations for students with diagnosed learning disabilities, in accordance with ADA guidelines. Students who will need accommodations in a class, should contact ISE to discuss their individual needs. Any accommodation must be discussed in a timely manner prior to implementation.

A letter from students' home institutions verifying the accommodations received on their home campuses (dated within the last three years) is required before any accommodation is provided on the ship. Students must submit verification of accommodations to their Student Services advisor as soon as possible, but no later than two months prior to the voyage. More details can be found within the **Course Registration Packet**, posted to the student portal prior to registration.

STUDENT CONDUCT CODE

The foundation of a university is truth and knowledge, each of which relies in a fundamental manner upon academic integrity and is diminished significantly by academic misconduct. Academic integrity is conceptualized as doing and taking credit for one's own work. A pervasive attitude promoting academic integrity enhances the sense of community and adds value to the educational process. All within the University are affected by the cooperative commitment to academic integrity. All Semester at Sea® courses adhere to this Academic Integrity Policy and Student Conduct Code.

Depending on the nature of the assignment or exam, the faculty member may require a written declaration of the following honor pledge: "I have not given, received, or used any unauthorized assistance on this exam/assignment."

RESERVE BOOKS FOR THE LIBRARY

AUTHOR: Robb Montgomery
TITLE: Smartphone Video Storytelling
PUBLISHER: Taylor and Francis
ISBN: 978-1138635999
DATE/EDITION: 2018

AUTHOR: Ronald J. Compesi
TITLE: Video Field Projection and Editing
PUBLISHER: Taylor and Francis
ISBN: 9780429000324
DATE/EDITION: 2019, 8th edition

AUTHOR: Barry Braverman
TITLE: Video Shooter: Mastering storytelling techniques
PUBLISHER: Taylor and Francis
ISBN: 9780240825229
DATE/EDITION: 2014, 3rd edition

AUTHOR: Jim Owens
TITLE: Video Production Handbook
PUBLISHER: Taylor and Francis
ISBN: 9781315530550
DATE/EDITION: 2017, 6th edition

FILMS

TITLE OF FILM: Travel films, #MojoTrek by Robb Montgomery

DISTRIBUTOR: [youtube.com](https://www.youtube.com)

All 34 short videos on this page:

https://www.youtube.com/playlist?list=PLRnTOqj_Q7GAawDeGS4o5zVNJ-wsNu3W9

TITLE OF FILM: Jazz, a Film by Ken Burns

DISTRIBUTOR: PBS

<https://www.amazon.com/Jazz-Film-Burns-Keith-David/dp/B00004XQ0U>

Note: I only want the 8-minute introduction; the first eight minutes of volume one of the series. This is what I'm looking for:

<https://vimeo.com/251163424>

ELECTRONIC COURSE MATERIALS

AUTHOR: Society of Professional Journalists

TITLE: Kobe Bryant's Past: A Tweet Too Soon?

<https://www.spj.org/ecs21.asp>

AUTHOR: Tim Rath

TITLE: Journalism ethics in covering Kobe Bryant's death

PUBLISHER: Pioneer

<https://www.bigrapidsnews.com/editorials/article/RATH-Journalism-ethics-in-covering-Kobe-Bryant-s-15016654.php>

AUTHOR: Indiana University Bloomington

TITLE: Of life and death: Photos capture woman's last moments

<https://ethicscasestudies.mediaschool.indiana.edu/cases/controversial-photos/of-life-and-death.html>

AUTHOR: Jonathan H.

TITLE: Darkness in Light: Photography's Heavy Weight

<http://www.terrastories.com/bearings/darkness-in-light-photographys-heavy-weight>

AUTHOR: Media Ethics Initiative

TITLE: Media Ethics Initiative: Case Study: The Ethics of Unpublishing the News

<https://mediaethicsinitiative.org/2021/12/13/should-our-past-follow-us-forever-online/>

AUTHOR: Akintunde Ahmad

TITLE: Whose responsibility is the right to be forgotten?

PUBLISHER: Columbia Journalism Review

DATE/EDITION: Dec. 12, 2019

https://www.cjr.org/the_media_today/right-to-be-forgotten.php

AUTHORS: Danee Pye & Scott R. Stroud

TITLE: Covering Female Athletes

PUBLISHER: University of Texas at Austin

https://moody.utexas.edu/sites/default/files/sites/communication.utexas.edu/files/attachments/tpsm/cs_Covering_Female_Athletes.pdf

AUTHOR: Mary Jo Kane

TITLE: Sex Sells Sex, Not Women's Sports

PUBLISHER: The Nation

DATE/EDITION: July 27, 2011

<https://www.thenation.com/article/archive/sex-sells-sex-not-womens-sports/>
<https://www.thenation.com/article/archive/sex-sells-sex-not-womens-sports/>

TITLE: The Ethics of Social Media Decision Making on Handling the New York Post "October Surprise"

PUBLISHER: Santa Clara University

<https://www.scu.edu/media/ethics-center/journalism-ethics/PDF-Courtney-Davis-October-Surprise-Case-1.pdf>

TITLE: Accurate and Effective Reporting in a Pandemic: Ethical Choices in COVID-19 Stories in Indian Media

PUBLISHER: University of Texas at Austin

<https://mediaethicsinitiative.org/wp-content/uploads/2021/04/112-COVID-Vaccine-India-Case-Study.pdf>

AUTHOR: Glynda Alves

TITLE: Survey says 90% Indians aware, but only 44% wearing a mask

PUBLISHER: The Economic Times

<https://economictimes.indiatimes.com/magazines/panache/survey-says-90-indians-aware-but-only-44-wearing-a-mask-discomfort-key-reason-for-non-compliance/articleshow/78315069.cms>

TITLE: Newsroom Objectivity in the Age Of Black Lives Matter: Controversy at the Pittsburg Post-Gazette

PUBLISHER: University of Texas at Austin

<https://mediaethicsinitiative.org/wp-content/uploads/2021/01/106-BLM-Coverage-Case-Study.pdf>

AUTHORS: Angelique Jackson, Audrey Cleo Yap and Elaine Low

TITLE: Reporting While Black: The Complexity of Covering Racial Inequality as a Black Journalist

PUBLISHER: Variety

DATE/EDITION: June 3, 2020

<https://variety.com/2020/tv/features/black-journalists-racial-inequality-protests-george-floyd-1234623820/>