



the art of
VISUAL
storytelling



CONTENTS

- Introduction. 3
- Goals and Objectives 4
- Telling the Visual Story. 5
 - Why we tell stories. 5
 - People-to-people. 6
 - Essential story elements 7
 - Where to find stories. 8
 - 'Reports' vs. 'stories' 9
 - Defining the focus. 10
 - Beginning, middle, end 11
 - Elements of the unknown. 12
 - Memorable, powerful endings 13
- The Components of Great Stories 14
 - Strong central character 14
 - Observing characteristics 16
 - Quest 16
 - Opposition 17
 - Revealing inner character 18
 - Let your source tell the story 19
 - Transmit a sense of experience. 20
 - Including conversation 21
 - Adding meaningful quotes 22
- Shooting the Visual Story 23
 - Visual proof 23
 - Equipment and tips for using it. 24
 - The importance of composition. 25
 - Painting with light. 26
 - Writing the words and images 27
 - Sound is important 28
 - Visual transitions 29
 - Your parting shot. 30
 - Basic principles of storytelling. 31
 - Remember, when shooting 32
 - On assignment 33
- In Addition to the Hows and Whys 37
 - Law and ethics 37
 - Storyboard 39
 - Rubrics. 41
- Acknowledgements and Credits 45

INTRODUCTION

For a number of years, it has been possible for us to capture and preserve memories in motion on video. Parents can go back to the day you were born and bring that moment to life. Through video, we can experience the first time we boarded the school bus or see our elementary choir performing at the winter pageant. By blending video and still images and including interviews, we can capture significant moments of our school's history, forever preserving it for future generations.

By including a video component in our yearbooks, we can re-live the band's state championship, watch the cheerleaders chant, and experience that oh-so-close final moment when we lost to our cross-town rivals. Balfour believes these magic moments should be accessible to

you throughout your lives. For that reason, Balfour will store those memories on BAL4.TV and make them available to you and others who buy the yearbook for years to come through Balfour's QR codes.

As delivery systems change, your moving, lasting memories will still be there, and your pathways to reach your school's channel on BAL4.TV will be updated, too. With BAL4.TV, you will always be able to see your friends.

It's important to learn to create quality videos that capture your audience and hold them throughout each story. Balfour offers you this curriculum to create interesting, compelling stories that will touch hearts throughout your lives. We hope your electronic stories are better stories because you studied with us.



GOALS AND OBJECTIVES

Stories teach us new concepts and ideas, take us to places we've never been, and give us insights to life. Stories help us see ourselves through others' experiences and preserve the history of our lives for future generations. Storytelling provides all of us instructions for living.

This curriculum explores the essential practices used by master storytellers. It helps students develop those skills and apply them in their own works. The curriculum emphasizes the basic elements common to all storytellers and all media, while stressing how to use those elements to create powerful, memorable, visual stories.

Curriculum Goal:

To teach students, parents, administrators and teachers how to create quality visual stories of interest to be stored and accessible via BAL4.TV.

Learning Objectives:

Upon successful completion of these lessons, the students will be able to:

- Find stories with strong central characters engaged in the pursuit of goals, telling their stories from the beginning, continuing through the middle, and completing the stories with definitive endings.
- Recognize and incorporate common aspects of the human experience in visual storytelling using digital media.
- Develop skills in visual storytelling, including camera and tripod use, photo composition techniques, storyboarding, writing, editing, and interviewing, to produce high-quality, visual stories for future reference.

on visual storytelling

"Television excels at capturing and communicating a sense of experience and showing people to people."

Fred Shook

Professor, Visual Storytelling,
Television Field Production
Colorado State University

Author

Television Field Production and Reporting,
6th ed., Allyn & Bacon, Copyright 2012

Laura Schaub

Journalism Professor Emerita,
University of Oklahoma

TELLING THE VISUAL STORY

WHY WE TELL STORIES

Create lasting, moving memories for your yearbook

What if you could go back in time to hear your favorite teacher's voice again?

What if you could experience that last football game just one more time?

What if you could hear your coach's words, reminding you to never, ever give up?

What if you could hear your parents or grandparents talk to you again?

Partnering with Bal4.tv to create personal videos that are accessible to you, your best friends and relatives years after you've graduated will add new depth, dimension and pizzazz to your yearbook. So pick up your camera and let's get started.

on visual storytelling

"I live by the saying, 'A good story is **everything**.' If you don't have a great story, then everything you do to help a bad story is equivalent to rearranging deck chairs on the Titanic."

Scott Rensberger,
Freelance Visual Storyteller
Award-winning international journalist,
photographer and editor

on assignment

Visit your local television stations' websites to find compelling stories. Examine one story in depth. Write the answers to the following questions:

1. What made the story interesting and worth watching?
2. Identify the strongest central character in the story and explain his/her quest for a goal.
3. Describe the beginning, middle and end of the story. Include descriptions of specific, memorable visual moments in the video.
4. What techniques did the videographer use in this story that you might want to use in a story you produce?
5. Cite the URL, station, and reporter/videographer who produced the story.

SCOTT RENSBERGER: WHY WE TELL STORIES



bal4.tv/stjusp4e

Storyteller

Video journalists tell stories with their cameras, giving us insight into life as they see it. Scott Rensberger is an internationally-recognized, award-winning journalist who has traveled the world to find special stories, those "pearls" of life that captivate all of us. In this video, he gives us his perspective on why we tell stories.

PEOPLE-TO-PEOPLE

Visual storytelling includes the basic facts, and also addresses larger issues. These stories show people interacting with other people, capture and convey a sense of experience, giving us a feeling of what it was like to be there, and offer us a sense of participation in the story.

Through stories we learn about life. We see ourselves mirrored in the deeds and conduct of others. Through stories we experience what we have never known. We meet new characters. We learn methods and rules for living.

You are a story. Every day of your life is a story. You are a unique character.

- What makes you interesting to others?
- What are things we don't know about you that might provide insight or surprise?
- What are your goals and why do you want to achieve them?
- What motivates you to achieve success?
- Was it an event in your life that inspired you to achieve the goal?
- Is it a situation that sparked the quest for a goal?
- What hurdles do you face in your desire to achieve your goal?
- How long and hard are you willing to strive to achieve your goals?

BOB DOTSON: BIG DREAMS COME TRUE



http://today.msnbc.msn.com/id/39800009/ns/today-today_people/

A Dream Achieved

Braeden Kershner worked 11 jobs and learned to play every instrument in the orchestra in order to guest conduct the Boston Pops. After achieving that goal, he chose not to become a star, but instead to share his passion for music with young people.

the master storyteller



Bob Dotson

The American Story

International news reporter and correspondent, NBC's *Today Show*

Bob Dotson's *American Story*, featured each week on *The Today Show*, focuses on the amazing accomplishments of seemingly ordinary people. His people-to-people style brings viewers surprises and insights into his strong central characters.

on assignment

Analyze yourself as a strong central character in a story. Write the answers to the following questions as if you were going to produce a visual story on yourself.

1. What makes you unique?
What aspects of your life provide insight or surprise?
2. What are your greatest goals and why do you want to achieve them?
3. What motivates you to achieve your goal? Describe an event or situation that sparked your quest for your goal.
4. What hurdles or obstacles do you face in order to achieve your goal? How long and hard are you willing to work to achieve your goal?
5. How do you hope your quest for your goal will end?

ESSENTIAL STORY ELEMENTS

Late author Professor Jack Bickham said most great University of Oklahoma stories involve a strong central character engaged in the quest for a goal against opposition and provide insights into character, values, larger issues, and life lessons. Stories reflect someone else's reality from which we can learn important truths.

We look at life and ourselves through stories with strong main characters searching for goals against opponents. A football game is a story with strong main characters (the teams and players); a quest and goal to win; a struggle against opponents, rain, snow, or wind, fate (injury), and personal issues (fatigue, lack of motivation); and finally, the game's outcome (resolution).

Similar story elements are present in student government campaigns, volunteer projects, and academic endeavors.

Stories are not video shots of cheerleaders jumping. They're not videos of the band marching on the field. Great stories are well planned with the essential story elements.

A complete story must contain a strong character, striving to achieve a goal against a forceful opponent with an outcome unknown that ultimately resolves at the end of the story. These elements unfold along a timeline, beginning—to middle—to end.

Stories with unknown outcomes intrigue viewers and keep them engaged. The question, "How will the story end?" is a compelling reason to watch and learn.

TOM AVILES: THE FRIDAY SQUAD



<http://www.youtube.com/watch?v=PcbGae487aM>

Every Day is Memorial Day

Tom Aviles worked on this piece for seven months. His poignant story shows the dedication of a group of veteran soldiers who serve as The Friday Squad, performing funeral services for their fallen brothers and sisters. Note how the reporter shows the changing of seasons using images and sounds. Also note how he uses images and lighting techniques to tell the story of these men.

on story elements

For each story you plan to cover, remember to identify and include these elements to provide deeper meaning and value to your audience:

Strong central character: Introduce us to your character so we can learn more about him/her. Give us insight into his/her life. Where does he live? What are his/her interests?

Quest for a goal: Let the character take us on the path to achieve his/her goal. Help us understand the struggles, obstacles he faced to achieve it.

Show the motivation: Help your viewer understand why the goal was so important to him/her.

What opposition did he/she face? What obstacles fell into the path along the way? How did he/she deal with those?

What character traits make him unique? Show us through his/her actions and behaviors how he is different from others.

Include insight/surprise/reaction: Show his/her personality. If he's quirky, let us see it through the camera. Tell us something we didn't know.

How was the situation/goal resolved? How did your character's struggle to reach the goal end?

on assignment

For each story, identify the following, adding explanation where needed:

- Strong central character
- His/her quest/goal
- His/her motivation
- His/her opposition/obstacles
- Character traits/insights/surprises
- Reaction/resolution

WHERE TO FIND STORIES

Stories surround us. We love to talk to our friends about the latest news of make-ups and break-ups. Great stories come from a keen sense of exploration...looking for the hook that pulls us into the story and inspires us, as viewers, to watch it until the end.

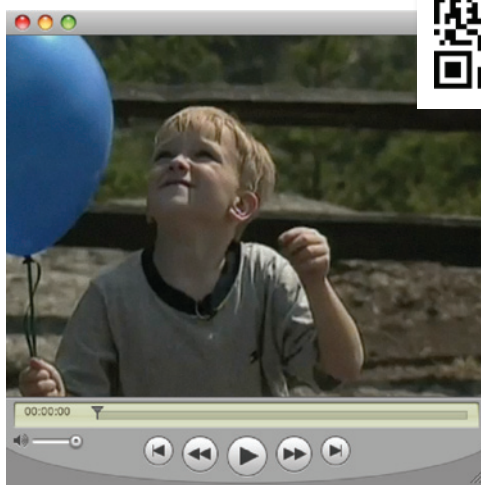
Study this segment by Steve Hartman, a CBS reporter who travels the world in search of stories. Each time he finishes a piece, he asks his central character to throw a dart at a map to show him where he will find his next feature. When he arrives at the next place, he finds a phone book and chooses his next character. His rule? Everyone is a story. You just have to find the most interesting aspect of your character and feature it.

For this segment, Steve called a residence randomly chosen from a phone book. A five-year-old boy answered the phone. He

knew it would be a challenge to have such a young character as his main focus, but after he met him and the boy's family, he discovered a heart-warming, touching story.

Study the story. Note the character traits – the ones that depict a typical five-year-old and the others that show a kind, thoughtful side. Ask, "What are his/her goals?" Discover obstacles that he/she might encounter. How do people react to his/her thoughtful actions? What makes the character memorable? What surprises are included? How does the story end? Then, try Steve's method, because everyone is a story. The reporter just has to find it.

STEVE HARTMAN: BALLOONS FOR GRANDMA



<http://www.youtube.com/watch?v=DvfaCuVveVw>

Remembering Grandma

This child, discovered by Steve Hartman on a quest for a story, has a loving, giving spirit exemplified through his actions. We would never have met him except through Hartman's unorthodox method of finding a story.

looking for stories

Think about how you could turn these topics into interesting stories with a strong central character:

Service organizations/projects

Support personnel for the school or sports teams

Classes focused on creative endeavors

Historical characters within the school's community

Teachers with unique teaching methods

Sports teams trying to overcome adversity

What it's like to play your last game your senior year

Why benchwarmers are important to the team's success

The competitive side of academics

Mentors and their influence on students or teachers

Tryouts for the school musical

The school musical – before, during and after the performance through the eyes of a behind-the-scenes worker

What it's like to be a substitute teacher

on assignment

Find a person in your school you've never met and have a conversation with him.

Discover what makes this person unique or different from others. What are his/her special interests? Explore topics such as sports, volunteerism, hobbies, life-changing events.

What are his/her goals? What obstacles does he/she face? What surprises or insights did you discover?

In a sentence, what is your story?

Once you've found a story, outline it using the previous story elements.

'REPORTS' VS. 'STORIES'

Often, on television, we see "reports" of things gone wrong. Car accidents, fires, and court cases are simply "reports" of events within the community. Rarely are they "stories" in the sense of visual storytelling.

Storytelling tells the human side of journalism. It includes facts to inform the viewer and address larger concerns. True "storytelling" shows people interacting with other people. It encapsulates and conveys a feeling of experience, helping viewers understand how it felt to be there.

Viewers tend to remember "stories" longer than they remember "reports." If we experience an event through "storytelling," we react to it with honest, human emotion. When a story touches the viewer's emotions, it adds significance to the story.

If your school district is facing huge budget cutbacks, find someone who discovers a way to overcome that problem in a creative, interesting way. Maybe an elementary teacher needs supplies, reaches out to the community, and receives enough supplies for the entire school to make it through the year. Perhaps a grandparent, a certified retired teacher, decides to become a volunteer substitute teacher, saving the district money. Localizing a larger issue helps your viewer better understand the story, causing him to "connect" to it. "Stories" teach us why problems or events we never knew about matter to all of us.

turning 'reports' into 'stories'

Study the topics below. How could you localize these topics by using the "storytelling" method, rather than simply reporting on the problem?

The declining economy in your community

Rising gasoline prices and the effects on your school

The unrest in the Middle East

Budget cuts in your school district

Weather issues and the effects on their schools

Food prices escalating

Employment for teens

Unique programs for special needs students

on assignment

Choose one of the topics above and plan a "story" (rather than a "report"). Tell the story through the eyes of a strong central character in your school who has been affected by the situation described above. Answer these questions:

1. Describe your character. What makes him/her unique? What are his/her strongest traits?
2. Describe the character's goal and the quest he/she has undertaken to achieve the goal.
3. What obstacles or adversities does this person face?
4. How does this person overcome these adversities?
5. How does the story end?

BOB DOTSON: BORN TO FARM



<http://today.msnbc.msn.com/id/26184891/vp/20035585#20035585>

Saving the Farm

Rather than reporting on the problem of continued loss of farmland in New England, Bob Dotson shows how an 18-year-old worked with his community to save his farm and earn a good living from it.



DEFINING THE FOCUS

Before shooting video, or interviewing anyone, the reporter must define the story's focus in one sentence. The focus statement is actually the story's theme or premise.

The reporter must ask himself, "What do I want my viewers to take away after watching the story?" Write a single sentence with the information the audience will take from the story.

The topic may be about budget cuts in the school, but that's not the focus statement. A focus statement for that story might say this: "Severe budget cuts will cause Central High School to increase class sizes to the largest in the school's history next year."

The focus statement controls the search for images to symbolize or prove the main points of the story. It assists the reporter when gathering the facts and quotes. Video stories affect the images, interviews, and facts the reporter brings back from the field.

The more specific and understandable the reporter makes his/her focus statement, the better his/her audience will comprehend the story.

slicing the focus statement

Slicing your focus statement makes your story more interesting. First, write your story focus statement. Next, ask yourself, "What's most interesting or important about that?"

For example, let's say your story concerns rising gasoline prices and the effects on your school district. As you slice it, you might say something like this: "Rising gasoline prices have caused everything from school lunches to textbooks to classroom supplies to skyrocket." Slicing it further, you might say something like this: "Rising fuel costs cause schools and students to pay more at the pump, cut corners for supplies and cut back on textbook purchases."

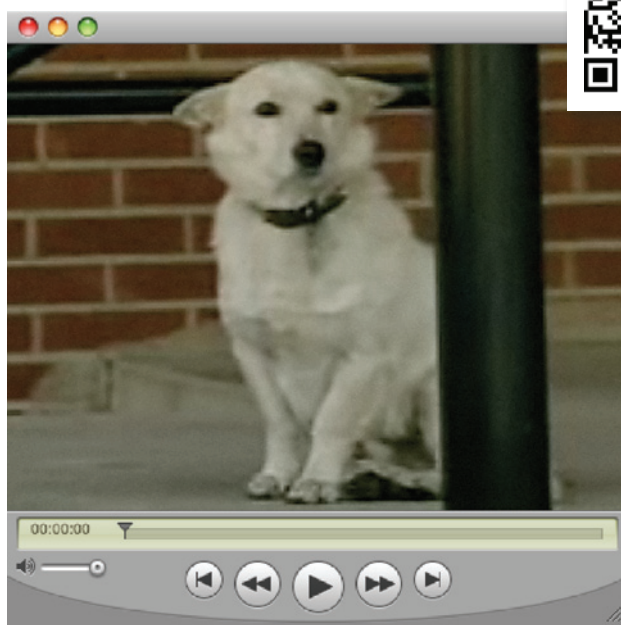
Slicing helps us fine tune our focus, taking it from rough to polished. By narrowing your focus and slicing your stories, you can become a "one-of-a-kind" reporter, producing more interesting, unique, and meaningful stories for audiences.

on assignment

Select a topic for a story. Write a focus statement. Slice it two or three times, fine-tuning it each time. Then, choose a strong central character to interview to feature in your story. Next, answer these questions:

1. Describe your character. What makes him unique? What are his/her strongest traits that will help him through his/her quest?
2. Describe the character's goal and the quest he/she has undertaken to achieve the goal in regard to this story.
3. What obstacles or adversities does this person face?
4. How does this person overcome these adversities?
5. How does the story end?

SCOTT RENSBERGER: SQUIRT, THE POSTAL DOG



<http://www.myspace.com/rensberger67/videos/squirt-the-dog/7833521>

Post Office Helper

Squirt leads the postal workers in his community on their individual routes each day. He's a community icon who may actually be a postal worker in a dog suit.

BEGINNING, MIDDLE, ENDING

For visual stories on video, we use a diamond-shaped model, featuring a strong beginning, a middle containing main points, and a memorable ending. We also use other techniques to hook the viewer and keep him engaged throughout the story.

The “Hey-You-See-So” model is a popular visual storytelling method. In a presentation at the 2008 Radio-Television News Directors Association, NBC correspondent Bob Dotson explained how it works.

Hey: People are continually distracted. As journalists, we must “hook” viewers and pull them into the story quickly. Otherwise we’ll lose them.

You: The audience needs to understand that every story concerns them. Stories help us understand why things matter. The floods in our country drive up prices of goods. Rising food costs impact our families. People feel the need to make more money to survive; thus students may have to work to help support their families. Stories connect us to the world. In many ways, we are all one people faced with similar problems.

See: This part contains three or four main points in a 1:30-to 2-minute story. Good storytellers tell us something we didn’t know, something we might have missed without watching.

So: This is the story’s closure -- the final chapter, making the story memorable.

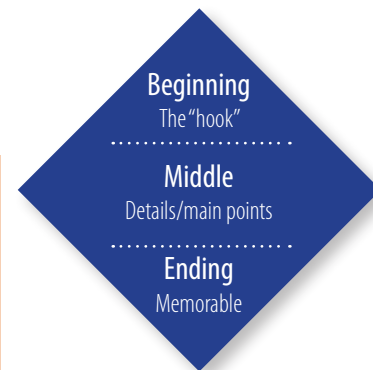
ROSE/HARTMAN: THE FINAL TOUCHDOWN



<http://www.youtube.com/watch?v=cwTXoKLeVgo&NR=1>

School's Last Game

Although their enrollment is at the lowest ever and the structure of the school is damaged beyond repair, this 19-man-team never gave up during their last season. Tears and cheers ended the team's season, as parents and students said goodbye to their beloved football field.



the diamond structure

“Stories” naturally develop along a narrative timeline. They require a beginning, middle, and ending.

Sometimes, however, “reports” begin with the ending. Because reports are often recitations of facts, they may not be conveyed along a timeline and they’re not “stories” in the traditional sense.

“Reports” are seldom memorable.

on assignment

Analyze the story featured on this page. Describe the following:

1. The beginning of the story: What elements did the reporter use to “hook” the viewers and keep them engaged?
2. The middle of the story: What details did you see as you watched the story? What were the main points of the story? What images proved each point?
3. The end of the story: How did the reporter make the end of the story memorable?
4. Other details: Describe the photography in the piece. Which images are most memorable? How did the reporter transition from beginning, to middle, to end? Describe the action and reaction to that action that you observed.
5. What made it a great story?

ELEMENTS OF THE UNKNOWN

To keep your audience engaged, build suspense or surprise into your story. When the ending is not revealed until the final moment, viewers remain connected. We all love to know what happens next. Stories without definitive endings are not memorable. The narrative style used with a timeline moves the audience toward a satisfying resolution.

How can the state legislature cut \$3 million in education funding and still expect schools to stay open? Why do students continue to drive recklessly, even after they lose a friend in a terrible accident? Questions cause us to be inquisitive. They satisfy needs, calm fears, offer hope, entertain us, increase our awareness, and identify important concerns. Questions that provoke discussion about alternatives make stories compelling.

Those little moments that touch us, amuse us, and delight us make us feel that we have participated in the story. Poynter Institute's Roy Peter Clark equates surprises to strewing little gold nuggets in the viewer's path. Occasionally, something unexpected happens, keeping us on our journey along the story's path.

Surprises are isolated moments: a sound bite; a phrase or two (such as NBC correspondent Bob Dotson's line, "To reach Art Brother's house, you drive to Salt Lake City, turn left and drive for the rest of your life"); even a bit of natural sound (geese honking overhead as they make their trek south for the winter). Unknown outcomes, suspense and surprises add depth and dimension to your stories.

BOB DOTSON: PARK AVENUE POTATO PEELER



<http://today.msnbc.msn.com/id/26184891/vp/34651473#34651473>

Millionaire Sells Potato Peelers

Never underestimate the power of a small amount of money. This story about a man who became a millionaire selling potato peelers on the streets of New York City is full of surprises.

finding surprises

The story featured on this page is full of surprises. The reporter, Bob Dotson, reveals these unknown facts as if he were peeling back layer after layer of an onion.

Study the story and list the surprises and unknown facts. Think about how Dotson kept the viewer engaged throughout the story. How could you use some of these same techniques in your stories?

on assignment

Interview an adult in your school or community, someone with life experiences that would be interesting to others. Your subject should be one who has overcome adversities on a quest for a goal. Delve deeper into his/her life to discover the "surprises" in this person's life.

Plan a story about this person based on our previously discussed model:

Identify your strong central character.

What is his/her quest/goal?

What is his/her motivation to reach that goal?

Who are his/her opponents?

What are his/her obstacles?

What character traits provide insights or surprises for the audience?

What reactions might there be in this story?

Has a resolution been provided for the viewer?

MEMORABLE, POWERFUL ENDINGS

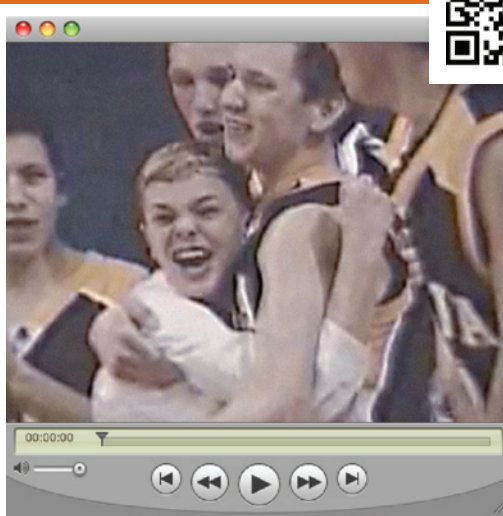
Robust, powerful endings set a great story apart from others. Everything in the story builds toward the ending. Viewers expect closure. Powerful endings show us the story is over and the problem is solved.

"For years, John DeTarsio, a network freelance photojournalist, has approached storytelling by looking for an ending shot when he first enters the field. 'I'm always looking for the closing shot whenever I shoot a story,' says DeTarsio. 'I try to find it early, so I know what shots I'll need to build the story to that great closing shot. Sometimes I find it almost immediately after I arrive at a scene, other times I have to keep an eye out until it's time to leave. But I never go home without a closing shot...Once I have the closing shot and some strong, closing sound, I breathe much easier.'" (Shook, 2008, p. 20)

Avoid using "time will tell" endings, such as, "Whether they win or lose, next year's team will perform better." Those types of endings cause audiences to feel that the story isn't over. Instead, the reporter might say, "Although they didn't make the playoffs this year, they ended the season on the positive side with seven wins and three losses." Then show the players leaving the locker room and the coach saying something like, "Keep the faith, guys," as he turns out the lights and the door clicks shut.

Always think through the story and look for that powerful ending with strong ending audio, bringing closure to the story. Audiences will appreciate the story even more.

STEVE HARTMAN: AUTISTIC BASKETBALL PLAYER



<http://www.youtube.com/watch?v=Ek1i0TsiRo&feature=related>

He's Got Game

For Jason McElwain, just being a part of the team, serving as a manager, made him feel like one of the guys; however, when his coach put him in to play in the last game of the season, Jason accomplished something completely unexpected.

finding surprises

This story features an amazing ending, one that wasn't expected. Note how the reporter builds the story to the ultimate ending. Study how the reporter uses sound in addition to the images to help viewers feel as if they're participants in the story.

In addition, note how the reporter incorporates meaningful quotes from his sources into the story.

How does the reporter use action and reaction to tell the story? What is the audience's reaction to the ending?

on assignment

Choose a sports team or school club that has a story to tell. Remember to look for a group on a quest for a goal or one having reached a goal. Be sure they face or faced obstacles in pursuit of the goal.

Select a person within the group who has either led the group or who has been or is a part of this quest.

Using the storytelling model, plan your story, remembering to include these elements:

Identify your strong central character.

What is his/her quest or goal?

What is his/her motivation for achieving that goal?

What are his/her obstacles?

Who are his/her opponents?

What character traits provide insights or surprises for the audience?

What reactions will you look for and cover in this story?

What will be the resolution/end to this story?

THE COMPONENTS OF GREAT STORIES

STRONG CENTRAL CHARACTER

Go to an airport, shopping mall, or public park to discover the characteristics that make each person or group unique. Reporters can also observe these traits as they watch students and their friends walk to class or talk to each other in the hallways.

Study their attire and accessories. What colors do they embrace? What kinds of shoes do they wear? Do they carry their books in a traditional manner, or do they stuff everything into a backpack? Observe their facial expressions. Are they happy, sad, intrigued, engaged, worried? What causes them to react this way?

What vocal tones are heard in the halls? Does one voice stand out above the others? How animated are some of the people as they tell their stories to their friends? Are students whispering? Shouting? Giggling? How do they treat each other? With kindness? Teasing? Bullying? How do they communicate through body language or facial expressions?

Observing people is one way to determine traits we all have in common. Digging deeper into each character or group allows us to learn more about them. We need to find characters or groups that stand out from the crowd and involve us in a story. We should explore why the characters behave or react in the manner they do. Knowing more about our characters causes our stories to be more engaging and meaningful to our audiences.

groups as central characters

Organizations, teams, families and groups with like interests can also become “strong central characters.”

Consider, for example, the senior baseball team members. How do they help younger players understand the time, energy, effort and diligence it takes to win a state or national championship? How do they serve as mentors for younger players? What characteristics do the older team members possess that cause younger players to pay attention to their advice?

on assignment

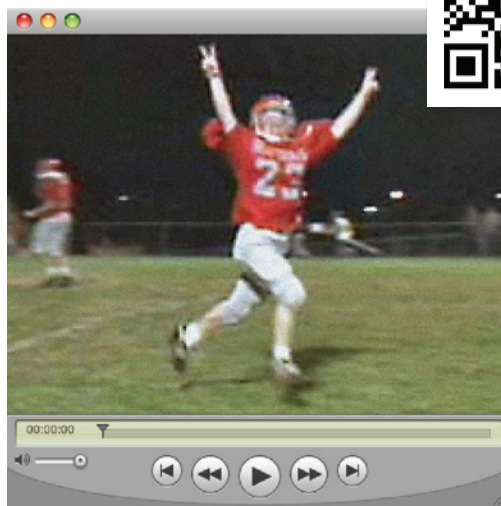
Attend a school sports event. List groups of people in attendance. List players on the court, players on the bench, parents, fans and observers.

For each group identified, list characteristics that make them special. Think about how you identified each group. What characteristics defined them as a group? Why did you notice them? What body language, actions or facial expressions do you see in each group?

To feature one of the groups as a strong central character in a story, answer these questions about the group:

- What is the group's quest or goal?
- What is the group's motivation to reach that goal?
- What opposition/obstacles does the group face?
- What are the group's character traits that provide insights/surprises to the viewer?
- What reactions will you look for and cover in this story?
- Is there a resolution or will the story remain unsolved?

SCOTT RENSBERGER: LOSINGEST TEAM



<http://bal4.tv/st6jxnh6>

Losingest Team in America

Using a school's football team as a strong central character, Scott Rensberger shows us a team facing a losing season — again — and why scoring a touchdown is like winning the Super Bowl.

OBSERVING CHARACTERISTICS

It's important to study the subject's characteristics and background to learn as much about the person as possible. This technique will help the reporter reveal who they really are, what they care about, and why their story matters to the audience.

It is essential to understand and identify the subject's social, physical and psychological characteristics. In doing so, the reporter is able to convey to his/her audience why the character chooses to act a certain way and why he/she is passionate about his/her subject.

Notice how the subject dresses, how he/she enters a room. Do these characteristics convey a sense of confidence and sophistication, or do they indicate uncertainty and casual behavior? How does the subject interact with others in a room? What does his/her tone of voice suggest? Is it a voice of authority? Is it subdued? Is it quiet and unassuming?

Studying these traits and allowing the subjects to tell the story will help them reveal their inner feelings and mindsets, thus adding value, depth and meaning to your stories.

creating characters with depth

Lajos Egri, author of *The Art of Dramatic Writing*, encourages writers to create multi-dimensional characters.

Physiology: Describe the character's gender, age, structure, coloring, posture, appearance, and abnormalities.

Sociology: Is your character a member of the lower, middle or upper class? Discuss his/her occupation and all aspects of his/her work requirements. Find out about his/her education, home life, religious beliefs and place in his/her community.

Psychology: What are your character's moral standards, personal ambitions and attitude toward life? What makes him complex? Describe his/her personality.

on assignment

Select three subjects for possible future interviews: your school's principal, a teacher with a quiet, but authoritarian delivery, and an extremely shy student known for expertise in academics.

Before interviewing them, study each subject's individual characteristics. Answer the following questions about each subject:

Describe each subject's style of dress. How does the way each one dresses reflect his/her personality?

Describe each subject's mannerisms, particularly his/her gestures, facial expressions and tones of voice when each one speaks.

How does each subject enter a room? What attitude does his/her method of entry convey to those in the room?

How would you show these traits in a story about each subject and what would they add to the story?

STEVE HARTMAN: NEW ORLEANS CUT UP



<http://www.youtube.com/watch?v=9rAYGrHLiUw&feature=fvwrel>

Clean Up Artist

After Hurricane Katrina devastated a beautiful New Orleans park, this young teen took it upon himself to recruit friends to clean it up and maintain it. He calls his group The Mow.

QUEST

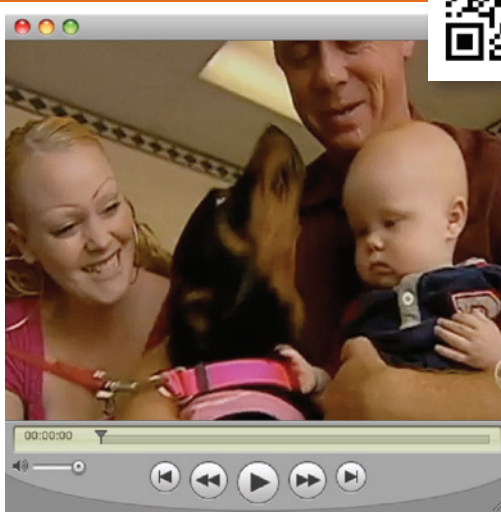
It's the path we take toward reaching our ultimate goal. It's the journey, and it's not always an easy road. When our central characters begin their quests they often encounter obstacles along the way.

Do they defeat opponents? Overpower enemies? Do they leap over obstacles? How do they deal with problems? What do their reactions reveal about them? Are they perseverant? Strong-willed? Do they fold under pressure?

Think about characters in our lives and their daily quests: The demanding teacher who wants her students to succeed at the highest level in order to receive scholarships. The coach whose Cinderella team finally wins a national championship. The 82-year-old custodian who's never missed a day of work. The parent who overcame adversities to provide for his family. The administrator determined to help his teachers have the supplies they need even when the school has no money. Your friend who works and saves every penny to help her out-of-work parent provide for her siblings.

Those are just a few characters who may be a part of the school. There are many others who have equally interesting goals who overcome adversities every day. The stories characters tell as they begin and end their journeys are full of joys, thrills, challenges, tears and triumphs. Some are small, but meaningful; others are more apparent. Including "quest" in the story will add significant depth and meaning to the piece. It will also help hold the audience through the entire story.

STEVE HARTMAN: A DOG'S UNENDING LOYALTY



<http://www.youtube.com/watch?v=WDuBBN-VrLs&NR=1>

Heartfelt Reunion

After a serious car accident caused her to be separated from her family, Ella, a Rottweiler, stayed in the area for 13 days and nights, sleeping near objects that reminded her of her family.



quest story components

Character traits

Determine your character's physical and personality traits. Is your character tall, short, rotund, thin? Is he driven, emotional, perky, alert, sad? Write a short description to use in reference to the story.

Character's needs and why

Ask yourself what your character wants and why it's important to him.

Conflict and opposition

Where do you see potential conflict? Who or what is the opposition?

Larger issues addressed

What are the larger issues addressed? What lessons does your character learn on his/her quest?

Emotional components

What are the emotional aspects of the story? How will you show those?

Resolution

Determine how your story will be resolved. Think about how you will show the resolution in your final shots.

on assignment

In a newspaper, magazine or online, find a powerful, interesting story with a strong quest. Answer the following questions about the story:

1. Describe the strong central character and his/her quest. What traits or idiosyncrasies make the character interesting? Describe unusual behaviors that make the character believable and appealing to your audience.
2. Identify the character's wants, desires or needs. Explain why these are important to your character.
3. What obstacles does your character encounter during his/her quest? What conflicts are a part of the quest? Explain these in detail.
4. List the main points within the story.
5. What life issues does the story address?
6. What emotions are involved in the quest?
7. Is there a resolution to the story? What visual element will you ask your photographer to capture as your parting shot?

OPPOSITION

Conflict teamed with obstacles makes stories more interesting. Understanding and showing why a character feels the way he/she does helps the audience realize the motives behind his/her actions.

Consider how a coach talks to the players just before the biggest game of the year. What do the actions and tone of voice reveal about his/her feelings toward winning the game? What words does the coach emphasize? At what points does he/she pause? How does he/she act during the speech? Does he/she pound on the podium? Throw the clipboard? Raise fists in the air? Does the coach make a point by lowering his/her voice? The pressures the coach faces reveal his/her inner feelings about the importance of the game, the power of the opponents and the strength of the players.

As we listen to the coach, we better understand what difficulties he or she is facing and what obstacles stand in the path of the win. The game plan, the strategies, and the means of motivating his/her team all come into play in the story.

Stories must have conflict to intrigue and hold the viewer. Study the story on this page, featuring a 90-year-old woman who tripped on a large crack in a sidewalk and incurred hundreds of dollars in medical expenses. Watch the story to understand the conflict and her opponents. What adversities did she face as she went on her quest? How was it resolved?

STEVE HARTMAN: A PASSION FOR SIDEWALKS



<http://www.youtube.com/watch?v=wBWNr2-yflo&feature=relmfu>

Fighting City Hall

City officials in Oswego, NY, insisted that they were only liable for injuries received from tripping over cracks in the sidewalks if they had reports in writing. Ninety-year-old Kathleen Harris disagreed. She picked up a notepad and a ruler and began "reporting" on sidewalks citywide.

the nature of conflict

Obstacles or objects that stand in the way of a character's quest for a goal, originate from one of the following:

- The strong central character
- Dealings between two or more characters
- Interaction with members of society or the environment
- A meeting with fate

Storytellers often define conflict as:

- Man vs. self
- Man vs. man
- Man vs. nature
- Man vs. fate

"Man" is defined as a being (a real or fictional person) or a force of nature (wind, hail, flood) whose actions under pressure make good stories.

on assignment

Identify a story in your school that features strong conflict between a central character and others in his/her life.

Answer the following questions about the story:

1. Describe your strong central character, his/her physical and emotional traits.
2. Identify and describe his/her quest, specifying the obstacles that stand in his/her way for success.
3. Cite the conflict(s) that exist in the story and specify the objects that stand in the way of your character's quest for his/her goal.
4. How does your character react to those conflicts. What motivates your character to overcome these adversities?
5. What do the conflict and the obstacles involved in the story add to the story?
6. How will the conflict(s) be resolved?

REVEALING INNER CHARACTER

Inner character traits are not only apparent in humans, but also in animals. Some animals are brilliant, as in the story viewed earlier about Squirt, the Postal Dog. Others possess an undying loyalty, as in the story about Ella, the Rottweiler, who returned for 13 nights to the spot where her family's tragic accident had occurred.

In the story featured on this page, the reporter shows us a unique friendship between an elephant and a small dog. Although the dog usually plays the role of caretaker for the elephant, after she suffers a spinal cord injury, the elephant grieves for days, and she waits outside the room where her friend, Bella, has been taken to recover. She refuses to leave until one of the animal sanctuary workers brings Bella to see her friend, Tara.

After Bella recovers from her accident, she and Tara continue their playful antics. Trust, dedication to friends, and love are character qualities the reporter reveals in this poignant story.

Revealing the inner character traits causes the characters to come to life for the viewer. Think about how the reporter "shows" viewers what traits the animals possess. Remember to use video and photos to tell the story. The camera doesn't lie. It reveals gestures, reactions, animations, and feelings to the viewer. Visual aspects of the story help reporters include the internal qualities traits and add depth and meaning to the story.

STEVE HARTMAN: TARA AND BELLA



<http://www.youtube.com/watch?v=cBtFTF2ii7U&feature=relmfu>

Forever Friends

A "retired" elephant and a rescued dog are inseparable friends at this animal sanctuary in Tennessee. When Bella, the dog, suffered a spinal cord injury, Tara, the elephant, stood vigil day and night until she was able to see and spend time with her best friend.

learning from the ancients

Throughout your studies of English literature, you may have noticed that the best stories have strong central characters facing adversities as they try to achieve their goals. From Beowulf to Macbeth, the characters' inner traits are revealed to the audience.

Conflicts ensue in most great literature. The way the characters deal with the conflict often reveals those most important inner traits that show us who they really are.

The stories also address larger issues, such as the consequences of war and man's inhumanity to man. By observing how our characters react to those situations, we learn about their motivations and inner strengths and weaknesses.

on assignment

Choose a teacher, coach or student whose inner character you admired when he/she faced a conflict or problem.

Respond in writing to the following questions:

1. Who is the strong central character? Describe his/her physical traits.
2. What is his/her quest? Why is he/she so motivated to achieve this goal?
3. List the conflict(s) he/she encounters as he/she strives to achieve this goal. Explain how he/she deals with each conflict.
4. Analyze his/her responses to the conflict(s). What do his/her responses reveal about his/her inner character traits?
5. How would you "show" his/her inner qualities on video?

LET YOUR SOURCE TELL THE STORY

Often we hear the reporter tell a story that would be more interesting to hear directly from the source. When reporters overshadow their sources, they do a disservice to the viewers. Sources are full of personality, actions and reactions that show viewers their inner feelings and speak to the larger picture of who they really are.

When interviewing sources, try to capture video of their facial expressions, the way they react to humor, their serious looks and their gestures. Be conversational with the sources while interviewing them. That will provide the best reactions and will allow their personalities to be revealed to the viewers.

Incorporate their best storytelling quotes into the story, letting them reveal their quest, the obstacles they faced and, ultimately, the outcome.

a character's motivation

After watching this story, take note of the elements the reporter used to hold the audience's attention:

- An interesting character (the paralyzed young man)
- A narrative timeline
- An unknown ending
- Action-reaction (his struggle to stand with the help of a device his friends had built; his continued push to stand and walk at graduation with cheers from his friends and tears from his mom included in the story)
- Surprise ending (he accomplishes his goal)

on assignment

Find a student or staff member in your school who has overcome adversity to achieve a goal.

Interview the person, take notes, and highlight the responses that help tell this person's story.

Using the model described earlier, plan a story about this person.

List five main points you plan to include in your story. Discuss how you will allow your source to tell the majority of the story.

ABC NEWS: STUDENT WALKS AT UC GRADUATION



<http://abcnews.go.com/GMA/video/graduation-miracle-walk-13606883>

Walking Miracle

Several years ago, Austin Whitney suffered a spinal cord injury when he crashed his car into a tree after drinking and driving. Through the miracle of a robotic skeleton developed by a team of students and a professor at UC Berkley, he stood and walked across the stage at graduation as his classmates cheered for him.

TRANSMIT A SENSE OF EXPERIENCE

Using images and natural sound provides viewers with a sense of experience. Note how the videographer who produced the story about the young pool player included images of the child struggling to step into his dad's truck. The videographer also showed the youngster standing on a chair so he could play the game. In addition, he showed the child barely peering over the edge of the pool table to set up the balls on the table. At one point the videographer includes a shot of the child standing next to the pool table, showing how small he is in comparison to the table.

Throughout the story, viewers hear the sounds of the cue hitting the balls and the balls falling into the pockets. We hear him say, "Rack 'em up," then the sounds produced when he begins to play the game.

The final image of the child in his car seat, napping after a day at the pool parlor with his dad, provides an excellent visual ending to the story.

elements to hold viewers' attention

Reporters are often advised to stop reporting occasionally, step back, and help produce other people's reality.

Using visual proof of the main points in the story, as well as natural sounds, the reporter involves the viewer.

The heart of the story, though, lies in showing action and reaction. By including these elements, videographers engage their audience and hold viewers' attention throughout the story.

on assignment

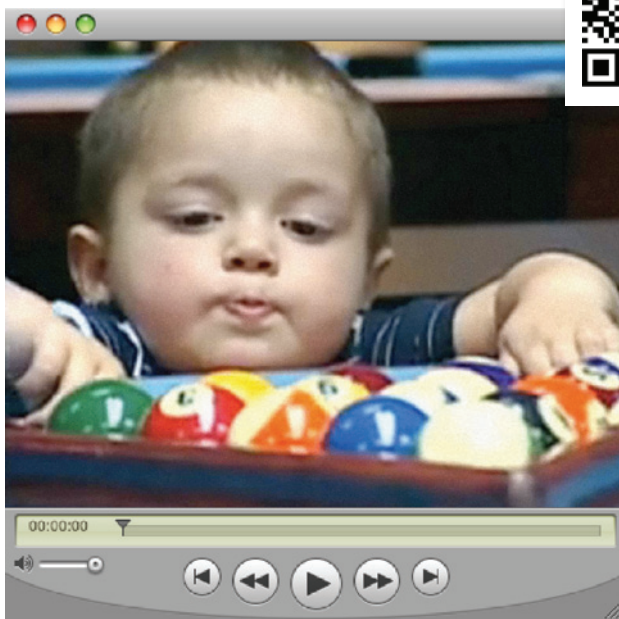
Analyze this story of the young pool player. After watching it one time, list the points you remember about the story.

Watch it again. List the visual images that prove the points you listed.

Also list the sounds you remember from the story. How did the sound add interest to the story and further engage the viewer?

List the actions and reactions you saw in the story. Discuss the visual proof (images) that showed the actions and reactions you listed.

STEVE HARTMAN: POOL PLAYING PRODIGY



<http://www.youtube.com/watch?v=vcxiojfam0m>

Young Player

At 20 months, Keith O'Dell asked his parents for a pool table. Not long after that, he developed pool-playing skills beyond his years.

INCLUDING CONVERSATION

Involving your sources in conversations with the reporter and, occasionally, with other sources in the story can be a good technique to use to tell a story.

The “conversation technique” helps put your sources at ease and assists the reporter by letting the sources actually tell the story. It also allows videographers to capture personality traits, as well as actions and reactions.

Note how the reporter uses this technique throughout this story. First, he is a part of the conversation. Later, the two teachers have a dialogue. Finally, at the end of the story, two students who became pen pals and talk, providing a solid ending to the story.

CBS NEWS: PEN PALS



<http://www.youtube.com/watch?v=HTIzbR3GR2c&feature=related>

Longtime Friendship

Two elementary teachers in Irvine, CA, encourage their students to become pen pals with other students. The teachers became pen pals in grade school and have been best friends for years.

learning from conversations

The next time you're in a public place, school hallway, park, hair salon, or other place people gather to talk, listen to the conversations around you.

What do you learn from those conversations? Listen for the passion, look for the reactions. Watch people's mannerisms as they tell each other stories. What insight into people's lives do the conversations provide you?

How are each of the people who are engaged in the conversation different from each other, from others you know and from you? Observing and thinking are important skills used in storytelling.

on assignment

Find a memorable story in one of the following sources:

- Literature
- Newspaper
- Magazine
- Web
- Athletic event
- Painting
- Public speech
- TV show, documentary, news account
- Conversation with a friend
- Photograph

Answer the following questions about the story:

1. What caused you to choose the story? What first grabbed your attention?
2. What elements caused you to keep reading or viewing it?
3. What were the benefits you derived from watching or reading the story (i.e., the overall message, insights learned from the characters, situations, activities)?
4. In a word, what was one thing that justified your attention?

ADDING MEANINGFUL QUOTES

To add zest and viewer interest to stories, look for authoritative sources who have meaningful messages. Instead of settling for a quote like “We had a good time,” ask sources to specifically tell about some of the funniest or most memorable moments at the event.

By delving deeper into the conversation with sources, reporters will inspire them to be more descriptive in their responses.

Note how the reporter in this story captures the essence of the story by including quotes from both adults and children. Each quote adds depth and meaning to the story.

making every word count

Spoken words connect people. As we speak to each other, we express emotion and meaning in our conversations, thus interacting with one another.

In print media, writers use the spoken word in quotations, paraphrases and partial quotes. In electronic delivery systems, we hear the spoken word from sources in sound bites and from reporters and anchors.

Quotes from authoritative sources are necessary to give meaning and value to your stories and to provide deeper insight for your viewers.

on assignment

Interview a parent, grandparent, or friend who is significantly older than you are. Be sure to find someone who achieved a significant goal in his or her life.

Formulate questions to give you insight into how your source’s life is different from the way it was when he was young.

Also, write questions dealing with his/her goal and why it was important to him to reach it.

Conduct the interview and write or record the responses. Which responses would make good additions to a video story?

After talking to your source, list ideas for images that would prove the points your source has made if you were to produce a video story about him.

Write a focus statement for a video you might produce on this person. A focus statement is one sentence that articulates the topic and describes the audience and purpose of your story.

STEVE HARTMAN: LONGEST LAKE TITLE IN AMERICA



<http://www.youtube.com/watch?v=6tRD5cV5dY&feature=relmfu>

Big Spelling Test

The students in Webster, MA, learn to spell the name of their community’s lake at an early age. Pronouncing the name is difficult for most residents.

SHOOTING THE VISUAL STORY

VISUAL PROOF

As reporters plan the content of their stories, they will want to remember to list the main points of the story and to plan images that will provide visual proof of each point. In this story about a young doctoral student, we see images from his past, including video of his science fair project, and current images that show him conducting his research.

Visual proof is necessary for the story to make sense to the reader. It makes a verbal-visual connection between the words in the story and the images that show the character engaged in activities featured in the story.

on visual storytelling

"Visual stories reveal someone's goals and actions as they unfold sequentially, along a timeline. They use moving images and sound to mimic how viewers experience the world in their personal lives."

Fred Shook

Television Field Production and Reporting, 6th ed., 2012

on assignment

Study the story on this page. Answer these questions:

1. Who is the strong central character? Describe him.
2. Who are other essential characters in this story? What role do they play in the story?
3. List the main points in this story.
4. Describe the "visual proof" provided for the viewer for each point.
5. Describe other images that you remember from the story.
6. What photo composition techniques or lighting effects did the videographer use? Was each effective in engaging the viewer? Explain.

BOB DOTSON: TEEN WITH A DOCTORATE



<http://today.msnbc.msn.com/id/26184891/vp/21937942#21937942>

Young Researcher

Andrew Hsu, a 16-year-old graduate student at Stanford University, is pursuing a doctorate degree in medical research. Inspired by his grandfather who suffers from Alzheimer's, Andrew researches the causes of the disease.

EQUIPMENT AND TIPS FOR USING IT

Reporters and videographers will need a digital video camera and software to transfer your video onto a computer. They will also need a sturdy tripod and ideally some basic lighting equipment. What the reporter does with this equipment is more important than the equipment itself.

Just as the most expensive pots and pans have little to do with the making of a great chef, the same principle is true for videographers. The cost of the equipment has little relationship to the gifted storyteller's creativity. The following guidelines may be useful regardless of the equipment you use.

- If a reporter is already familiar with the camera, so much the better. If not, consult the camera's instruction manual. If there is no manual, one can download a manual from most camera manufacturers' websites.

- Camera held steady? Tripod the camera whenever practical; avoid hand-holding camera, especially when lens is set on long focal length. Avoid using shaky tripods.

- Develop a solid stance. Breathe as a target shooter when you hand-hold the camera: breathe in, slowly exhale about half way out, hold breath, shoot. If the shot is long, exhale slowly. Videographers can also place the camera on a solid surface, such as a desk, ledge or table, to steady it when without a tripod.

- Record every shot for five to eight seconds, possibly longer, if appropriate, in order to have sufficient video for editing purposes.

making every word count

"Your equipment does not affect the quality of your image. The less time and effort you spend worrying about your equipment the more time and effort you can spend creating great images. The right equipment just makes it easier, faster or more convenient for you to get the results you need."

Ken Rockwell

Your Camera Does Not Matter

on assignment

Shoot three examples of the following scenes, one holding the camera in your hand, another with the camera on a tripod, and the last one with the camera on a solid surface. Critique each example and indicate which is the best example for each.

- A sport in motion (soccer, baseball, swimming, etc.)
- An interview
- A shot of an icon or familiar place within your school
- Students walking into the school

DAVE DUGALE: DSLR CAMERA TIPS



<http://www.digital-photography-school.com/introduction-to-shooting-video-on-a-dslr>

Tips from a Pro

Videographer Dave Dugale offers tips for using the DSLR camera for video. He strongly recommends the use of a tripod to steady your shots. Nothing distracts the viewer more than shaky video.

THE IMPORTANCE OF COMPOSITION

Good composition techniques add visual interest to videos. Just as still photographers compose their photos so that they're pleasing to the eye, videographers use these techniques as well. When shooting video, remember these artistic elements:

1. Remember the rule of thirds. Draw an invisible tic-tac-toe board in the camera's viewfinder. Place the center of visual interest at one of the points where the lines intersect. Avoid placing the subject in the center of the viewfinder.
2. If the subject is facing or moving toward one side, be sure to give the subject room to look or move. If the person is looking to the right, shoot the video so that he is on the left side of the image and vice versa.
3. Inspect the entire frame when composing the picture. Eliminate background distractions by using close-ups with shallow depth of field for maximum impact. Remember to focus on the subject's eyes.

4. Remember to change the angle while shooting. Taking video from a high angle gives viewers a bird's eye view. Shooting from a low angle gives your audience a worm's eye view. Moving to different places adds visual variety to your sequences.

5. Try framing the subject using a doorway frame, part of a tree, or other device.

6. Look for leading lines that pull the viewer toward the subject and into the frame.

7. Repeating patterns can also add visual interest to the video. Look for this opportunity when shooting cheerleaders or dance groups.

BOB DOTSON: CREATING ART BY TOUCH



<http://today.msnbc.msn.com/id/26184891/vp/14569313#14569313>

Blind Artist Creates Art He Can't See

Michael Oranjo lost his sight while serving as a soldier in Vietnam. When he returned to the United States, he began to create sculptures reminiscent of images he remembered from his childhood.

learning from the masters

Viewing and studying exemplary work is an excellent way to improve your own work. When you see something great on television or on the web, watch it again and again.

Study the videographer's composition techniques. Note the variety of angles and points of view included in the piece. Listen for the natural sound. Study the lighting techniques. Watch for their transitions to see how they move from one part of the story to another.

Visit the National Press Photographers website to see some outstanding work. Once you've studied it, try to use the inspiration to create your own style.

on assignment

Find places or subjects to shoot in your community or around your school. Shoot sample video of the following:

- Rule of thirds
- Leading lines
- Framing
- Bird's eye view
- Worm's eye view
- Fill the frame
- Repetition of patterns

With your camera on a tripod, compose five 10-second videos that illustrate the rule of thirds and include the following:

1. One example illustrating the pleasing placement of the horizon.
2. One example of a "head shot" demonstrating "room to look."
3. One example of a moving subject demonstrating "leading the action."

PAINTING WITH LIGHT

Light is one of the most important keys to creating interesting video. Videographers can manipulate light to set a mood or tone. Sometimes we are handicapped by lack of equipment, a small staff or limited time to “paint with light.” However, we can compensate for these problems by using the light available at the time.

When shooting outdoors with only natural light available, position the subject so the light hits from the side or from an angle at the front if it’s a cloudy day. A squinting subject doesn’t look good. Side light softens the subject and makes the subject more visually appealing. Add a reflector as fill light to take away harsh shadows. Avoid backlighting the subject unless that is the desired effect.


If shooting inside using available light, and if the subject needs additional lighting, consider using the three light set up.

To understand more about the three-light set-up, visit these websites:


<http://www.youtube.com/watch?v=gkUqBJoxZ-I>

<http://www.scottjensenmedia.org/digital-video-production.html>

Lighting should be as transparent as possible so that it doesn’t distract from the story.



BOB DOTSON: PRESERVING THE BEAUTY



<http://today.msnbc.msn.com/id/26184891/vp/10035488>

Photos Preserve the Beauty of Navajo Land

Navajo photographer Leroy DeJolie share his images of the beauty of northern Arizona with the public and teaches young Native Americans how to preserve the images with their cameras.

tips for lighting

Videographers often use reflectors when shooting outdoors to brighten shaded areas on faces. Reflectors can be purchased at most photo stores.

Remember to white balance your camera whether you’re shooting indoors or outdoors. That way the camera will see white as “true white.” These video tutorials may help you better understand the concept:

<http://vimeo.com/10591558>

<http://www.youtube.com/watch?v=v47xKtQj8Kg>

<http://vimeo.com/7451228>

When shooting outdoors, try to schedule your interview in the early morning or late afternoon when the light is softer and more eye-pleasing. Avoid noontime when the sun is overhead.

Shoot with your back to the camera unless you’re striving for a silhouette.

Remember, your subject should always be brighter than the background, so search for dark backgrounds to compensate for the bright sunlight.

on assignment

1. With your video camera, shoot indoor and outdoor scenes using the three-point lighting technique.
2. In your indoor location video using your lighting kit, shoot the following:
 - a. Your subject before you add lighting
 - b. Your subject after using the three-light method
 - c. You, on camera, explaining how you lit the scene and discussing the results.
3. In your outdoor location, shoot the following:
 - a. Show your subject before using any reflectors or silks
 - b. Show your subject lit with the sun and a reflector or silk
 - c. Create a “demonstration” scene where you appear on or off camera, explaining your thought process in properly lighting the scene.

WRITING THE WORDS AND IMAGES

Before a videographer can create a story, he/she must plan it. First write a focus statement, boiling the story down to one sentence. For a two to five-minute story, write three main points to cover in the story. Next, write a script, including the words and images the videographer plans to shoot in order to prove the points. Transfer the information to a storyboard. (See sample storyboard in section four.)

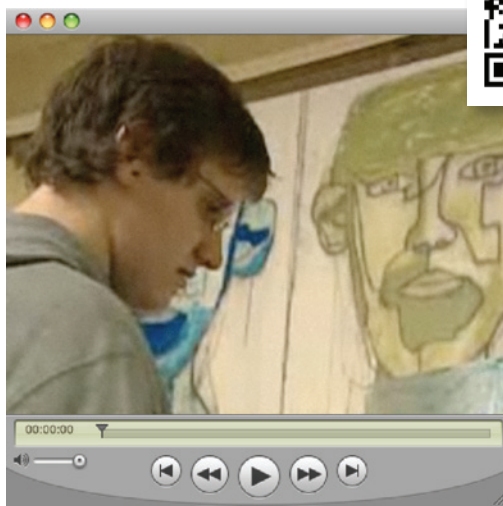
The script is the road map to the story. It guides videographers' decisions on which images to use and which ones are unnecessary to include. A good script will also help tighten the story.

When shooting sequences, remember to vary your points of view, using close-ups when interviewing, and medium, wide and tight shots on other aspects of the story to create visual interest. Remember to include shots to illustrate the beginning, middle and ending of the story.

After writing the script and shooting the images, the videographer begins the editing process. Acting as an orchestra conductor, the video editor uses his/her "instruments" to produce the story. His/her "instruments" include images, sounds, voice-over narration, graphics, and sometimes special effects. The finished story is his/her work of art.

To produce the story, either begin with the audio, adding natural sound and photos, or build the story as you go, combining words and photos or video, finishing one segment at a time, then weaving them together to finalize the project.

BOB DOTSON: COMMUNICATING WITH COLOR



<http://today.msnbc.msn.com/id/26184891/vp/16451409#16451409>

Speaking Through Art

Although he rarely speaks, Seth Quast has a unique way of communicating with his family and with the public. Seth is autistic, but his gift for art helps him express his creativity for others to enjoy.



editing tips

- Keep moving objects traveling in the same direction. Avoid runners moving right, then moving left. It's disconcerting to your viewer.
- Avoid making the viewer feel that you're jumping from one part to the next too quickly. Make transitions logical verbally and visually.
- Change the story's pace from time to time, just as a song changes time.
- Avoid repeating video unless there's a reason to do so.
- Blend your audio so it is seamless. Let one audio blend into the next.
- Use special effects only when necessary. Effects can be distracting to viewers.
- Make sure your segments compliment one another. Avoid using segments that don't "match" the tone of the piece.

on assignment

Shoot a sequence "in camera" without jump cuts or breaks in sequence. The story can be no longer than a minute and should show the person going from one place to another.

As an example, you could tell the story of someone crossing the street:

- Use a wide shot as someone comes close to the curb.
- Shoot a tight shot of the curb as shoes walk into frame and stop.
- Add a head and shoulders shot of person looking up.
- Include a tight shot of a traffic light as it changes.
- Shoot a wide shot of the intersection and include the pedestrians as they step off the curb.
- Add a low angle medium shot as feet pass through shot.
- Shoot a tight shot of the crossing sign as it changes from "cross" to "don't cross."
- Include a wide shot from behind as a pedestrian runs into the frame and steps up on the curb
- You might also have a tight shot of their faces as they wipe their brows and let out an "I made it" sigh.

SOUND IS IMPORTANT

Capturing good sound is one aspect of storytelling, separating the amateur from the pro. Those who capture and include storytelling sound bring their stories to life. Note how Tom Aviles included the sounds of birds, guns, and the rustle of leaves in the story, "The Friday Squad," featured earlier in this curriculum. The sounds added depth and meaning to the story, making viewers feel they were a part of the story.

Adding natural sound with no voice-over for a few seconds lets the story "breathe" and brings the images to life for the viewer. The technique also allows the viewer time to process the images and narration.

Be sure to record natural sounds. Sometimes the videographer must move closer to the source to record just the right natural sound. For example, if shooting video of waves crashing against the rocks, move close to the waves to record the sound. Later, merge images with the sounds during the editing process.

When using music with a video, avoid using music with words under the narration, as it confuses the audience.

Avoid using the microphone that is built in to the camera. A higher quality microphone, either wireless or "shotgun," will record better sound. Try to keep the microphone out of the picture, if possible.

capturing and using sound

Be sure to check the batteries on wireless microphones to ensure you're actually recording the interview.

If possible, use an earphone or headset to monitor the sound you're recording.

Be sure to move in close to the source of your sound to ensure that you're capturing the sounds you need.

Use sound in harmony with your images to bring your story to life.

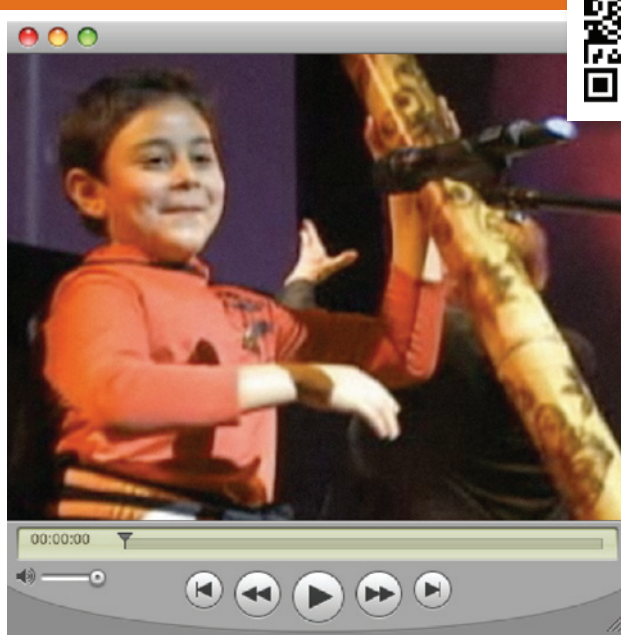
on assignment

Study the video on this page. Answer the following questions:

1. What sounds do you hear during the story? List each sound included in the video.
2. What natural sound did the videographer include in the story?
3. How does sound enhance this story?

Find a video story on the web that includes natural sound. List the URL for that video. Explain how sound enhances the story.

BOB DOTSON: YOUNG SUPER HERO



http://today.msnbc.msn.com/id/36644206/ns/today-today_people/

Music is His Power

A kidney transplant recipient, Rishi Nair, a young musician brings his positive attitude and musical talent to the public, raising money for charity.

VISUAL TRANSITIONS

Visual transitions should be seamless and unobtrusive to the viewer. When there are layers of information and images to include in a story, the transitions should be logical, too.

Study this story to see how the reporter and videographer use transitions to move from one aspect of the story to the next, blending one thought logically into another. Notice how the editor includes layers of music under the still photos. Also note how the video editors often add the source's words prior to showing the person interviewed, blending the previous image with the video that follows.

In addition to this story, re-visit Tom Aviles's "The Friday Squad" at this URL:

<http://www.youtube.com/watch?v=PcbGae487aM>

This time, note how the videographer uses images and sound to move from one season to the next. Consider how seasons used in the transitions symbolize the different aspects of the story.

from fades to digital effects

To learn more about visual transitions, visit this Media College website:

<http://www.mediacollege.com/video/editing/transition/types.html>

Note the different types of transitions available to you and think about why you might use each type.

Transitions include the following:

- Cut
- Mix / Dissolve / Crossfade
- Fade
- Wipe
- Digital Effects

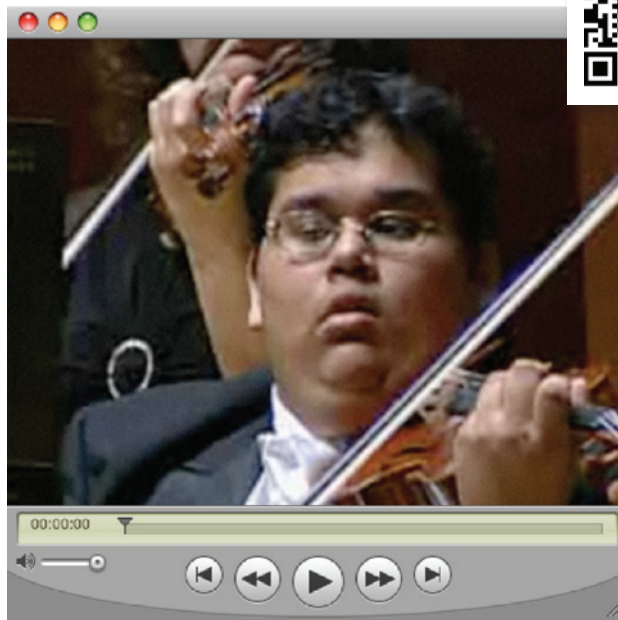
Note how each conveys a different feeling or sets a mood or tone for the presentation.

on assignment

Define each of the transitions mentioned above after viewing them on the website, also mentioned above.

List each one and describe the type of video that would be appropriate for each of the effects. Think about which effects are more serious and which have a "fun factor."

BOB DOTSON: MUSIC AND MEDICINE



http://today.msnbc.msn.com/id/23767839/ns/today-today_people/

A Passion for Music

He's conducted medical research at Harvard University, and he earned his first college degree in pre-med at 17 years of age; but Robert Gupta felt something was missing, so, after earning a master's degree in music, he tried out for the Los Angeles Philharmonic at 19 years of age, and he made the cut.

YOUR PARTING SHOT

It's important to include a strong close in a story. It's also important to look for the closing shot and closing sound when planning the story and again when shooting the story.

The parting shot is a visual close, something the videographer builds toward through the entire piece. It's a strong shot that says to the viewer, "The story has ended."

In the video featured on this page, the final image is a scene following the last concert conducted by Jim Hanelin, the retiring conductor. The video is filled with a variety of close ups and other shots that reflect the character and personality of the teacher. The parting shot shows him with one of his former students as they clown around following the performance, a fitting end to a beautiful story about a special teacher.

parting shots are important

"Lazy reporters tend to end stories with interviews or standups, but such endings are the visual equivalent of an unsigned letter."

Fred Shook

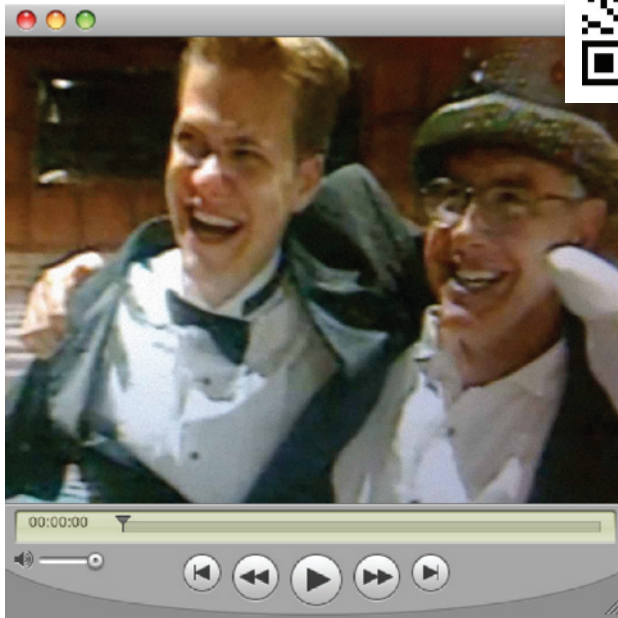
Television Field Production and Reporting,
6th ed., 2012

on assignment

Study some of your favorite movies or tv shows. Choose five of your favorites and study the parting shots. How does each parting shot say to the viewer, "This is the end?"

Of all the videos in this curriculum, which stories have the best parting shots? Why are these good examples?

JOHN GROSS: RETIRING CONDUCTOR



<http://bal4.tv/stfhrcnh>

Music Was His Life

Stillwater High School conductor Jim Hanelin is forced to retire after acquiring Meniere's disease, a condition affecting balance and hearing. The community attends a concert to show their support and love for the retiring teacher.

BASIC PRINCIPLES OF VISUAL STORYTELLING:

- Storytelling begins with a focus statement, a succinct one-sentence description of the story and its purpose.
- Sound provides viewers with the other half of the picture; capturing good quality sound takes effort.
- Anticipate the action when shooting, so the subject enters the frame rather than exits the frame.
- Be prepared. Always have your camera with you and available for use.
- Challenge yourself each time you do a story so you will continue to grow.
- Always ask yourself, "What can I improve?" and "What can I do differently or better next time?"
- Watch the work of master storytellers and learn from it.
- Connect with other storytellers and ask them for feedback.
- Pat yourself on the back for your "small victories." When you watch one of your stories, remember what it took to get that unique shot or special sound. Celebrate those moments.
- Make storytelling fun. Your camera is a ticket to the world, opening doors to amazing events, people and experiences. Enjoy it!

editing tips

When editing your story, remember these points:

- View the cuts to make sure they're in the right places.
- Make sure the edits cause the action to flow smoothly and that they are invisible to the viewer.
- Listen to the audio and make sure the audio transitions are seamless.
- Make sure all segments work together.
- When cutting a segment to music, try to cut on the beat.

on assignment

Watch the story featured on this page and analyze it for content, writing, editing and viewer appeal.

What makes it appealing to the viewer?

What ideas from this story could you use in a future project?

BOB DOTSON: OVERCOMING ADVERSITY BY HELPING OTHERS



http://today.msnbc.msn.com/id/42590729/ns/today-good_news

Wrestling with Life's Obstacles

One man's pain is another young man's gain. A former NCAA wrestling star who won major matches despite having no legs, coaches a young grappler who lost his feet in an accident, teaching him about life's struggles and victories.

REMEMBER, WHEN SHOOTING...

- Avoid shooting the camera randomly. Have a purpose for every shot you take.
- Identify the story, and prove the main points visually.
- Find shots that provide visual proof for the story's beginning, a middle and ending.
- Create strong framing and composition in your photography.
- Tripod the camera whenever practical; avoid hand-holding the camera when the lens is set on long focal length. Avoid using shaky tripods.
- Develop a solid stance. Breathe as a target shooter when you hand-hold the camera: breathe in, slowly exhale about half way out, hold your breath, shoot. If the shot is long, exhale slowly.
- Ideally, the camera should be a comfortable, natural extension of your eye.
- Shoot sequences, transitions, insert shots, reaction shots, reestablishing shots, point-of-view shots, and close-ups.
- Crisp focus is essential. Avoid zooming in and out while shooting, as it is annoying to the viewer.
- Rather than react to the action, anticipate it.
- Avoid drawing attention to yourself or your equipment.
- Have confidence in yourself and in your shooting ability.
- Look for and shoot those "Wow!" moments.

check your equipment

- Clean and check your equipment regularly.
- Check white balance and set it properly to achieve an absence of color at white.
- Check batteries and keep them charged.

on assignment

Watch the story featured on this page and analyze it for content, writing, editing and viewer appeal.

What makes it appealing to the viewer?

What ideas from this story could you use in a future project?

BOB DOTSON: BUBBLE WRAP BOY



<http://today.msnbc.msn.com/id/26184891/vp/17361649#17361649>

Walking on Air

An 8th grade gifted student in Nashville uses bubble wrap to create lightweight, cushioned artificial limbs for amputees in Africa.

ON ASSIGNMENT

Watch the video featured on this page.

Write a one-sentence focus statement that specifies the content and purpose of the video.

Describe the ending. How did the reporter and videographer package the story's ending to give the story an air of finality?

List the main points in the video and describe the images that provide visual proof for those points.

BOB DOTSON: GROUNDED BLUES SINGER



http://today.msnbc.msn.com/id/27217407/ns/today-today_people/



ON ASSIGNMENT

Watch the video featured on this page.

Write a one-sentence focus statement that specifies the content and purpose of the video.

Describe the ending. How did the reporter and videographer package the story's ending to give the story an air of finality?

List the main points in the video and describe the images that provide visual proof for those points.

JOHN GROSS: DOG WHISPERER

<http://bal4.tv/std6Znc2>



ON ASSIGNMENT


Watch the video featured on this page.

Write a one-sentence focus statement that specifies the content and purpose of the video.


Describe the ending. How did the reporter and videographer package the story's ending to give the story an air of finality?

List the main points in the video and describe the images that provide visual proof for those points.

STEVE HARTMAN: HIGH SCHOOL EMTS



00:00:00



<http://www.cbsnews.com/video/watch/?id=2314754n>



ON ASSIGNMENT

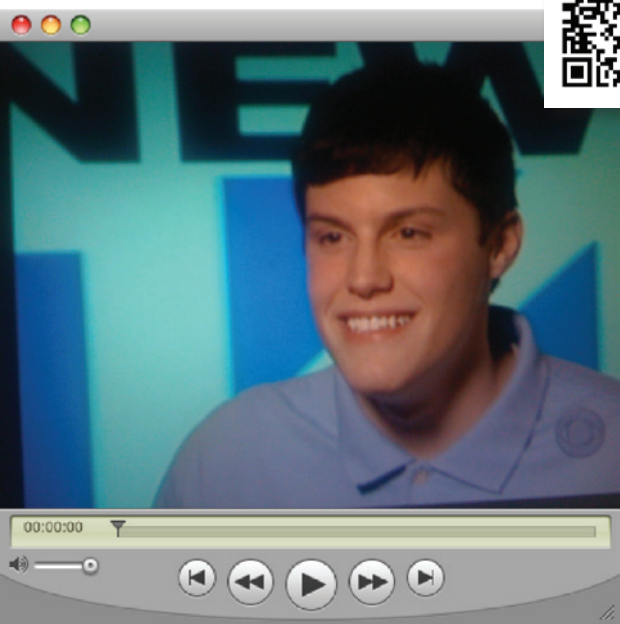
Watch the video featured on this page.

Write a one-sentence focus statement that specifies the content and purpose of the video.

Describe the ending. How did the reporter and videographer package the story's ending to give the story an air of finality?

List the main points in the video and describe the images that provide visual proof for those points.

STEVE HARTMAN: RODNEY HARRIS, HIGH SCHOOL ANCHOR



http://www.cbsnews.com/stories/2008/02/22/assignment_america/main3867368.shtml



IN ADDITION TO THE HOWS AND WHYS

LAW AND ETHICS

One of the most important points to remember when producing videos and other presentations is to do no harm to any person. Reporters and videographers should always treat subjects and interviewees as they would want to be treated. Those who follow that basic premise will produce ethical and responsible work.

Invasion of Privacy:

Most students are not considered “public figures,” so they have a right to reasonable privacy. Showing students involved in illegal activities, such as drinking alcoholic beverages or taking illegal substances isn’t funny and it isn’t the “right thing to do.” The same is true for including photos of students that misrepresent their looks. Invading their privacy by producing content that shows them not fully clothed or in compromising positions can cause a reporter or videographer to be sued. A person whose privacy has been invaded has a right to file a lawsuit for damages against the person who produced intrusive material.

Defamation, Libel and Slander:

Libel, also known as malicious defamation of character, is the use of the written word to cause someone to be held in contempt or to be hated by others, or to cause the person to suffer public ridicule, to deprive him/her of public confidence or to injure him/her in his/her occupation. Institutions and businesses can also be libeled. Defamation occurs as soon as a reporter makes a false statement to a third party, even if he/she never includes the statement in your video. Slander is “spoken libel.” Although spoken words may qualify as slander, in electronic video these actions are considered libel, even if the alleged defamation is spoken.

Plagiarism:

Plagiarism is the act of making people think someone else’s work is one’s own. Anyone who includes copyrighted material without identifying the source in a video or other project is guilty of plagiarism. Therefore, copying and pasting someone else’s work into a project is considered “stealing” their work. Plagiarism can lead to a lawsuit. Always attribute information to a source. That practice will keep reporters and videographers out of trouble.

Here’s a link to the Poynter Institute’s guide to avoid plagiarism:

<http://www.poynter.org/uncategorized/85617/the-unoriginal-sin-2/>

helpful websites

Other organizations and websites that may be helpful include the following:

Student Press Law Center

<http://www.splc.org/>

United States Copyright Office

<http://www.copyright.gov/>

United States Copyright Office

Frequently Asked Questions

<http://www.copyright.gov/help/faq/>

Copyright Website

<http://www.benedict.com/>

Copyright Kids

<http://www.copyrightkids.org/>

Media Law Resource Center

http://www.medialaw.org/Content/NavigationMenu/Public_Resources/Libel_FAQs/Libel_FAQs.htm

Cornell University Law School

<http://topics.law.cornell.edu/wex/Media>

Media Law Handbook

<http://www.america.gov/media/pdf/books/media-law-handbook.pdf>

LAW AND ETHICS, CONTINUED

Copyright and Fair Use:

Those planning to use music in conjunction with a video or slideshow must obtain permission to use copyrighted works.

According to the United States Copyright Office, copyright is “a form of protection provided by [U.S. law] (title 17, U. S. Code) to the authors of ‘original works of authorship,’ including literary, dramatic, musical, artistic, and certain other intellectual works. This protection is available to both published and unpublished works.”

Fair use allows people to include representative samples of work, such as a quote, a short music sample, a video scene, or perhaps one or two photos from a touring exhibit, without the copyright owner’s permission. What constitutes “fair use” is, however, open to debate. Some firms monitor the internet to catch people using copyrighted works in other projects.

According to the website, CopyrightKids.com, in order to obtain permission to use music protected by copyright, the user must determine who owns the copyrighted material. Then the user must contact the owner and ask for the right to use the work in the place and manner intended. In some cases, the owner may require a fee.

The best way to locate the contact information for a music publisher is through ASCAP, BMI and SESAC. These groups are called “performing rights societies;” their web site addresses are www.ascap.com, www.bmi.com and www.sesac.com.

For more information and for sample permission letters, go to this website:

<http://www.copyrightkids.org/permissioninformation.htm>

recording company contacts

CopyrightKids.com’s website provides the following information to those who want to contact record companies about obtaining permission to use music:

BMG Entertainment

8750 Wilshire Blvd
Beverly Hills, CA 90211

Labels: Arista Records, Bad Boy Records, BMG Records, BMG Classics Records, BMG Latin Records, Budda Records, CMC Records, J Records, LaFace Records, RCA Records and Windham Hill Records

EMI-Capitol Music

Special Markets

5750 Wilshire Blvd, Suite 300
Los Angeles, CA 90036

Labels: Apple Records, Capitol Records, Chrysalis Records, EMI Records, IRS Records, and Liberty Records

Sony Music Licensing

2100 Colorado Avenue
Santa Monica, CA 90404

Labels: CBS Records, C2 Records, Columbia Records, Epic Records, 550 Records, Legacy, Loud Records, Sony Records, and Work Records

Universal Music Enterprises

100 Universal City Plaza,
Building 1440, 13th FL
Universal City, 91608

Labels: A&M Records, Decca Records, Def Jam Records, Deutsche Gramophone Records, Dreamworks Records, Geffen Records, Interscope Records, Island Records, London Records, MCA Records, Mercury Records, Motown Records, Phillips Classics, Polydor Records, Polygram Records, Rush Associated, Universal Records, and Verve Records

Virgin Records

338 N. Foothill Road
Beverly Hills, CA 90210

Warner Special Products

3500 West Olive, Suite 800
Burbank, CA 91505

Labels: Atlantic Records, Elektra Records, Giant Records, Maverick Records, Quest Records, Reprise Records, Rhino Records, Sire Records, Warner Bros. Records, and Warner Sunset Records

Zomba Enterprises

137-139 West 25th Street
New York, NY 10001

Labels: Jive Records, Silvertone Records, Verity Records, and Volcano Records

Name:

Title of video:

Focus statement:

Main points to be made:

STORYBOARD

Using a storyboard helps you plan your story. It resembles a cartoon with each block containing a sketch and/or explanation of the visual aspects of the story. The audio accompanying the visuals is written to the right of each box. Audio includes natural sound, sound bites from interviews, voice-overs/narration or a combination thereof.

It is important to be succinct, clear and concise in your writing. Make every second of your story count. If you need more copies of the storyboard, print extras of the second page.

Audio

Audio



Audio



Audio



Audio

VIDEO: WRITING RUBRIC

Name: _____

Title of video: _____

- 9-10 = Excellent story
 7-8 = Good story [revise - see suggestions]
 5-6 = Good try [revise according to directions]
 0-4 = Nice idea, but you need to re-write

Type and print a copy of your focus statement and the 4-5 main points to your video project. Attach it to your project.

Criteria	Specifics	Points/Comments
Story Focus/Angle	<ul style="list-style-type: none"> • Story begins with a strong sense of quest. (Virtually, every good story is the quest for a goal against opposition.) 	10 9 8 7 6 5 4 3 2 1 0
Story Development	<ul style="list-style-type: none"> • Writer develops the story using a strong central character facing obstacles as he/she strives to achieve a goal • Lead-ins to sound bites are factual, written in declarative sentences and keep the story moving • Lead-ins to sound bites summarize the bites without giving away the content. 	10 9 8 7 6 5 4 3 2 1 0
Writing/Packaging/Delivery	<ul style="list-style-type: none"> • Writing, reporting, voice-over delivery and standups are crisp, emphasizing only the essential. Package is incisive, fresh, clean, brisk, bracing, and brilliantly sharp. Reporter's writing and speaking are clear and concise. • Story is tightly written with a specific creative strategy • Lead and sentences have strong beginnings. • Writing is conversational • Story contains visual proof of most main points. • Audio-video linkage is apparent throughout the story • Reporter's writing drives the story forward (rather than moving it backward.) • Reporter keeps words to a minimum • Leads and sentences have strong beginnings. • Reporter uses active, rather than passive, voice. • Reporter avoids question sentences. 	10 9 8 7 6 5 4 3 2 1 0
Ending	<ul style="list-style-type: none"> • Story's ending is strong and causes the story to come to a logical conclusion • Story's ending refers back to the opening in some way • Story's ending ties up loose details and gives the story an air of finality 	10 9 8 7 6 5 4 3 2 1 0

Total points = _____

Percentage = _____

Letter grade = _____

VIDEO: PHOTOGRAPHY RUBRIC

Name: _____

Title of video: _____

- 9-10 = Excellent video
 7-8 = Good video [revise - see suggestions]
 5-6 = Good try [revise according to directions]
 0-4 = Nice idea, but you need to re-shoot

Type and print a copy of your focus statement and the 4-5 main points to your video project. Attach it to your project.

Criteria	Specifics	Points/Comments
Composition	<ul style="list-style-type: none"> • Composition is good, avoiding wasted screen space, excessive head room, and unnecessary distractions in the frame. Videographer shows viewers what he wants them to see. • Videographer avoids tilted horizon lines, using his/her viewfinder and tripod to level his shots. • Videographer focuses on people's eyes and positions subject so the eyes are not in the screen's center. • Videographer avoids shooting tops/back of people's heads or action moving away from the camera unless it's done for a special purpose. • Videographer controls the background, using shallow depth of field and soft background focus, lighting techniques or angle changes to eliminate distractions. • Composition is simple, rather than busy or complex, pulling the viewer into the story. 	10 9 8 7 6 5 4 3 2 1 0
Focus/Stabilization	<ul style="list-style-type: none"> • Videographer maintains sharp focus on subjects. • Videographer uses a tripod or other stabilizing device, avoiding shaky footage. 	10 9 8 7 6 5 4 3 2 1 0
Shooting and Sequences	<ul style="list-style-type: none"> • Videographer anticipates the action rather than reacting to it, and avoids shooting aftermath. • Videographer uses transition shots as a device to help maintain smooth, fluid continuity in his packages. • Movement is included in virtually every sequence. • When shooting sequences, videographer "shoots and moves," varying angles and distance from subject. • Videographer moves in close and engages the audience using close-ups, action/reaction and compelling, picturesque activity. • Pans, zooms and special effects are kept to a minimum and used only when necessary. • Still-life slideshows are avoided unless necessary. People involved in visually interesting activities are featured. • Videographer builds action-reaction into the story. (The heart of all stories lies in the reaction.) 	10 9 8 7 6 5 4 3 2 1 0
Color and Lighting	<ul style="list-style-type: none"> • White and color balance are correct, not too much blue, yellow or red. • Videographer controls lighting so that faces reflect more light than the background unless a dramatic effect is desired. • Lighting keeps harsh shadows at a minimum. 	10 9 8 7 6 5 4 3 2 1 0

Total points = _____

Percentage = _____

Letter grade = _____

VIDEO: AUDIO RUBRIC

Name: _____

Title of video: _____

- 9-10 = Excellent audio
 7-8 = Good audio [revise - see suggestions]
 5-6 = Good try [revise according to directions]
 0-4 = Nice idea, but you need to re-record your sound

Type and print a copy of your focus statement and the 4-5 main points to your video project. Attach it to your project.

Criteria	Specifics	Points/Comments
Volume	<ul style="list-style-type: none"> • Sound falls within acceptable variation in volume throughout the package. • Voice-overs avoid competing with natural sound and music, becoming dominant over other sounds included in the package. • Editor avoids abrupt audio edits unless content dictates otherwise, using fade-outs/fade-ins to soften the transitions from one aspect of the story to the next. 	10 9 8 7 6 5 4 3 2 1 0
Natural/ Storytelling Sounds	<ul style="list-style-type: none"> • Natural sound is used throughout the package, drawing viewers into the story and commanding their attention. • Story-telling sounds are used aggressively throughout the package, used so strongly, the viewer can understand something of the story if they watch it with their backs turned. • Strong closing sound is used to end the piece. 	10 9 8 7 6 5 4 3 2 1 0
Overall Audio	<ul style="list-style-type: none"> • Audio is smooth and seamless throughout the package. 	10 9 8 7 6 5 4 3 2 1 0

Total points = _____

Percentage = _____

Letter grade = _____

VIDEO: INTERVIEWS AND SOUND BITES RUBRIC

Name: _____

Title of video: _____

- 9-10** = Excellent interview and sound bites
7-8 = Good interview and sound bites [revise - see suggestions]
5-6 = Good try [revise according to directions]
0-4 = Nice idea, but you need to edit video's sound bites and interviews

Type and print a copy of your focus statement and the 4-5 main points to your video project. Attach it to your project.

Criteria	Specifics	Points/Comments
Sense of Place	<ul style="list-style-type: none"> • Interview takes place in a visually interesting environment. • Interview environment avoids barriers between the reporter and subject. • Interviewee is portrayed in his/her natural environment, emphasizing the "show me what you do" idea and encouraging him/her to reveal something of himself, his/her personality and his/her character. 	10 9 8 7 6 5 4 3 2 1 0
Questions	<ul style="list-style-type: none"> • Reporter covers all aspects of the topic by pre-planning questions in advance. • Reporter does not appear in the majority of the shots with the interviewee. Focus remains on the interviewee, rather than the reporter. 	10 9 8 7 6 5 4 3 2 1 0
Conducting/Shooting the Interview	<ul style="list-style-type: none"> • Reporter uses conversation to put the interviewee at ease. • Shots of interviewee are visually interesting, featuring both interviewee's eyes, allowing viewers to see how they think, feel and react. 	10 9 8 7 6 5 4 3 2 1 0
Adding Sound Bites to the Package	<ul style="list-style-type: none"> • Sound bites are used as little "punctuation marks" to help prove the visuals. • Visuals accompanying sound bites are varied, showing the person engaged in the action discussed whenever possible. 	10 9 8 7 6 5 4 3 2 1 0

Total points = _____

Percentage = _____

Letter grade = _____

ACKNOWLEDGMENTS AND CREDITS

This curriculum would not have been possible without the voluntary assistance of visual storytellers who contributed their stories to help students learn how to produce quality videos.

We offer our deepest appreciation to the following masters of visual storytelling: Fred Shook, Bob Dotson, Scott Rensberger, John Gross, Les Rose, Steve Hartman, Tom Aviles, Charles Hadlock, Eric Kehe, Mark Morache, John DeTarsio, Lisa Berglund, Dave Wertheiner, John Larson, the late Bob Brandon and the late Jack Bickham.

We also acknowledge the research and articles available through the Poynter Institute for Media Studies and the contributions to our profession by the National Press Photographers Association.

We appreciate and thank the leaders of Balfour and the marketing and educating teams for their vision, planning, and willingness to expand coverage through converged print and electronic media. Furthermore, we sincerely thank and convey our appreciation to the students and teachers who use this curriculum to create compelling content and add depth to their coverage in the yearbook.

Thirty years from now, when you look back at your yearbooks, you will not only see yourselves in still photos, but also re-live the events and actions you experienced in school. Although it will take more time to accomplish this goal, the memories you'll capture will make every minute of time spent on the project worth it.

Credits:

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Fred Shook, John Larson and John DeTarsio. *Television Field Production and Reporting*, 6th edition (Boston: Allyn & Bacon) 2012.

Book Team

Author Laura Schaub

Copy Editor Judi Coolidge

on visual storytelling

"The best visual storytellers remind us time and again that television excels when it shows people-to-people and captures and transmits a sense of experience."

Fred Shook

Journalism Professor
International Television Consultant
Author

