CREATIVE MEDIA/ JOURNALISM COURSE- INTRO TO VIDEO JOURNALISM
3 Credits
CM 120 -CRN: 64387
JOUR 120-CRN: 64388

FALL 2018
CLASS TIMES: T/TH 11:30am-1:35pm, Alakai 102
INSTRUCTOR: Gemma Cubero del Barrio
OFFICE: Manaleo 105
OFFICE HOURS: Please email me in advance to set up a time or tell in class when you need to meet with me.
CONTACT: Cubero@hawaii.edu. My cell is 415.630.0418

WINDWARD COMMUNITY COLLEGE MISSION STATEMENT
Windward Community College offers innovative programs in the arts and sciences and opportunities to gain knowledge and understanding of Hawai‘i and its unique heritage. With a special commitment to support the access and educational needs of Native Hawaiians, we provide O‘ahu’s Ko‘olau region and beyond with liberal arts, career and lifelong learning in a supportive and challenging environment — inspiring students to excellence.

CATALOG DESCRIPTION
Students will develop basic skills in video production and apply them to creating journalistic stories. (Cross-listed as JOUR 120 CRN: 64388).

The course requires significant time outside of class to work on projects and to work collaborative with three video projects total. Individual conferences with the instructor outside of class are also required. There are also required field trips to film screenings and possibly a local TV news station or production company.

If you know that your condition or circumstances will impede your full participation and ability to meet course requirements, you should not take this course until you are prepared to be evaluated accordingly.

STUDENT LEARNING OUTCOMES
Upon completion of the course, the student will be able to fulfill the following SLO:
1. Demonstrate basic knowledge and skills of digital video production including operating a digital video camera and sound recording kit.
2. Demonstrate the ability to edit a video project in a digital nonlinear system.
3. Develop effective storytelling skills through the use of basic cinematography concepts—composition, light and movement.
4. Produce videos independently or in groups that meet journalistic standards and ethics.
COURSE CONTENT
This class is rooted in journalism. Students will produce in teams and individually news and documentary short videos about campus and community issues and events. The emphasis will be on learning by doing. You will have creative control over your projects from pre-production though post-production. The completed videos should be suitable for publication on the course YouTube channel, Ka ‘Ohana (campus newspaper) website and WCC website.

There will be several video exercises and a main video project for the course. Students will be required to submit proposals, scripts, reflection papers and other written deliverables (synopses, headlines, transcripts) for certain projects. Individual conferences will be required with the instructor.

Rough cuts and final cuts will be screened in class. The purpose of these sessions is to provide direct feedback for the director and to use each project as a springboard for discussing relevant aspects of journalism, storytelling and video production. The quality of your critiques (both written and verbal) is as important as your projects in measuring your knowledge and understanding. You are expected to be honest, yet considerate and tactful at all times. The class nurtures an environment where respect and creative exploration can flourish.

In addition to the video exercises and projects, there will be one presentation in which you analyze a short documentary and share your findings with the class. Students are encouraged to attend community screenings of documentaries.

Below is an outline of the course (subject to change):
Week 1- Course introduction, release forms, importance of story in Video Journalism
Week 2 + 4 - The language of video journalism/ cinema, camera and sound basics
Week 5 - The art of interviewing.
Week 5+6 - Camera certification deadline Sept 25th. Phases of Production.
Week 7 - Exercise 1: In camera-edit due: Location in 10 shots due. Editing fundamentals.
Week 8 - Editing fundamentals. Interviewing with a sequence, advanced production.
Week 9 - The Art Pitching, Editing quiz
Week 10 - Exercise 2 due: Kupuna interview Production with Broll.
Week 11 - Kupuna Interview with Broll Due. Presentations.
Week 12 - Exercise 3 (final project) pitch due: interview with a sequence. ELECTION DAY
Week 13 - Exercise 3 (final project pre-production time): interview with a sequence production
Week 13 + 14 - Advanced editing, archival materials, legal and ethical issues
Week 14 - Exercise 3 (final project)production/ editing time. THANKSGIVING WEEKEND
Week 15 - Distribution, open lab to complete final project production. Rough cut.
Week 16 - Final Project Production &Editing – final cut due.
Exam Week/ Exam Day- Screening of final projects. Deliverables and written reflection due: (release forms. synopsis, stills, credits due.)
STUDENT RESPONSIBILITIES
For the three video exercises and projects done as individuals, you are responsible for all writing, producing, directing, cinematography and editing. You may have assistance in secondary responsibilities such as sound and lighting. For team projects, students should divide roles amongst themselves.

It is not permissible to have any outside film/video professional serving in any position on your projects. You will learn best by doing the work yourself. Keep your projects simple enough to handle in terms of the scope of production as well as the time allowed.

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<thead>
<tr>
<th>Exercises 1 &amp; 2 (25 points total)</th>
<th>Due Date</th>
<th>Possible Points</th>
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<tbody>
<tr>
<td>1 - Location in 10 shots</td>
<td>T 10/2</td>
<td>10</td>
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<tr>
<td>2 - Kupuna Interview with Broll(teams)</td>
<td>T 10/30 &amp; R 11/1</td>
<td>15</td>
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<tr>
<th>Exercise 3 = final project (25 points total)</th>
<th>Due Date</th>
<th>Possible Points</th>
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<tr>
<td>Proposal Pitch including presentation</td>
<td>R 11/8</td>
<td>2.5</td>
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<tr>
<td>Script: shot list, interview questions</td>
<td>R 11/15</td>
<td>2.5</td>
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<tr>
<td>Rough cut final project</td>
<td>R 11/29</td>
<td>5</td>
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<tr>
<td>Final cut of final project</td>
<td>R 12/6</td>
<td>15</td>
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<tr>
<td>Written Reflection paper</td>
<td>Exam Week/ Day</td>
<td>2.5</td>
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<tr>
<td>Written deliverables: releases, synopsis. still</td>
<td>Exam Week/ Day</td>
<td>2.5</td>
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<tr>
<th>Quizzes (10 points total)</th>
<th>Due Date</th>
<th>Possible Points</th>
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<tr>
<td>Camera certification/ Exam</td>
<td>by R 9/20 &amp; T 9/25</td>
<td>5</td>
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<tr>
<td>Editing quiz</td>
<td>T 10/16</td>
<td>5</td>
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<tr>
<td>Film analysis presentation (individual)</td>
<td>on assigned date</td>
<td>5</td>
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<tr>
<td>Attendance/ final class written reflection</td>
<td>Ongoing</td>
<td>15</td>
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<tr>
<td>Participation including homework, reflection papers, activities &amp; discussion</td>
<td>Ongoing</td>
<td>20</td>
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TOTAL POINTS 100

As the producer of your projects, you will be expected to get releases, permits, licenses and other production paperwork for your projects. Projects should not have any materials in them that infringe on copyright law. This includes music as well as archival footage and stills.

As producers of your own work, you will own the copyright to your projects. However, all students must sign a course agreement at the beginning of the semester giving WCC an unlimited license to publish, use and distribute your work, including posting it online, submitting it to film festivals or using it for promotional purposes.
**ASSESSMENT AND GRADING**

All assignments will be graded on a point system. Your final semester grade will be made up of: Video stories will be evaluated both on the strength of the storytelling and the technical execution. The total points earned will be converted to the following grade at the end of the semester (note that these are whole grades; +/- will not be given).

- 90 – 100 points = A
- 80 – 89 points = B
- 70 – 79 points = C
- 60 – 69 points = D
- Below 60 points = F

**Attendance, absences and difficulties:** You are expected to attend all classes. This is crucial to understanding the work we do both inside and outside the classroom. Excused absences (for illness, jury duty, military duty, bereavement, etc.) must be cleared with me via email prior to or within 24 hours of your absence. You must provide documentation (doctor’s note, jury summons, etc.). I will make the final determination of whether the absence is excused.

Unexcused absences will count against your final grade. At the end of the semester, you will be awarded up to 15 attendance points based the classes you attended. You will lose 1 attendance point for each unexcused absence during the semester. Being tardy more than 30 minutes of class counts as an unexcused absence.

If you do miss class, it is your responsibility to obtain any missed material. Yet remember that most of the teaching and learning takes place in class and working with your team so missing the time together will set you back since you will be missing most of the most crucial learning. If difficulties arise during the course, please see me before the problem affects your performance in the course. Waiting until the end of the semester does not work. We can work together to troubleshoot, but not if you allow the problems to linger and overwhelm you at the end of the semester.

**Deadlines and late work:** The journalism world is built on meeting deadlines. Moreover, this course is designed so that assignments build on one another. Thus missing an assignment or submitting it late will impact subsequent assignments. That is why LATE WORK WILL NOT BE ACCEPTED, unless excused by the instructor with prior notice.

**Learning environment:** You are expected to maintain a supportive learning environment with appropriate behavior in class demonstrated by showing consideration for others, paying attention and focusing on specific tasks. Personal entertainment/communication devices must be turned off during class. Listening to music, web browsing, using your phone, text messaging, tweeting, social networking and email activities are prohibited, unless authorized under special circumstances. Violations will affect your participation grade.
Assignment specifics: All written assignments must be typed on a computer, using a standard 12-point font, double-spaced and with 1-inch margins on each side. Assignments turned in electronically must be done in Microsoft Word or as a .pdf. With the student’s consent, stories of high quality may be published online at the class YouTube or Vimeo channel, WCC’s student newspaper Ka ‘Ohana’s website and/or on the WCC website, among other outlets. All your written work needs to be uploaded in your Laulima Dropbox with your first name and assignment name. Example: Mary_reflection1.

Academic honesty: Windward Community College follows the University of Hawai‘i Code of Student Conduct which defines expected conduct for students and specifies those acts subject to University sanctions, such as cheating and plagiarism. Plagiarism includes but is not limited to submitting any document to satisfy an academic requirement that has been copied in whole or part from another individual’s work without identifying that individual; neglecting to identify as a quotation a documented idea that has not been assimilated into the student’s language and style, or paraphrasing a passage so closely that the reader is misled as to the source; submitting the same written or oral material in more than one course without obtaining authorization from the instructors involved; or drylabbing, which includes (a) obtaining and using experimental data from other students without the express consent of the instructor, (b) utilizing experimental data and laboratory write-ups from other sections of the course or from previous terms during which the course was conducted, and (c) fabricating data to fit the expected results.

To avoid plagiarism, you must give the original author credit whenever you use another person’s ideas, opinions, drawings, or theories as well as any facts or any other pieces of information that are not common knowledge. Additionally, quotations of another person’s actual spoken or written words; or a close paraphrasing of another person’s spoken or written words must also be referenced. Accurately citing all sources and putting direct quotations – of even a few key words – in quotation marks are required. Note that all information on the Web is copyrighted just as it is in print. Do not use any online information without attribution or permission. A failing grade will be given on any assignment that has been plagiarized, and you will be reported to the Vice Chancellor of Student Affairs. The assignment must also be redone in order to pass the course.

LEARNING RESOURCES
There is one required textbook for the course: Videojournalism: Multimedia Storytelling (12th edition) by Kenneth Kobre, Focal Press, 2012, As an optional book you can also purchase but not requires is The Bare Bones Camera Course for Film and Video (3rd edition) by Tom Schroeppel, Allworth Press, 2015 (printed book or e-book) Both textbooks are available at the WCC bookstore and Amazon.com. We will also use a variety of class handouts, hands-on training and tutorials.

VIDEO PRODUCTION GEAR
Camera, lighting and audio gear will be available for students to borrow after showing proficiency in use of the gear via a quiz. We will primarily be using the Sony PXW-X70 XDCam camera. Students must sign an agreement at the beginning of the semester acknowledging their adherence to course policies, including their liability when borrowing all equipment. Computers and editing software (Adobe Premiere Pro) in Alaka‘i 102 and also select computers on the library main floor and in TRiO that have Premiere Pro. Students are responsible for purchasing their own portable hard drive (at least 500 GB with USB 3.0 or thunderbolt connection) to store media for project.
You are also responsible for your own headphones and may want to purchase your own SD cards (SDXC Class 10 recommended). The curriculum is based on Mac hardware and software. Please make sure the external drive you get is formatted for a Mac not a PC. You are expected to be adequately familiar with the Mac Operating System prior to taking this course. If necessary, there are venues where you can learn about Macintosh operations/software such as the Genius Bar at the Apple Store (http://www.apple.com/retail/geniusbar).

**MY SUCCESS**
At Windward Community College, we want every student to be successful. MySuccess is a system-wide effort that seeks to connect students to campus supports early in the semester. If I feel you’re having difficulty in the class within the first few weeks of the semester (e.g. missing class, missing assignments), you will receive an email from me through MySuccess. The email will explain my concern and encourage you to make an appointment with me and other campus resources through MySuccess.

**DISABILITIES ACCOMMODATION STATEMENT**
If you have a physical, sensory, health, cognitive, or mental health disability that could limit your ability to fully participate in this class, you are encouraged to contact the Disability Specialist Counselor to discuss reasonable accommodations that will help you succeed in this class. Ann Lemke can be reached at 235-7448, lemke@hawaii.edu, or you may stop by Hale ‘Akoakoa 213 for more information or go online at: https://windward.hawaii.edu/Disabilities.
A BIT ABOUT ME

Gemma Cubero del Barrio has a passion for the power of documentary and investigative journalism. Born and raised in Spain, she is a bilingual, bicultural writer, producer, director, and teacher with both a US bachelor and master’s degree in Journalism. For the last twenty years, Gemma Cubero del Barrio has managed and filmed documentary productions in Spain, United States, Mexico, Cuba, Germany, Argentina, Hawai’i, and the Cook Islands. In 2006, she founded her own documentary production company Talcual Films. Her work tends to highlight the power and intimacy of women’s real stories. Her own films, Ella Es El Matador (She is the Matador) and Homecoming have been supported by institutions such as PBS, Pacific Islanders in Communication, United Nations Global Environment Fund, Latino Public Broadcasting, Tribeca Film Institute, Point of View, the Spanish Embassy, the San Francisco Foundation, and the Sundance Film Institute Female Initiative. Gemma’s entry into film was through Lourdes Portillo as an Associate Producer and Investigator on the groundbreaking and award-winning documentary Señorita Extraviada. While interviewing women in the desert of Juarez, she committed herself to this career. She went on to work on many film productions, including producing with Julio Medem two feature length documentaries What’s Under Your Hat? and One Percent: Schizophrenia, both with theatrical and DVD release in Spain. Gemma combines her fulltime life as a documentary filmmaker with teaching. Just as she was mentored, she has gone on to mentor many young filmmakers, particularly young girls through Hawaii Women in Filmmaking. She has served as a visiting professor at Hawaii Pacific University, the University of Hawaii at Manoa, West Oahu, Windward Community College, and Círculo de Bellas Artes in Madrid, Spain. She has been nominated for the United States Artists Fellowship and received an Annenberg Fellowship to obtain her M.A. at the University of Southern California. Her thesis “Give Up Tomorrow: Documentary as a Tool for Change” has been published by Lambert Academic Publishing. Her film consulting clients include Latino Public Broadcasting, A Moment in Time Productions, and Ambulante California. For the last three years Gemma served as a judge for the Documentary and News Emmy® Awards and is honored to serve as a Network for the Promotion of Asian Cinema (NETPAC) member at the 37th Hawaii International Film Festival. Her latest film Ottomaticake celebrated its world premiere at the 37th Hawaii International Film Festival, “Made in Hawaii” Competition section and recently had a theatrical run at the Doris Duke Theater in May 2018. Ottomaticake will show at the Roxie Theater in San Francisco at the end of September and continues her journey thru the distribution circuit. Gemma’s career shows her commitment to independent storytelling, women’s voices, and mentoring the next generation of documentary filmmakers.

For more information about my film work visit: Talcualfilms.com