



CM 215 VISUAL STORYTELLING FROM YOUTUBE TO FILM FESTIVALS

IES Abroad Barcelona

DESCRIPTION:

Visual storytelling is a precious tool that is used extensively in several business fields: Cinema, Advertisement, Marketing, Music, Television, Journalism, Corporate and Documentary Production, etc. Digital videos have become crucial resources since the invention of the Web, social media and YouTube. It is essential now for every company and business to have a website to showcase its products and strengths, from corporate websites to social media marketing. Digital videos are also the new frontier for Cinema and Art, including tutorials and educational videos.

This course will teach students how to create a video through the following steps: concept, outline, scriptwriting and preproduction; production; post-production; distribution. At the end of the semester there will be a public screening of the students' projects which also will be published online.

CREDITS: 3 credits

CONTACT HOURS: 45 hours

LANGUAGE OF INSTRUCTION: English

PREREQUISITES: None

ADDITIONAL COST: None

METHOD OF PRESENTATION:

Lecture, discussions, and hands-on video production. Site visits will be an integral part of the course.

REQUIRED WORK AND FORM OF ASSESSMENT:

- Class participation - 10%
- Short film screenplay - 20%
- Oral presentation - 10%
- Periodic Assignments (video assignments and related course trip assignments) -15%
- Edited short film - 20%
- Final exam - 25%

Class participation

The class participation grade will consider students' active participation in class discussions, their ability to introduce ideas and thoughts dealing with the required texts, effective use of technical language, and their analytical skills in intellectual, constructive argumentation when reviewing movies examples and other students' assignments. When determining the class participation grade, the professor will consider traditional criteria such as material preparation, completed reading before class, and collaborative group work. A rubric will be provided for participation.

Screenplay preparation

Students will work in groups (3 or 4 students) to develop their idea and write a screenplay for the project in the first part of the semester. The genre of the project can be either a short film or a commercial. Discussion will be crucial in the process of finding the right topic and developing ideas. Throughout the process, students will learn about visual storytelling: how to create a story, write effectively, visualize scenes, see the world through a lens, frame shots, and film them.

Periodic Assignments

Camera movements, composition and narrative, and course related trip assignment.

Edited project

In the second part of the course, each group will produce, shoot, and edit their projects based on their finished screenplays. The instructor will guide them through the process with lectures on technique, practice of acquired skills, critiques of work completed outside of class, as well as shooting and editing exercises and assigned readings. Students will work on writing, research, pre-production, production, and post-production both inside and outside of class.

Final exam

The in-class exam will consist of 20 multiple-choice questions on the issues discussed during the course and the assigned readings (10%), as well as a written analysis question reviewing a short film or video previously watched in class (15%). The final exam will take place during finals week. Students will receive official notice of the exact date and time of the final exam once all potential scheduling conflicts have been identified after the add/drop deadline.

LEARNING OUTCOMES:

By the end of this course, students will be able to:

- Apply the concepts of visual storytelling by telling a story through images and sounds, from direction, to filming, to editing.
- Acquire the key skills of video making.
- Demonstrate competency in non-linear editing software.
- Use the terminology of storytelling, screenwriting, video production and post-production competently.

ATTENDANCE POLICY:

As a member of our class community, you are expected to be present and on time every day. Attending class has an impact on your learning and academic success. For this reason, attendance is required for all IES Barcelona classes, including course-related excursions. If a student misses more than three classes in any course without justification, 3 percentage points will be deducted from the final grade for every additional absence. Seven unjustified absences in any course will result in a failing grade. Absences will only be justified, and assessed work, including exams, tests and presentations rescheduled, in cases of documented medical or family emergencies.

CONTENT:

Lesson	Content	Assignments
Week 1 Session 1	• Introduction. • Proper Shooting Technique: camera operation and sound.	Practice with the camera. • McKee, R., & Fryer, B. (2003). Storytelling that moves people. <i>Harvard business review</i>, 81(6), 51-55.
Session 2	• Guidelines to visual storytelling. • Genres	First exercise on scriptwriting: location and character's objective. • McKee, R. (1997). The story problem in <i>Story – Substance, structure, style, and the principles of screenwriting</i>, (pp. 11-28). New York: Regan Books. • Kaminsky, M. S (2010). <i>Naked Lens: Video Blogging & Video Journaling to Reclaim the YOU in YouTube</i>, part 1 (pp. 1-43)
Week 2 Session 1	• Three acts structure • Feedback on your first exercise on scriptwriting.	Second exercise on scriptwriting: story structure. • Snyder, B. (2005). "Let's beat it out! In <i>Save the Cat!: The Last Book on Screenwriting You'll Ever Need</i>, (pp. 85-96) . Studio City, CA: Michael Wiese Productions • Godin, S. (2005). Highlights", "Got Marketing? In <i>All Marketers Are Liars. The Power of Telling Authentic Stories in</i>

		<i>a Low-Trust World</i> , Portfolio, (pp. 1-37). New York: Penguin US.
Session 2	• Script format • Text and subtext. • Feedback on your second exercise on scriptwriting	Third exercise on scriptwriting: script format. • <i>Field, S. (2005). Screenplay Form in Screenplay: The Foundations of Screenwriting</i>, (pp. 215 – 224). New York: Dell Publishing Company. • <i>McKee, R. (1997). The story problem in Story – Substance, structure, style, and the principles of screenwriting</i>, (pp. 388-409). New York: Regan Books.
Week 3 Session 1	• Characters	• <i>McKee, R. (1997). Character in Story – Substance, structure, style, and the principles of screenwriting</i>, (pp. 374-387). New York: Regan Books. • Swallow, K. The New, Old Way to Tell Stories: With Input from the Audience, <i>The Atlantic</i>, October 18, 2013. https://www.theatlantic.com/entertainment/archive/2013/10/the-new-old-way-to-tell-stories-with-input-from-the-audience/280682/
Session 2	• Feedback on your third exercise on scriptwriting.	
Week 4 Session 1	• Introduction to the phases of video making: Preproduction, Production, Post-Production and Distribution. • Discussion on your projects.	• <i>Shot by shot</i>, chapter 5: “The Production Cycle” (pp. 97-118)
Session 2	• Scene analysis. • Discussion on your projects.	• <i>Story</i>, chapter 11: “Scene analysis” (pp. 252-287)
Week 5 Session 1	• Film glossary: shots, camera angles, camera movements, lenses. • Visualization: tools and techniques.	• <i>Kaminsky, M. S (2010). Naked Lens: Video Blogging & Video Journaling to Reclaim the YOU in YouTube</i>, part 2, 3 (pp. 47-65)
Session 2	• 3-point lighting. • Shot composition and framing.	Camera angles assignment. • <i>Brown’s Cinematography</i>, chapter 2: “Shooting methods” (pp. 13-33)
Week 6 Session 1	• Revision of script: problem solving in scriptwriting. • Go over camera angles assignment.	Deadline for script for individual project.

		- Kushner, D. (2006) Prime time for Vlogs? <i>CNNMoney</i>, April 27. (article) - Godin's <i>All marketers are Liars</i>, Step 2, 3, 4 (pp. 75-103), Step 5 (pp. 147-9); Bonus Part 2 (pp. 185-93); "So, what to do now?" (pp. 204-7)
Session 2	Feedback on scripts.	Shot list and storyboard assignment.

Week 6 Session 1	Revision of script: problem solving in scriptwriting. Go over camera angles assignment.	Deadline for script for individual project. - Kushner, D. (2006) Prime time for Vlogs? <i>CNNMoney</i>, April 27. (article) - Godin's <i>All marketers are Liars</i>, Step 2, 3, 4 (pp. 75-103), Step 5 (pp. 147-9); Bonus Part 2 (pp. 185-93); "So, what to do now?" (pp. 204-7)
Session 2	- Feedback on scripts. - Script analysis. - Make a shot list and storyboard.	- Katz, S.D. (1991). <i>Storyboards in Shot by shot – Visualizing from concept to screen</i>, (pp. 23-51). Studio City, CA: Michael Wiese Productions. - Bernardo, N. (2011). <i>The Producers Guide to Transmedia: How to Develop, Fund, Produce and Distribute Compelling Stories Across Multiple Platforms</i> (Paperback), (pp- 13-25). London, UK: beActive Books.
Week 7 Session 1	Go over shot list and storyboard assignment.	Katz, S.D. (1991). <i>Storyboards in Shot by shot – Visualizing from concept to screen</i>, (pp. 51-84). Studio City, CA: Michael Wiese Productions.
Session 2	Acting and directing actors.	Tirard, L. (2002). <i>Martin Scorsese in Moviemakers' masterclass</i>, New York: Faber and Faber.
Week 8 Session 1	Critique on footage.	Bernardo, N. (2011). <i>The Producers Guide to Transmedia: How to Develop, Fund, Produce and Distribute Compelling Stories Across Multiple Platforms</i> (Paperback), (pp- 1-31). London, UK: beActive Books.
Session 2	Elements of continuity in style.	- Katz, S.D. (1991). <i>Editing: Temporal connections in Shot by shot – Visualizing from concept to screen</i>, (pp. 145-156). Studio City, CA: Michael Wiese Productions. - Bernardo, N. (2011). <i>The Producers Guide to Transmedia: How to Develop, Fund, Produce and Distribute Compelling Stories Across</i>

		<i>Multiple Platforms</i> (Paperback), (pp- 47-74). London, UK: beActive Books.
Week 9 Session 1	Re-writing your story in post-production.	Pepperman, R. D. (2004). <i>The eye is quicker – film editing: making a good film better</i>, (pp.1-4). Studio City, CA: Michael Wiese Productions.
Session 2	Post-Production: technical assistance to film editing. Obtaining smooth transitions.	Pepperman, R. D. (2004). <i>The eye is quicker – film editing: making a good film better</i>, (pp.1-4). Studio City, CA: Michael Wiese Productions.
Week 10 Session 1	Post-Production: technical assistance to sound editing (including voice-over narration if needed).	- Pepperman, R. D. (2004). <i>The eye is quicker – film editing: making a good film better</i>, (pp.13-24). Studio City, CA: Michael Wiese Productions. - Lundby, K. (Ed.). (2008). <i>Digital storytelling, mediatized stories: Self-representations in new media</i>, (pp. 105-122). Peter Lang
Session 2	Course-related trip (mandatory)	Lundby, K. (Ed.). (2008). <i>Digital storytelling, mediatized stories: Self-representations in new media</i>, (pp. 105-122). Peter Lang
Week 11	Post-Production: technical assistance to titles, uploading digital videos in a variety of formats, and how to publish them to a range of social media platforms.	- Pepperman, R. D. (2004). <i>The eye is quicker – film editing: making a good film better</i>, (pp.65-72). Studio City, CA: Michael Wiese Productions. - Lundby, K. (Ed.). (2008). <i>Digital storytelling, mediatized stories: Self-representations in new media</i>, (pp. 161-176). Peter Lang.
Week 12	Final Critique: students will discuss the edited films in class and share with their peers the skills acquired during the production and post-production journey.	

COURSE-RELATED TRIPS:

- Barcelona, a city of film – A guided tour around the locations of successful national and international productions that have modified the city into an open-air set. The films discussed will be *Todo sobre mi madre* (*All about my mother*), Pedro Almodóvar (1999) and *Vicky Cristina Barcelona*, Woody Allen (2008).
- Going to the movies – Students will watch one of the latest Spanish film releases in a movie theater.

REQUIRED READINGS:

- Bernardo, N. (2011). *The Producers Guide to Transmedia: How to Develop, Fund, Produce and Distribute Compelling Stories Across Multiple Platforms* (Paperback). London, UK: beActive Books.

- Brown, B. (2012) *Cinematography. Theory and practice image making for cinematographers and directors*. Waltham, MA: Elsevier.
- Field, S. (2005). *Screenplay: The Foundations of Screenwriting*. New York: Dell Publishing Company.
- Godin, S. (2005). *All Marketers Are Liars. The Power of Telling Authentic Stories in a Low-Trust World*, Portfolio, New York: Penguin US
- Kaminsky, M. S (2010). *Naked Lens: Video Blogging & Video Journaling to Reclaim the YOU in YouTube*, Organik Media, Inc.
- Katz, S.D. (1991). *Shot by shot – Visualizing from concept to screen*, Studio City, CA: Michael Wiese Productions.
- Kushner, D. (2006) Prime time for Vlogs? *CNNMoney*, April 27.
- Lundby, K. (Ed.). (2008). *Digital storytelling, mediatized stories: Self-representations in new media*. Peter Lang
- McKee, R. (1997). *Story – Substance, structure, style, and the principles of screenwriting*, New York: Regan Books.
- McKee, R., & Fryer, B. (2003). Storytelling that moves people. *Harvard business review*, 81(6), 51-55.
- Pepperman, R. D. (2004). *The eye is quicker – film editing: making a good film better*, Studio City, CA: Michael Wiese Productions.
- Prior, K. (2013). The new, old way to tell stories: With input from the audience. *The Atlantic*.
- Snyder, B. (2005). *Save the Cat!: The Last Book on Screenwriting You'll Ever Need*. Studio City, CA: Michael Wiese Productions.
- Swallow, K. The New, Old Way to Tell Stories: With Input from the Audience, *The Atlantic*, October 18, 2013.
<https://www.theatlantic.com/entertainment/archive/2013/10/the-new-old-way-to-tell-stories-with-input-from-the-audience/280682/>
- Tirard, L. (2002) *Moviemakers' masterclass*, New York: Faber and Faber.

RECOMMENDED READINGS:

- Asher, S., & Pincus, E. (1999). *The Filmmaker's Handbook: A Comprehensive Guide for the Digital Age*. New York: Plume.
- Bernardo, N. (2014). *Transmedia 2.0: How to Create an Entertainment Brand Using a Transmedial Approach to Storytelling* (Paperback). London, UK: beActive Books.
- Catmull, E., & Wallace, A. (2014). *Creativity, Inc: overcoming the unseen forces that stand in the way of true inspiration*. Random House.
- Kenworthy, C. (2009). *Master shots – 100 advanced camera techniques to get an expensive look on your low budget movie*, Studio City, CA: Michael Wiese Productions.
- Marks, D. (2015). *Inside story: The power of the transformational arc*. Bloomsbury Publishing.
- Pepperman, R. D. (2005) *Setting up your scenes*, Studio City, CA: Michael Wiese Productions.
- Pratten, R. (2015). *Getting Started in Transmedia Storytelling: A Practical Guide for Beginners*. London, UK: CreateSpace.
- Vogler, C. (2007). *The writer's journey: Mythic Structure for Writers*. Studio City, CA: Michael Wiese Productions.