

<p style="text-align: center;">Practical Science Broadcasting (HPSC0149) Course Syllabus</p>

2022-23 session (T1) | Noah Baker | noah.baker@ucl.ac.uk

Course Information

This module supports students to develop advanced science video making and podcasting skills, to communicate science to different audiences and through different channels, using different formats. The module is practice-based and is taught by a practitioner. It consists in a combination of lectures and tutorials informing independent work, during which students receive regular formative feedback whilst working on the development of their final project. The assessment is a 10-minute science podcast or video.

Basic course information

Course website:	See Moodle
Moodle Web site:	Search "HPSC0149"
Assessment:	Coursework
Prerequisites:	None
Required texts:	See reading list
Course tutor:	Noah Baker
Contact:	noah.baker@ucl.ac.uk
Office location:	22 Gordon Square
Office hours:	Please contact the module tutor

How is the course organised?

Teaching for this course takes the form of an intensive week of lectures and practical tasks. The morning of each day is devoted to discussing theoretical issues. In the afternoon, students will then complete practical training tasks under the guidance of the course tutor. These will include producing and submitting content on which you will receive formative feedback from the tutor and your peers.

The table below provides you with an *indicative* list of the daily themes for the lecture material and for the practical activities. The course tutor reserves the right to change part of this list, or the order of topics, at short notice.

For each day, specific items from the media list are suggested (some readings, some audio pieces some videos). These are indicative, for those willing to go deeper into one subject.

Synoptic Schedule

UCL Reading week	Lectures (1 hour AM)	Practicals (3-4 hours PM)	Readings ¹
	Topic	Topic	
MONAY	<p>‘Stories in many media’</p> <p><i>Why multimedia and what is its role in science communication & journalism</i></p> <p>We start with an introduction to formats, impact and relevance of multimedia today. What is the value in communicating stories in formats beyond the page? What are the advantages and limitations of taking and audio or video approach?</p> <p>We will explore why producing multimedia content requires a different thought process – how it blurs the line between reporter and editor and what this means for a professional workflow.</p> <p>We will ask which stories work in different media, how to choose them and critically, what to avoid.</p>	<p>Exercise one - Show and tell I will bring in a few experts in different fields to present on their expertise.</p> <p>We will share and discuss favourite examples of multimedia stories & discuss what works about them.</p> <p>Exercise two – ‘reversioning’ Choose a news story and make a plan for a multimedia treatment. Work with assigned industry experts to explore ideas for stories that might benefit from alternative storytelling approaches.</p> <p>Exercise two – pitch me! We will set up a pitching session – imagine a morning commissioning meeting & I am your editor – sell me your story, why does this need to be told in your medium?</p>	<p>The tale of Edith’s checkerspot https://www.youtube.com/watch?v=nIQWpsyoeoo&t=17s</p> <p>Living symphonies https://www.youtube.com/watch?v=7qXCzxXTXs</p>
TUESDAY	<p>‘Constructed reality’</p> <p><i>Narrative mode and documentary ethics</i></p> <p>This day is focussed on the core narrative theory underlying documentary production.</p> <p>We will explore the theoretical tools you need to responsibly and effectively plan and tell stories in video and audio. This will include an examination of Nichols theories of documentary modes and an overview of documentary ethics.</p> <p>We will establish the players in any given production & examine how to balance a multimedia producer’s three key relationships</p> <ul style="list-style-type: none"> • Audience & producer • Subject & producer 	<p>Exercise – exploring modes</p> <p>Working in groups, you will be randomly assigned an every-day task and a mode.</p> <p>Your job is to plan and shoot a series of shots to tell this story appropriately for that mode. These shots will be placed one after the other in a simple sequence & a voiceover can be added if required.</p> <p>Critique As a group we will watch and critique the videos.</p>	<p>Documentary modes https://keyconcepts.inmc.files.wordpress.com/2012/10/documentary-modes-nichols.pdf</p> <p>Documentary ethics https://cmsimpleact.org/resource/honest-truths-documentary-filmmakers-on-ethical-challenges-in-their-work/</p> <p>AI historian https://www.youtube.com/watch?v=7qXCzxXTXs</p>

	<ul style="list-style-type: none"> • Client / editor & producer <p>And we will investigate the role of rights, permissions, copyright and independence in production.</p>		<p>ch?v=rq0Ex_qCKeQ</p> <p>Olympia https://www.youtube.com/watch?v=H3LOPhRq3Es</p> <p>Don't look back https://www.youtube.com/watch?v=hNIQznF6NkQ</p> <p>Project wild thing https://vimeo.com/67763495</p> <p>Planet Earth https://www.bbc.co.uk/programmes/p0091ycj</p> <p>Seahorse https://seahorsefilm.com/watch</p> <p>Helvetica https://watchdocumentaries.com/helvetica/</p>
<p>WEDNESDAY</p>	<p>'Writing in direct quotes'</p> <p><i>Scriptwriting, script-reading, and the art of the interview.</i></p> <p>Day three focusses on how to collect and/or create the media you need to tell a multimedia story in an appropriate form to work with.</p> <p>We will compare a written piece and a read script on the same topic. And ask how to plan and write a script</p> <p>We will work through practical tools and techniques for generating the right tone and style, tailored to the style of production and intended audience.</p>	<p>Exercise one – writing for audio Write an audio research highlight</p> <p>Exercise two – producing speech Produce each other reading a script – marking up and editing as you go</p> <p>Critique As a group we will work through and critique some examples</p> <p>Exercise four – interviews In pairs, interview each other about the stories you have been working on. record these, we might use them later</p>	<p>Cuttlefish wear their thoughts on their skin: (ARTICLE) https://www.nature.com/articles/d41586-018-07023-7</p> <p>Cuttlefish: Wearing thoughts on the skin (VIDEO) https://www.youtube.com/watch?v=iC3IUzD</p>

	<p>And finally, we will spend time digging into what makes an interview for multimedia different from other media – what do we need to think about to best serve our audience and our subject.</p>		<p>eMOY&feature=emb_logo</p>
THURSDAY	<p>‘Pulling sense from the rushes’</p> <p><i>Audio editing, from the bones to advanced creative practices.</i></p> <p>We will start with universal features of both video and audio editing – exploring the fundamentals of destructive vs non-destructive editing.</p> <p>We will then focus on audio for the rest of the day - building on the bones of the edit to tell a story – starting with the sense edit and the de-um and working up to more advanced techniques such as phonetic cutting and creative practice and audio engineering.</p> <p>We will also explore the ethics of editing speech – ensuring we tell accurate stories whilst curating for an audience and maintaining the individuality of voice.</p>	<p>Exercise one – The bread and butter cut.</p> <p>Individually, you will cut down a pre-recorded interview – choose what to include & tidy, cut cleanly and ethically & keep in mind tone and audience.</p> <p>Critique As a group – critique a sample of the edits</p> <p>Exercise two – creative practice in audio</p> <p>Using an SFX library, a music library and a recorder - enhance a pre-recorded piece of speech to create a specific tone, place and purpose.</p> <p>Critique As a group – critique a sample of the edits</p>	<p>Sometimes behaves so strangely https://www.youtube.com/watch?v=mM43cuRbm7c</p> <p>Video with Kip Thorne https://www.nobelprize.org/prizes/physics/2017/thorne/other-resources/</p> <p>Interview with Kip Thorne https://www.youtube.com/watch?v=5EOIA3VhzRc</p>
FRIDAY	<p>‘Good editing is invisible’</p> <p><i>A crash course in cutting to continuity, montage, framing, sequences and when to break the rules.</i></p> <p>The final day of the course is focussed on video. Starting from the first days of cinema we will build up an understanding of where the most fundamental rules in film making come from. We will compare A roll with B roll and explore the art of the cutaway. We'll pick through the fundamentals of cutting to continuity – from the rule of thirds to the 180 degree rule – we'll learn how to make edits slick, not sloppy.</p> <p>And then we will explore when to</p>	<p>Shoot a short film</p> <p>In groups, you will conceptualise shoot and edit a 3 minute on-location film. Work together – use what you have learned.</p> <p>It doesn't have to be science but must have a clear mode, consider place, tone and message, include a sequence, cut to continuity, and feature speech in some form.</p> <p>If we have time we can then watch them in as a class and feedback.</p>	<p>The Odessa steps</p> <p>https://www.youtube.com/watch?v=4xP-8r7tygo</p> <p>When you don't edit https://www.youtube.com/watch?v=pophFyuP5tl</p> <p>Victoria (Trailer) https://www.youtube.com/watch?v=Kp8wcV</p>

	break those rules. In a world where so many now carry broadcast quality production equipment in their pockets – we will dive into what you can do with the tools you already have, and ask how post-pandemic film making and online film are changing the game.		3GjW0
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¹Readings: Please note. The numbers for each week refer to the numbers for each item in the reading list (see below).

Audio

Nature podcast www.youtube.com/naturevideochannel

Serial <https://serialpodcast.org>

Radiolab <https://www.wnycstudios.org/podcasts/radiolab>

Slate Gabfest: <https://slate.com/podcasts/political-gabfest>

Science vs: <https://gimletmedia.com/shows/science-vs>

Sometimes behaves so strangely: <https://www.youtube.com/watch?v=mM43cuRbm7c>

Video

Nature Video: www.nature.com/podcast

Vice: <https://www.youtube.com/watch?v=1llfbqfoGMo>

Vox: <https://www.youtube.com/user/voxdotcom>

The tale of Edith's checkerspot <https://www.youtube.com/watch?v=nIQWpsyoeoo&t=17s>

Living symphonies https://www.youtube.com/watch?v=_7qXCzxXTXs

Documentary modes <https://keyconceptsinnmc.files.wordpress.com/2012/10/doc-modes-nichols.pdf>

Documentary ethics <https://cmsimpact.org/resource/honest-truths-documentary-filmmakers-on-ethical-challenges-in-their-work/>

AI historian https://www.youtube.com/watch?v=rq0Ex_qCKeQ

Olympia <https://www.youtube.com/watch?v=H3LOPhRq3Es>

Don't look back <https://www.youtube.com/watch?v=hNIQznF6NkQ>

Project wild thing <https://vimeo.com/67763495>

Planet Earth <https://www.bbc.co.uk/programmes/p0091ycj>

Seahorse <https://seahorsefilm.com/watch>

Helvetica <https://watchdocumentaries.com/helvetica/>

Cuttlefish wear their thoughts on their skin: (ARTICLE) <https://www.nature.com/articles/d41586-018-07023-7>

Cuttlefish: Wearing thoughts on the skin (VIDEO)

https://www.youtube.com/watch?v=iC3IUzDeM0Y&feature=emb_logo

Video with Kip Thorne <https://www.nobelprize.org/prizes/physics/2017/thorne/other-resources/>

Interview with Kip Thorne <https://www.youtube.com/watch?v=5EOIA3VhzRc>

The Odessa steps <https://www.youtube.com/watch?v=4xP-8r7tyqo>

When you don't edit <https://www.youtube.com/watch?v=pophFyuP5tl>

Victoria (Trailer) <https://www.youtube.com/watch?v=Kp8wcV3GjW0>

Assessments

Summary

	Description	Deadline	Word limit	Weight
CW	science podcast OR science video	9 January 2023	10/6 minutes	100%

Please Note: All deadlines for submission are at 05:00 PM

Detail of assessments

Description, Assessment Brief:

Produce either a ten-minute long audio piece or six-minute long video. The final product will communicate a science story for a specific defined core audience (age group, knowledgebase etc.) and publication platform (radio segment / podcast / online vide / broadcast news segment etc.) The story is up to you but it must be centred around science or research, it must be an appropriate story to tell in chosen for the medium and it must engage your chosen audience.

A short statement (circa 300 words) will accompany your final piece defining your chosen core audience and explaining your thought process in choosing your story, your medium, and your intended platform.

Assessment Criteria: Your work will be assessed against the following criteria:

- Choice of appropriate subject matter for your chosen medium

- Clarity and accuracy of communication
- Use of fundamental principles of narrative and multimedia storytelling
- Appropriate tailoring of presentation to your chosen core audience
- Use of creative practices and/or narrative principles to engage chosen core audience
- Consideration of ethical concerns, representation and place

Aims & objectives

Aims:

The aim of the module is to support students to develop advanced science video making and podcasting skills, to communicate science to different audiences and through different channels, using different formats. Through this practical approach, students will be invited to reflect on what is science communication, why it is done, what are the social and political roles of science communication.

Objectives:

By the end of the module, the students will:

- Be confident that they can undertake any kind of sound and video recording and broadcasting assignment in relation to science communication;
- Have knowledge of a range of podcasts and video genres, aesthetic forms and cultural practices, and the ability to produce close and informed analysis of these;
- Possess an understanding of production processes and professional practices within media, cultural and communicative industries;
- Have the ability to work across a variety of group and independent modes of study, and within these to demonstrate flexibility, creativity and the capacity for critical self-reflection

Teaching team

Module Tutor	Noah Baker – noah.baker@ucl.ac.uk <u>Office hours:</u> Please contact the module tutor to arrange.
Graduate Teaching Assistant	Scott Keir – scott.keir.18@ucl.ac.uk Xiaoyu Liu – xiaoyu.liu.18@ucl.ac.uk