AUDIO VIDEO INFORMATION GATHERING

combining vision, sound and voice to connect and communicate

"If one really wishes to be a master of an art, technical knowledge of it is not enough.
One has to transcend technique so that the art becomes an 'artless art'
growing out of the Unconscious."

EUGEN HERRIGEL
ZEN IN THE ART OF ARCHERY

JOMC 221 M/W 4:40 - 5:55 PM
CA - 60
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• OFFICE HOURS:
Tuesday 12-2

• Please contact me for a specific appointment time. I am happy to do it.

• This syllabus and course schedule is flexible. Be prepared for change.

• You will receive a point grade based on a 1000 - point scale for assignments and projects.

• ATTENDANCE IS VITAL TO SUCCESS IN THIS CLASS.

• Cell Phones: Please turn off your cell phones for class. BE RESPECTFUL.

COURSE DESCRIPTION

This course is designed to introduce you to the tools and skills needed to engage in quality storytelling with audio and video in broadcast and multimedia journalism environments. Emphasis is in mastering technical and aesthetic aspects of audio and video information gathering. As this course is also intended to give you insight into what you may expect as entry-level employees in "the real world," attention to detail is key, as is timeliness, thoroughness and active participation in course activities.

How can we innovatively use the media at our hands to propel the viewer into the story? Through the skills learned in this course you will expand your visual vocabulary, learn the core principles of audio and video storytelling, integrate your vision and style with multimedia tools and combine photography, sound and video to create a compelling multimedia experience.

Topics will include:
• Video: Camera and Content
• Sound essentials - Ambient
• The Interview Process
• Audio recording and editing techniques
• Essentials of Adobe Premiere Pro
• Sequencing and video editing techniques
• Finding the voice of the story
• And most importantly, defining an engaging story and finding the narrative!

HIGHLY RECOMMENDED READING:

• Videojournalism: Multimedia Storytelling by Kenneth Kobre
• In the Blink of an Eye: A Perspective on Film Editing by Walter Murch
• Lynda.com subscription (~$30 a month). Really helpful tutorials if you
   forget how to do something or want to learn some advanced techniques.

PROJECTS AND ASSIGNMENTS

Major Project 1 – Partner interview: When everything changed (200 pts) DUE 2/2

Everyone has had a moment in their lives where they've had some sort of revelation – big or small – where things just suddenly changed (for better or worse). You will interview a classmate on one of these revelations and edit it into a piece that is between 1 -3 minutes long. You will be using your video camera to film the interview (so you can practice setting up interview shots and using your camera), but the final piece will be audio-only (so you can concentrate on just telling a good story).

Another challenge in visual journalism is brevity. How do you tell a story that is not too long, but still makes an impact? This project will help you get to the core of storytelling – getting a good anecdote & reflection, then editing it succinctly. It will also help you to learn good interviewing techniques – getting what you need, but not taking three hours of interviewing to do so.

Major Project 2 - Silent Film (200 pts) DUE 2/25

Create a short (2-3 min) that follows a character(s) through time/space. The purpose of this is to increase your ability to see in transitions and sequences, as well as help you have a better understanding of editing. It could be funny, scary or light in spirit. You have the freedom to create whatever, so please - *please* - don't be boring. You may use music and sound design to help provoke a mood, but no need to have any interviews or dialogue. You can work on this with a partner. Time should be between 3-5 min max.

Major Project 3 – Autobiography (200 pts) DUE 3/25

You have complete control of the audio and visuals here; it's a chance to hone your skills because of this. You will narrate or have someone interview you, and you will tell us your story however you wish. Think about your central idea/concept that you're trying to convey, this helps you prepare for your final story. You can use music or some sound design to accent the piece. It can be funny, serious or off-the-wall. You are to produce your own pieces for this.

Major Project 4 – Sport Story (200 pts) DUE 4/22

The goal (no pun intended) of this project is to tell a great story about an athlete, a coach or a team, etc. Your subject can be any age, doing any sport (or retired from any sport), as long as it's a good story and you can sell me on the pitch. If you locate your subject early on, you may even have the opportunity to document the person or team as they play throughout the semester, letting the story develop in real time (which is always exciting). In the end, you will have an approximately 3 minute documentary style piece that will draw upon all the skills we learn throughout the semester.

Sports are filled with great stories and life lessons. There's a built-in conflict, both internal and external, with every game, season, career, etc. The problems you may run into are also common problems you may encounter when working in the field: athletes can sometimes be tough interview subjects, sports are fast-paced and require lots of practice to shoot (good thing they're repetitive), there's often bad lighting and there are generally rules about where you can and can't shoot. The number one goal is go beyond the action and find an authentic human story that even non-sports fans can relate to. You are to produce your own pieces for this.

Class Assignments, Participation and On-Time Arrival (200 pts)

There will be weekly in-class exercises and/or take-home assignments throughout the semester. At the end of the semester, your grades for each of these assignments as well as your participation will be averaged into an overall course assignments grade. This class will be very hands-on and participation is key. (These are easy points to pick up as long as you are involved with the class and fulfill them). Course assignments are likely to include (but are not limited to):

• Soundscapes Exercise
• Content-provided audio editing assignment
• Impromptu camera interview assignment
• Sequencing assignment
• Video portrait assignment
• Color correction assignment
• Editing Motion assignment
• Video inspiration examples

GRADE DETERMINATION

I will do my best to be fair and accurate, but to do this there must be some very specific guidelines and boundaries. Here they are:

> 1) Assignments are due at the minute class begins (or on the server at the designated time) on the due date!
> 2) Any assignment not turned in will receive zero points.
> 3) Class participation is critical to success in this course.

TURNING IN ASSIGNMENTS

Assignments (both Projects and Class Assignments) are always due before class starts. **If a Project is turned in late – even by a few minutes – it will be dropped a letter grade.** Every day that it is late after that, it will drop another letter grade.

If a Class Assignment is turned in late, it will be given only half credit at the most. It will not be accepted the next day.

CRITIQUES

Your participation grade will be heavily influenced by your participation in class discussions, critique sessions and your overall respectfulness of others in the classroom. Our goal: to discover what makes strong, innovative, communicative storytelling, to uncover the highs and lows, the good and the bad, and to prepare you to go out and make images and record sound that improve your storytelling ability. Critiques are essential to growth. Liken critiques to weight lifting. The act of lifting weights actually breaks muscles down. It hurts and it's not all that fun. But when the muscles heal they are stronger.

One reminder about critiques in class: I want involvement from everyone and the critiques need to be constructive. Be engaged, be thoughtful, and be constructive in your feedback. You can be tough without tearing each other apart. Find the balance, and, when in doubt take the higher road. When receiving a critique of your work, you need to maintain a similar balance. There is fine line between defending your position and making excuses. Don't be so connected to your work that you lose sight of how it could be better.

EQUIPMENT AND SUPPLIES

REQUIRED:
• **Canon Vixia Kit** (includes mic, tripod and lav mikes). This can be checked out with Matt Bachman in the Equipment Room on the second floor of Carroll. Due to limited quantities, students may have to pair up and share kits. Coordinating shooting schedules will be left up to the partners. Be considerate and plan ahead! Please use the lav mikes for your interviews, otherwise it will be a weak recording and your grade will suffer.
• **Memory Card for video camera.** A SDHC 8GB class 6 (or higher) will work. If you can find a good deal, going up to a 16GB card will help you from running out of card space too quickly.
• **External Hard Drive 500 GB or larger** (Must be Mac Compatible so you can use the software in the classroom). Must be Thunderbolt or USB3 and 7200 rpm
> I personally use LaCie hard drives because they are pretty durable, but use whatever you are comfortable with. If you plan on using a drive you already own, know that it will need to be formatted/reformatted for Mac OS.
• **Headphones** (earbuds are not good). These are the best for the cash: Sony MDR-V6 Monitor Headphones

Bring your headphones to every class. Be prepared.

RECOMMENDED GEAR
Audio Recorder. Options:
> **Olympus WS-210S Digital Voice Recorder**
> **Olympus WS-321M Digital Voice Recorder**
> **Olympus DS-30 Digital Voice Recorder**
> **Olympus WS-500M Digital Voice Recorder**

for higher quality, here are your options in descending quality order:

Marantz PMD-661
http://transom.org/?p=1774

Sony PCM-D50
http://transom.org/?p=82

Zoom H4
http://www.transom.org/tools/recording_
  interviewing/200703_zoom_h4/

"Stories make us more alive, more human, more courageous, more loving."

- Madeleine L'Engle

WORK DAYS

This is flexible depending on our overall class needs, but expect the class before each big Project is due to be an in-class work day. You must bring something to work on in class or I will automatically take 3 points off your project grade. The in-class work day is designed so that you have ample time to turn in a polished product. You are not allowed to use the work day to shoot unless I have already seen your rough edit and have agreed to let you use that time to shoot.

HONOR CODE

Students will operate within the requirements of the honor code. All work must be your own, must be done specifically for this class, and should be done with the high level of honesty and integrity that this University demands.

ATTENDANCE

Here's the deal folks, the field of journalism is going to require more of your mind, body and spirit than you can even fathom at this point. The rewards are great, but the demands are high. It is critical that you attend every class. You CANNOT miss a class in order to shoot an assignment. You must be in class to present your work for critique. Turning in a project assignment on the server does not count as a turn-in. Part of your completion of the project assignment is the critique. You will be allowed 2 un-excused absences; after that 2 percentage points will be deducted from your FINAL GRADE. If your semester average is 91% and you miss 3 classes, your final average would be 89%. Etcetera. Use your 2 wisely (save them for any unfortunate illnesses, not to watch House of Cards). The only exception to this will be a serious medical condition.

Be respectful of my time and your classmates' time. Coming in late is distracting to everyone else. If you make a habit of coming in late, I will deduct one of your allowed absences.

Above all, communicate with me. I am here to help you learn and succeed, and if something challenging is going on, talk to me.

HOW DO YOU SUCCEED IN THIS CLASS?

• Be on time ... be prepared to learn, participate and contribute • Listen and respect what I and your fellow students say • Manage your resources - your money and your time • Be honest. Admit your errors. No excuses • Be positive • Bury your pride. Now is the time to learn, and most learning occurs in difficult times • Help each other • Take risks, push the boundaries • Be bold

"We're all made of stories. When they finally put us underground, the stories are what will go on. Not forever, perhaps, but for a time. It's a kind of immortality, I suppose, bounded by limits, it's true, but then so's everything."

- Charles de Lint

The Accrediting Council on Education in Journalism and Mass Communications (ACEJMC) requires that, irrespective of their particular specialization, all graduates should be aware of certain core values and competencies and be able to:

• Understand and apply the principles and laws of freedom of speech and press for the country in which the institution that invites ACEJMC is located, as well as receive instruction in and understand the range of systems of freedom of expression around the world, including the right to dissent, to monitor and criticize power, and to assemble and petition for redress of grievances;

• Demonstrate an understanding of the history and role of professionals and institutions in shaping communications;

• Demonstrate an understanding of gender, race ethnicity, sexual orientation and, as appropriate, other forms of diversity in domestic society in relation to mass communications;

• Demonstrate an understanding of the diversity of peoples and cultures and of the significance and impact of mass communications in a global society;

• Understand concepts and apply theories in the use and presentation of images and information;

• Demonstrate an understanding of professional ethical principles and work ethically in pursuit of truth, accuracy, fairness and diversity;

• Think critically, creatively and independently;

• Conduct research and evaluate information by methods appropriate to the communications professions in which they work;

• Write correctly and clearly in forms and styles appropriate for the communications professions, audiences and purposes they serve;

• Critically evaluate their own work and that of others for accuracy and fairness, clarity, appropriate style and grammatical correctness;

• Apply basic numerical and statistical concepts;

• Apply tools and technologies appropriate for the communications professions in which they work.

Units requesting evaluation of a graduate program must also demonstrate how their master's graduates attain this additional core competency:

• Contribute to knowledge appropriate to the communications professions in which they work.