

AUDIO VIDEO INFORMATION GATHERING

Combining vision, sound and voice to connect and communicate

"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

COURSE DESCRIPTION

This course is designed to introduce students to the tools and skills needed to engage in quality storytelling with audio and video for broadcast, multimedia applications and evolving journalistic pursuits. Emphasis is placed on developing proficiencies in both technical and aesthetic aspects of audio and video information gathering.

The skills learned in this course will expand a student's visual vocabulary, bolster core audio and video production principles, and serve to integrate multimedia tools and techniques that combine audio and video to create compelling stories.

In addition, this course is intended to give students the needed insight into what they can expect as an entry-level employees in "the real world." Attendance and active participation in course activities is a must for students!

Course Learning Objectives:

- Create stories utilizing audio/video content
- Identify story elements for audience engagement
- Learn basic principles of camera operation
- Apply sound basics and recording techniques
- Use Adobe Premiere Pro for audio/video editing
- Identify key elements for telling a story
- Make sound decisions for content uses
- Develop a visual portfolio

University of North Carolina at Chapel Hill

School of Media and Journalism

Course: JOMC 221.4 (Fall 2015)

Schedule: Tuesday/Thursday 3:30 PM - 4:45 PM

Instructor: Willis G. Smith, B.F.A., M.A., USNR-R

Email: willis54@email.unc.edu

Office Hours: Tuesday/Thursday 2:00PM - 3:30PM and 5PM - 6:00PM. Also available by appointment. Faculty/Staff Lounge 2nd Floor Carroll.

REQUIRED READING:

*Kobre, K. (2012). *Videojournalism: Multimedia storytelling*. Waltham, MA: Focal Press.

*Murch, W. (2001). *In the blink of an eye: A perspective on film editing* (2nd ed.). Los Angeles: Silman-James Press.

*All books have been ordered by Park Library and will be placed on reserve.

Lynda.com is a free online service for students with helpful tutorials on basic and advanced editing techniques: <https://software.sites.unc.edu/lynda/>

Important Dates

Project #1 Due -	9/15
Project #2 Due -	10/13
Fall Break -	10/14 - 10/18
Project #3 Due -	11/5
Thanksgiving -	11/26 - 11/29
Project #4 -	12/10

AUDIO VIDEO INFORMATION GATHERING

FINAL GRADE

A=90-100; B=80-89; C= 70-79; D=60-69; & F= 59 & below.

FINAL GRADE POINT SCALE

Quizzes -	15 Points
Project 1 -	10 Points
Project 2 -	10 Points
Project 3 -	20 Points
Project 4 -	30 Points
Class Participation -	5 Points
<u>Class Assignments -</u>	<u>10 Points</u>
Final Grade -	100 Points

ATTENDANCE

1. Please note: students CANNOT be absent from a class in order to shoot an assignment.
2. Students must also be in class to present your work for critique. Part of your completion of the project assignment is the critique
3. You will be allowed 2 un-excused absences; after that 3 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 88. Use your 2 un-excused absences wisely. The only exception to this will be a serious medical condition.
4. Coming in late is distracting. If students make it a habit of coming in late, I will start counting tardiness as 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.
5. The media world and field of journalism is going to require more of your mind, body and spirit than you can imagine. The rewards are great, but the demands are high. It is critical that students attend every class.

TURNING IN ASSIGNMENTS

Assignments (both Projects and Class Assignments) are always due before class starts. Give yourself time to make sure your projects play properly. What you turn in at deadline will be what you are graded on, period. **All late work will receive a zero, no excuses, no exceptions.** Re-shoots are acceptable and encouraged. For any assignment you turn in on time, you may re-shoot the assignment for a better grade at any point before the final portfolio is due. The assignment must be entirely re-shot and re-edited from start to finish, not just a re-edit of your first take.

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REQUIRED EQUIPMENT AND GEAR:

- Canon Vixia Kit (includes mic and tripod). 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!

Matt Bachman
Equipment Room Manager
Carroll Hall room 239
(919) 962-0718
mbachman@email.unc.edu

- Memory Card for video camera. A SDHC 16GB Class 10 (or higher) is recommended.
- External Hard Drive 500 GB or larger. Must be Thunderbolt or USB3 and 7200 rpm (Must be Mac Compatible so you can use the software in the classroom). Please note, if you plan on using a drive you already own, know that it will need to be formatted/reformatted for Mac OS.
- Bring headphones to every class Headphones (earbuds are a no-go). Best values: Sony's MDR-V6 Monitor Headphones and Sennheiser's Momentum on-ear headphones.

IN-CLASS PARTICIPATION (5 Pts)

A student's grade will be influenced by participation in class discussions, assignments, critique sessions and the respect shown and directed towards other students in the classroom.

IN-CLASS ASSIGNMENTS (10 Pts)

There will be weekly in-class exercises and/or take-home assignments throughout the semester. At the end of the semester, student grades for each of these assignments will be averaged into an overall course assignments grade.

- Matched Action with Motion assignment
- Portrait assignment incorporating 'bounce' lighting
- Video (in-camera) sequencing assignment
- Impromptu camera interview assignment with edit deadline
- Scary picture show assignment (Halloween Special)

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QUIZES (15 Pts)

There will be reading, audio and video take-home assignments, followed by in-class quizzes to practice your comprehension.

STUDENT PROJECTS

Project 1:

The Epiphany Moment (Partner Interview) 10 Pts.

Every great character experiences change. Life is change! You will interview a classmate on one a major moment of change in their life, then edit it into a piece that is between 1 - 3 minutes long. Students 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).

One of the challenges of visual journalism is having to illustrate complicated ideas – and being too literal can be boring. This assignment is great practice utilizing your new audio, video and editing skills, AND get creative. Challenge yourself to think outside the box.

Project 2: Spoken Word Exercise 10 Pts.

A challenge in visual journalism is brevity. How does one 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 and 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. This assignment is made up several parts: working together with an in-class partner, students will record a verse from a quotation (assigned in class). Students will then work in class to choose the best quality audio and create a soundscape under your recording, using ambient audio and music. In the next phase of the project, will create a series of video shots (using visual variety) to eventually add over the soundscape.

Project 3: Artist/Activist Profile 20 Pts.

There are many passionate people in this world! Find one who is an artist or an activist, then create a short (2 - 3 min) documentary-style piece that sums up what they are all about. This project is about asking WHY a person does what they do, and capturing their essence – what this person, thinks, believes, sees, feels, and the storytelling details of their environment. You will need to pay attention to details that give away hints of personality.

Doing a profile or a “day-in-the-life-of” is a common news feature assignment. This will help you learn to get the footage and interview material you need, while finding ways to add depth to an otherwise mundane assignment. Like a writer working on a feature, you will work to discover context clues that give a more complete picture of a person. Surprise the viewer, go beyond the surface, and look for universal themes to connect to.

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STUDENT PROJECTS

Project 4: Universal Sports Story 30 Pts.

The goal of this project is to tell a great story about an athlete, a coach, a mascot or a team. A 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 the subject early on, a student 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). The end result will be a 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.

CRITIQUES

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. One reminder about critiques in class: critiques need to be constructive. So, be engaged, be thoughtful, and be constructive in your feedback.

POST-PRODUCTION WORKDAYS

These are days before a major project is due that will allow students extra time to finish a project. This is a flexible schedule, but expect the class before each big Project is due to be an in-class workday.

You must bring something to work on for a post-production workday or 3 points will automatically be take off the project grade. The in-class workday is designed so that students have ample time to turn in a polished product. Students will not be allowed to use a post-production workday to shoot.

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PROJECT GRADE DETERMINATION

Project based grading criteria include:

1. Programmatic Strategies
 - a. Assignment Congruency
 - b. Content
 - c. Production Elements
 - d. Storytelling Efficacy
2. Audio Production Element Quality
 - a. Dynamic Range
 - b. Appropriate db, VU or Volume Levels
 - c. Microphone Use
 - d. Transition Use and Effectiveness
3. Video Production Element Quality
 - a. Lighting, Exposure, and Composition
 - b. Shot Selection, Focal Length and Focus
 - c. Camera Movement, Zooming, Pans, Dolly etc. (appropriate to subject or object)
 - d. Transition Use and Effectiveness
4. Editing
 - a. Audio and Video Orientation
 - b. Shot Sequencing and Continuity
 - c. Sequence Motifs
 - d. Shot and Sequence Timing (How well utilized)
5. Overall Effectiveness, Efficiency and Impact of Audio/Video Project Storytelling
 - a. Effective Use of Production Elements
 - b. Efficiency of Communication
 - c. Emotional Impact for Intended Audience
 - d. Narrative Quality

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PRINCIPLES OF ACCREDITATION

The School of Media and Journalism's accrediting body has developed a set of values and competencies. Learn about them here: <http://bit.ly/1dk0dom> JOMC courses are designed to build your abilities in each of these areas. In this class, we will address several of the values and competencies under "Professional values and competencies" in the link above. This class specifically addresses the following professional values and competencies:

- understand concepts and apply theories in the use and presentation of images and information;
- think critically, creatively and independently;
- apply tools and technologies appropriate for the communications professions in which they work;
- demonstrate an understanding of professional ethical principles and work ethically in pursuit of; truth, accuracy, fairness and diversity.

HONOR CODE

I expect that each student will conduct himself or herself within the guidelines of the University honor system (<http://honor.unc.edu>). All academic work should be done with the high levels of honesty and integrity that this University demands. You are expected to produce your own work in this class. Using a set-up sound bite is a violation of the honor code. If you have any questions about your responsibility or your instructor's responsibility as a faculty member under the Honor Code, please see the course instructor or Senior Associate Dean Charlie Tuggle, or you may speak with a representative of the Student Attorney Office or the Office of the Dean of Students.

SEEKING HELP

If you need individual assistance, it's your responsibility to meet with the instructor. If you are serious about wanting to improve your performance in the course, the time to seek help is as soon as you are aware of the problem – whether the problem is difficulty with course material, a disability, or an illness.

DIVERSITY

The University's policy on Prohibiting Harassment and Discrimination is outlined in the 2011-2012 Undergraduate Bulletin <http://www.unc.edu/ugradbulletin/>. UNC is committed to providing an inclusive and welcoming environment for all members of our community and does not discriminate in offering access to its educational programs and activities on the basis of age, gender, race, color, national origin, religion, creed, disability, veteran's status, sexual orientation, gender identity, or gender expression.

SPECIAL ACCOMMODATIONS

If you require special accommodations to attend or participate in this course, please let the instructor know as soon as possible. If you need information about disabilities visit the Accessibility Services website at <https://accessibility.unc.edu/>

JOMC 221.4 – Audio/Video Information Gathering

Fall 2015 Schedule

Section 004 (T-TH 3:30 - 4:45 PM)

08/18 Autumn in New York: Photo Image Examination
Photo Reference Source: Photos of 33rd Street NYC Subway Station by Willis Smith

Syllabus Review
Reference Source: JOMC 221 Section 5

Equipment Room Rules Review
Reference Source: Equipment User Polices Fall 2015

08/20 Finding the Right Optics: Optical Theory Review with Visual Examples
Reference Source: An Introduction To Cinematography by John Mercer

Class Partner Pairings

Take-Home Video Viewing Assignment

08/25 Audio Always Leads: Exploration and Examples
Video Reference Source: *McCabe & Mrs. Miller* by Robert Altman

Reading Assignments Due: Chapter 1 - Videojournalism: Multimedia Storytelling

Video Camera Set-up Demo

08/27 What is a story?

Take-Home Video Viewing Assignment Due

Discussion and Analysis of Story Formats

Reading Assignments Due: Chapter 2 - Videojournalism: Multimedia Storytelling

Epiphany Moment Story Project Assignment #1

JOMC 221.4 – Audio/Video Information Gathering

Fall 2015 Schedule

09/01 Audio Editing

Reading Assignments Due:

Pages 15 - 22 In Blink of An Eye: A Perspective on Film Editing

Chapter 13 - Videojournalism: Multimedia Storytelling

09/03 In-Class Assignment (Impromptu Interview)

09/08 Work Day

09/10 Camera Basics

Chapter 5 - Videojournalism: Multimedia Storytelling

Spoken Word Story Project Assignment #2

09/15 **Due: Project #1**

Critique Day

09/17 Light Theory and Demonstration

Chapter 7 - Videojournalism: Multimedia Storytelling

09/22 Types of Shots

Video Reference Source: Alfred Hitchcock: *The Legend Begins*

09/24 Quiz #1

09/29 Video editing 1

Chapter 13 Videojournalism: Multimedia Storytelling

10/01 In-Class Assignment (Matched Action)

10/06 In-Class Assignment (Video Sequence)

JOMC 221 – Audio/Video Information Gathering

Fall 2015 Schedule

Section 004 (T-TH 3:30 - 4:45 PM)

10/06 Profile Story Project Assignment #3

10/08 Work Day

10/13 Critique Day

Due: Project #2

10/15 No Class (Fall Break)

10/20 Narrative Development and Story Interpretation

10/22 Did Led Zepplin Play Here? - You Decide

Video Reference Source: *Led Zepplin Played Here* by Jeff Krulik

10/27 In-Class Assignment (Scary Picture Show)

10/29 Edit Deadline Assignment

11/03 Work Day

11/05 Critique Day

Due: Project #3

11/10 Assign Sports Story Project #4

11/12 Quiz #2

11/17 Work Day

11/19 Critique /**Due: Rough Cut**

11/24 TBA

11/26 No Class (Turkey Break)

12/01 LDOC / Work Day

12/10 Critique Day

Due: Project #4