

The Rules

Rule 1. Find a place you trust and then try trusting it for a while.

Rule 2. General duties of a student: pull everything out of your teacher, pull everything out of your fellow students.

Rule 3. General duties of a teacher: pull everything out of your students.

Rule 4. Consider everything an experiment.

Rule 5. Be self-disciplined. This means finding someone wise or smart and choosing to follow them. To be disciplined is to follow in a good way. To be self-disciplined is to follow in a better way.

Rule 6. Nothing is a mistake. There is no win and no fail. There is only make.

Rule 7. **The only rule is work.**

If you work it will lead to something. It's the people who do all of the work all the time who eventually catch on to things.

Rule 8. Don't try to create and analyze at the same time. They're different processes.

Rule 9. Be happy whenever you can manage it. Enjoy yourself. It's lighter than you think.

Rule 10. "We're breaking all of the rules. Even our own rules. And how do we do that? By leaving plenty of room for X quantities." - John Cage.

Helpful hints: Always be around. Come or go to everything always. Go to classes. Read anything you can get your hands on. Look at movies carefully often. Save everything, it might come in handy later.

ADVANCED VIDEO STORYTELLING

combining vision, sound and voice to connect and communicate

"You wanna fly, you got to give up the shit that weighs you down."

- TONI MORRISON

MEJO582 MW 2:45-4:30 CA60
 PROFESSOR: CHAD HEARTWOOD
 OFFICE: CA 211 / Zoom
chadheartwood@unc.edu
[Overburden Documentary](#)
[Farmsteads Documentary](#)

♦ ZOOM OFFICE HOURS:
 W - 10:00-11:30

♦ Please try and meet with me during office hours, but if you cannot I will be happy to schedule an appointment.

♦ Required Readings:
[In the Blink of an Eye](#)
 by Walter Murch
 Tutorials: LinkedIn Learning

♦ This syllabus and course schedule is flexible.

♦ Your final grade will be determined out of a 1000 point scale:

Final Doc Project =500
 - Proposal + Pitch- 100
 - Storyboard +
 Verite Scenes - 100
 - Rough Cut - 100
 - Final Turn In- 200

Mid-Term Project =200
 True Lies = 100
 Interpretations = 100
 Participation = 100

Grade scale:
 A = 95-100% / A- = 90-94.9%
 B+ = 87-89.9% / B = 83-86.9%
 B- = 80-82.9% / C+ = 77-79.9%
 C = 73-76.9% / C- = 70-72.9%
 D+ = 67-69% / D = 60-66%
 F = less than 60%

♦ IMPORTANT DATES:
[LABOR DAY](#) - 09/02
 LDOC - 11/17
 FINAL EXAM - TBD

Course Description

This course is designed to expand the tools and skills needed to engage in quality storytelling with audio and video in modern media environments. Emphasis is in mastering technical and aesthetic aspects of storytelling. This course is also intended to give you insight into what you may expect when you enter the, ahem, "real world." Attention to detail is key, as is timeliness, thoroughness, critical thinking, creative thought and active participation. This is an advanced class.

Because web viewers demand highly engaging material, with a fast start, sharp focus, tight narrative, and natural voices, students will focus on capturing stories with strong visuals, ambient audio, voices of people personally affected by issues. We will focus on the concept of our video/film collaborators (historically referred to as "subjects") telling their stories in their own voices.

Students will also learn the basics of proposal writing and pitching projects. We'll be using HDSLR cameras to shoot HD video (with some possible exceptions). If you do not have your own HDSLR, you can check out from the equipment room - with new limitations due to the pandemic and sterilization protocols.

CLASS AND COVID-19

We are officially designated a hybrid or HyFlex class. This means that any in-person course will also be shared and recorded via Zoom. So if you are taking this course 100% online, you can access those in-person classes as well.

Because of health and safety issues this class will largely take place on Sakai and Zoom. Please see the schedule for details on which classes will be in-person.

→ Fieldwork: We are here to tell stories, and with flexibility and thoughtfulness, we will find ways in which to tell the best documentary video stories we can - given the parameters put on us because of the pandemic. I want to give you the freedom to tell the kind of story you want to tell that is within your comfort zone. That means we are going to have options on how we approach the final project. See the Final Project section of the syllabus for more details.

Communication

Since a significant portion of this course will be virtual, it is important to note that communication is key in online learning. You will be expected to maintain consistent communication with your classmates and the instructor throughout the duration of the course - as detailed in Lessons, Zoom or in-person meetings.

Lessons: You'll find the the structure of the course in the Lessons section. Within the Lessons you will find all of the reading, links to complimentary content, which you are expected to explore, assignments and discussion points. You will need to complete all the sections in all of the Lessons.

Forums: We will use the Forum environment to post, share assignments, respond to assignments and offer feedback.

Messages: My email at chadheartwood@unc.edu. My hours will be flexible, and I will respond as quickly as possible.

Participation

You will be required to participate in all assignments and forum interactions. Your participation will be evaluated on your consistent, thoughtful contribution to class discussions and assignments. Deadlines are serious, and you are expected to meet all deadlines or have points deducted. You must have a voice in this class and contribute to this community of learners.

Zoom Protocol

The key to having an engaged class is participation from all of us. Just as when we meet in person, the class is always better when everyone participates, the same is true for our Zoom class meetings. I'd like everyone to have their video on during our Zoom classes - with exceptions of course. Just like an in-person class, you may need to leave the room. All good. You can turn off video if you need to take a moment. But in general, let's all stay engaged even when we meet virtually.

You must go here to sign up and access your pro account: <https://unc.zoom.us/>

If you have questions, you can let me know, but you may have more efficient results by contacting IT here: <https://help.unc.edu/sp>

Face Coverings

You must adhere to the university's guidelines regarding face covering, social distancing and other measures to combat the spread of the COVID-19 virus.

Course Topics

- ◆ Representation of communities and ethics in documentary storytelling
- ◆ Report and research topic to strengthen the video capture, edit and presentation
- ◆ The interview process
- ◆ Grants and proposal writing
- ◆ Adobe Premiere Pro
- ◆ Sequencing and video editing techniques
- ◆ Produce tightly focused video pieces with compelling narratives arcs
- ◆ Finding the voice of the story and understanding story structure

Projects and Assignments

Assignment 1 – Interpretations

An assignment to engage your creativity and reveal your technical acuity. We will visually interpret a poem.

Assignment 2 – Interview Technique

For this assignment, you will be filming three different interview situations with the same person. The objective of the assignment is to learn interview technical issues - focusing on light and audio quality.

Midterm Project – Story Analysis + Trailer

Rarely do we take the time to deeply analyze story structure and editing of a film. This is our chance. You will be selecting one of four films and writing an analysis of the film and cutting a trailer of the film.

Final Project

Key word is flexibility. My expectations are still high, but we have to meet this assignment in these times with thoughtfulness and flexibility. To that end I offer you several approaches to the Final Project. Historically in this class the final project has been a verité-driven short documentary. Here are options for your approach to the final project:

- 1) Verité-driven short documentary. This is a viable option *IF* you have access to a character/collaborator who is willing and feels safe working with you on a project of this nature. And I want you to feel safe in all situations as well. Health and safety are the first consideration. Consider story topics that would lead you to filming in outdoor environments, ie., farm stories (there are a lot of issues to explore in this), environmental stories, etc.
- 2) Archival and interview-driven short documentary. Create a short doc using found footage and interview. In class we will be viewing the documentary *13th*. This is a prime example of archival footage storytelling.
- 3) Creative non-fiction storytelling. With a foundation in non-fiction storytelling, this option is very flexible and is only limited by what you can imagine doing. This approach is the most flexible and potentially safest option. We will discuss possibilities as our class progresses.

ASSIGNMENTS DUE DATES & POINTS (See Course Schedule - last page of this syllabus - for more detail)

100 - PARTICIPATION

- Sakai Forum participation / Fellow student feedback
- Guest Speaker prep and interaction
- RadioLab Yellow Rain PlayPosit - DUE: AUG 17
- Shooting Sequences Exercise - DUE: AUG 19
- Final Project Ideas - DUE: SEP 09
- Transcripts Exercise - DUE: SEP 23
- Hotel 22 PlayPosit - DUE: SEP 28
- Editing Exercise: Verité Scene - OCT 07

100 - INTERPRETATIONS ASSIGNMENT - DUE: AUG 26

100 - INTERVIEW ASSIGNMENT - DUE: SEP 07

50 - Final Project Pitch - DUE: SEP 21

50 - Final Project Proposal - DUE: SEP 30

200 - MIDTERM - STORY STRUCTURE ANALYSIS + trailer - DUE: OCT 05

25 - Final Project Scene #1 - DUE: OCT 14

25 - Final Project Scene #2 - DUE: OCT 21

25 - Final Project Storyboard - DUE: OCT 26

25 - Final Project Scene #3 - DUE: NOV 02

100 - Final Project Rough Cut - DUE: NOV 09

200 - FINAL PROJECT - DUE: FINAL EXAM DAY TBD

1000 - TOTAL

Additional Graduate Student Work

Graduate students will be required to complete additional assignments during the semester, these will include:

- 1) Each graduate student will present one short documentary (maximum length of 10 minutes) and deconstruct the structure, approach and style of the video.
- 2) Graduate students will act as advising editors on other student projects in the course.

Naming Conventions for Assignments

Naming conventions for your archive: YEARMODA_lastname_assignment_001.mov

Naming conventions for Assignment Turn In: lastname_assignmentname.mov

Assignment Submission and Grade Determination

Since we will be largely meeting online, you will need to upload any video assignment submissions to Vimeo or YouTube. You can find free versions of both. You will need to create an account with whichever platform you prefer. I would recommend Vimeo. It is more common in our industry, but many professionals use both.

After uploading to one of these platforms, you will then need to post the link to your video submission in a Sakai forum post, which will be outlined in Sakai instructions for each assignment.

Then we will all be offering feedback and critique via the Sakai forum interface. This allows us to have much more thorough feedback process versus the in-class experience. This, I see, as a huge benefit of being a hybrid class. Success of this depends on your involvement in the feedback process.

Every project must be submitted with Title, Description and Keywords on Vimeo or YouTube. For some assignments, each student will write a self-evaluation for that project and turn this in via Sakai.

In grading, 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 on the due date!
- 2) Any assignment not turned in will receive zero points.
- 3) You must be present (either in person or Zoom) to receive full credit.
- 4) Class participation is critical to success in this course.

Equipment and Supplies

Coronavirus has forced us to change our system. It is not ideal, and I am advocating for additional gear in an effort to prioritize equity in our checkout system. But those issues have not yet been resolved.

This is a video storytelling class. So we will need HD/SLR video cameras. If needed, we can work with other cameras, as we'll do what we need to do to fit your situation.

As an advanced class, we have priority access to the equipment. This is good news. But checkout will not be the process you are used to. You will check out gear for one week time periods. You cannot simply renew your equipment as we have in the past. Each piece of equipment will be quarantined for three days after return before it can be checked out again. This is because we are trying to have an equitable and safe checkout system. I know the change will be challenging, but we'll do our best.

Equipment available to 582 students:

Canon EOS 5D Mark IV (4)

Canon EOS 5D Mark III (11)

24-105mm IS (11) (shared with 489 students)
24-70mm (14) (shared with 489 students)
100mm Macro IS (9)
100mm Macro (2)
50mm f1.4 (3)
Zoom Audio Kit (13)
Tascam Audio Kit (4)
Sennheiser Wireless Mic Kit (17)
Sennheiser ME64 Shotgun (12)
Sennheiser MKE400 Shotgun (17)
Monfrotto Video Tripod (9)
Monfrotto Video Monopod (10)
Cool Lite Kit (2)
LED Light Kit (2 Neewer & 2 stands) (21)
DSLR Viewfinder

The viscom faculty worked directly with Stephanie Brown (Park librarian) to develop a plan for classes. I know it's not as flexible as it once was, but we feel it is the best option given the limitations of the virus.

Tripod: YES, YOU MUST USE A TRIPOD (when you need a tripod). Tripods are available from checkout, but they are rough around the edges. Let me know if you may be interested in purchasing your own, and I can direct you.

Suggested to purchase on your own (We have a few available for checkout):

DSLR Viewfinder: In times when you can't use a tripod, or when you've perfected handholding, you WILL DEFINITELY NEED a LCD loupe. I recommend the [Zacuto](#). There are several models depending on your camera body and price range. I personally use the Zacuto Z-Finder Pro 3, which runs about \$170. This would be smart to buy used. Be sure it fits your camera.

Required to purchase on your own (if you don't already own):

TWO Harddrives: at least 1TB, more if you can afford it. (one is to be a mirror of the original... **Backups are CRITICAL!!!**). Depending on your laptop you should buy **USB-C, USB 3.0** or **Thunderbolt**.

Headphones (earbuds are a no-go). These are the best for the cash: [Sony MDR-V6 Monitor Headphones](#).

Critiques

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 and video 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 or on Sakai. I want involvement from everyone and the feedback needs to be constructive. Remember, you are not your work. You are a full, holistic being, and the work you create is only one facet of who you are, so by separating your self worth from your work can lead to productive feedback sessions. 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.

"We see that what lies beyond empathy is solidarity. The notion that our plight, and humanity, are intrinsically connected, and to create a better future I've got to get my hands dirty along with you."

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

It is critical that you attend every class. You CANNOT miss a class in order to shoot an assignment. You must be in class (in person, Zoom or Sakai) to present your work for critique. Turning in an assignment alone does not count as a full turn-in. Part of your completion of the assignment is the feedback you offer other students. You will be allowed 2 un-excused absences; after that 2 percentage points will be deducted from your FINAL GRADE. Use your 2 wisely. But please communicate with me if issues arise that require your absence from class.

Inclusive and Accepting Space

First of all, everyone is welcome here. Bigotry and sexism are not welcome here. We may have difficult discussions in this class, and as that happens I want everyone to be mindful of the power of words and how they can impact others. Simply, be thoughtful of others and be aware of your own privilege.

Professional courtesy and sensitivity are especially important with respect to individuals and topics dealing with differences of race, culture, religion, politics, sexual orientation, gender, gender variance, and nationalities. Class rosters are provided to the instructor with the student's legal name. I will gladly honor your request to address you by an alternate name or gender pronoun. Please advise me of this preference early in the semester so that I may make appropriate changes to my records. My preferred pronouns are he/him/his.

Diversity

The University's policy on Prohibiting Harassment and Discrimination is outlined in the 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 Department of Disability Services website at <http://disabilityservices.unc.edu/>

ACEJMC

The School of Media and Journalism's accrediting body outlines a number of values you should be aware of and competencies you should be able to demonstrate by the time you graduate from our program. Learn more here:

<http://www2.ku.edu/~acejmc/PROGRAM/PRINCIPLES.SHTML#vals&comps>

No single course could possibly give you all of these values and competencies; but collectively, our classes are designed to build your abilities in each of these areas. In this class, we will address a number of the values and competencies, with special emphasis on:

- *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;
- *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 tools and technologies appropriate for the communications professions in which they work.

Class	Topics & Activities	Platform
01 AUG 10 M	Review syllabus Topics: Story Pt 1 - Jad Abumrad TED Talk ASSIGN: Watch <i>Farmsteads & Overburden</i> DUE: AUG 24 / RadioLab Yellow Rain PlayPosit DUE: AUG 17	Zoom
02 AUG 12 W	SUBMIT: 3 Questions for Jason Armond GUEST PANEL: Covering BLM Protests with Jason Armond of the LA Times ASSIGN: In the Blink of an Eye DUE: AUG 24	Zoom
03 AUG 17 M	Topics: Shooting Seq / 4-8-12 / Story Pt 2 Discuss Yellow Rain ASSIGN: Sequences Exercise DUE: AUG 19 / Interpretations DUE: AUG 26 / Tutorials: See Sakai for details	Zoom
04 AUG 19 W	SUBMIT & SAKAI FEEDBACK: Sequences Exercise Topics: PPro Bootcamp ASSIGN: Watch <i>Love Song for Latasha</i> + 3 Questions DUE: AUG 24	Zoom
05 AUG 24 M	Topics: Interview Process GUEST SPEAKER: Sophia Nahli Allison ASSIGN: Interview Assignment DUE: SEP 02	Zoom
06 AUG 26 W	SUBMIT & SAKAI FEEDBACK: Interpretations GUEST PANEL: Visual Reporting in a Pandemic	Zoom
07 AUG 31 M	Topics: Interview Lighting Intro Final Project ASSIGN: Final Project Ideas DUE: SEP 09	In Person
08 SEP 02 W	SUBMIT & ZOOM FEEDBACK: Interview Assignment GUEST SPEAKER: Virtual Interviewing Techniques	Zoom
09 SEP 07 M	LABOR DAY	No Class
10 SEP 09 W	SUBMIT & SAKAI FEEDBACK: Final Project deas ASSIGN: Project Pitch DUE: SEP 21	Sakai
11 SEP 14 M	Topics: Transcripts to Script ASSIGN: Transcripts Exercise DUE: SEP 23	Sakai
12 SEP 16 W	Topics: Story v Profile Midterm Project Intro - Story Analysis DUE: OCT 05	Zoom
13 SEP 21 M	PRESENTATION DAY: Final Project Pitch Day ASSIGN: Final Project Proposal DUE: SEP 30	Zoom
14 SEP 23 W	SUBMIT & SAKAI FEEDBACK: Transcripts Excercise Topics: Grants, Trailers, Work Samples - Sunkissed ASSIGN: Watch <i>Hotel 22</i> PlayPosit DUE: SEP 28	Sakai
15 SEP 28 M	SUBMIT & SAKAI FEEDBACK: <i>Hotel 22</i> PlayPosit Topics: Editing Techniques - Verité scene Demo Betty Cemetery Scene	Zoom
16 SEP 30 W	SUBMIT GOOGLE FORM: Final Project Proposal Topics: Editing Techniques - INTVW-driven scene, Montage scene ASSIGN: Editing Exercise: Verité Scene DUE: OCT 07	Zoom
17 OCT 05 M	SUBMIT: Midterm Project - Story Analysis Papers + Trailers	Zoom
18 OCT 07 W	SUBMIT & SAKAI FEEDBACK: Editing Exercise: Verité Scene	Sakai
19 OCT 12 M	GUEST SPEAKER: Using Sony Cameras for Video with Michael Rubenstein	Zoom
20 OCT 14 W	SUBMIT & SAKAI FEEDBACK: Final Project Scene #1	Sakai
21 OCT 19 M	Topics: Color Correction and Audio Mlxing / Demo	Sakai
22 OCT 21 W	SUBMIT & SAKAI FEEDBACK: Final Project Scene #2	Sakai
23 OCT 26 M	SUBMIT & SAKAI FEEDBACK: Final Project Storyboard ASSIGN: Point Made Film	Sakai
24 OCT 28 W	GUEST PANEL: Making Docs to End Racism	Zoom
25 NOV 02 M	SUBMIT & SAKAI FEEDBACK: Final Project Scene #3	Sakai
26 NOV 04 W	Topics: Music, How to Use it Effectively	Sakai
27 NOV 09 M	ALL SHOOTING COMPLETE THIS WEEK (TWO WEEK RULE) EVERYONE SUBMITS ON SAKAI: ZOOM FEEDBACK Group 1: Rough Cut of Final Project	Zoom
28 NOV 11 W	ZOOM FEEDBACK Group 2: Rough Cut of Final Project	Zoom
29 NOV 16 M	LDOC TBD	Zoom
30 Final Exam	Date and time TBD DUE: Final Turn In	In Person