

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 2:00-3:45 CA60
 PROFESSOR: CHAD HEARTWOOD
 OFFICE: CA 211 / Zoom
chadheartwood@unc.edu
[Overburden Documentary](#)
[Farmsteads Documentary](#)

◆ ZOOM OFFICE HOURS:
 T - 1:00-2:30

◆ 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
 Interview = 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](#) - 09/06
 FALL BREAK: 10/21-22
 T-DAY BREAK: 11/24-26
 LDOC - 12/01

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

We are officially designated an in-person learning class, but we will approach this semester with flexibility. I’ll update the schedule if we need to access other platforms for class. I will utilize Sakai for scheduling, supporting materials and assignment turn-ins and peer and instructor feedback.

→ 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

It is important to note that communication is key to in-person and 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.

Sakai Lessons: You'll find the structure of the course in the Lessons section of Sakai. 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.

Sakai Forums: We will use the Forum environment to post, submit 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 critiques, whether in person or on Sakai forums (when assigned). Your participation will be evaluated on your consistent, thoughtful contribution to class discussions (in class or on Sakai) 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

We will have some course meetings via Zoom. 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. If possible, 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.

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>

Mask Use

All enrolled students are required to wear a mask covering your mouth and nose at all times in our classroom. This requirement is to protect our educational community -- your classmates and me -- as we learn together. If you choose not to wear a mask, or wear it improperly, I will ask you to leave immediately, and I will submit a report to the Office of Student Conduct. At that point you will be disenrolled from this course for the protection of our educational community. Students who have an authorized accommodation from Accessibility Resources and Service have an exception. For additional information, see <https://carolinatogether.unc.edu/university-guidelines-for-facemasks/>.

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

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.

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

Class and Sakai Forum participation / Fellow student feedback

Guest Speaker prep and interaction

RadioLab Yellow Rain Reflection - DUE: AUG 25

Filming Sequences Exercise - DUE: SEP 08

Final Project Ideas - DUE: SEP 20

Transcripts Exercise - DUE: OCT 04

Hotel 22 Reflection - DUE: OCT 06

Editing Exercise: Verité Scene - OCT 06

100 - INTERPRETATIONS ASSIGNMENT - DUE: SEP 20

100 - INTERVIEW ASSIGNMENT - DUE: SEP 22

50 - Final Project Pitch - DUE: SEP 21

50 - Final Project Proposal - DUE: SEP 30

200 - MIDTERM - STORY STRUCTURE ANALYSIS - DUE: OCT 13

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

25 - Final Project Scene #2 - DUE: NOV 01

25 - Final Project Storyboard - DUE: NOV 03

25 - Final Project Scene #3 - DUE: NOV 10

100 - Final Project Rough Cut - DUE: NOV 22

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 may 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 submitting our projects via Sakai, 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 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.

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

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.

You will reserve your equipment through Connect2 at this link: <https://equipmentroom.mj.unc.edu/>

Find gear instruction manuals here: <https://guides.lib.unc.edu/equipment-room/instruction-manuals>

If you have your own, let me know. I'd like to be sure it works for class.

As an advanced class, we have priority access to the equipment. This is good news. The checkout process will be similar to last year's process. As of the writing of this, you will be able to check out a kit for the entire semester. You'll have access to additional gear for short term periods. 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

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.

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.

ARS

The University of North Carolina at Chapel Hill facilitates the implementation of reasonable accommodations, including resources and services, for students with disabilities, chronic medical conditions, a temporary disability or pregnancy complications resulting in barriers to fully accessing University courses, programs and activities.

Accommodations are determined through the Office of Accessibility Resources and Service (ARS) for individuals with documented qualifying disabilities in accordance with applicable state and federal laws. See the ARS Website for contact information: <https://ars.unc.edu> or email ars@unc.edu.

Counseling and Psychological Services

CAPS is strongly committed to addressing the mental health needs of a diverse student body through timely access to consultation and connection to clinically appropriate services, whether for short or long-term needs. Go to their website: <https://caps.unc.edu/> or visit their facilities on the third floor of the Campus Health Services building for a walk-in evaluation to learn more.

Diversity

I strive to make this classroom an inclusive space for all students. Please let me know if there is anything I can do to improve; I appreciate any suggestions. More broadly, our school has adopted diversity and inclusion mission and vision statements with accompanying goals. These complement the University policy on prohibiting harassment and discrimination. In summary, 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. The Dean of Students (Suite 1106, Student Academic Services Building, CB# 5100, 450 Ridge Road, Chapel Hill, NC 27599-5100 or [919] 966-4042) has been designated to handle inquiries regarding the University's nondiscrimination policies.

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	COURSE SCHEDULE
01 AUG 18 W	Review syllabus Topics: Story Pt 1 - Jad Abumrad TED Talk ASSIGN: Watch <i>Farmsteaders & Overburden</i> DUE: SEP 01 / RadioLab Yellow Rain Reflection DUE: AUG 25
02 AUG 23 M	Topics: Filming Seq / 4-8-12 ASSIGN: In the Blink of an Eye DUE: SEP 01
03 AUG 25 W	Topics: Paper Airplanes ASSIGN: Sequences Exercise DUE: SEP 08 ASSIGN: Interpretations DUE: SEP 20 / Tutorials: See Sakai for details DUE: Next Class
04 AUG 30 M	Topics: PPro Bootcamp ASSIGN: Watch <i>André Lee trailers</i> + 3 Questions DUE: SEP 01
05 SEP 01 W	GUEST SPEAKER: André Lee: "Making docs and Learning How to be Anti-Racist"
06 SEP 06 M	NO CLASS: LABOR DAY
07 SEP 08 W	DUE: Sequences Exercise Sakai Feedback on all student submissions Topics: Interview Lighting (See Lessons 4 on Sakai. You ARE responsible for this content!) ASSIGN: FP View
08 SEP 13 M	GUEST PANEL: Visual Reporting in a Pandemic
09 SEP 15 W	Topics: Interview Process & Intro Final Project GUEST SPEAKER: Hadley Green ASSIGN: Interview Assignment DUE: SEP 14 ASSIGN: Final Project Ideas DUE: SEP 20
10 SEP 20 M	DUE: Interpretations DUE - SAKAI FEEDBACK: Final Project deas ASSIGN: Project Pitch DUE: SEP 29
11 SEP 22 W	DUE: Interview Assignment Topics: Transcripts to Script ASSIGN: Transcripts Exercise DUE: OCT 04
12 SEP 27 M	Topics: Story v Profile Midterm Project Intro - Story Analysis DUE: OCT 13
13 SEP 29 W	PRESENTATION DAY: Final Project Pitch Day ASSIGN: Final Project Proposal DUE: OCT 11
14 OCT 04 M	SUBMIT & SAKAI FEEDBACK: Transcripts Exercise Topics: Grants, Trailers, Work Samples - Sunkissed ASSIGN: Watch <i>Hotel 22 Reflection</i> DUE: OCT 06
15 OCT 06 W	DUE: <i>Hotel 22 Reflection</i> Topics: Editing Techniques - Verité scene Demo Betty Cemetery Scene Dissamble Scene Exercise
16 OCT 11 M	SUBMIT GOOGLE FORM: Final Project Proposal Topics: Editing Techniques - INTVW-driven scene
17 OCT 13 W	SUBMIT via Sakai: Midterm Project - Story Analysis Papers GUEST SPEAKER: Eric Maierson "Creativity in Confinement"
18 OCT 18 M	Topics: Editing Techniques - Montage scenes / Project Storyboarding ASSIGN: Final Project Storyboard DUE: OCT 26
19 OCT 20 W	Topics: Color Correction / Demo
20 OCT 25 M	SUBMIT & SAKAI FEEDBACK: Final Project Scene #1 Feedback and updates Tutorials: LinkedIn Learning Premiere Pro 2020 Essential Training Ch. 7 Basic Audio Editing
21 OCT 27 W	GUEST SPEAKER: Emily Rhyne, New York Times
22 NOV 01 M	SUBMIT & SAKAI FEEDBACK: Final Project Scene #2
23 NOV 03 W	SUBMIT Sakai, Present to class: Final Project Storyboard
24 NOV 08 M	One-on-one Zoom meetings
25 NOV 10 W	DUE: Final Project Scene #3
26 NOV 15 M	Topics: HTDIO intro / Audio Mixing / Music, How to Use it Effectively
27 NOV 17 W	ALL FILMING COMPLETE THIS WEEK (TWO WEEK RULE) TBD
28 NOV 22 M	DUE: ROUGH CUT V1 Feedback via Sakai
29 NOV 24 W	NO CLASS: TDAY
30 NOV 29 M	DUE: ROUGH CUT V2
31 DEC 01	LDOC TBD
Final Exam	Date and time TBD DUE: Final Project Turn In

"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."

- SONYA CHILDRESS

ATTENDANCE

University Policy:

No right or privilege exists that permits a student to be absent from any class meetings, except for these University Approved Absences:

Authorized University activities

Disability/religious observance/pregnancy, as required by law and approved by Accessibility Resources and Service and/or the Equal Opportunity and Compliance Office (EOC)

Significant health condition and/or personal/family emergency as approved by the Office of the Dean of Students, Gender Violence Service Coordinators, and/or the Equal Opportunity and Compliance Office (EOC).

Class Policy:

Instructors may work with students to meet attendance needs that do not fall within University approved absences. For situations when an absence is not University approved (e.g., a job interview or club activity), instructors determine their own approach to missed classes and make-up assessments and assignments.

The field of journalism requires we give it everything we can. 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 an assignment on the server does not count as a turn-in. Part of your completion of the 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. Please communicate with me if circumstances arise that require you to miss class.

Please communicate with me early about potential absences. Please be aware that you are bound by the Honor Code when making a request for a University approved absence.

POLICY ON NON-DISCRIMINATION

The University is committed to providing an inclusive and welcoming environment for all members of our community and to ensuring that educational and employment decisions are based on individuals' abilities and qualifications. Consistent with this principle and applicable laws, the University's Policy Statement on Non-Discrimination offers access to its educational programs and activities as well as employment terms and conditions without respect to race, color, gender, national origin, age, religion, creed, genetic information, disability, veteran's status, sexual orientation, gender identity or gender expression. Such a policy ensures that only relevant factors are considered and that equitable and consistent standards of conduct and performance are applied.

If you are experiencing harassment or discrimination, you can seek assistance and file a report through the Report and Response Coordinators (see contact info at safe.unc.edu) or the Equal Opportunity and Compliance Office, or online to the EOC at <https://eoc.unc.edu/report-an-incident/>.

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. 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 C. A. Tuggle, or you may speak with a representative of the Student Attorney Office or the Office of the Dean of Students.

SYLLABUS CHANGES

The professor reserves the right to make changes to the syllabus, including project due dates and test dates. These changes will be announced as early as possible.