AUDIO AND VIDEO INFORMATION GATHERING
FALL 2014

Instructor: Justin Blankenship
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Office Hours: Tuesday/Thursday 2:00-3:00 pm, or by appointment

Class Hours: Tuesday/Thursday 3:30-4:45 pm
Classroom: Carroll 132

Course Philosophy

For centuries, people have been telling each other stories. And though the technologies we use to tell these stories have come a long way from cave paintings and engraved stone tablets, many of the same principals are the same.

The goal of this course is to give you the skills necessary to tell compelling stories using audio and video. But, like every good storyteller will tell you, this is a craft, one that requires practice to master. With that in mind, this course will require a significant amount of work outside the classroom. Because the best way to learn something is by doing it, you will be using real equipment to create several audio and video projects throughout the semester. In addition to learning the tools and tricks of the trade, some of these projects can be used on a "demo reel" that can help you get a job or internship that might require some video/audio production experience, so put your best foot forward!

Course Objectives:

By the end of this semester, students should:

- Become familiar with the basic operation of various audio and video gathering equipment (focusing, zooming, white-balance, etc.)

- Understand certain visual conventions (example, "the rule of thirds," wide/medium/tight shots, etc.)

- Become familiar with the basic operation of Adobe Premier Pro editing software

- Understand the conventions of audio/video editing (montage, sequencing, etc.)

- Understand the basics of lighting for video production

- Understand how to tell a story using audio and video

- Be able to critique and appreciate the work of classmates and professionals

- Have an understanding of the careers that involve video/audio production and how to best prepare yourself for such a career

Required Supplies for each student (all can be purchased at the Student Store):

Memory card for camera - SDHC card Speed Class 10, 16GB or larger
(must be able to store **HD** video)

Headphones - Ear buds are not the best for production. Please bring headphones to each class session.

Strongly Suggested Supplies:

External hard drive with 500 GB or 1 TB storage capacity (*Pro Tip:* If you plan on taking any other video/audio production classes, most of them will *require* a hard drive. They are a little pricey but worth it.)

Suggested Supplemental Material:

Ron Whittaker (2006). Television Production: A Free, Interactive Course in Studio and Field Production. Available for free through Cybercollege.com (http://www.cybercollege.com/tvp_ind.htm)

Note: There are also many other excellent textbooks on video/audio production available at the Park and Davis Libraries. (For example, Hebert Zettl, *Television Production Handbook*) I highly recommend consulting these resources if you are considering a career in production.

Attendance Policy:

Because this is a very hands-on class and there is no corresponding text for you to consult, attendance is *extremely* important. However, I understand that there are sometimes circumstances beyond our control. That being said, each student is allotted **three absences** this semester; no excuses needed, no questions asked. After that, each addition absence will result in a 5-point deduction from your ***final grade***. If you anticipate this will be a problem, please see me immediately. You may want to consider dropping this class and taking it at another time.

Late Assignments:

In the media, especially the news media, we live and die by our deadlines. This class will be no different.

- Assignments between 1 and 24 hours late will be deducted 25 points

- Assignments between 24 and 48 hours late will be deducted 50 points.

- Assignments over 48 hours late will receive no credit

Adjustments to these penalties will be considered if there are extenuating circumstances **AND** students contact me before the due date. In some instances, people say, "it's better to ask for forgiveness than permission." This is not one of those instances.

Course projects are considered "turned in" when they are uploaded to a student's Vimeo account. (https://vimeo.com). Please take into consideration the time it takes for projects to upload (this can be up to 30 minutes for large projects). There will be a 15-minute grace period for all assignments to allow for slower uploads. Each student is responsible for making sure his or her assignments are exported at the proper video quality and are available on Vimeo on the day and time they are due.

Equipment Rental:

This course follows the Equipment Policy that can be found on the Sakai site. Please read through this document carefully and complete the "Equipment User Agreement" found at the end. Equipment is allocated for group or pair use in this course, as there is not enough equipment (cameras, mic cables, etc.) for individual rental. See this document for return policies, consequences for late returns or lost/damaged equipment, and times for rental. You are allowed to check out equipment for a period of 72 hours.

>   Equipment available for JOMC 221:
>
>   - Canon Vixia HF R500 (includes camera, tripod, stick microphone and cable)
>   - Wired lavaliere microphone (used for interviews later in the semester)
>   - Lowell Tota light kits and reflectors (used later in the semester)

Grading:

You will be graded in this class based on professional standards. That includes not just the quality of the work you turn in but also the way you conduct yourself in the

classroom. The broadcast/electronic communication sequence at UNC is considered one of the best. These aren't easy 'A' classes. The grade break down is as follows:

Letter Grade	Point Percentage	Letter Grade	Point Percentage
A	95 %– 100 %	C	73 % - 76 %
A -	90% - 95 %	C -	70 % - 72 %
B +	87 % - 89 %	D +	66% - 69%
B	83 % - 86%	D	60% - 65%
B -	80% - 82 %	F	59 % or below
C +	77 % - 79%		

Your final grade will be based on a few in-class assignments, four out-of-class projects, a critique of your partner's projects and a written exam that will cover concepts and ideas covered in lecture.

Here's the breakdown:

10% - In-Class participation and short assignments
5% - Critique of partner's projects
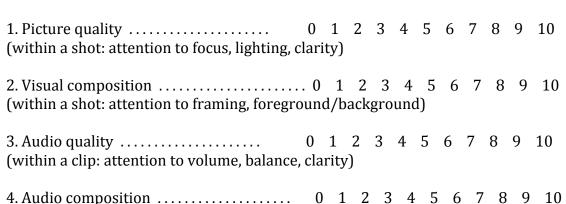10% - Project 1
10% - Project 2
10% - Project 3
20% - Written Exam
35% - Final Project

Projects in this class are graded using professional standards. Unless you already have significant production experience or are the Mozart of video/audio production, do not expect to get an A on every project.

Projects will be scored on a combination of the following, unless otherwise noted (i.e., audio-only projects will not be graded on picture quality or video composition):

1. Picture quality   0   1   2   3   4   5   6   7   8   9   10
(within a shot: attention to focus, lighting, clarity)

2. Visual composition 0   1   2   3   4   5   6   7   8   9   10
(within a shot: attention to framing, foreground/background)

3. Audio quality   0   1   2   3   4   5   6   7   8   9   10
(within a clip: attention to volume, balance, clarity)

4. Audio composition   0   1   2   3   4   5   6   7   8   9   10
(across clips: layering, quality use of background sound/music)

5. Technical editing   0   1   2   3   4   5   6   7   8   9   10
(across shots: shot variety, pacing, "invisibility" of cuts, overall length)

6. Continuity editing   0   1   2   3   4   5   6   7   8   9   10
(across shots and clips: matching action/sound, story flow/plot holes)

Honor Code:

It is expected that each student in this class will conduct him/herself within the guidelines of the Honor System. All academic work should be done with the high level of honesty and integrity that this University demands.

It is considered an honor code violation to plagiarize work, which includes taking footage or sounds from other sources and not giving those sources credit. This also includes taking your own material from other courses or taking material from other students and using the work as an original creation for this course.

It is also considered an honor code violation to use class lecture or class demonstration time for personal use of cell phones, social media unrelated to the course assignments, etc. For example, checking a Facebook page while another student is presenting his/her work would be considered an honor code violation.

Assignment Descriptions:

Project 1 - Audio Interview w/ natural sound: In this project, students will record an audio interview with someone involved with the local business, political or culture scene at UNC, in Chapel Hill or in Carrboro. As with all other interview conducted for this class, this CANNOT be someone you already know. You will edit an audio piece from that interview between 60 and 90 seconds, interspersed with at least three pieces of natural sound related to the topic of the interview. (For example, if you are interviewing a local chef, include sound of plates moving, food cooking, etc.) Your questions/voice should not be included in the final project. You should record all audio elements yourself and upload the final version to Vimeo by **Friday, September 12 at noon.**

Project 2 - Matching Action: This exercise combines the idea of shot variety with continuity. It is designed to get you thinking about shot variety in relation to editing. Your task is to gather a multitude of shots of the same simple action. A simple action is a single act that has a beginning, a middle, and an end, such as picking up a pen (looking at pen—reaching for pen—grasping pen—lifting pen) or swinging a golf club (looking at ball—preparing for swing—swinging up/back—swinging down—hitting ball—following through). The action should take no more than 30 seconds to perform, as the final product must be exactly 30 seconds in length. When editing, you will need to choose the best and most appropriate shots that, when edited together, show the action seamlessly and in its entirety. (This means you will likely record the action multiple times with different camera angles and framing.) You

must shoot all of the video yourself. Only cuts should be used in editing this piece. This project should be uploaded to your Vimeo account by **Friday, October 10 at noon.**

Project 3 - Video Interview w/ b-roll: This project is similar to project 1, with a video elements in addition to the audio. Students will record an interview with another person involved in the business, political or cultural scene of UNC, Chapel Hill or Carrboro. The same rules about knowing the interview subject apply here. In this project student should demonstrate their ability to compose interview shots, light a subject and record quality audio. The student must also recorded and incorporate b-roll of the interview subject and other elements that pertain to the subject and theme of the interview. (For example, if you are interviewing a local restaurant owner, include video of exterior of the restaurant, The final product should be an edited interview between 60 and 90 seconds with *at least three* additional video elements *not including the b-roll of the interview subject* that support the topic. This project should be uploaded to the students Vimeo account by **Friday, October 31 at noon.**

Project 4 - Final Project: This format of this project will be up to each student. In consultation with me, students will pitch a topic and story format that they feel matches their desired career path or interest. This project should demonstrate a mastery of skills and techniques they have learned in this class. More details on the project will be available on Sakai later in the semester. Students should submit written story proposals to me by **Tuesday, November 4.** The final project should be uploaded to the student's Vimeo account by **Friday, December 5 at Noon.**

Lab Days: Certain class meetings, particular those before the projects are due, will be designated "in-class lab days." There is no assigned reading or lecture for these days, however, students are expected to bring material they have collected for their projects and work on editing them. I will be in class to offer assistance and answer any last minute questions. Attendance *will* be taken on these lab days.

Written Exam: In addition to the project, students will take a written exam that covers concepts and ideas covered in class. The exam will consist of 50 true/false, multiple choice, fill-in-the-blank and short answer questions.

Critiques: Each student will be responsible for critiquing the work of their equipment partner. They should use the evaluation sheet found on the course Sakai site. Students should be courteous and professional in their critiques and keep all criticism constructive. Critiques will be due to me at the beginning of the first class after the actual project is due. (For example, Project 1 is due September 12; the critique for that project is due at the beginning of class on September 16)

Course Outline:

JOMC 221.004 - Blankenship

Here is a class-by-class breakdown of our schedule this semester. I reserve to right to adjust the schedule as necessary and will notify students of any changes as soon as possible.

Date	Class Activities/Assignments	Due
8/19	- Overview of class and introduction to instructor. - Go over syllabus. *Assigned:* "Selfie" Interview	"Selfie" Interview due by Wed. 8/20 at 5:00 pm (email)
8/21	- Review "selfie" interviews - Assign partners and set up Vimeo accounts - Introduction to Storytelling	
8/26	- Audio Composition - Differences between audio and visual story telling - Sound vs. Audio	"Second Chance" assignment due at beginning of class
8/28	Gathering Audio - Camera/Microphone Operation - Applying Filters	Audio Scavenger Hunt Due at End of Class
9/2	- Audio Editing - Introduction to Adobe Premier Pro In class activity: Audio Walkthrough	
9/4	Audio Editing Cont. - Using Filters In class activity: Audio Walkthrough cont.	Audio Walkthrough due at end of class
9/9	Audio Packages - Styles of Audio Interviews - Natural Sound	
9/11	In-class Lab Day	*Project 1* Due 9/12 at noon

9/16	Basic Video Composition
	  - Frame, rule of thirds
	  - Screen Vectors	

9/18	Basic Video Composition Cont.
	  - Angles and meaning
	  - Depth of field	

9/23	Basic Camera Operation
	  - Different types of shots
	  - Camera movement	

9/25	In-class Activity: Video Scavenger Hunt Assigned: Project 2 – Matching Action	Video Scavenger Hunt due at end of class

9/30	Editing and Continuity
	  - Shot selection
	  - Pacing and cuts	

10/02	Editing and Continuity cont. - Clarity, Continuity and Color	

10/07	Lighting and Exposure - Qualities of Light - Lenses, Color temperature	
10/09	In Class Lab Day	*Project 2* Due 10/10 at noon
10/14	TBD	
10/16	**Fall Break – No class**	
10/21	Lighting Interviews - Three point lighting - Outdoor lighting	
10/23	Audio for Video - Microphone Placement - Video packages	
10/28	Handheld Video - When/when not to use handheld video - Steadying the camera	
10/30	In-Class Lab Day	*Project 3* Due 10/31 at noon
11/4	Pitch Day	Written story proposals due at beginning of class
11/6	Advanced Editing Techniques - Thinking Multiplatform - Creating graphics Written Exam Review	
11/11	Written Exam	
11/13	Careers in Audio/Video Production Special Guest: Prof. Tom Linden	
11/18	Careers in Audio/Video Production Special Guest: Dr. C. A. Tuggle	
11/20	Careers in Audio/Video Production Special Guest: TBA	
11/25	In-Class Lab	
11/27	**Thanksgiving Break – No class**	
12/2	In-Class Lab Day	
12/4	In-Class Lab Day	*Final Project* Due 12/5 at noon

Core Competencies

The Accrediting Council on Education in Journalism and Mass Communications (ACEJMC) requires that, irrespective of their particular specialization, all graduates of schools of journalism and mass communication 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.