

J334G (07910), J395 (08120) Advanced Visual Journalism: Video



Professor DeCesare

Lecture: Tuesdays 9:30 am -12:30 pm BMC 3.210

Office hours:

Tues. 12:30pm to 3:30pm BMC 3.336

Please use the digital sign up listed on Canvas for an appointment during a time slot in regular office hours.
If you have a class conflict during my office hours please email to arrange a meeting at an alternate time.

Email: donna.decesare@austin.utexas.edu

Phone: 512 471-1980

Lab Instructor Lukas Keapproth

Lab Class: Thursdays 9:30 am to 12:30 pm BMC 3.210

Office hours by appointment at this [linked electronic sign up](#)

Email: lkeapproth@gmail.com

Independent Inquiry Flag: This course carries the Independent Inquiry flag. Independent Inquiry courses are designed to engage you in the process of inquiry over the course of a semester, providing you with the opportunity for independent investigation of a question, problem, or project related to your major. You should therefore expect a substantial portion of your grade to come from the independent investigation and presentation of your own work.

Ethics and Leadership Flag: This course carries the Ethics and Leadership flag. Ethics and Leadership courses are designed to equip you with skills that are necessary for making ethical decisions in your adult and professional life. You should therefore expect a substantial portion of your grade to come from assignments involving ethical issues and the process of applying ethical reasoning to real-life situations.

Course Description:

Visual reporters must compete with a wide array of visually sophisticated media and entertainment forms for the “eyeballs” of their reader/viewers. While the mission of journalism remains what it has always been—to hold public figures accountable, and to inform the public about the local, national or global issues of social and civic concern— online news sites, NGO’s and documentary activists are increasingly looking for visually compelling forms that go beyond the traditional conceptual frame and tools of legacy print photojournalism. Videojournalism has become vital to the toolkit of all journalists. This class will push you to think like a documentary storyteller combining the language of cinema and the ethics of documentary journalism.

Class lectures and readings will focus on conceptual and practical aspects of constructing visual narratives including some practical direction for camera handling and sound gathering. Lectures will cover narrative structure, interview techniques, awareness of sensory effects and qualities of sound. Final cut pro editing will be taught in the mandatory lab sessions each week along with other practical exercises designed to aid students in fulfilling class assignments.

This class will examine how issues vital to the core values of visual journalists –objectivity/subjectivity, point of view, and ethics—play out in the contemporary multimedia landscape. Students will also explore the historic synergy between documentary film and still photography and the ways that technologic innovations opened new creative frontiers.

Student mastery of concepts covered in class and of writing skills will be assessed in weekly response papers critiquing or synthesizing the relation between the video clips and web sites viewed in class or provided on the Class Canvas website, and the conceptual topic covered in that week’s readings and lecture/conversation. Student mastery of skills will be evaluated in class and informal lab critiques of projects. Students in this class will move beyond formulas. Learning to shoot and edit memorable and visually driven news and/or feature stories that defy cliché and are emotionally honest as well as informative will be the gold standard.

Learning Goals:

- Know the National Press Photographers Ethics Code pertinent to practice of photo and videojournalism.

- Examine the history and role of documentary film and photography in society in order to contextualize personal work practices and goals-formula vs. innovation.
- Engage in independent inquiry using broad range of research and reporting practices to move from a story topic to a more fleshed out idea to finding a viable protagonist to devising a formal plan of production and a marketing pitch to sell the story to an editor.
- Conceptualize, storyboard and prepare a production calendar for each project (we will have weekly lab benchmarks) but remain open to unexpected twists and turns as you take your independent inquiry to the shooting and editing stages.
- Learn to practice flexibility and the capacity to alter and adjust the initial story hypothesis in response to ongoing inquiry as the project develops through the production process.
- Practice clear, concise and appropriate journalistic writing on all project text panels, written critiques and self-assessments.
- Critically assess own work and that of others in periodic written or oral class and lab critiques,
- Display mastery and understanding of technology relevant to production and presentation of video reportage projects—which may include purposeful use of still imagery or other techniques such as data visualization which students may be familiar with from other specialized classes.

Learning Assignments:

- Each student will produce an engaging character-driven 1 to 2 minute video story. The key skills evaluated will be successful blending of NAT sound, Voice Over, and Sound on Tape and a well paced interplay of audio and visual imagery that complement or counterpoint one another to move the story forward. The lighting and framing will be used to draw us into the “talking head” footage. As important as the content-- what is said --will be body language, gesture and action revealing the protagonist’s character as you build narrative sequences. We need a “moment of reflection” in this assignment.
- Each student will shoot and edit a 2 to 3 minute sequence-driven video narrative. This story will include a protagonist and you may use the same subject used for the character driven assignment. This time

the focus of your approach will be on the “anecdote” or the unfolding plot or sequence of actions forming the narrative of the story. Stories involving numerous active scenes and/or a contest, with stakes or struggle of some kind will make the strongest narratives. The key skills evaluated will be shooting and editing dynamic visual sequences that move the story forward visually. The visuals must combine with the audio track to produce an engaging and informative story with a clear narrative arc.

- For the final project each student will shoot and edit a 3-5-minute video story about an issue of social concern. The story may make judicious use of animated stills or can be shot exclusively on video. The key here is to use what you have learned about character development, visual sequences and dramatic arc to create an authentic narrative story that will keep your audience engaged emotionally and illuminate a social issue. Remember the key reasons people watch video stories. If you wish to convince your viewer you must tell stories about people facing struggles that the viewer will feel some empathy or investment in. The larger social concern is the reason we should care, but the focus on a person helps us to connect with the story emotionally.

This project requires solid pre-production research, reporting and planning. However it will also be verité style-- Henri Cartier Bresson’s “decisive moment” in motion. Although you will want to have a storyboard plan when you begin, you also want details and unexpected moments of reflection. Elements such as an emotional revelation, a surprising turn of events or something that creates just the right touch of comic relief in an otherwise serious situation are only found with a subject you can closely observe repeatedly over time. Finding such moments requires patience, keen observation and attention to detail as well as thoughtful interviewing and sharp editing.

Successful completion of the course will provide students with short video or multimedia stories to round out their visual journalism portfolio.

This course is intended for advanced students in the photojournalism, multimedia or broadcast areas who have already taken introductory and intermediate visual production and reporting skills courses. The goal is to integrate specialized skills in a process of reporting designed to guide

students in the individual creation of non-formulaic news or feature visual projects. Students are strongly encouraged to treat each project as a real-world web publishable work of news or feature documentary journalism. Projects from the class are expected to be of the caliber of works published by non-profits, the online DAILY TEXAN or by the Journalism School's special online reporting product: Reporting Texas. Students are encouraged to consider their projects a portfolio calling card to potential clients to secure freelance video journalism and multimedia assignments. The NYT op-docs could be a potential venue if your work is strong.

Students are encouraged to adopt a service-learning model, collaborating with non-profit or community based organizations especially on the final project. At the instructor's discretion the class may include students in other majors who have some previous visual shooting and digital editing experience and who have a strong desire to use visual storytelling skills in ethnography or other forms of independent inquiry work

Class Equipment and Websites:

You will have access to the photojournalism lab and equipment checkout for this class. You must follow all Lab guidelines and rules for use of UT equipment. Use USHER online reserve system to reserve camera and audio gear. Be sure to return all items on time or you may be barred from checkout. <https://web-apps.communication.utexas.edu/usher/>

We use two web-based sites for the class Canvas for readings and any written assignments and Class Shares for media work assignments.

Canvas is a Web-based course management system with password-protected access at <http://canvas.utexas.edu/>

Class Shares is a class web space available to upload your media assignments. You will access at this URL
smb://fileserver2.moody.utexas.edu

Note: if you are off campus you will need to launch VPN client first AND have set up the UT double password toopher system. See notes below for wiki instructions for doing this.

On the Canvas site you will find the most up to date syllabus and Class schedule posted in the **Syllabus** tab which will likely also serve as the

homepage. Under **Modules** you will find weekly readings and links on the topics we will discuss and analyze. The readings will appear one week before the class for which they are due for discussion.

Texts: Readings / links are posted on Canvas. There are two texts which I highly recommend and which many of our readings derive from: Ken Kobre's *Videojournalism* and Michael Rabiger's *Directing the Documentary*. Both are available electronically from the UT Library. If you do the specified page readings I assign for class you will have sufficient knowledge for the assignments, but I highly suggest you consider buying both books if you are serious about Videojournalism or Documentary filmmaking. Both books provide a mix of conceptual and practical guidance that is help to students and professionals alike.

Other Recommended Reading:

Bernard Curran, Sheila, *Documentary Storytelling: Making Stronger and More Dramatic Nonfiction Films*, Focal Point Press

Kern, Jonathan, *Sound Reporting: The NPR Guide to Audio Journalism and Production*, University of Chicago Press

Kobre, Ken, *Videojournalism: Multimedia Storytelling*, Focal Point Press
THIS IS ELECTRONICALLY AVAILABLE AND WE WILL USE IN CLASS.

Lancaster, Kurt, *Video Journalism for the Web: A Practical Introduction to Documentary Storytelling*, Routledge

Rabinger, Michael, *Directing the Documentary*, Focal Point Press
THIS IS ELECTRONICALLY AVAILABLE AND WE WILL USE IN CLASS.

Additional Reading for Serious Documentarians:

Murch, Walter, *In the Blink of an Eye*, Silman-James Press
Barnow, Eric, *A History of Non-Fiction Film*

Assignment Guidelines

The requirements and format for submitting all assignments are covered on **Canvas in the Assignments tab**. Please follow these guidelines. The assignment due dates for projects are posted on Canvas and are also in the Course calendar attached to this syllabus on Canvas.

Your lab instructor will cover proper exporting steps and compression for the movie files we will view in class and which you will upload weekly to Class Shares. In brief you can access Class Shares easily from any Belo lab or CMA computer. Remote access from home usually works if you follow the wiki below. But some students report issues. Be sure to visit the CMA helpdesk if after following the wiki you encounter problems with access. Be sure to trouble shoot and test this option ahead of time if you plan to use it.

VPN remote access wiki at this link:

<https://wikis.utexas.edu/display/comm/How+to+Access+College+of+Communication+Servers+Out+of+Network>

NOTE: Save all your media files and your final project files in Final Cut or Premier to YOUR OWN HARDRIVE every time you edit. The lab computers are not secure. They are wiped regularly and won't save your media. Class Shares doesn't have enough memory to handle saving raw media files. Do not save to Class Shares until you are ready to export as a compressed quicktime movie file. Your project files on Class Shares should be 100 megs or less. Class Shares will crash if you upload files that are Gigabytes in size.

You will be working in our Belo lab classroom each week but will likely need to edit at other times as well. You may use the lab assigned for this class when it is open and/or the Multimedia newsroom opposite elevators on Belo 3 or CMA Digital Media Lab on 5th floor of CMA building.

<http://communication.utexas.edu/technology/dml>, which is open on weekends as well as weeknights. Check the schedule at the link. Proctors there can help you. You may get extra tech help from your lab instructor during office hours or by appointment or in the lab class.

I expect your weekly reaction papers to file to Canvas by midnight on the day after we viewed the film. So that means Wednesday by midnight. Canvas will automatically mark you work late if you miss the deadline.

We will discuss these in the following seminar class. I will provide comments and feedback on Canvas. All story pitches or storyboards are due on Monday evening by 6pm before the Tuesday seminar in which they will be discussed. I require this so that I have time to see everyone's work in advance of our class meeting.. I can't read any work that comes in after 6pm. It will also be flagged as late by Canvas.

There will be a Class Shares folder for each final production assignment project. These final projects are due on the Monday evening by 6pm before the date we screen in class. This is so that I am able to download and view before we screen in class.

You will have benchmark Lab assignments weekly. These must be completed in lab and uploaded by end of lab session. These assemblage and rough cut deadlines will help you stay on track and will enable your TA Lukas Keapproth and myself to monitor your work in progress and offer suggestions while you still have time to revise and reshoot. They will not be graded. However missing them will result in lost points.

Student Evaluation:

Grades using plus and minus points will be assigned. (**See the attached course schedule for assignment due dates.**) Student grades will be based upon completion of all class assignments and participation in discussion and critiques. The class assignments fall into three categories:

Final Project: (40%)

This will be a documentary story which you researched, scripted, shot and edited in our labs, with the expectation that it is of quality sufficient for broadcast on campus media, or be publishable at Reporting Texas or in THE DAILY TEXAN, or some other media venue (other than your own website) including websites of non-profit foundations.

All work must be original and produced exclusively for this course by you. Recycled projects done for other classes are not acceptable. In addition, the instructor must be alerted well in- advance if you intend to secure rights of any video not shot by you. Permission is a critical part of documentary process and you must get permission for any archival footage or copyrighted images or music. You must also produce release forms for all characters

appearing in your project. I will not accept any projects for grading that do not have the required release forms.

You will be graded on 5 basic elements: a compelling character and a socially relevant or newsworthy researched story line, strength of visual sequences and camera technique, quality of Nat sound to anchor our sense of place, relevant interviews—both informative and emotionally revealing--judicious editing for impact and story flow, story pacing and a clear reveal moment. Your piece must implicitly answer the question “why should we care?”

Your lab instructor will also evaluate your progress as you edit the piece in your lab sessions. We must see your weekly progress or the project will not receive a grade. At least 75% of the editing must be done in the UT editing labs. Your process and progress are as important to your grade as the final product.

Assignments (2 assignments) (25%)

There are two building block assignments designed to prepare you for the final project. One is a 2 -3 minute character driven video story. The other is a 2 to 3 minute sequence-driven video narrative (almost no talking heads please). Each of these stories should have legs. However the skills you learn from each will aid you in developing the skills with which you execute your final project. Examples of top-level professional published work and outstanding student work will be shown in class as a guide.

Response papers (10 in total) (20%)

Wherever you see the word **Screening** followed by the names of films or web projects apart from your work, you must prepare a short 500-800 word reaction paper. These must be uploaded to Canvas by midnight on Wednesday--the day after the class when you saw the films or web projects. These papers should not be plot synopses or reworking of the ideas of critical reviews that you may find online. You may consult online to inform your understanding but I do not want you to lift phrases or ideas from other sources. I want your own personal response to the work. I want you to think about how the piece impacted you and why and to explore ways in which it enhanced your understanding of concepts or topics covered in class that same week. I especially am looking for you to note specific details from the content or architecture –the way it is crafted—that produced an emotional response or was memorable. I want you to analyze why.

Participation in Class/Critiques/Labs (15%) (14 labs plus 4 class critiques in addition to class attention and participation each week)

This part of your grade will be also be determined by class and lab attendance—you lose points for absence and lateness--and a demonstrated knowledge of the required readings, and active participation in our weekly class discussions. Participation on critique days is crucial. You will lose points for non-participation in critique even if you are physically present. Your TA will evaluate your progress on skills each week and you will be uploading assignments each week in lab. The lab benchmark assignments will not be graded however you lose points if you fail to complete them by end of lab period each week.

Grading:

A (94 to 100): Excellent work that shows creativity, control and understanding of the course assignment objectives. You have sought out subjects you didn't previously know on almost all assignments.

A- (90 to < 94): Very strong work that exceeds the requirements and shows creativity and understanding of assignment objectives. Subject matter is creative and fresh.

B+ (87 to < 90) Good work which meets the requirements of the assignment occasionally going beyond the requirements and which demonstrates effort and technical and aesthetic skill.

B (84 to < 87) Work meets the requirements of the assignment and demonstrates effort and some technical and aesthetic skill.

B- (80 to < 84) Work meets the requirements of the assignment and demonstrates limited effort or limited technical and aesthetic skill.

C + (77 to < 80): Work is of average quality; meets minimal requirements but technical skill is inconsistent. Creativity is seldom apparent.

C (74 to < 77): Work is of average quality; meets minimal requirements but technical skill is inconsistent. Creativity is not apparent.

C - (70 to < 74): Work is below average quality; meets some minimal requirements but technical skill is inconsistent. Creativity is not apparent.

D (60 to < 70): Work shows lack of effort or does not display adequate understanding of technical and/or design elements. Work is incomplete or does not follow requirements.

F (< 60): Unacceptable work that displays a lack of understanding of assignment objectives and/or is not complete.

Class Policies, Courtesy and Attendance:

All cell phones must be turned off during class. Laptops and lab computers must also remain powered off during lecture/conversations and screenings/discussion. Please take notes with pen and paper notepad. You will use the lab computers during lab sessions to advance your work on the class projects, but may not work on your projects during the Tuesday seminar discussions.

Meeting deadlines is sacrosanct in journalism. This class operates on the principle of real world consequences for performance. You cannot earn full credit with late work and will lose points rapidly if you miss deadlines no matter how “good” the late work is.

You must also come to class on time and prepared for discussion of the weekly reading assignments or film clips. I will begin promptly and lateness just as absence will impact the participation portion of your grade. The same applies to early departure from class unless after consultation you have been granted permission in advance.

Contacting me as soon as you know of a conflict with a class but at least 48 hours before the time of the class that will be missed is the only possible way to negotiate an absence for reason other than sudden bereavement or medical hospitalization emergencies (at class time) allowable under UT policy. (In addition you must supply timely documentary evidence supporting any medical or bereavement absence as well as any other absence for which you ask permission in advance. I will grant permission in very rare cases involving a compelling academic reason. Please plan ahead and ask early. Any absence --even a UT authorized legitimate one—will result in point loss if you do not contact me in a timely manner with

documentation and a plan to make up the work. Your grade will be affected if you do not follow the policy. Please ask if you have questions. See the Appendix for the prior notification guidelines for classes missed for religious observance.

After 3 absences or late arrival's you will not be able to pass the course. We meet once a week so each absence counts twice--3 absences are like 6. After your second absence you will need to provide a good reason for not being dropped from the course.

Your professor:

Donna De Cesare is a 2013 Recipient of the Maria Moors Cabot Award for Journalism Enhancing InterAmerican Understanding. This award is the oldest award for foreign correspondence and like the Pulitzer is one of the awards given by the Columbia University Graduate School of Journalism. Professor De Cesare joined the UT Faculty following a 20 year career as a freelance visual journalist. She continues to report on Latin America. Her photographic work is frequently exhibited in museums and in spaces hosting art that fosters public education on issues of social concern. Ms De Cesare's bi-lingual documentary book: *Unsettled / Desasosiego: Children in a World of Gangs* published in 2013 by the University of Texas Press, has been favorably reviewed and featured in the New York Times, The New Yorker, Mother Jones, PRI's The World, and on numerous NPR program's including Latino USA with Maria Hinojosa. Ms De Cesare is a Master Teacher with the Gabriel Garcia Marquez Foundation for Latin American Journalism.

Regard this course schedule as a guide. I reserve the right to make adjustments for guest speakers and the like. The Assignment deadlines will remain unless otherwise posted on Canvas. Check Canvas regularly for any changes to the schedule.

Appendix A Class and Assignment Schedule:

Your weekly readings and a wealth of additional online multimedia resources are available at the class blackboard site. Be sure to follow each week as new materials are added after each class and are due for discussion in the next week's class. I reserve the right to alter some dates on this class schedule to accommodate special guest speakers or to provide substitute works for screening relevant to the concepts covered in the lecture/discussion.

Introduction:

08/27 Lab—The professor and Lab instructor will introduce the course. Student introductions. Discussion of the critique process, equipment checkout and assignment requirements explained. We will watch Sin Pais and students will write a reaction paper due by August 28 at 11:59 pm. Upload to canvas. All future papers are due on Wed night, the day after our class screenings.

Readings: Canvas-Links #1 by next lecture class

Week One:

09/01 Lecture/Discussion: What is a documentary? Finding an Idea, Objectivity, Point of View, Authorship. Sin Pais as a case study. Getting started, discussion of ideas, ways to go about getting access, consent forms.

Screening: The Decisive Moment/ Project ME, Story Telling... others to be determined.

Paper Due: Reaction paper

Readings: Canvas-Links #2 by next lecture class

09/03 Lab Reserve cameras and tripods in advance to bring to lab, pair up in teams, basic camera functions covered. Bring your back up drive as you will start capturing and logging and editing. First field exercise Portrait of a classmate. Do vox pop interviewing and formal interview available light of your classmate. Focus on basic visual and audio quality—aim for interesting content. Upload 30-second clip to Class shares

Week Two:

09/08 Lecture: Sound—Nat sound, sound on Tape, voiceover, room tone, recording music, NPR **sound assignments**

Writing Proposal Assignment Due day before class

Proposal for all 3 projects. For the first project have at least two options /pitches for a character profile on a person that you have already researched and know you have access to document. In addition please include a short paragraph with two rough ideas for the action-sequence story project (it may involve the same person you profile in Assignment One) provide an abstract on your topic and story ideas for the final video piece on an issue of social concern. I expect your ideas to be concise, show visual imagination and planning. Good stories need to reveal something or document a situation with stakes, a contest or struggle. Give short compelling reasons why each documentary should be made. I will have an example of a story pitch online at Canvas in the Assignments Tab.

Advance reminder: In lab each week you will edit and upload to Class Shares video you have shot for your character-driven story- etc. -be prepared to re-shoot after critique. The purpose of critique is to find strengths to build upon and weaknesses to chart a path to improvement.

Screening: Portraits and Dreams, Stories of My neighborhood
Patricio Guzman on Sound in Cinema Sound Ecology

Paper Due: Reaction paper

Readings: Canvas-Links # 3 by next class

09/10 Lab Reserve cameras in advance to bring to lab, pair up in teams, Focus on sequences with your partner. Make sure to have a variety of shots—wide, medium, close, forward and backward tracking shots of your classmate. Do the tracking shots while the person is walking, running, etc. Do some with the person silent. Get the person to talk to you using wireless mic while in action. “on the fly” interview. Get the person to interact with someone or something else. Pay attention to audio quality. You will edit and upload samples of the footage in second half of lab. Practice listening to hear differences that distance, direction and type of microphone make for sound. Be able to identify: Nat sound, sound on tape. Your TA will check this in Lab. You will begin learning more advanced Final Cut for editing your shot video.

Week Three:

09/15 Lecture/Discussion: Interview techniques, Moment of Reflection, some basic camera handling sequence shooting and editing action.

Writing Proposal Assignment Due Monday 9/14 before 6pm.

Final Proposal Project 2 and two pitches for project 3.

Project proposal: final project ideas discussion

Screening: Standard Operating Procedure, Project Vote, Fast Cheap and Out of Control. Student examples

Paper Due: Reaction paper

Readings: Canvas-Links #4 for next week.

09/17 Lab Assignment One due for pre critique in lab you will receive feedback critical to your ability to revise before final showing and Grade.

Week Four:

09/22 Lecture: Final Project ideas reviewed. Pre-production planning, choosing characters, looking for a story, deciding on a genre, narration or verite, the power of music, Narrative Structure, Ira Glass on storytelling

Writing Proposal Final Assignment Pitch Due Monday 9/21 before 6pm.

Screening: Cinema Verité Part 1 and clips

Paper Due: Reaction paper

Assignment Due: Critique in class of your character-driven video Upload .mov file to Class Share by 6pm 9/21

Readings: Canvas-Links #5 for next week.

09/24 Lab Final Cut editing techniques.... Logging and Capturing Storyboard editing exercises can use own footage

Week Five:

09/29 Lecture: Sequences Plot and Action Visual Evidence Video... B roll, jump cuts, cutaways, shooting sequences,

Screening: Cinema Verité Part 2. alternative titles will be selected as well.

Paper Due: Reaction paper see Canvas

Readings: Canvas-Links #6 for next week.

10/01 Lab Editing sequences What you need to shoot to be able to edit. Transitions Tech issues, trouble shooting.

Week Six:

10/06 Lecture: Point of view. Microcosmos, One Water, Winged Migration

Shooting with a plan—Recording Action.

Screening: Green.

Project Proposal due: Video action driven story

Paper Due: Reaction paper

Readings: Canvas-Links #7 for next week.

10/08 Lab Rough cut sequences of action driven story

Week Seven:

10/13 Lecture: Issue driven filmmaking

Screening: My Country, My Country NGOS

Project proposal due: final project

Assignment Critique: We will critique the sequence action driven video story in class

Paper Due: Reaction paper

Reading: Canvas-Links #8 for next week.

10/15 Lab pre-critique Final Cut of action driven story

Week Eight:

10/20 Lecture: Guest Lecture to be announced

Screening: Student projects from previous years: Hoop Dreams, Spellbound

Paper Due: Reaction paper

Readings: Canvas-Links # 9 for next week.

10/22

Week Nine:

10/27 Discussion: Professional work, funding options business savvy...

Screening: Short videos various genres.

Written Assignment Due Story board or script treatment

By this point nearly 80 % of interviews and pictures should be shot for your final piece, and you should be editing

Paper Due: Reaction paper

Readings: Canvas-Links # 10 for next week.

10/29 Lab rough assembly of final project or storyboards

Week Ten:

11/03 Discussion: Social Statements, Ethics in News and Personal documentary'

Progress reports: Upload 1 minute of assemblage of final projects and story boards questions and concerns on Monday 11/02

Screening: Media Storm docs. Brother's Keeper follow up

Paper Due: Reaction paper

Readings: Canvas Link # 11

11/05 Lab intensive editing session everyone must be working on the Rough-cut of the final project

Week Eleven:

11/10 Screening upload rough cuts on Monday 11/09 we will show and discuss in class and be ready to do additional reporting this week if necessary

Paper Due: critique or lessons learned from screening

Readings Canvas Link # 12

11/12 Lab intensive editing pre final critique

Week Twelve:

11/17 Screening: Critique of Class Final projects begin

All final projects due 11/19 no exceptions
Readings: Link # 13

11/20 Lab—editing fine cuts

Week Thirteen:

11/24 Marketing for Videojournalists—Strategies for freelancers
Screening : Final projects.
Readings: Link # 14

NO Lab Thanksgiving holiday

Week Fourteen:

12/01 Last Class: Guest Lecture: TO BE ANNOUNCED.

12/03 Lab—all equipment returned by this date latest.

Assignment One: Character profile shot on video due on Sept 21.

**Assignment Two: Documenting an action event shot on video or a
October 12**

**Final Project is due November 16th but all shooting must be nearly
done by November 2nd**

Screening of your rough cut on November 10th

**Critique of your final project begins November 18th and continues to
November 24th.**

APPENDIX B

Required University Notices and Policies

University of Texas Honor Code

The core values of The University of Texas at Austin are learning, discovery, freedom, leadership, individual opportunity, and responsibility. Each member of the university is expected to uphold these values through integrity, honesty, trust, fairness, and respect toward peers and community.
<http://registrar.utexas.edu/catalogs/gi09-10/ch01/index.html>

Documented Disability Statement

The University of Texas at Austin provides upon request appropriate academic accommodations for qualified students with disabilities. For more information, contact Services for Students with Disabilities at 471-6259 (voice) or 232-2937 (video phone),
<http://www.utexas.edu/diversity/ddce/ssd/>

Ethics, Plagiarism and the Consequences of Plagiarizing

All work done in this class must be original work done by the student for this class alone. The goal is creation of images that are respectful, ethical and publishable. Work produced for this class must meet these criteria. Professor DeCesare and Lab Instructors will not view work unless it meets these criteria and is work that both subject and author are willing to have shown publically. Do not hand in work failing to meet these standards.

For information on academic integrity and plagiarism, see

http://deanofstudents.utexas.edu/sjs/acint_student.php.
<http://www.lib.utexas.edu/services/instruction/learningmodules/plagiarism/>

Resources for Learning & Life at UT Austin

The University of Texas has numerous resources for students to provide assistance and support for your learning.

The UT Learning Center: <http://www.utexas.edu/ugs/slc>

Undergraduate Writing Center: <http://www.utexas.edu/ugs/slc/study/writing>

Counseling & Mental Health Center: <http://cmhc.utexas.edu/>

Career Exploration Center: <http://www.utexas.edu/ugs/csacc>

Student Emergency Services: <http://deanofstudents.utexas.edu/emergency/>

Use of Blackboard in Class

This course will use Blackboard—a Web-based course management system with password-protected access at <http://courses.utexas.edu> —to distribute course materials, to communicate and collaborate online, to post grades, to submit assignments, and to give you online quizzes and surveys. You can find support in using Blackboard at the ITS Help Desk at 475-9400, Monday through Friday, 8 a.m. to 6 p.m., so plan accordingly.

Use of E-Mail for Official Correspondence to Students

Email is recognized as an official mode of university correspondence; therefore, you are responsible for reading your email for university and course-related information and announcements. You are responsible to keep the university informed about changes to your e-mail address. You should check your e-mail regularly and frequently to stay current with university-related communications, some of which may be time-critical. You can find UT Austin’s policies and instructions for updating your e-mail address at <http://www.utexas.edu/cio/policies/>

Religious Holy Days

By UT Austin policy, you must notify the instructor of your pending absence at least fourteen days prior to the date of observance of a religious holy day. If you must miss a class, an examination, a work assignment, or a project in order to observe a religious holy day, the instructor will give you an opportunity to complete the missed work within a reasonable time after the absence.

Behavior Concerns Advice Line (BCAL)

If you are worried about someone who is acting differently, you may use the Behavior Concerns Advice Line to discuss by phone your concerns about another individual’s behavior. This service is provided through a partnership among the Office of the Dean of Students, the Counseling and Mental Health Center (CMHC), the Employee Assistance Program (EAP), and The University of Texas Police Department (UTPD). Call 512-232-5050 or visit <http://www.utexas.edu/safety/bcal/>

Emergency Evacuation Policy

<http://www.utexas.edu/safety/>

Occupants of buildings on the UT Austin campus are required to evacuate

and assemble outside when a fire alarm is activated or an announcement is made. Please be aware of the following policies regarding evacuation:

- Familiarize yourself with all exit doors of the classroom and the building. Remember that the nearest exit door may not be the one you used when you entered the building.
- If you require assistance to evacuate, inform me in writing during the first week of class.
- In the event of an evacuation, follow my instructions or those of class instructors. Do not re-enter a building unless you're given instructions by the Austin Fire Department, the UT Austin Police Department, or the Fire Prevention Services office

Q drop Policy

<http://www.utexas.edu/ce/uex/classroom/policy/dropping-courses/>

The State of Texas has enacted a law that limits the number of course drops for academic reasons to six (6). As stated in Senate Bill 1231:

“Beginning with the fall 2007 academic term, an institution of higher education may not permit an undergraduate student a total of more than six dropped courses, including any course a transfer student has dropped at another institution of higher education, unless the student shows good cause for dropping more than that number.”