

Syracuse University Visual Communications Department

# CIN 303/603 Nonfiction Video Storytelling

VIS303-M006 & M007 (21646 & 21647)

VIS603-M006 & M007 (21439 & 21648)



**INSTRUCTOR:** Milton Santiago (He/Him)  
**EMAIL:** msanti02@syr.edu  
**OFFICE:** 341 N2

**STUDENT OFFICE HOURS:** Mondays 10AM-12PM  
 Tuesdays 1PM-3PM

If these hours do not work with your schedule, please let me know and I will try to work out a time to meet with you. If my door is open, just stop on by. I would love to see you.

Student Office Hours are a great time to get personalized feedback, get answers to questions, share challenges and obstacles, and generally connect with me outside of the classroom. I'm here for you!

**Instructional Assistant:** TBD

## CLASS MEETING PLACE & TIME

**Classroom:** Newhouse 2 180 – Dick Clark Studios (Tues)  
 NH1 206E (Thurs)

Final Screening will take place **Thursday, 12/11**

**Class:** Tu 9:30AM - 12:20PM

Place & Time: 12:45PM NH1 206F

**Lab:** Th 9:30AM – 12:20PM

Attendance is required.

## COURSE DESCRIPTION

Students explore production practices, digital image capture, sound capture, and postproduction processes used to tell compelling nonfiction stories. Additional work required of graduate students.

## ADDITIONAL COURSE DESCRIPTION

This course explores various digital methods of capturing and structuring compelling stories to provide a rich experience for the viewer. As we examine the industry's use of multimedia storytelling, we will explore ways of collecting and combining video, sound, and other types of visuals to create powerful narratives. In the end, you will develop a greater understanding of the power and importance of nonfiction video storytelling and improve the skills necessary to make an impact in the current digital media industry.

During the course we will discuss principles, techniques, and best practices for the following topics:

- The visual and auditory narrative
- The interview, working with your subject
- Field recording, the tools, and techniques
- Shooting and editing sequences
- Still, sound and motion collection
- Editing and compression
- Working with changing technology

We also will peek into the world beyond the practicality of method and technique at professionals themselves—their ideals, motivations, challenges, and aspirations—and we will explore the ethical and social responsibilities and implications inherent in nonfiction storytelling.

## **PREREQUISITE/COREQUISITE**

None

## **AUDIENCE**

Intermediate Level Undergraduate Students and Graduate Students

## **CREDITS**

3 Credit Hours

## **LEARNING OBJECTIVES**

After taking this course, students will be able to:

1. Identify the structural story components of effective nonfiction storytelling.
2. Develop a proficient creative and logistic plan for capturing nonfiction stories.
3. Plan and conduct productive on camera interviews.
4. Apply cinematic technique when capturing visual story elements such interviews, b-roll, reenactments.
5. Capture clean audio after analyzing needs and selecting appropriate gear.
6. Apply effective postproduction technique, organizational, technical, and creative, to a nonfiction video project.
7. Assess the pros and cons of different cinematic tools in different nonfiction shooting situations.
8. Explain the ethical standards associated with nonfiction storytelling
9. Recognize the attributes of effective on set collaboration in nonfiction shooting scenarios.

## **SHARED COMPETENCIES COURSE TAGS**

Critical and Creative Thinking; Information Literacy and Technological Agility

## **ACEJMC VALUES AND COMPETENCIES**

As a member of the Accrediting Council on Education in Journalism and Mass Communication the Newhouse School is committed to classroom and learning that achieves ACEJMC professional values and competencies. These include the core areas of freedom of speech, ethics, diversity, critical thinking, research, writing, and use of tools and technologies related to the field. For a full list of ACEJMC values and competencies, see <http://www.acejmc.org/policies-process/principles/>

## **WELCOMING TO ALL**

Syracuse University and the Newhouse School are committed to creating a campus environment that is welcoming to all. Every member of the Newhouse community should feel respected, supported, and valued. If this course does not meet that standard, consult your instructor, chair, or program director. Assistant Dean Karen McGee and Associate Dean Hua Jiang are also available for confidential conversations.

## **REQUIRED TEXTBOOKS**

Kelly Anderson and Martin Lucas. Documentary Voice and Vision (First Edition).

New York: Routledge, 2016. ISBN: 9781138795433

This book is available for purchase on Amazon.

## **RECOMMENDED BOOKS**

Amy Delouise and Cheryl Ottenritter. Nonfiction Sound and Story for Film and Video Creators (First Edition).

New York: Routledge, 2019. ISBN: 9781138343092

This book is available for purchase on Amazon.

## **REQUIRED SOFTWARE**

Shot Designer – Hollywood Camera Work LLC  
 Free version can be used. Pro version is recommended \$20  
 Available Apple App Store

## RECOMMENDED WEBSITES

Shotdeck.com     Resource for visual references  
 Filmgrab.com     Resource for visual references

## OUTSIDE RESOURCES

- In addition to the required and recommended textbooks above, I will be using YouTube and Vimeo videos, online articles from sources such as American Cinematographer Magazine, British Cinematographer Magazine, VideoPro, etc. I will also have a guest lecturer or show clips from cinematographer panels in class.
- I am not the only person who will be responsible for resources in this course. You will be assigned specific class days on which you are asked to bring in current events, articles, or videos that are relevant to that class period's topic.

## SUPPLIES

Each student in the class should purchase two external solid-state drives with at least 1TB of storage each that are compatible with their laptop computer and connect via USB 3.0, USB 3.1, Thunderbolt, or USB-C. One SSD should be used as a primary drive and the other as a backup drive.

It is recommended that students purchase their own set of quality headphones for use when editing.

Students may also need to purchase memory cards for use with cameras and sound devices.

## STUDENT COMPUTER REQUIREMENTS

To ensure your ability to actively engage in your Newhouse coursework, you should have access to:

- A computer no older than four years old with at least 16GB of RAM and 512GB of free drive space
- Minimum operating system requirements: MacOS Catalina (10.15.x) or Windows 10 (64-bit version 2004)

Students who enroll in production-level courses (augmented/virtual reality, photography, design, video editing) tend to have portable computers with screens no smaller than 15 inches, equipped with 32GB of RAM and a 512GB solid state drive.

<https://newhouse.syr.edu/about/facilities/technology-requirements/>

## COURSE REQUIREMENTS & GRADING

### Undergraduate

ASSESSMENT			GRADING SCALE	
Assignment	Points	LO	Total Points	Letter Grade
Engagement	100	1-6	1023-1100	A
Film Study	100	1,4,7,8	990-1022	A-
Shooting Challenges	200	4-6	957-989	B+
Fall Workshop Team Project	200	1,2,4-7	913-956	B
Solo Project Proposals	50	2	880-912	B-
Solo Project Rough Cut	100	1-9	847-879	C+
Solo Nonfiction Project	200	1-9	803-846	C
Reflection Journal	100	1-9	770-802	C-
Production Portfolio	50	2	671-769	D
			Below 671	F
<b>TOTAL</b>	1100			

## Graduate

ASSESSMENT			GRADING SCALE	
Assignment	Points	LO	Total Points	Letter Grade
Engagement	100	1-6	1116-1200	A
Film Study	100	1,4,7,8	1080-1115	A-
Shooting Challenges	200	4-6	1044-1079	B+
Fall Workshop Team Project	200	1,2,4-7	996-1043	B
Solo Project Proposals	50	1-9	960-995	B-
Solo Project Rough Cut	100	1-9	924-959	C+
Solo Nonfiction Project	200	1-9	876-923	C
Reflection Journal	100	1-9	840-875	C-
Production Portfolio	50	2	Below 840	F
Class Presentation	100	1-8		
<b>TOTAL</b>	<b>1200</b>			

## ASSIGNMENT DESCRIPTIONS

### Engagement

Arrive in class punctually each week and engage consistently in each session. Your engagement grade will be shaped by your attentiveness during lectures, screenings, workshops, and discussions, as well as by the care, preparation, and thoughtfulness you bring to class activities, presentations, and contributions.

### Film Study

You will screen a series of short films selected for their relevance to course objectives and nonfiction technique. For each film, you will respond to reflective questions that ask you to analyze the work's storytelling strategies, formal choices, and overall effectiveness. Through this analysis, you will deepen your understanding of nonfiction craft and begin to identify approaches you may adapt to your own projects.

### Shooting Challenges

Students will complete shooting challenges throughout the semester. These exercises are designed to help you apply video and audio production skills, evaluate different tools and techniques, experiment with cinematic choices, and practice effective collaboration. The shooting challenges are meant to build technical confidence, sharpen decision-making, and prepare you for larger projects in the course. Shooting challenges may be resubmitted for grading after I initially grade them to allow you make revisions and improve them.

### Class Presentations (Graduate Students Only)

Each graduate student will be assigned a date to deliver a 10-minute presentation on a topic relevant to contemporary nonfiction storytelling. Your presentation should examine, appraise, and clearly communicate ideas that help us better understand the structures, strategies, and challenges of impactful nonfiction video.

### Fall Workshop Team Project

From October 23rd–26th, students will work in teams to produce videos that respond to the theme of the Alexia Fall Workshop. Students are expected to participate meaningfully and contribute to all stages of the production process. The Fall Workshop will challenge you to apply the creative, technical, and logistical skills you are developing in the course within a real-time production environment.

Students should expect to set aside time to collaborate during the Fall Workshop. Because this project is built around teamwork and shared responsibility, **participation is required**. Students are encouraged to consider topics or subjects that promote diversity, inclusivity, equity, and accessibility in the storytelling.

### Solo Project Proposals

Each student will research, develop, and pitch two ideas for a personal nonfiction project. These pitches should include a clear synopsis and logline for each idea and should demonstrate an understanding of the intended storytelling approach, subject focus, and target audience. The proposal process is designed to help you clarify intention before moving into production.

## Solo Nonfiction Project

Each student will research, develop, and execute a personal nonfiction project due during the final class. The goal of the project is to create emotional resonance through imagery and sound while demonstrating thoughtful planning, clear storytelling intention, and technical growth. The final project should be fully edited and accompanied by supporting materials that reflect your pre-production process and creative intent.

This project is your opportunity to previsualize and execute a nonfiction video narrative, applying effective story structure, purposeful camera work, lighting, sound capture and design, and appropriate postproduction technique. Students are encouraged to consider topics or subjects that promote diversity, inclusivity, equity, and accessibility in the storytelling.

## Solo Nonfiction Project Rough Cut

Each student will submit a rough cut of the solo nonfiction project for class review and feedback. The rough cut should demonstrate clear story structure, developing editorial intention, and meaningful progress in picture and sound. This stage of the process is meant to help you identify strengths, gaps, and next steps before completing the final version of the project.

## Production Portfolio

Each student will submit a final portfolio comprised of the pre-production materials for the solo project, including items such as the concept synopsis, treatments, shot lists, storyboards, and related planning documents. The portfolio will be graded as a unit and should demonstrate your ability to plan, organize, and strategize a creative and logistical approach to nonfiction video storytelling.

## Reflection Journal

Each student will maintain a reflection journal that documents self-assessment across the assignments and projects completed in the course. These reflections will ask you to think not only about the final result, but also about your process, your decisions, and your development over time. This kind of reflection is an important part of learning because it helps you better understand how you work, where you are growing, and what you can do more intentionally in future projects.

## CONTENT WARNING

In this class, we may discuss, read, or view materials that could result in emotional or psychological discomfort. These materials are included to support critical inquiry and engagement with important issues relevant to the course. When possible, I will try to provide advance notice for especially difficult material. If you anticipate that particular content may make it difficult for you to engage or learn, please communicate with me so we can discuss ways to support your success while still meeting the course learning goals.

## COURSE SPECIFIC POLICIES

### My Teaching Philosophy

I truly believe in your success as a student and in adapting my instruction to support that success. Here are several instructional commitments that guide the way I teach:

1. I vary my teaching methods to help make the course accessible to all students. If there is any part of the course that you are having difficulty accessing, understanding, or engaging, please let me know and I will work to address it.
2. I believe in transparency and clear communication. I want you to feel comfortable sharing when you are dealing with challenges that may affect your learning. Please do not be afraid to talk with me about anything that may be getting in the way of your success in the course.
3. Everyone has the ability to grow and succeed in this course. There may be moments when you feel discouraged or overwhelmed, and I want you to know that I am here to help you work through those rough patches. My hope is that my belief in your abilities will help you keep moving forward when the work feels difficult.
4. In my courses, I aim to promote a safe and respectful climate where we examine content from multiple cultural perspectives. Every story matters, and every student should feel that their voice and perspective can

contribute meaningfully to the learning environment. We want a classroom where we can have thoughtful, collaborative conversations about how to tell strong stories and how to engage perspectives beyond our own.

5. Above all, I believe in student-centered active learning. This course is not about me performing expertise for you. It is about your growth as a storyteller. I will always put forth my best effort to get tools in your hands, engage you in practice, and keep you actively making, analyzing, and refining stories.

## Learning Resources for Students

Each class is different. Sometimes we need a little help from one another to learn how to study for a quiz, get feedback on a paper or project, or complete a video assignment. We are often one another's best resource. If you need additional help, please do not hesitate to talk with me or to reach out to a classmate for support. Storytelling is built on collaboration, and I want this course to foster a learning environment grounded in respect, care, and teamwork.

Some other strategies to consider:

- **Develop effective study habits.** It is just as important to develop your study habits and test-taking strategies as it is to learn the course material itself. This may involve establishing a study schedule, trying new approaches to homework, and evaluating which techniques help you learn most effectively. These are the same kinds of habits that support strong work in creative practice.
- **Develop your writing skills.** Strong writing matters in college and in creative work. Whether you are responding to a prompt, preparing a proposal, or writing a formal paper, clear communication is essential. If writing, research, or organization are areas you are still developing, let's talk about the resources available at the university where you can receive feedback, support, and guidance.
- **Recruit a peer partner.** Sometimes it is helpful to have a classmate who can help keep you accountable, stay on task, and check in with you about deadlines. A peer partner can also be another set of eyes on your work before you turn it in. The industry you are preparing to enter is built on collaboration, so it is worth forming those habits now.
- **Dig deeper into the course.** As the semester progresses, you will encounter new ideas, techniques, and approaches. When you begin studying new lessons, try to learn as much as you can beyond the basics. Reinforcing class lectures and readings with supplemental information can deepen your understanding and help you make stronger connections across the course. Growth in this field requires curiosity and a lifelong commitment to learning.

## Expectations for Students and the Instructor

Student Expectations	Instructor Expectations
<ol style="list-style-type: none"> <li>1. Arrive in class punctually each week and actively engage in each session.</li> <li>2. Listen to and respect others.</li> <li>3. Complete all assigned work thoughtfully and to the best of your ability.</li> <li>4. Be willing to take creative risks, practice new skills, and grow through feedback.</li> <li>5. Be present and attentive in class. Silence and put away your cell phone unless it is being used for a course-related purpose.</li> </ol>	<ol style="list-style-type: none"> <li>1. Come to class prepared each week with clear goals, meaningful activities, and thoughtful instruction.</li> <li>2. Listen to students with respect and create space for their questions, perspectives, and development.</li> <li>3. Provide clear expectations for assignments and course responsibilities.</li> <li>4. Offer timely feedback intended to support your growth, critical thinking, and creative development.</li> </ol>

<ol style="list-style-type: none"> <li>6. Be prepared for class by completing assigned readings and other preparatory work.</li> <li>7. Communicate openly and early about questions, concerns, or challenges that may affect your work in the course.</li> <li>8. Contribute to a classroom environment that is focused, respectful, collaborative, and supportive of learning.</li> <li>9. Take advantage of office hours with the instructor.</li> </ol>	<ol style="list-style-type: none"> <li>5. Create opportunities for experimentation, practice, revision, and reflection.</li> <li>6. Be available to meet with students and support them as questions or challenges arise.</li> <li>7. Communicate openly about the course and adjust when appropriate to support student learning.</li> <li>8. Help maintain a classroom environment that is focused, respectful, collaborative, and supportive of learning.</li> <li>9. Accommodate differences in students' learning.</li> </ol>
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### My Feedback for You

Feedback is an important part of the learning process. In this course, I will provide multiple forms of feedback to help you grow over time. We will review your performance on practice quizzes and other learning checks. You may also submit drafts of some assignments for feedback before they are graded. I will provide targeted and constructive notes on both team and individual projects.

During class, you will also have several graded and ungraded opportunities to demonstrate your understanding of course material. These may include short reflections, 1-minute papers, or muddy points in which you identify what remains unclear. I will use those responses to provide clarification and support in subsequent class sessions.

### Your Feedback for Me

Equally important to the feedback I provide to you is the feedback you provide to me. In this course, you will have multiple opportunities to share your perspective on my instruction, the structure of the course, and what you need in order to succeed. I will gather this feedback three times during the semester: around Week 4, once after the midpoint of the course, and again during the final week of class.

These feedback opportunities are anonymous, and you will receive participation credit for completing them. I take your responses seriously and will use them to make adjustments when possible in order to improve your experience and the experience of future students.

### Your Feedback for Each Other

Some of the most valuable feedback a storyteller can receive comes from peers and potential audiences. In this course, you will be expected to offer constructive feedback and evaluations of one another's work. Honest critique is an important part of creative growth, but it should always be delivered in ways that are specific, respectful, and oriented toward improvement.

We can learn collectively from one another's successes, struggles, and experiments. I will also ask you to self-evaluate your own work and, after team projects, to complete evaluations of your collaborators.

### Evaluation and Assessment of Student Work

Throughout this course you will complete several types of assessments. Some assessments are summative, meaning they evaluate what you have learned in the course. These may include practice quizzes, presentations, final projects, and other major assignments. Other assessments are formative, meaning they help me understand how you are learning and where additional instruction, clarification, or practice may be useful. These may include 1-minute papers, unannounced quizzes or polls, in-class reflections, and other short learning checks.

Using both summative and formative assessment gives me a better picture not only of what you are learning, but how you are learning it. My goal is for assessment to support both accountability and growth.

Rubrics will be made available for major assignments through Blackboard. These rubrics are intended to clarify the learning goals and base expectations for each task, including areas such as preparation, technical execution, critical thinking, revision, collaboration, and professionalism.

## Building Professional Habits and Attendance

Professional filmmakers take responsibility for their assignments and work constructively with other members of their team. Attending production meetings, completing work on time so that others can do their part, and contributing in cooperative and supportive ways are all habits that matter in this field. Creative talent matters, but so do reliability, generosity, preparedness, and professionalism.

I want to challenge you to practice those habits in this course. Make a mindful effort to arrive on time, prepared, and ready to contribute so that we can make the most of each session.

Because this is a workshop and production-based course, regular attendance is important to your development and to the success of your classmates. If you need to miss class, please communicate with me as early as possible by email. Repeated absences, especially when communication is limited, may affect your progress, your ability to collaborate effectively, and your final course standing. My goal is to create a classroom experience and environment you will not want to miss from class to class and week to week.

## Deadlines and the Time Bank

Deadlines matter in this course because nonfiction production is collaborative and time-sensitive. Meeting deadlines helps keep projects, feedback, and team responsibilities moving forward, and learning to manage those responsibilities is an important part of your professional development.

At the same time, I understand that students sometimes face unexpected academic, personal, or health-related challenges. To provide limited flexibility, each student has a three-day assignment extension bank. You may use all three days on one assignment, or divide them across multiple assignments, without penalty.

To use extension time, please email me before the assignment deadline whenever possible. Work submitted after the deadline without prior communication may still receive feedback, but full credit is not guaranteed. I encourage you to use your time bank thoughtfully and to communicate early when challenges arise.

## One-on-One Meetings

One of the best ways I can support your growth in this course and beyond is by getting to know you, your goals, and your creative process. Each student is expected to complete at least two individual check-ins with me during the semester, with the first taking place during the first five weeks of the course.

These meetings may take place during office hours, by appointment, by Zoom, or at another mutually workable time. The goal of these conversations is to support your development, answer questions, and help you navigate the course successfully.

## Schedule and Due Date Changes

Production work often requires flexibility, and changes sometimes become necessary during the semester. For that reason, I reserve the right to make adjustments to course deadlines, assignments, or scheduling when needed. Any changes will be communicated clearly in class and, when appropriate, through Blackboard or email.

## Evaluation Of Written Work

Your written work will be evaluated on both content and presentation. In assessing written assignments, I will consider the following:

- Is the writing clear, organized, and logical?
- Were the instructions for the assignment followed?
- Does the work demonstrate care in grammar, spelling, and proofreading?
- Is the writing professionally presented?
- Is the file name formatted correctly?

Everything you submit should be carefully edited and presented with professionalism. Work that appears rushed or incomplete will be evaluated accordingly. All written assignments for this class should be submitted to Blackboard in PDF form.

### Assignment Format/Labeling

For the sake of consistency and efficiency, I am asking you to use the following naming protocol for all class assignments:

.pdf - yourlastname-assignmentname.pdf

.mov - yourlastname-assignmentname.mov

.mp4 - yourlastname-assignmentname.mp4

When working in teams, please make the following adjustment:

lastname-lastname-lastname-assignmentname.mov (lowercase and dashes instead of spaces)  
Please start the order of labeling (L to R) ALPHABETICALLY.

Video films should be delivered in either HD mp4 compressions or Apple ProRes LT compression for evaluations.

## ACADEMIC INTEGRITY

As a pre-eminent and inclusive student-focused research institution, Syracuse University considers academic integrity at the forefront of learning, serving as a core value and guiding pillar of education. Syracuse University's Academic Integrity Policy provides students with the necessary guidelines to complete academic work with integrity throughout their studies. Students are required to uphold both course-specific and university-wide academic integrity expectations such as crediting your sources, doing your own work, communicating honestly, and supporting academic integrity. The full Syracuse University Academic Integrity Policy can be found by visiting [class.syr.edu](http://class.syr.edu), selecting, "Academic Integrity," and "Expectations and Policy."

Upholding Academic Integrity includes the protection of faculty's intellectual property. Students should not upload, distribute, or share instructors' course materials, including presentations, assignments, exams, or other evaluative materials without permission. Using websites that charge fees or require uploading of course material (e.g., Chegg, Course Hero) to obtain exam solutions or assignments completed by others, which are then presented as your own violates academic integrity expectations in this course and may be classified as a Level 3 violation. All academic integrity expectations that apply to in-person assignments, quizzes, and exams also apply online.

Students found in violation of the policy are subject to grade sanctions determined by the course instructor and non-grade sanctions determined by the School or College where the course is offered. Students may not drop or withdraw from courses in which they face a suspected violation. Any established violation in this course may result in course failure regardless of violation level.

## USE OF ARTIFICIAL INTELLIGENCE

Based on the assignments in this course and our specified learning outcomes, the full use of artificial intelligence as a tool, with disclosure and citation, is permitted in this course. Students do not need to ask permission to use these tools before starting an assignment or exam, but they must explicitly and fully indicate which tools were used and describe how they were used.

## DISABILITY STATEMENT

Syracuse University values diversity and inclusion; we are committed to a climate of mutual respect and full participation. There may be aspects of the instruction or design of this course that result in barriers to your inclusion and full participation in this course. I invite any student to contact me to discuss strategies and/or accommodations (academic adjustments) that may be essential to your success and to collaborate with the Center for Disability Resources (CDR) in this process.

If you would like to discuss disability-accommodations or register with CDR, please visit [Center for Disability Resources](http://CenterforDisabilityResources). Please call (315) 443-4498 or email [disabilityresources@syr.edu](mailto:disabilityresources@syr.edu) for more detailed information.

The CDR is responsible for coordinating disability-related academic accommodations and will work with the student to develop an access plan. Since academic accommodations may require early planning and generally are not provided retroactively, please contact CDR as soon as possible to begin this process.

## RELIGIOUS OBSERVANCE POLICY

[Syracuse University's Religious Observances Policy](#) recognizes the diversity of faiths represented in the campus community and protects the rights of students, faculty, and staff to observe religious holy days according to their traditions. Under the policy, students are given an opportunity to make up any examination, study, or work requirements that may be missed due to a religious observance, provided they notify their instructors no later than the academic drop deadline. For observances occurring before the drop deadline, notification is required at least two academic days in advance. Students may enter their observances in MySlice under Student Services/Enrollment/My Religious Observances/Add a Notification.

## COURSE SCHEDULE

Week	Date	Topic	Required Reading and Assignment
Week 1	Tues 8/26	Introduction – What Makes A Great Nonfiction Video	Ch.1 Finding and Developing ideas
	Lab	Digital Camera: Canon C70	
Week 2	Tues 9/2	Structure/Emotional Mapping/Loglines	Ch. 3 Structuring
	Lab	Adobe Premiere I	
Week 3	Tues 9/9	Visual Aesthetics	Ch. 7 Organizing Cinematic Time & Space
	Lab	Canon C70 Demo 2 – Color Balance	
Week 4	Tues 9/16	Types of Mini Docs	Ch. 8 The Digital Video System
	Lab	Adobe Premiere II	<b>Shooting Challenge #1 Due</b>
Week 5	Tues 9/23	Exposure Control	Ch. 6 Planning the Shoot
	Lab	Mood Exercises	
Week 6	Tues 9/30	Best Practices for Interviews	Ch. 15 Interviewing and Working w Subjects
	Lab	Sound Recording – Practicing Sound Interview	<b>Shooting Challenge #2 Due</b>
Week 7	Tues 10/7	Practicing Sound Interview	Ch.13 Sound Basics and Equipment
	Lab	Designing Interview Lighting	
Week 8	Tues 10/14	No Class – Fall Break	Ch.11 Basic Lighting
	Lab	Practice Interview Exercise	
Week 9	Tues 10/21	Fall Workshop Prep – Text Based Editing	Ch. 10 Camera Support
	Lab	Fall Workshop Prep – Creating a Shooting Plan	<b>Shooting Challenge #3 Due</b>
<b>Alexia Fall Workshop 10/23-10/25</b>			
Week 10	Tues 10/28	Proper Preproduction for Solo Project – Loglines - Treatments	
	Lab	Sound Design	
Week 11	Tues 11/4	Solo Project Pitches	Ch. 4 The Documentary Proposal Solo Project Proposals Due

Week	Date	Topic	Required Reading and Assignment
	Lab	DJI Ronin RS3 and 4	<b>Shooting Challenge #4 Due</b>
Week 12	Tuesday 11/11	The Ethics of Nonfiction	Ch.5 Documentary Ethics & Legal Issues Ethics Articles on Blackboard
	Lab	Ethics Study	
Week 13	Tues 11/18	Basic Color Grading	Ch.19 The Art of Editing
	Lab	Graphics and Compression Techniques	
Week 14	Tues 11/28	Thanksgiving Break	
	Lab	Thanksgiving Break	
Week 15	Tues 12/2	Solo Nonfiction Rough Cut Review	Solo Rough Cut Due
	Lab	Solo Nonfiction Rough Cut Review	
Week 16	Tues 12/9	One on One Grading Session	<b>Solo Nonfiction Film   Production Portfolio Due</b>
	Thurs 12/11	Final Screening	

*All dates and assignments are subject to change. Instructor will alert students in advance.*

## SYRACUSE UNIVERSITY POLICIES AND SERVICES

### University Attendance Policy (including absence notification)

Attendance in classes is expected in all courses at Syracuse University. It is a federal requirement that faculty promptly notify the university of students who do not attend or cease to attend any class. Faculty will use Early-Semester Progress Reports and Mid-Semester Progress Reports in Orange SUccess to alert the Registrar and Financial Aid Office on non-attendance.

For more information visit: [Information for Students: Non-attendance or Stopped Attending](#)

If a student is unable to participate in-person or virtually for an extended period of time (48 hours or more), the student may request an absence notification from their home school/college Dean's Office or through Student Outreach and Support office. Instructors will be notified via the "Absence Notification" flag in Orange SUccess.

Barnes Center at the Arch (Health, Counseling, etc.) staff will not provide medical excuse notes for students. When Barnes Center staff determine it is medically necessary to remove a student from classes, they will coordinate with Student Outreach and Support case management staff to provide appropriate notification to faculty through Orange Success. For absences lasting less than 48 hours, students are encouraged to discuss academic arrangements directly with their faculty.

Additional information may be found at [Student Outreach and Support: Absence Notifications](#).

Students should also review the [University's religious observance policy](#) and make the required arrangements at the beginning of each semester.

### Discrimination or Harassment

Federal and state law, and University policy prohibit discrimination and harassment based on sex or gender (including sexual harassment, sexual assault, domestic/dating violence, stalking, sexual exploitation, and retaliation). If a student has been harassed or assaulted, they can obtain confidential counseling support, 24-hours a day, 7 days a week, from the [Sexual and Relationship Violence Response Team](#) at the Counseling Center (315-443-8000, Barnes Center at The Arch, 150 Sims Drive, Syracuse, New York 13244). Incidents of sexual violence or harassment can be reported non-confidentially to the University's Title IX Officer (Sheila Johnson Willis, 315-443-0211, [titleix@syr.edu](mailto:titleix@syr.edu), 005 Steele Hall). Reports to law enforcement can be made to the University's Department of Public Safety (315-443-2224, 005 Sims Hall), the Syracuse Police Department (511 South State Street, Syracuse, New York, 911 in case of emergency or 315-435-3016 to speak with the Abused Persons Unit), or the State Police (844-845-7269). I will seek to keep information you share with me private to the greatest extent possible, but as a professor I have mandatory reporting responsibilities to

share information regarding sexual misconduct, harassment, and crimes I learn about with the University's Title IX Officer to help make our campus a safer place for all.

**Health & Wellness Considerations**

Mental health and overall well-being are significant predictors of academic success. As such it is essential that during your college experience you develop the skills and resources effectively to navigate stress, anxiety, depression, and other mental health concerns. Please familiarize yourself with the range of resources the Barnes Center provides (<https://ese.syr.edu/bewell/>) and seek out support for mental health concerns as needed. Counseling services are available 24/7, 365 days, at 315-443-8000.

**FACULTY USE OF STUDENT WORK**

I intend to use academic work that you complete this semester for educational purposes in this course during this semester. Your registration and continued enrollment constitute your permission.

I intend to use academic work that you complete this semester in subsequent semesters for educational purposes. Before using your work for that purpose, I will either get your written permission or render the work anonymous by removing identifying material.