

Film and Video Production – EMF 222

EMF 222 Section 003 – M/W 2-3:15

MC102/TV Studio – FALL 2016

Course Website: www.davidreiss.com/EMF222F16.html

Prerequisites: EMF 221

Instructor: Dr. Dave Reiss

Office Hours: MON/WED 12:30-2 or by appointment. Media Center 208.

COURSE DESCRIPTION

The application of film/video production principles through the art and technique of single camera video production, with focus on learning and exploring methods for camera, lens, lighting, composition and editing. Prerequisite: EMF 221.

COURSE OVERVIEW

This course is designed to provide knowledge about the basic principles and techniques of visual media production. Through lectures, in-class demonstrations, reading assignments and projects, the students will learn to develop and create aesthetically and technically sound media productions.

COURSE OBJECTIVES

Students in this class will learn and develop basic skills associated with digital video production including:

1. Understand the camera and lens to create and capture images.
2. Understand the technique of location sound recording.
3. Understand the art and technique of basic location lighting.
4. Understand the production process including production roles, pre-production, production and post-production planning.
5. Understand and practice of BASIC digital video and audio editing.

REQUIRED TEXTS – FREE & ONLINE at www.davidreiss.com/EMF222F16.html

Additional articles and texts handed out in class throughout the semester.

All EMF students are required to join the EMF Google Group List Serve at <http://groups.google.com/group/TowsonEMF>. This will guarantee that you receive daily postings regarding digital media, video, film, and audio production topics including festivals, special screening, guest speakers, film/video crew needs, internships, and jobs. Use this email address (TowsonEMF@googlegroups.com) to post your own messages to the group. The main page will also archive all posts.

CLASS POLICIES

Attendance: Attendance is mandatory. Attendance will be taken at the beginning of each class. Each unexcused absence will lower the final grade by one full letter. More than three unexcused absences will result in a failing grade in the course. A written note from qualified individuals is required for absences resulting from illness, family emergency, etc. The instructor may allow absences in certain situations, but only if the student has talked with the instructor beforehand. Responsibility of making up missed work will be solely on the student.

Tardiness: You are considered late if you arrive five minutes after the beginning of class without prior consent from instructor. Every minute of class time is valuable. Just as if you were working on a professional set, being late is just not an option. Three late arrivals will result in lowering of final grade by one full letter. More than six late arrivals will result in a failing grade. It is NOT OK to walk in late to class.

Assignments: Students are expected to complete assigned exercises before class on the due dates listed in the syllabus or as announced in class. All assignments must be copied to class iMac for presentation..

A note about written assignments: While this class emphasizes visual literacy over writing abilities, there are nonetheless some assignments requiring basic writing skills. All written assignments are to be typed and grammatically correct. Those students who are not native English speakers or those native English speakers not confident in their writing abilities are encouraged to contact one of the on-campus writing resources.

Late Work: The grade for any late assignment will be lowered by one letter for each day after the due date. Late work will not be accepted without prior discussion with the instructor. Considerably late (more than one week) cannot be made up for more than a D grade.

Time/effort commitment: This is a vigorous and hands-on course made up of lectures, in-class assignments, equipment workshops, so you will need to be sure you make it to every class, AND have time outside of class to do your projects. This level of work and time commitment, inside and outside the class, is the norm for production courses. The class size is limited to a small number of students for a reason – you will all be relying on each other as much of the work is done in teams.

Participation: Students are expected to participate in class critiques, discussions and exercises with undivided attention. Excessive talking in class or during workshops while instruction is going on will be considered negative participation.

Effort and Professionalism: In the business of video and film production, most learning undoubtedly will come through hands-on experiences. Trial and error is a great teacher and your experiences may not always be pleasant when faced with the pressures of deadlines, working with new equipment, and learning to work with others. In light of this, a big emphasis will be placed on personal effort, respect for your classmates, class participation, and a

professional attitude INCLUDING a willingness to work with, and learn from others. The instructor acknowledges that the level of prior knowledge among students may vary significantly. The student(s) who may have more experience in production techniques and technology will be expected to exhibit the patience and respect that is the essence of professionalism, and also be willing to help others whose knowledge is less than their own. THIS CLASS IS A COLLABORATION, NOT A COMPETITION.

Academic Integrity: The EMF Department adheres to the Towson University “Student Academic Integrity Policy.” Any form of cheating or plagiarism is prohibited in the policy. Please visit www.towson.edu/student_life/judicialaffairs/academicintegrity.html for details. Any violation of this policy will result in a failing grade for the course.

Disability Note: Requirements for EMF Department classes follow Towson University’s disability policy; see www.towson.edu/dss for details. Any student who may need accommodation due to a disability, please make an appointment to see the instructor during the first week of class. A memo from the Disability Support Services authorizing your accommodation will be required.

Ownership and Use: Please be aware that the professor may keep copies of ANY and ALL student work for future teaching purposes only. If anyone has issues with this policy regarding a student project, it is up to the individual or group to notify the instructor. Also when shooting interview subjects, a verbal AND written release is required.

Student Agreement: Once this document is issued to, reviewed and read by every student, the act of attending the second-class means you've agreed to ALL the requirements of the course outlined in this document.

Grading Policy

The grade of A is awarded for excellence, the very best work in the class. An A student turns in all work on time with consistently very high standards of quality, creativity, and original thinking. This person produces outstanding products and performs exceptionally in presentations and critiques. This grade is for Excellent work in the class.

The grade of B is awarded to students who have turned in all work on time, and consistently completed work in a high quality manner. The work shows creative thinking, extra effort, and care in presentation. This person has demonstrated knowledge that surpasses the basic material and skills of the course. This grade is for Very Good work in the class

The grade of C is earned when all class work is turned in and the student has mastered the basic material and skills of the course. This person participated in class and demonstrated knowledge of the basic material and skills. This grade is for average work in the class.

The grade of D or F is given for work that is incomplete, late, and/or does not demonstrate mastery of the basic material and skills of the course. This grade is for below average work in the class.

Grading Scale

A	94-100	B-	80-83	D	60-65
A-	90-93	C+	76-79	F	Below 60
B+	88-89	C	70-75		
B	84-87	D+	66-69		

Project Grades:

Each project will be graded on both the TECHNICAL and TECHNIQUE aspects.

1. Technical: Understanding and proper Use of equipment.
2. Technique: Approach, Planning, Creativity, Direction & Execution.

Project #1: GUNSMOKE EDIT	15 points
Project #2: Location as Story Project	15 points
Project #3: Basic Scene Creation	15 points
Project #4: FINAL Documentary	
INTERVIEW & Broll SHOOT	25 points
INTERVIEW & Broll EDIT	25 points
<u>Production Notebook</u>	<u>5 points</u>
TOTAL points	100

GEAR

Specific Cameras, tripods, sound and light equipment packages are available at the equipment room (ER) located in the Video Media Lab (VML) in the basement of the Media Center. A newly updated VML guide will be issued and reviewed on the proper procedures for checking out equipment and using the VML editing workstations.

REQUIRED SUPPLIES

All students using EMF Media Lab editing/recording facility must use an approved student provided, portable **HARD DRIVE** to store their files on at all times. Saving/writing files to the department's computers is not acceptable.

Approved drives should spin at 7200rpm, or be a Solid State Drive. The recommended connection type is Thunderbolt. However, USB3.0 and Firewire 800 with an adapter will also be acceptable.

Also required are a pair of **HEADPHONES**.

PRODUCTION GUIDELINES

You will work individually for most for your projects. You may choose to team up with another student for your final project. You cannot change your team once a project is underway and production has begun. Visual media production is a team activity and you must try to work amicably with your team members.

PROJECT JOURNAL REPORTS (1-2 pages, type written, double spaced)

Each student must submit a short individual journal report for the FINAL project. You must also list the problems you faced and how you overcame them and what you would have done differently if you were given another chance to do the same project again. What worked and what did not work. Also, briefly describe (chronologically) the different stages you went through and how you planned your production. These reports are kept strictly confidential.

PROJECT/ASSIGNMENT DESCRIPTIONS

1. EDIT: GUNSMOKE Exercise - 15 points

Post Production: EACH STUDENT will edit the basic scene footage from an episode of GUNSMOKE. This will ensure you can load – edit – and output video w/ audio.

2. Location as Story Project _____ 15 points

You will go out and shoot various visuals (at least 5 shots) of a single location, and then assemble the shots into a sequence.

3. SCENE: Basic Scene Creation - 15 points

Duration: **1:00 minute minimum and 2:00 minute maximum**

EXT: DAY

4. INTERVIEW: SHOOT & EDIT - 50 points

Duration: **3:00 minute minimum and 7:00 minute maximum.**

INT: DAY and/or INT: NIGHT

The visual must include the following (at least one each):

- Establishing shot
- Point of View Shot
- Hand held Shot
- Pan or Tilt
- Crossing over the 180 degree axis of continuity

Individually or In Pairs – you will shoot interview(s) that require lighting and external microphones.

The DAY interview MUST use a window as a source of light combined the location lights, and/or The NIGHT interview must only use the location lights. Additional visuals will need to be shot of each subject doing some activity along with usable natural sound..

After shooting is completed, each student or team will edit their interview into a short segment, with the interviewee as the primary source of video and audio, combined with the some of the visuals shot along with natural sound.

The purpose of this project is to not only execute the proper techniques in lighting, composing and editing an interview, but also to learn about vital interview and performance issues and techniques. Learning how ask questions and directing the participant will be an important part of this project. Editing the footage you will learn how to tell a story based on interview bites and visuals.

EMF 222 Final Project Description: Each student will find a subject to shoot Interview(s) and B-roll w/ Natural Sound to tell an effective and engaging story in a short documentary format.

EMF 222 Production Final Project Rubric

SKILL	3 points	2 points	1 point
STORY Interviews and Broll w/ Natural Sound.	Project demonstrates an engaging story.	Project features some aspects of an engaging story.	Project features few or none of the aspects of an engaging story.
CAPTURING Technical & Technique	Competence in use of appropriate tools, techniques, and settings to capture images and record audio. Excellent Technique with Camera Framing, Focal Length, Rule of Thirds, and Basic Lighting.	Some competence in use of appropriate tools, techniques, and settings to capture images and record audio. Good Technique with Camera Framing, Focal Length, Rule of Thirds, and Basic Lighting.	Features few or no use of appropriate tools, techniques, and settings to capture images and record audio. Poor Technique with Camera Framing, Focal Length, Rule of Thirds, and Basic Lighting.
EDITING Technical	Excellent Technical Skills with Editing Software including	Project that features some technical skills with Editing	Project that features few or none of the technical skills

	basic editing, transitions, audio mixing and titles	Software including basic editing, transitions, audio mixing and titles.	with Editing Software including basic editing, transitions, audio mixing and titles.
EDITING Technique	Project demonstrates variety of imagery and Excellent soundtrack to create engagement. Excellent image composition, Excellent signal processing or image processing, color correction. Excellent sound mix and successful creation of a professional, entertaining, compelling story.	Project demonstrates some variety of imagery and Good soundtrack to create engagement Good image composition. Good signal processing or image processing, color correction. Good sound mix and partially successful creation of a professional, entertaining, compelling story.	Project demonstrates lack of variety of imagery and Poor soundtrack to create engagement Poor image composition. Poor image processing, color correction. Poor sound mix and failure to create of a professional, entertaining, compelling story.

The Production Notebook – 5 points

A three ring binder containing ALL relevant production information for the Final production project will be turned in at the end of the semester. Students will EACH generate and organize material throughout the course. Each project will introduce new pre-production concepts, designed to help students maintain clarity and organization in their preparations and, in addition, introduce students to the basics of professional, pre-production techniques and strategies. The instructor can at any time during the course check the progress of these notebooks; students must maintain them throughout the semester.

EMF 222 Fall 2016 Course Schedule

Please note that this is the tentative schedule – and is subject to change.

DUE dates are in RED.

Week 1 – AUG 29 & 31

Course Overview: Syllabus, class projects, technology/equipment/facilities, basic visual language. Online Reading assignment.

Week 2 – Sept 7

Re -Introduction to visual media – its stages, functions, outlets and values

- VML orientation
- Introduce GUNSMOKE project #1

Week 3 – Sept 12 & 14

SEPT 12 – Media Lab

Production Techniques including camera, lens, framing, production protocol, crew roles.

Practicum: In-class Camera Training

Week 4 – Sept 19 & 21: DUE SEPT 21: GUNSMOKE EDIT

Introduction to editing (con't); editing tips and techniques; intro project #2; pre-production.

Week 5 – Sept 26 & 28

- Practicum: Basic editing principles, continued
- **Introduce Project #2**: location as story
- Pre-production discussion, project #2 (location evaluation/strategies/releases; production scheduling, camera logs/reports); maintaining the production notebook.

Week 6 – October 3 & 5

- Project #2 Footage screened in class
- In Class Short Documentary screenings

Week 7 – October 10 & 12: DUE OCT 10: Location as Story Project

- Project #2 FINAL Versions screened
- In Class Short Documentary screenings

Week 8 – October 17 & 19

- Introduce project #3: Basic scene creation
- Pre-production discussion, project #3 (Lined script/script breakdowns; location evaluations/releases; crew/cast list; production schedule/daily shooting schedule; shot list; storyboards; camera/sound logs/reports); maintaining the production notebook.

Week 9 – October 24 & 26

Location Sound recording principals & best practices

- Practicum: working with audio, pt.1 (physical properties of sound, microphones and location recording techniques, slating for camera and sound, logs for sound and image)
- **Introduce Project #4**: Final Documentary: interview shoot and edit
Final Documentary Practicum: Setting up Interviews, lighting, framing and audio.

Week 10 – October 31 & November 2

Putting it all together: The art & technique of recording an interview.

- Pre-production discussion, project #4 (Location evaluation/releases; production schedule; personal releases; camera/sound logs/reports).
- Directing the interview (researching subject, working with people, asking questions, shaping the interview).
- Framing the interview: frame sizes and the human body/face
- *Location Lighting for Video Production - interior/exterior; artificial (creating) & natural (shaping), Pt 2*

Week 11 – November 7 & 10: DUE: NOV 7th: Basic Scene Creation

- In Class student Basic Scene FINAL screenings.
- In Class Short Documentary screenings

Week 12 – November 14 & 16: DUE: NOV 16th: INTERVIEW & Broll FOOTAGE

Please note that this deadline is FIRM – there will be NO more shooting as each student moves into editing in the final weeks of the semester.

Week 13 – November 21

FINAL INTERVIEW FOOTAGE screenings

Week 14 – November 28 & 30

FINAL PROJECTS EDITING in progress due (*screening and critique in class*)

Week 15 – December 5 & 7

FINAL PROJECTS EDITING in progress due (*screening and critique in class*)

Week 16 – December 12: Final Class

DUE: DEC 12th: INTERVIEW DOCUMENTARY & Production NoteBooks

Course Bibliography:

Aronson, D. (2006) *DV Filmmaking : From Start to Finish*. O'Reilly Media.

Ascher Steven. & Pincus E. (1999) *The Filmmaker's Handbook : A Comprehensive Guide for the Digital Age, Completely Revised and Updated*. Plume.

Final Cut Pro 7: Visual QuickPro Guide (Paperback)

by Lisa Brenneis (Author) Publisher: Peachpit Press; 1st edition (September 13, 2009)

Brown, Blain. *Cinematography: Theory and Practice*, Focal Press, 2002.

Gloman, C. & LeTourneau, T. (2005) *Placing Shadows, Third Edition : Lighting Techniques for Video Production*. Focal Press.

Hubris-Cherrier, Mick. *Voice and Vision: A Creative Approach to Narrative Film and DV Production*. Focal Press/Elsevier, 2007.

Irving, D & Rea, P. (2006) *Producing and Directing the Short Film and Video*. Focal Press.

John Jackman, J. (2004) *Lighting for Digital Video & Television, Second Edition*. CMP Books.

Mamer, Bruce. *Film Production Technique: Creating the Accomplished Image*, Focal Press, 2005

Millerson, G. (2001) *Video Production Handbook, Third Edition*. Focal Press.

Musburger, R. (2005) *Single-Camera Video Production*. Focal Press.

National Society of Film Critics. (2002) *The A List: The National Society of Film Critics' 100 Essential Films*. Da Capo Press.

Rabiger, Michael. *Directing the Documentary 2nd ed.*, Focal Press, 1992.

Rose, J. (2002) *Producing Great Sound for Digital Video*. CMP Books.

Schroepfel, Tom. *The Bare Bones Camera Course for Film and Video*

Wolsky, T. (2005) *Video Production Workshop*. CMP Books.