

**ELECTRONIC FIELD PRODUCTION (EFP)
EMF 373 SECTION 2
SPRING 2010**

**CLASS MEETS ON TUE & THUR: 11AM – 12:15PM
MEDIA CENTER ROOM 102 - TV STUDIO
CLASS WEBSITE: WWW.DAVIDREISS.COM/EFP10.HTML**

**DR. DAVID REISS
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CELL: 301-806-2843
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**OFFICE HOURS:
TUE 12:30-2P DROP IN
WED 12:30-2P BY APPOINTMENT
THU 12:30-2P DROP IN
ALL OTHER TIMES BY APPOINTMENT**

COURSE OVERVIEW

This 3-credit course is designed to provide knowledge to go BEYOND the basic principles and techniques of single camera style digital video production. Through lectures, in-class demonstrations, reading assignments and a series of projects, students will learn to develop TECHNIQUES to create aesthetically and technically PROFESSIONAL media productions. BOTH The TECHNICAL and TECHNIQUES used in preproduction, production and postproduction are essential and you will PRACTICE and PERFECT in order to produce a polished Final project.

REQUIRED TEXTS (available in bookstore and from Amazon.com)

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

Additional articles and texts handed out in class throughout the semester.
Screenings of Film and Videos outside of class may also be assigned.

Suggested Text:

Final Cut Pro 7: Visual QuickPro Guide (Paperback) by Lisa Brenneis.
ISBN-10: 0321636813 // ISBN-13: 978-0321636812

PREREQUISITES

Intro to Electronic Media: EMF 140, Video/Film Production: EMF 222, & Film & Video Editing: EMF 275*
(*EMF 275 may be taken at the same time, or waived ONLY with consent of the instructor.)

CLASS POLICIES

STUDIO USE: No **EATING** or **DRINKING** is permitted at **ANY** time in the EMF TV Studio. The **ONLY** exception is a beverage bottle you can **CLOSE** and **SEAL**, and use occasionally. The **ENTIRE** Studio: class, shooting stage, and control room must be left **CLEAN** and **ORDERLY** for the next class or group coming in.

Attendance: This class meets twice a week for 15 weeks and attendance is mandatory. 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 **EXTRA** and **SIGNIFICANT** level of work and time commitment, inside and outside the class, is the norm for my 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. Attendance will be taken at the beginning of each class. Each unexcused absence will result a one full grade lowering of the final grade. More than three unexcused absences will result in a failed 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. For Emergencies the instructor can be notified via cell phone. The responsibility of making up for missed classes will be solely on the student.

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 COLLABORATION, NOT A COMPETITION.**

SCHEDULE - LATENESS: Since most of the class is commuting – I ask **EACH** of you to **TEXT** or **CALL** my cell phone – 301-806-2843 W/ Name in text, if you are going to be late. This is the **ONLY** acceptable way of coming into class late. **PLEASE** do everything you can – like leaving early to anticipate parking, and get here **ON TIME** – as we'll be covering key topics at the start of class.

Just as if you were working on a professional set, chronic or frequent lateness is not an option. More than three late unannounced arrivals may result in lowering of final grade. It is **NOT OK** to walk in late to my class.

Late Work: The grade will be lowered by half point for each day after the due date.

ELECTRONIC DEVICES

LAPTOPS and CELL PHONES are NOT Permitted to be used at ANY time in my class. PERIOD. If you use your laptop for NOTE TAKING, you'll need to instead WRITE notes into a SMALL Notebook that you can keep on set with the gear. We'll be screening work in class and the laptops screens are a distraction for OTHER students. EVERYONE needs to be FOCUSED on the FRONT of the class. Recent research findings indicate that some college students who multitask during class perform at the same level as those who NEVER came to the class, and my doctoral research <http://www.cjlt.ca/index.php/cjlt/article/view/164/154> has shown LEARNING requires a SINGULAR FOCUS for remembering information.

Assignments:

All Projects must be handed over at the beginning of the class and all DVDs must be labeled with NAME - TITLE - RUNNING TIME Ready to Screen. Students are expected to complete assigned exercises before class on the due dates listed in syllabus or as announced in class.

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.

Disability Policy

This class adheres the Towson University Disabilities Policy. If you have a documented disability, please see me right away after the first class privately, so we discuss how to best accommodate your specific needs.

Plagiarism

The EMF department has a published statement on Plagiarism, and Towson University has statements on both Academic Dishonesty and Student Academic Integrity, all of which pertains to your work in this course. ALL WORK must be newly created for THIS COURSE with students in this class section ONLY.

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 interviews subjects, either a verbal and written release is required.

Civility Code

All EMF students, staff, and faculty are committed to collegial and academic citizenship demonstrating high standards of humane, ethical, professional, and civil behavior in all interactions.

EMF places a priority on learning. We value the inherent worth and dignity of every person, thereby fostering a community of mutual respect. Students have the right to a learning environment free of disruptive behaviors. Faculty have the right to define appropriate behavioral expectations in the classroom and expect students to abide by them. Faculty have the responsibility to manage and address

classroom disruption. Staff have the right and responsibility to define appropriate behaviors necessary to conduct any university activity free of disruption or obstruction.

The use of offensive, threatening or abusive language, writing, or behavior will not be tolerated and can lead to academic dismissal. Further information about civility can be found in Appendix F of the university catalog.

STUDENT ADVISING AGREEMENT

As stated in the Towson University catalog, it is YOUR responsibility to become familiar with the EMF program/track and monitor progress towards graduation - meaning YOU are ultimately responsible for completing the published degree requirements. An EMF faculty advisor will assist you every semester during ADVISING WEEKS. Do not WAIT till the last weeks or days to meet with your advisor - PLEASE GO EARLY.

PAPERS

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.

YOUR RESPONSIBILITIES

SYLLABUS: Everything covered in this document.

SCHEDULE

Managing your schedule is critical for this course, and anticipating other course conflicting projects due dates.

ADVISING

As stated in the Towson University catalog, it is YOUR responsibility to become familiar with the EMF program/track and monitor progress towards graduation - meaning YOU are ultimately responsible for completing the published degree requirements. An EMF faculty advisor will assist you every semester during SIX ADVISING WEEKS. Do not WAIT till the last weeks or days to meet with your advisor - PLEASE GO EARLY.

AGREEMENT

Once you have reviewed this ENTIRE document, the act of attending the second-class means you've agreed to ALL the requirements of the course, and are committed to schedule the extra time to be successful in the class. PRINT, SIGN and DATE Page 4 of this document and BRING to next class.

NAME _____

SIGNATURE _____

DATE _____

Contact information

CELL _____ EMAIL _____

GEAR: ie cameras or Final Cut Pro...

GRADING POLICY

The grade of A is awarded for excellence, the very best work **TECHNICALLY** and in **TECHNIQUE** in class. An A student turns in all work on time with consistently excellent standards of quality, creativity, and original thinking. This person produces outstanding products and performs exceptionally in presentations and critiques. This grade is 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 and shows **INTERMEDIATE** levels past basic video production. This grade is for considered Good (B) to Very Good (B+) work in the class.

The grade of C is earned when all class work is turned in and the student has mastered the **MINIMUM** basic material and skills of the course. This person participated in some classes and demonstrated some knowledge beyond basic video 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 below average or failing work in the class.

GRADING SCALE

A+	98-100	B+	88-89	C+	78-79	F	Below 60
A	94-97	B	84-87	C	70-77		
A-	90-93	B-	80-83	D	60-69		

COURSE EVALUATION

Assignment	Grade Value
GUNSMOKE Edit Project	10%
Title Scene Shoot & Edit	10%
Montage Shoot/Edit	25%
Final Project: Narrative Fiction/Documentary	40%
Written Assignments	5%
Attendance & Class Participation	10%

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 Final Cut Pro editing workstations.

REQUIRED SUPPLIES

3-4 60-minute SONY BRAND Mini DV cassettes,

3-4 DVD Discs

ALL PROJECTS MUST BE TURNED IN ON A MINIDV MASTER or DVD. These can be purchased from the VML or the campus store.

MEDIA DRIVE

ONLY A VML approved FireWire Media Drive (7200 rpm w/ FW 400 or 800) is acceptable for this and future EMF production courses. This will allow you to take your projects and edit them on any of the Media Center's Apple-based Final Cut Pro Studio stations, or any off campus Mac w/ FCP, either on a laptop or desktop system. NO USB Drives allowed!

PROJECT PRODUCTION REPORTS

(1-2 pages, type written, double spaced)

Everyone needs to write a production report along with all his or her projects. In this, you will evaluate your own performance and do a self-critique in terms of what you set out to achieve and what you were able to achieve. The instructor may allow these to be emailed.

FINAL PRODUCTION BOOK

Include all the information for preproduction, production and post production such as: Script, Location Info, Shot Lists, Storyboards, Releases, etc.

EMF GOOGLE GROUP LIST SERVE

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.

EMF ID CARDS

EMF IDs MUST be obtained in the equipment cage (MC 007) during the first weeks of the term by presenting a valid Towson photo ID (your OneCard), passing a written policy test, and presenting proof of production class enrollment. Validation of production class enrollment is obtained via production instructor signatures on the bottom of Equipment Use and Loan Agreements (which will be distributed by your instructor). NO Valid EMF ID – NO Equipment Access.

Students must present their valid EMF ID Card each time they check out equipment or use EMF facilities. No other ID will be accepted. NO EXCEPTIONS!

Should violations of policy occur, students are required to surrender their EMF ID upon request by ML Supervisor, ML Assistant Supervisor, or ML staff? Please see "Media Labs Handbook".

VIDEO PROJECT DESCRIPTIONS

1. GUNSMOKE EDIT DUE Week 3

Duration: :45 - :60

Individually, or in pairs you (and a partner) will edit the GUNSMOKE DALIES scene footage provided by the instructor.

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2. CREDIT SEQUENCE: Shoot & Edit DUE Week 6

Duration: :45 - :60

Within your final project – you MUST include an opening credit sequence, which needs to have Both Visuals and TEXT, and you will start using the locations for your final Project with or without actors. The main purposes of this project are to apply the basic principles of composition and continuity covered in the classes, and to familiarize oneself with the Panasonic 24p video recording and FCP editing equipment, while starting to work with text and images for the final project credit sequence. You can build a small story (narrative), into the production, of an individual engaged in an activity that could be as simple as walking or having a drink of coffee. THIS PROJECT should start of your final project production schedule.

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3. MONTAGE SEQUENCE: Shoot & Edit DUE Week 10.

Duration: Approx. :30 minimum to 2:00 minute maximum.

Within your final project – you MUST include a montage, which is a series of continuous or non-continuous shots that when edited together form a sequence, which conveys and impression, feeling, mood, etc.

You will create a montage sequence, which does not have to be linear in terms of a storyline. The montage will be a separate entity that should be able to stand by itself. It should have subject, location and theme.

You must have discussed your project idea w/ the instructor before you start production.

You will mix at least two audio tracks, which can include voice, music, natural ambience, or sound effects. You are not required to hand in a storyboard (although you may do so if you like), but a shot list is required.

This project will be evaluated on the following:

- Framing and composition
- Variety of shots
- Ability to integrate or relate shots through light, color, composition, design rhythm, and motion.
- Choice of audio tracks and their effectiveness (how they work in visual harmony with, or in counterpoint to the edited images
- Clean edits (video as well as audio)

ALL FOOTAGE must be shot by Week 13 - BEFORE Thanksgiving Break!

ANY shooting after this date will lower project grade by 10% unless prior consent of Instructor

For the final project, you have the option of either doing a narrative Fiction or a Non-fiction documentary.

- Production notebooks are required
- Shot list, Shooting script and Final Editing Script are required.

Narrative Fiction Option

You will do a narrative showing human action or interaction. For this project, you are required to have more than one setting and location, each clearly different in tone from the other.

You must effectively use artificial lighting.

Dialogue and/or Voice over are required.

A shooting as well as final edit script is required. The script must be original

While doing this project keep in mind the concepts of theme, conflict, character development, dramatic development, temporal/special continuity, and linear/vertical development. You will be judged on all of these along with the other aspects like framing composition, clean cuts, pacing, etc. While evaluating the final project, lighting will be looked at as an important element, so be creative.

Documentary Profile Option

You will do a documentary that could be about an individual, organization, event, issue or even an idea. It should be a creative interpretation of reality, focusing on a subject that is unique or interesting in some ways.

For the documentary project you will be evaluated on all the technical aspects of production like composition, sound, lighting, editing etc as well as original handling of the subject and creativity.

The project will also be judged on the variety shot compositions (CU, MS, LS, ECU, High or Low angle etc).

Things to remember for either DOC or Narrative:

- Header and a tail: Remember to let the camera roll for at least 7-8 seconds before and after the action to avoid problems during editing.
- Framing: Pay attention to Headroom, Nose room, camera angles, etc.
- Take at least two takes of each shot
- Scout and identify your location before checking out the equipment.
- Have your storyboard and shot list ready before your shoot.
- Make sure all the batteries are charged or you have power source available to shoot.
- Do a rough cut first and then fine tune the edits

A PRODUCTION NOTEBOOK made up of a storyboard and a shooting script must be created and handed in with final project DVD.

CLASS SCHEDULE AND ASSIGNMENTS

PLEASE NOTE: THE FOLLOWING ASSIGNMENT CALENDAR IS THE FRAMEWORK FOR ALL THE PROJECTS AND CONTENT THAT WILL BE COVERED. AS THE SEMESTER PROGRESSES, I MAY CHANGE OR ADJUST THE NATURE OF SOME ASSIGNMENTS AND DEADLINES.

Week 1 – THUR August 26th

INTRODUCTION

Review of syllabus, overview of projects and schedule.

NOTE: READINGS will be assigned throughout the semester.

Week 2 – August 31 and September 2

DVX 100b 24P Camera Demo

ASSIGNMENT: GUNSMOKE EDIT Exercise DUE: Week 3

CAMERA & LENS: Review of Focus, Aperture, Zoom and Depth of Field.

DVX-100 CAMERA PRIMER PART I

CLASS 24p SHOOT Exercise

Overview of Equipment & lab facilities, VML Info sheets.

Week 3 – September 7 & 9

DUE: GUNSMOKE EDIT Exercise

Student Film Screenings

DVX-100 CAMERA PRIMER PART 2

ASSIGNMENT: CREDIT sequence/Scene Creation Shoot/Edit – DUE: Week 6

Duration: 00:30 sec - 2:00 minute.

BEFORE you shoot this project you are required to create and have me review:

STORYBOARD your shots

SHOTLIST/Shooting Script w/ descriptions on Camera and Action

Week 4 – September 14 & 16

LOCATION LIGHTING Workshop

PANASONIC 24P package review – practice w/ camera set up.

Week 5 – September 21 & 23

Open Credit Sequences IN PROGRESS

LECTURE: Location scouting and requirements for production

TOPIC: Breaking down narrative script, scheduling crew, actors, locations, etc.

Week 6 – September 28 & 30

DUE: Open Credit Sequences DVD

Screen and critique: Opening Credit sequence for FINAL PROJECT

FORM Project Teams and Start WRITING TREATMENT

ASSIGNMENT: Montage Shoot/Edit Project: DUE Week 11

ASSIGNMENT: Final Project Production Treatment

Week 7 – OCT 5 & 7

Short-form documentary and narrative Lecture and screenings

SCREEN: Montage FOOTAGE in progress

ASSIGNMENT: START FINAL PROJECTS

PRE-PRODUCTION: Scheduling, Locations, Logistics, Cast or Interviewees, etc.

Week 8 - OCT 12 & 14

DUE: TEAM Final Project Treatment

SCREEN: Montage EDITS in progress

Camera Workshop: location production lighting & sound techniques

Week 9 – OCT 19 & 21

SCREEN: All Montage Projects IN PROGRESS

ASSIGN: Final Project FOOTAGE

Week 10 – OCT 26 & 28

DUE: MONTAGE Project DVD

SCREEN: All Montage Projects

Week 11 – NOV 2 & 4

REVIEW: Final Project specs

Location Scouting: Lecture & Screenings: Pt I

Week 12 – NOV 9 & 11

SCREEN FINAL PROJECT Footage “IN PROGRESS”

ASSIGN: Final Project ROUGH-CUTS start next week

Week 13 – NOV 16 & 18

DUE: ALL Video footage for FINAL project – selected screenings

SCREEN FINAL PROJECT Footage & Roughcuts “IN PROGRESS”

Week 14 – NOV 23 (No Class Nov THUR Nov 25 – Thanksgiving Break)

SCREEN FINAL PROJECT Footage “IN PROGRESS”

DUE: FINAL PROJECT Footage & Roughcuts “IN PROGRESS”

Week 15 – NOV 30 & DEC 2

SCREEN FINAL PROJECT Footage “IN PROGRESS”

DUE: FINAL PROJECT Footage & Roughcuts “IN PROGRESS”

Editing: Class Workshop 2: Sound Design & Mixing

Week 16 – DEC 7 & 9

DUE: FINAL PROJECTS DVDs and NoteBooks

Screen Final Edits w/ Feedback and Suggestions.

NOTE: Extensions may granted for any minor changes, BUT ALL Final Project DVDs and Production Books are DUE no later than WED DECEMBER 15th (Last day of Exams)

Course Bibliography:

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

Brenneis, L. (2005) *Final Cut Pro 5 for Mac OS X : Visual QuickPro Guide*. Peachpit Press

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

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

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

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

Barry, A. M. S. (1997). *Visual intelligence: Perception, image and manipulation in visual communication*. Albany: State University of New York Press.

Craig, S., Gholson, B., & Driscoll, D. (2002). Animated pedagogical agents in multimedia educational environments: Effects of agent properties, pictures features, and redundancy. *Journal of Educational Psychology*, 94(2), 428-434.

Dixon, N. (1981). *Preconscious processing*. New York: John Wiley & Sons.

Halloran, J. D. (1970). *The effects of television*. London: Panther Books.

Krugman, H. (1970). *Electroencephalographic aspects of low involvement: Implications for the McLuhan hypothesis*. Cambridge, MA: Marketing Science Institute.

Mayer, R. E., & Anderson, R. B. (1991). Animations need narrations: An experimental test of a dual coding hypothesis. *Journal of Educational Psychology*, 83(4), 484-490.

Mayer, R. E. (2001). *Multi-media learning*. Cambridge: Cambridge University Press