

## **Electronic Field Production (EFP)**

EMF 373 section 001 – Fall 2014 Website: [www.davidreiss.com/EFP.html](http://www.davidreiss.com/EFP.html)

Class meets on MONDAYs 10:30am – 1:45pm Media Center Room 102 - TV Studio

### **Instructor: Dr. David Reiss**

CELL: 301-806-2843 Email: [dreiss@towson.edu](mailto:dreiss@towson.edu) Office Hours: WED 12:30-2p & by Appointment

### **COURSE OVERVIEW**

This 3-credit 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 skills and various TECHNIQUES used in preproduction, production and postproduction are essential to master in this course. You all will PRACTICE and PERFECT these skills in order to produce a polished Final project .

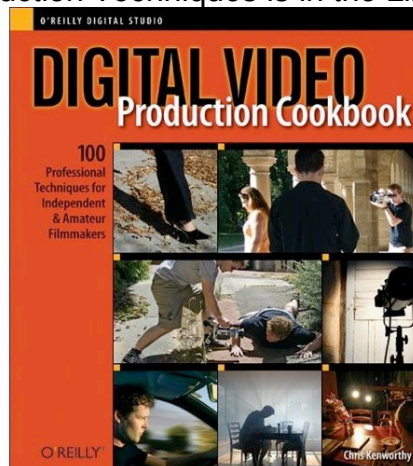
This course REQUIRES Individual Script to Screen Projects – so if you are weak in one production area you will HAVE to focus on getting better. There is no relying on a group member to edit when you are only good at shooting. YOU will EACH have to produce projects ALONE – with a team option for Final projects.

### **READING**

All the reading assignments are available Online through the course website.  
**[www.davidreiss.com/EFP.html](http://www.davidreiss.com/EFP.html)**

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

This text of 100 Production Techniques is in the Library's 2-hour reserve.



You will be REQUIRED to read and use some of the techniques outlined in book.

## **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 ONLY ONCE a week for 13 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 EMF production courses. The class size is limited to 18 students for a reason – you will all be relying on each other as much of the work is done in teams.

However, you are all adults and my job is not to make you come to class. That said throughout the semester Attendance may be taken without notice. Each unexcused absence can 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 is NOT accepted after the project's deadline without prior consent of the Instructor.

### **ELECTRONIC DEVICES**

CELL PHONES are NOT Permitted to be used at ANY time in my class. PERIOD. If you a text in my class you will be asked to leave the classroom.

If you must use your laptop for NOTE TAKING, be advised that any activity OTHER than note taking is not tolerated – PERIOD. We'll be screening work in class and the laptops screens are a distraction for OTHER students. During screenings laptops must be closed.

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 exported quicktime movie files must be copied at the beginning of the class and all must 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. Also it is REQUIRED that student work in progress be screened IN CLASS for review and critique.

### **Disability Policy**

This class adheres the Towson University Disability 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. (Previously written original scripts MAY be used for course projects).

### **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, 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.

### **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.

### **SCHEDULE**

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

### **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 for 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**

<u>Assignment</u>	<u>Grade Value</u>
Car Anti-Theft PSA Shoot & Edit	25%
Montage Shoot/Edit	25%
Final Project: Documentary	50%

### **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.

### **MEDIA DRIVE**

ONLY A VML approved FireWire Media Drive (7200 rpm w/ FW 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 Adobe Premier, Avid, Final Cut Pro 7 & X Studio stations, (or any off campus Mac, either on a laptop or desktop system.) Please no USB 2.0 Drives allowed!

### **HEADPHONES**

You must provide your own headphones – one that can monitor audio BOTH from the camera & edit systems (1/8") and the Field Mixer (1/4") are suggested.

### **PROJECT PRODUCTION REPORTS**

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

As assigned by Instructor - some projects will require either an individual or team production report. The instructor may allow these to be emailed.

### **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. 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 & DEADLINES**

**1. Anti-Theft PSA :30      DUE October 13th**

Individual Project – 25% of Grade

EACH student will Write, Shoot and Edit a 30-second antitheft PSA commercial which can be entered into this year’s Maryland State Police PSA competition. This will require each student to show that they can use the AG-AC160 camera package and complete a project SCRIPT TO SCREEN on their own. Details about the PSA including graphics and delivery will be provided.

.....

**2. MONTAGE SEQUENCE: Shoot & Edit      DUE November 10<sup>th</sup>**

Video, some Music, Recorded Sound, & Sound Effects.

Duration: :30 to 2:00 Individual Project – 25% of grade

*Use of techniques in Production Cookbook on reserve in Library REQUIRED.*

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. COLOR CORRECTION and use of Slow-Motion techniques must be included.

You will mix at least THREE (3) audio sources, which must include recorded location sound, music, and sound effects.

Montage will be evaluated on basic TECHNICAL mastery of the following TECHNIQUES:

VIDEO -Framing and composition, Variety of shots, Ability to integrate or relate shots through light, color, composition, design rhythm, and motion. Color Correction.

AUDIO – Recording of location sound, Choice of audio tracks and their effectiveness (how they work in visual harmony with, or in counterpoint to the edited images), sound design and mix.

.....

**3. FINAL Video PROJECT: PROJECT DUE December 15th**

Individual or Group Project: 50% of grade

*Use of techniques in Production Cookbook on Reserve in Library REQUIRED.*

***ALL FOOTAGE must be shot by NOV 3<sup>rd</sup> – NO EXCEPTIONS!***

*ANY significant shooting after this date is not allowed without Instructor Consent.*

For the final project, you have the option of either doing a team or individual short video of 3-5 minutes in length – and must include Shot list, Shooting script, location scouts, etc.

*The Use of several techniques in Production Cookbook on Reserve in Library is REQUIRED.*

**EFP FINAL PROJECT**

You will create a real or fake documentary 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 as a STORY you want an audience to EXPERIENCE.

2 locations required – each clearly different in tone from the other.

Location Lighting required.

USE of Recorded Dialogue and/or Voice over required.

Use of narrative-style blocking and editing of human interaction required.

Each project will be evaluated on technical aspects of production like Video EXPOSURE, Lens FOCUS, Sound recording QUALITY. ANY Technical issues will reduce grade.

Each project will be judged on STORY and also TECHNIQUES like framing composition, clean cuts, pacing, etc.

Color Correction will be expected.



## 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 – MON SEPT 8<sup>th</sup>

#### INTRODUCTION

Review of syllabus, overview of projects and schedule.

AG AC-160 HD Camera Package Review

Overview of Equipment & lab facilities, VML Info sheets.

### Week 2 – MON SEPT 15<sup>th</sup>

AG AC-160 HD Camera Package training continues

ASSIGNMENT: PSA Project- review specs and start shooting

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

### Week 3 – MON SEPT 22<sup>nd</sup>

PSA Project footage review

Final Project Film Idea Pitches – Final project Team Selections

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 – MON SEPT 29<sup>th</sup>

LOCATION LIGHTING & Studio Workshop

PSA Project footage review

### Week 5 – MON Oct 6<sup>th</sup>

PSA Edit Reviews

LECTURE: Location scouting and requirements for production

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

### Week 6 – MON Oct 13<sup>th</sup>

DUE: PSA Final Version – screen & critique

FORM Project Teams and Start WRITING TREATMENT

ASSIGNMENT: Montage Shoot/Edit Project: DUE Week 10

### Week 7 – MON Oct 20<sup>th</sup>

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 – MON OCT 27th

SCREEN: Final Project Footage & Montage EDITS in progress  
Selected Video Screenings

Week 9 - MON NOV 3rd

SCREEN: Final Project Footage & Montage EDITS in progress  
Selected Video Screenings

***ALL FINAL PROJECT FOOTAGE must be shot by NOV 10th – NO EXCEPTIONS!***

Week 10 – MON NOV 10<sup>th</sup>

DUE: MONTAGE FINAL VERSIONS  
SCREEN & Critique: All Montage Projects  
Start EDITING FINAL PROJECTS  
DUE: ALL Video footage for FINAL project – selected screenings

Week 11 – MON NOV 17<sup>th</sup>

SCREEN FINAL PROJECT Roughcuts in-progress  
Location Scouting: Lecture & Screenings: Pt 1

WEEK 12 - Thanksgiving Break – NO CLASSES

Equipment will be available for 7-day check out for pick-up shooting ONLY

Week 13 – MON DEC 1st

DUE: ALL Video footage for FINAL project – selected screenings  
SCREEN FINAL PROJECT Footage “IN PROGRESS”  
ASSIGN: Final Project ROUGH-CUTS start

Week 14 – MON DEC 8th

SCREEN FINAL PROJECT Roughcuts “IN PROGRESS”

Week 15 – MON DEC 15<sup>th</sup>

DUE FINAL PROJECTS (no class meeting)

## **Course Bibliography:**

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

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