

Electronic Field Production (EFP)
EMF 373 section 1 & 2
FALL 2008

Class meets on TUE & THUR

EMF 373-01 section 01 11p – 12:15p

EMF 373-02 section 02 2p – 12:15p

Media Center Room 102 - TV Studio

Web: www.davidreiss.com/EFP08.html

Instructor: Dr. David Reiss
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Office Hours: Tues/Thur– 12:30-2pm and by appointment.

COURSE OVERVIEW

This 3-credit course is designed to provide knowledge about 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 and create aesthetically and technically sound media productions, using the digital video format of Mini-DV. They will develop preproduction, production and postproduction skills essential for effective and successful visual media productions.

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

Single-Camera Video Production
by Robert B. Musburger
Paperback: 232 pages
Publisher: Focal Press; 4th edition (March 2, 2005)
ISBN: 0240807065

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

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

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 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. 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.

Deadlines: All project deadlines are firm.

Late Work: The grade will be lowered by half point 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) and unexcused work cannot be made up for more than a D grade. You can turn in your assignments in my mailbox located in Media Center EMF office, but be sure you get it dated at the receptionist desk before you put it in.

All assignment must be handed over at the beginning of the class and all tapes must be properly cued.

Tardiness: You are considered late for class 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, lateness is just not an option. More than three late arrivals will result in lowering of final grade by one full letter grade. It is NOT OK to walk in late to my class.

Assignments: 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.

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.

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.

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 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 below average 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		

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..

COURSE EVALUATION

<u>Assignment</u>	<u>Grade Value</u>
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

Digital Tapes (Mini DV): You will require 4-6 60-minute Mini DV cassettes, as ALL PROJECTS MUST BE TURNED IN ON A MINIDV MASTER. These can be purchased from drug stores, specialty stores, the VML or the campus store. Do not buy cheap tapes – trust brand names like SONY.

External Media Hard-drive: A VML approved FireWire Media Drive is required 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

Suggested:

Audio Headsets: You MAY want to purchase a pair of audio headsets and the appropriate phono to mini plug adaptor. These will be useful not only in this production course but also in subsequent ones. PLEASE NOTE: Get a brand name decent pair that will serve you for location and editing work. A good buy and model are the Sony Studio Monitor Series Headphones Model MDR-V300 for \$30-40/pair. They fold up for compact storage and are the best in their price range.

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

Everyone needs to write a production report along with all their 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.

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VIDEO PROJECT DESCRIPTIONS

Class Scene EDIT Exercise DUE Week 3:

Duration: 1:00 – 2:00 minute maximum in final running time.

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

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Opening Credit sequence for FINAL PROJECT Shoot/Edit DUE Week 6:

Duration: 1:00 minute minimum and 2:00 minute maximum in final running time.

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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Montage Shoot/Edit Project DUE Week 11:

Duration: Approx. 1:00 minute 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)

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FINAL PROJECT: Narrative fiction or Documentary DUE Week 16:

Duration: Approx. 3:00 minute minimum to 8:00 minute maximum. Each project is different so running times may vary. **SHOOTING MUST BE COMPLETED 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.

If you are using interviews, it is highly recommended that you transcribe (type out) the entire interview (s). This is extremely useful while editing.

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 Head room, 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
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- A production notebook made up of a storyboard and a shooting script must accompany the final tape containing your projec

CLASS SCHEDULE AND ASSIGNMENTS

An Important Note from the Instructor:

This assignment calendar is the framework for the projects and content that will be covered both in and outside of class. As the semester progresses, I may change or adjust the nature of some assignments to compensate for issues that may arise during the semester

Week 1 – SEPT 2 and 4

INTRODUCTION

Review of syllabus, overview of projects and schedule.

DVX 100b 24P Camera Demo

Overview of Equipment & lab facilities, VML Info sheets.

ASSIGNMENT: GUNSMOKE EDIT Exercise DUE: Week 3

Week 2 – SEPT 9 and 11

CAMERA & LENS Composition, Framing, angles and movement.

DXX-100 CAMERA Package Exercise:

CLASS EXT. SCENE multi-cam 24p SHOOT Exercise

Week 3 – SEPT 16 and 18

DUE: GUNSMOKE EDIT Exercise – selected screenings

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 – SEPT 23 and 25

LOCATION LIGHTING Workshop

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

Week 5 – SEPT 30 and OCT 2

SCREEN Open Credit Sequences IN PROGRESS

LECTURE: Location scouting and requirements for production

GUEST SPEAKER: Producer Glenn Nelson, Dead On Pictures, LLC

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

Week 6 – OCT 7 and OCT 9

DUE Opening Credit sequence for FINAL PROJECT

Screen and critique: Opening Credit sequence for FINAL PROJECT

ASSIGNMENT: Montage Shoot/Edit Project DUE Week 11:

ASSIGNMENT: Final Project Production – footage DUE week 13

Week 7 – OCT 14 and OCT 16

Short-form documentary and narrative Lecture and screenings

SCREEN: Montage Footage in progress

Week 8 OCT 21 and OCT 23

SCREEN: Montage Footage in progress

Week 9 – OCT 28 and OCT 30

SCREEN: Montage Footage REVIEW: Final Project specs

DUE: TEAM Final Project Treatment

ASSIGNMENT: START FINAL PROJECTS – Preproduction

Scheduling, Locations, Logistics, Cast or Interviewees, etc.

Week 10 – NOV 4 and NOV 6

Final Projects in progress – screen footage

Week 11 – NOV 11 and NOV 13

ASSIGN: Montage Shoot/Edit Project and start Final Project Production

SCREEN: Montage Footage REVIEW: Final Project specs

Location Scouting: Lecture & Screenings: Pt 1

Week 12 – NOV 18 and NOV 20

Camera Workshop: review location production lighting & sound

SCREEN FINAL PROJECT Footage “IN PROGRESS”

ASSIGN: Final Project ROUGH-CUTS start next week

Week 13 – NOV 25 (NOV 27 No Class-Tgiving Break)

DUE: ALL Video footage for FINAL project – selected screenings

SCREEN FINAL PROJECT Roughcuts “IN PROGRESS”

Week 14 – DEC 2 and DEC 4

SCREEN FINAL PROJECT Footage “IN PROGRESS”

DUE: FINAL PROJECT Footage & Roughcuts “IN PROGRESS”

Editing: Class Workshop 2: Sound Design & Mixing

Week 15 – DEC 9 and DEC 11

DEC 11th LAST CLASS – all projects due & screened

Week 16 – DEC 16 & 18 - NO CLASS MEETING - EXAM WEEK

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
- 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.
- 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.
- Schroeppel, Tom. *The Bare Bones Camera Course for Film and Video*
- Wolsky, T. (2005) *Video Production Workshop*. CMP Books.