

# Corporate Video Production: EMF 437

FALL 2012 TUEs 2p-5p  
Media Center Room 102 - TV Studio

Instructor: Dr. David Reiss

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Office Hours: MON/TUE/WED 12:30-2:00

Class Website: <http://www.davidreiss.com/EMF473.html>

## COURSE OVERVIEW

This advanced 400-level course is designed for students to get hands-on opportunities that will refine skills in production planning, videography, interview techniques, writing, digital non-linear editing, lighting, sound design and directing. A primary goal of this course is to create a professional production environment – where student teams under the instructor’s supervision will produce real-world client projects. As a part of this class each student will be representing themselves, their team, as well as Towson EMF students to our clients and potential employers. The highest standards of conduct are expected from everyone in the class, as this course will be run more like a business than a traditional class – so be prepared to take responsibility for your actions, make the time commitments needed for each project, and follow through on every aspect of each production.

At the end of the term, every student will have a copy of a production they worked on as one of the primary team members of their assigned client-based final project, as well as gain experience in documentary-style production through practical exercises and working as crew for other client projects. At the end of the course each student will receive a letter from the client – a valuable tool for landing your first job in this competitive industry.

The course builds upon the skills and concepts learned in Electronic Field Production 373, as well as other production and writing courses. Students will be exposed to more advanced cameras, lighting equipment, and sound recording gear, as well as pre-production, production, and post-production processes by screenings, working on course projects, and in-class exercises throughout the semester. Students will work in small production teams share responsibilities for planning, executing, and completing course projects and assignments. There will accordingly be a heavy emphasis on teamwork. Also, expect the workload for this course to be more than a typical 3-credit class. Everything takes more time in production as you all remember from the EFP 373 course, and every single component – ALL the readings, lectures, workshops, and team projects – are vital to learning the creative, technical, and organizational aspects of this advanced media production course.

## PREREQUISITES

EMF 373: Electronic Field Production (EFP) or EMF 367: NARRATIVE FILMMAKING: SYNC SOUND TECHNIQUES 16mm

EMF 275: Film & Video Editing: OR Permission 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:

Consider this class your part time job at a production company for the next 4 months. You come to work every week, ON TIME – no exceptions or excuses. Do the work well and you'll get the reward of not only a job well done, but also actually helping others with your projects. If you can't commit to this than don't take the job – and drop the course. We have dedicated TWO HD Camera packages for use ONLY in this course – so your spot is valuable – and not making the commitment to the course is not only a waste of your time and money, but also the time of the instructor and other students, as well as the client's resources, (just like a industry job.)

This class meets ONCE 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.

### 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 JOB where you are PAID, chronic or frequent lateness is not an option. More than three late unannounced arrivals may result in lowering of final grade.

### **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.

### **Weapons Policy:**

To promote a safe and secure campus, Towson University prohibits the possession or control of any weapon while on University property. The term weapon includes any potentially dangerous object or substance or replica thereof. The full policy can be found at this link:

<http://inside.towson.edu/generalcampus/tupolicies/documents/06-01.11%20Weapons%20Prohibited.pdf>

### **Emergency Text Alerts:**

All students must sign up for the Campus Emergency Alert Text Message Notification System. Go to following link for instructions to do so:

<http://www.towson.edu/adminfinance/facilities/police/campusemergency/> and watch the emergency preparedness video and print out the pocket guide by clicking on this link: <http://www.towson.edu/adminfinance/facilities/police/campussafety/emergencyprep.asp>

### ASSIGNMENTS:

Students are expected to complete assigned exercises before class on the due dates listed in syllabus or as announced in class.

LATE WORK is NOT accepted without prior arrangement w/ instructor.

### 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.

### PLAGARISM

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 & USE

The client will retain the rights and use of the final version of their video. Students will retain the footage from each project on media drives. Please be aware that the instructor may keep copies of ANY student work for future teaching purposes only. Students will retain the right to use footage or video for demo reel or portfolio purposes.

### 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 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.

Each team must submit a production report along with all the 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 Final Project MUST have a production book including the details and releases from the client HD video.

### 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 in the class.

### COURSE EVALUATION

<u>Assignment</u>	<u>Grade Value</u>
Team Interview Shoot	15%
Team Interview Edit	15%
Team Final Project: Team Client Project	70%

### GEAR

For All Course Video projects we will share the **TWO (2)** Panasonic HVX-170 HD camera packages, with audio and lighting equipment. Final Project **WEEKLY** checkouts will be allowed **ONLY** if scheduled and approved by the instructor ahead of time.

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.

Borrowing privileges will be suspended for students who fail to follow the VML Guide regulations and they may be subject to fines. This rule will include the entire production crew. Late equipment returns will suffer fines and penalties. Any problems teams or students have with the equipment room by late returns or not responding to the EQ room manager will negatively impact your grade! Return gear late to a rental house and you get charged for another day. Return gear and broken and don't tell them – you get charges AND blocked from renting again.

### REQUIRED SUPPLIES

DVD Discs for burning projects and screening.

A VML approved External Media Hard-drive is required – and For HD you will need a drive that is FAST (7200rpm) and has Firewire 800.

A Professional set of headphones with both 1/8' and 1/4" jacks.

### Ownership and Use

The client will retain the rights and use of the final version of their video. Students will retain the footage from each project on media drives. Please be aware that the instructor may keep copies of ANY student work for future teaching purposes only. Students will retain the right to use footage or video for demo reel or portfolio purposes.

### 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](mailto:TowsonEMF@googlegroups.com)) to post your own messages to the group. The main page will also archive all posts.

### EMF ID Cards – Equipment access

EMF IDs may be obtained in the equipment cage (MC 007) on or after the first day 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).

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!

The ID card is good for the duration of the student's time at Towson University but will need to be validated each semester by repeating the written test and producing proof of production class enrollment. A semester sticker will be applied to the ID to show the student's validation. Should violations of policy occur, students are required to surrender their EMF ID upon request by ML Supervisor, ML Assistant Supervisor, or ML staff.

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## PROJECT DESCRIPTIONS

### **Interview Shoot – 15%**

Student Teams will shoot their FIRST interview of a person from your Client Organization using documentary shooting techniques. This assignment will entail the planning, location scouting, producing, and directing of an interview subject, and then additional visuals or b-roll. The location of the interview MUST again be off campus, and will be an Interior shoot requiring lighting. Additional visuals can be both interior and exterior. A Critical aspect of this project is the ability to record high quality sound using the lav mic for the interview. The goal is learning to light and shoot an interview, being selective about what to shoot, and developing interviewing skills. TRY AND SELECT A SUBJECT FOR YOUR INTERVIEW THAT LENDS THEMSELF TO Interview AND Shooting B-ROLL ACTIVITY.

### **Interview Edit – 15%**

Student Teams will team up in pairs assigned by the instructor, and edit footage they shot. The goal is to learn to work with the given footage and using purely post-production techniques to fashion it into something that works to tell a story.

### **Team Client Final Project - 70%**

Student Teams will produce a video for one of our preselected "clients". The instructor will manage the overall productions and teams as an Executive Producer much like in a production company or studio.

Each team will take on the responsibility of PRODUCING, DIRECTING and EDITING by their client's project, which will have deadlines for each phase of production, and have their worked reviewed in class.

The Final Editing will be done by the student team and supervised by the instructor, with a 4-8 hour session at either EMF HD Suite 1 or 2 for final audio mixing, color correction, quicktime export and WRAP of post-production.

## COURSE SCHEDULE

*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 – SEPT 4

INTRODUCTION: Review of syllabus, Student Info Sheets, VML Info sheets  
HPX-170 HD Package: DEMO CAMERA SHOOT & EDIT

### Week 2 – SEPT 11

HPX-170 HD Package: DEMO CAMERA, Interview LIGHTING & Audio  
Rifa Softlight Kit Workshop W/ HPX-170 HD Package  
*ASSIGNMENT: TEAM INTERVIEW SHOOT Project*

### Week 3 – SEPT 18

CORPORATE Client projects and teams start PRE-Production  
SCREEN: TEAM INTERVIEW SHOOT Footage

### Week 4 – SEPT 25

DUE TUE Sept 20: TEAM INTERVIEW SHOOT Footage  
*ASSIGNMENT: TEAM INTERVIEW EDIT Project*

### Week 5 – OCT 2

HPX-170 HD Package: Demo Shoot -Technical & Techniques for Exterior shooting  
*START CORPORATE VIDEO PRODUCTIONS*

### Week 6 – OCT 9

DUE Tue Oct 4: TEAM INTERVIEW EDIT Segments  
*CORPORATE VIDEO PRODUCTIONS continue*  
Review locations, setups, camera/lighting/sound

### Week 7 – OCT 16

*CORPORATE VIDEO PRODUCTIONS continue*  
EDITING: Open, Transitions, Close, Graphics w/ logo

### Week 8 – OCT 23

*CORPORATE VIDEO PRODUCTIONS continue...*

### Week 9 – OCT 30

Corp Video SCREEN: Roughcuts - in progress  
*CORPORATE VIDEO PRODUCTIONS continue*

Week 10 - NOV 6

Corp Video SCREEN: Roughcut in progress - Corp Video  
*CORPORATE VIDEO PRODUCTIONS FINAL WEEK*

Week 11 - NOV 13

NO CLASS MEETINGS

Corp Video Client REVIEW sessions w/ Instructor  
DEMO and Set-up EDITING in HD Suite 1 and 2.

Week 12 - NOV 20

DUE Tue/15 Corp Video Roughcut 1  
Prepare Media Resources - Stills, Logos, etc.  
SCREEN: TBD

Week 13 - NOV 27

DUE Tue/29 Corp Video Roughcut 2 w/ temp mix and open/titles - Start Finecut  
Corp Video SCREEN: Fine Cuts w/ mix and GFX  
SCREEN: TBD

Week 14 - DEC 4

DUE Tue/29 Corp Video Roughcut 2 - Start Finecut  
Corp Video SCREEN: Fine Cuts w/ mix and GFX  
SCREEN: TBD

Week 15 - DEC 11

DUE Tue/29 Corp Video Finecuts  
SCREEN & REVIEW: Final sequences for Picture-lock and Mastering sessions.  
SCHEDULE: 15 minute In Class time for HD Suite 1 or 2 FINAL Edit Sessions w/ Instructor

Week 16 - EXAM WEEK - no class meetings

Video Team/Instructor EDIT MASTERING sessions  
BOTH HD Suites 1 & 2: 4-6 hour Client Video Edit Mix & Mastering session.  
Color correction/GFX/Sound Design & Mix, Export.mov to DVD Mastering.  
INSTRUCTOR APPROVAL REQUIRED.

## 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.

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