

Corporate Video Production: EMF 437 section 1

FALL 2010 WEDNESDAYS 2-5PM
Media Center Room 102 - TV Studio

Instructor: Dr. Dave Reiss

Cell: 301-806-2843

Email: DReiss@Towson.edu

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

Class Website: www.davidreiss.com/CORP.Fall10.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 also receive a letter of recommendation from the instructor, and a copy of an official thank you letter from the client – valuable tools 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

Electronic Field Production: EMF 373

Film & Video Editing: EMF 275 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.

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. There will be times in class laptops and cell phones will be allowed & used FOR CLIENT PROJECTS only.

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 to 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 pertain 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 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*, I understand it is my responsibility to become familiar with my program/track and monitor my progress towards graduation. My EMF faculty advisor will assist me, but I am ultimately responsible for completing published degree requirements. Information can be found on the Towson University and EMF websites.

YOUR RESPONSIBILITIES

SYLLABUS:

Everything covered in this document.

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.

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.

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>
Interview Shoot	15%
Interview Edit	15%
24p Stock footage shoot/edit	20%
Final Project: Team Client Project	40%
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.

For CLIENT PRODUCTIONS we will share the 2 HD camera packages, and some OVERNITE weekday checkouts will be allowed ONLY if scheduled and approved by the instructor ahead of time.

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

Digital Tapes (Mini DV): You will require ONE 60-minute Mini DV cassette. These can be purchased from drug stores, specialty stores, the VML or the campus store. Do not buy cheap tapes – ONLY USE SONY BRAND TAPE. Do NOT get Panasonic brand tapes.

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.

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.

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.

Finally 2 THINGS TO DO NOW:

1. 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.

2. 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.

PROJECT DESCRIPTIONS

TEAM Interview Shoot – 15%

Pairs of students will shoot an interview of a real person 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. THE SUBJECT FOR YOUR INTERVIEW MUST BE ONE THAT LENDS THEMSELVES TO USING VISUALS - e.g. Artists, Musicians, various Craftspeople etc.

TEAM Interview Edit – 15%

Students will team up in pairs assigned by the instructor, and edit footage they did NOT shoot. 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. This is what it's like to edit for a living – you get footage shot by someone else and have to make sense of it quickly – and create some type of show or segment through editing.

24 Camera Nature Shoot & Edit 20%

Using the HD Panasonic HPX-170 you'll EACH have to go OUT and shoot 7-10 GOOD exterior HD nature shots in different modes Including HIGH SPEED and then edit into :10 - :20 segment.

Team Client Final Project - 40%

You form into a team that will produce a video for one of our "clients". The instructor will manage the overall productions and teams as an Executive Producer would in a production company or studio, as well as establish initial communication with the clients.

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 Cooper Films FCP Edit Studio 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.

Each week will consist of screening various videos that are considered non-broadcast "corporate" projects, as well as student-generated projects. Also various workshops with the field equipment and Final Cut Pro editing software will occur throughout the semester.

Week 1 – AUG 25th

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

Week 2 – Sept 1

LIGHTING: Rifa Softlight Kit Workshop
W/ Panasonic 24p DVX 100b Camera and HPX-170 HD Package
ASSIGNMENT: TEAM INTERVIEW SHOOT Project

Week 3 – Sept 8

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

Week 4 – Sept 15

DUE: TEAM INTERVIEW SHOOT Footage
ASSIGNMENT: TEAM INTERVIEW EDIT Project

Week 5 – Sept 22

ASSIGNMENT: Camera Nature Shoot & Edit

HPX-170 HD Package: Demo Shoot -Technical & Techniques for Exterior shooting

Week 6 – Sept 29

START CORPORATE VIDEO PRODUCTIONS

Review locations, setups, camera/lighting/sound

Week 7 – Oct 6 NO CLASS – Spring Break

Week 8 – Oct 13

Corporate Video Footage Screened

START EDITING CORP VIDEOS

SCREEN Nature Footage in progress – start editing

Week 9 – Oct 20

START EDITING CORP VIDEOS

SCREEN Nature Footage in progress – start editing

Week 10 – Oct 27

Nature Footage Projects DUE

SCREEN: Roughcuts - Corp Video - in progress

Week 11 – Nov 3

SCREEN: Roughcut in progress - Corp Video

SCREEN: Nature Footage Projects

Week 12 – Nov 10

PRODUCTION DAY for re-shoots, editing, etc.

Week 13 – Nov 17

SCREEN: Roughcut 1- Corp Video

SCREEN: Nature Footage Projects

Week 14 – Nov 24

NO CLASS MEETING – Thanksgiving Break

Week 15 – Dec 1

SCREEN: Fine Cuts w/ mix and GFX - Corp Video

SCREEN: Nature Footage Projects

Week 16 – Dec 8:

SCREEN & REVIEW: Final HD sequences for Mastering sessions.

SCHEDULE: Cooper Films Studio Edit Sessions

Week 17– STUDIO 4-6 hour Edit Sessions for FINAL Color correction/Mix/Mastering

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