

## Syllabus

### COM 442 Field Production (3) Spring, 2016

**Instructor:** Dr. Alan C. Hueth, office: C203, ext. 2358, office hours: M & W, by appointment from 9:30-noon and T & Th by appointment 3-4 p.m.

**Textbooks:** If you have not taken COM 443 Studio Production, you are required to purchase both textbooks listed below. If you HAVE taken COM 443, you DO NOT have to purchase these books. BUY THEM ONLINE AND USED ASAP!

1. The Lean Forward Moment..., Norman Hollyn, (New Riders Press).
2. Producing and Directing the Short Film and Video, (3rd ed is okay) by Irving and Rea, (Focal Press).

**Class Meeting Times & Location:** Mondays, 3-5:55 p.m. The reason for different class-length for this course (+15 minutes) from regular PLNU class schedule time is due to the fact that we have only 12 class sessions -- instead of 15 — see course schedule.

#### **Introduction**

This is one of two courses in the media com major that is designed to help you produce your best projects—projects that are festival worthy and/or outstanding enough to be showcased on your audition reel as some of your best work.

This is an advanced course in single-camera, film-style field production and editing, focusing on dramatic/comedic non-fiction narrative—especially short films. The course will include sessions on the aesthetic and technical aspects of producing these kinds of films, and will include every aspect of the production process—especially focusing on outstanding camera, lighting, sound, directing, and editing.

The text and supplementary readings, along with workshops, will prepare you to be an independent producer or to work with a TV/film production company. Therefore, it will include sessions on all aspects of the film production process, including all tasks, and techniques for pre-production, production, post-production, and marketing, distribution, and exhibition of your film. This course should provide you with a greater understanding and appreciation for the various roles that each production team member has in this process, and will give you opportunity to conceptualize, plan, shoot, edit, market/promote, and distribute a professional-looking film.

## **Course Learning Outcomes**

As a result of this course, students will display:

1. Understanding and skill in producing, directing, art direction/production design, camera, lighting, sound, and/or editing and graphics; and
2. An understanding of the marketing/promotion, distribution, and exhibition of films.

You will be expected to perform at an advanced level, and you are encouraged to enter your work in the Broadcast Education Association (BEA) Student Video Festival, or other student and professional festivals. Students who have their projects selected by a festival will receive a reimbursement from the department to cover their entry fee for the festival. Also, each production team will receive a \$100 stipend (reimbursed after the semester is over) for production costs incurred for your film. More details for that are provided in the assignments section of the syllabus.

## **Course Format & Activities**

The format for the in-class meeting sessions will be diverse, with a variety of activities designed to help you to understand course concepts, projects, and instructor expectations in this course. These include the following activities:

- Sharing-discussion of “Big Question Reports” on chapter readings in the Producing and Directing... textbook (for those who have not taken COM 443 Field Production)
- Sharing-discussion of “Big Question Reports” on chapter readings in the The Lean Forward Moment textbook (for those who have not taken COM 443 Field Production)
- Screening and analysis of award-winning student and professional short films and excerpts of feature-length films. These include academy-award winners, BEA award-winners, *168 Hour Film Festival*, and selected professionally-produced short films. Topics will include scriptwriting, directing and acting, DP and lighting, sound, and editing—with an emphasis on directing and editing.
- Student presentations – using PowerPoint (or Prezi) -- on assigned topics in readings in The Lean Forward Moment (based on each students’ interest/role in their Major Team Project and/or Interpretation Project). All students are required to do this presentation.
- Some “TA Show and Tell” workshops on equipment set up and operation, production techniques, and other areas (offered selected evenings during the semester—TBA)

- A “Film Pitch” session where all students will do a presentation on a project idea for a short film (details to be provided). Group projects will be selected and green-lighted for production from these pitches. The instructor (and Rick) AND all students will rate the pitches to determine which projects are chosen for production this semester.
- Screening the two-person group “interpretation projects” (details provided below)
- Screening the Major Team Project films at the end of the semester
- One test/final exam--based on The Lean Forward Moment, and the Producing and Directing... textbooks (only for those who have not taken COM 443).

### **Assignments & Projects**

#### *Top Ten Chapter Big Q Reports*

Read and submit typed, single-spaced (but double-spaced between questions) the top ten (10) most important questions (and answers) for each assigned chapter reading in the Producing and Directing... AND The Lean Forward Moment textbooks. These will serve as a basis for encouraging textbook reading, and provide a basis for classroom discussion, and film analyses of the course topics covered in this course. Due dates for these reports are included on the Course Schedule in this syllabus. Students who took COM 443 Studio Production (spring, 2014 term) are not required to do this assignment. However, in the interest of full-class participation, I do encourage students to come prepared to share their knowledge, experience, and roles in their 443 (and other) films to enhance our in-class discussions on these topics.

#### *Project Pitch*

This is an individual assignment involving the presentation of a plan for a major team production project. You will be given five (5) minutes (MAX) to summarize and present your concept. More details will be provided later on what to include in your pitch. Rick, myself, and your peers in this course will rank and select the best pitches for production this semester. The instructor will make the final selection of projects to be produced – based on the how the film pitches are ranked, and the potential power of the story to move an audience (pathos), its simplicity/complexity, and its producibility.

#### *Interpretation Project*

This is a two (2) person team assignment (working with others in – and outside of -- the class to help your team produce the program). Your task is to write, produce, cast, direct-shoot, and edit two (2) short one to two minute films. Both films must use the exact same script (dialogue-wise), but be different—in terms of the production style, technique(s), and message of each film. These two films must be shot using single-camera, film-style techniques, and be recorded outside of the studio. The purpose of this project is to explore and display your knowledge and understanding of the power and significance of

production aesthetics to affect tone, meaning, and interpretation in film/TV programs. It is also meant to provide you with some production practice before you shoot your major team film project. Past examples of this project will be shown in class, and more details will be provided later.

### *Major Team Project: A Short Film*

A short film produced by a four (4) person team—group size dependent upon the scope and complexity of the project, and the planned roles of each person in the group. Also, a trailer for the film and a Production Notebook is required for this assignment and described below.

- A \*seven (7) to ten (10) minute comedy, drama, or experimental film
- A :45 to one-minute film trailer for your film (on the DVD with your film) —see example here: *Into Rough Waters, 2012* <https://vimeo.com/63708511> and others provided later.
- Students divide pre-production, production, and post-production roles
- Producer must submit (with project on a DVD) a “Production Notebook” with the project. Your notebook must include the following items:
  1. A copy of the script
  2. All script breakdown documents, timeline, budget, permissions and releases
  3. A list of all personnel (and their roles) involved in project
  4. A “Press Packet,” which includes all promotional materials: synopsis, crew list, and a 12” X 17” film poster printed on heavy glossy paper. (as per assignment reqs and examples shown in class). You can have this printed at Reprographics on campus.
  5. The original receipts, along with a list of items purchased with total amount(s) circled and the name(s), student ID number(s), and address(es) of where to send reimbursement checks. Also, you must use PLNU mileage reimbursement forms when applying for gas reimbursement: <http://www.pointloma.edu/AccountingFinance/Forms.htm>. You WILL NOT get reimbursed if you do not include these items. You will have up to \$100 reimbursed for project expenses.
- About project insurance, the PLNU business office contact for obtaining liability insurance for your project is Jim Bergherm, ext. 2429

\*Film length should be based upon time needed to reveal the story. Longer films do not necessarily garner a better grade, just because they are longer. In fact, longer student films tend to have more problems with script/story, production, editing, acting problems, etc....and are less likely to get selected for a film festival.

### *Film/TV Production Presentations*

The purpose of this assignment is to deepen and reinforce your understanding of the different areas of course content and how every film must have “lean forward moments”

to be creative and successful. Every student must do one (1) PowerPoint or Prezi presentation (w/video clips-as needed) – based on your role(s) in your major team project and/or interpretation projects. The roles are listed below:

*Producing* (including casting, budget, planning, and organization of a film project)

*Directing* (including the color palette, visual style and technique, camera positioning, and movement)

*DP-director of photography* (including execution of cinematography techniques and lighting)

*Production Design* (including setting, props, costuming, make-up, etc.)

*Sound & Music* (including production and post-production recording techniques, use of sound FX, power of music, process of music production and scoring, and/or other aspects of these topics)

*Editing* (including visual editing techniques—continuity, montage, etc., along with visual FX, sound FX, etc.)

Sign-ups for these presentations will be provided. You must use the required course textbooks as the primary sources for the contents and points in your presentations. The presentations must be 9-10 minutes long—with no more than 3 minutes of video clips included as a part of the presentation. So, **PRACTICE AND TIME YOUR PRESENTATION BEFORE PRESENTING IN CLASS!**

### **Course Policies**

Attendance:

From the Provost: Regular and punctual attendance at all classes in which a student is registered is considered essential to optimum academic achievement. Therefore, regular attendance and participation in each course are minimal requirements to be met. There are no allowed or excused absences except when absences are necessitated by certain university-sponsored activities and are approved in writing by the Provost.

Whenever the number of accumulated absences in a class, for any cause, exceeds ten percent of classes (this is equivalent to one and one-half class sessions), the faculty member has the option of filing a written report to the Vice Provost for Academic Administration which may result in de-enrollment, pending any resolution of the excessive absences between the faculty member and the student. If more than 20 percent (three weeks in a one-session meeting per week course) is reported as missed, the faculty member may initiate the student's de-enrollment from the course without advance notice to the student. If the date of de-enrollment is past the last date to withdraw from a

class, the student will be assigned a grade of “F” or “NC.” There are no refunds for courses where a de-enrollment was processed.

From the Instructor:

This is one of a couple of production courses that you will take in your academic program here at PLNU that gives you the opportunity to work with other experienced and advanced media communication students in a comprehensive, project-focused course. It is where you practice and prove your abilities. Therefore, it is extremely important that you attend all course sessions, along with all of your scheduled, out-of-class project sessions. Film/TV production is a collaborative enterprise that requires organization, focus, and team effort to succeed. This works best when the entire team is present at required classes, along with all planning, production, and post-production team meetings. Always remember: others are depending on you to be present and to perform well.

Your attendance and participation grade will suffer severely for absences from class or in your projects. There will be a 20-point deduction (2% of course grade—based on 100 total points for A & P) for every in-class absence OR attendance/participation-related problem(s) in your group projects — reported to me by your production team. Also, five (5) – or more -- points will be deducted for late arrival or leaving early from class.

Equipment & Facilities:

Camcorders, microphones, lighting kits, and other equipment are available for check-out at the PLNU studio. Check-out policies and times are provided on the bulletin board by the TV studio. You can check equipment out for only the time period you will be using the equipment, and you must return it promptly to the studio. Unfortunately, we do not have enough equipment for everyone to use simultaneously. Students who do not abide by this policy will be penalized.

Edit bays may be reserved for editing, and sign-ups are on the bulletin board. The studio may be reserved for your individual/group production projects, and can be reserved through Rick or TA in the studio office area.

Our equipment and facilities are not only academic labs, but are also professional production facilities for on and off-campus constituents. The success and improvement of the academic program in media studies at PLNU is dependent upon the condition, quality, and success of this facility.

Eating and drinking are especially forbidden in the control room, the edit bays, and the studio. You will be required to clean-up, strike, and return all equipment and other items to their proper places after labs and project sessions. Also, please take everything out of the facility that you bring into the facility. If I, other faculty, or department TA's consistently find papers, books, scripts or other items traceable to a student, that student's participation grade will be affected. The studio and edit bays are work areas that need to be kept as neat and clean as possible.

A Final Note: please treat equipment as if it was your own, you depended upon it for your own livelihood, and you did not have any money to fix or replace it.

#### Project Selections and Approvals:

Only projects which have gone through the pitch process and been selected can be developed for this course—or any other course offered in the department. Also, project production cannot begin until the producer has submitted a shooting script which has been approved by the instructor. The instructor-department-university has the right to refuse the production and screening of a film produced for this course or any other course in the department.

#### Ownership and Copyright:

The PLNU Department of Communication and Theatre owns the copyright to all student video and film projects made at the school using school equipment in regular production courses and independent practicum courses. The department has the right to make copies of student video and film projects, and display them on PLNU's *Point TV—Channel 23*—the campus closed-circuit student cable channel and Vimeo channel, and at conferences and conventions for educational and university/department promotional purposes. The student cannot use equipment for professional production purposes, sell the projects that they produce using PLNU equipment, put their programming on the internet, or distribute their programs in any way without university permission. The student may receive permission from the department by notifying the department, and specifying what project they would like to distribute, in what venue (i.e. YouTube, Vimeo, etc.) and when. The department will work with students to find the widest audience possible for their projects. Any violation of these policies incurs loss of equipment usage privileges.

#### Academic Accommodations

While all students are expected to meet the minimum academic standards for completion of this course as established by the instructor, students with disabilities may require academic accommodations. At Point Loma Nazarene University, students requesting academic accommodations must file documentation with the Disability Resource Center (DRC), located in the Bond Academic Center. Once the student files documentation, the Disability Resource Center will contact the student's instructors and provide written recommendations for reasonable and appropriate accommodations to meet the individual learning needs of the student. This policy assists the University in its commitment to full compliance with Section 504 of the Rehabilitation Act of 1973, the Americans with Disabilities (ADA) Act of 1990, and ADA Amendments Act of 2008, all of which prohibit discrimination against students with disabilities and guarantees all qualified students equal access to and benefits of PLNU programs and activities.

Link to Academic Support Center:

<http://www.ptloma.edu/studentdevelopment/StudentHandbook/index.htm> (Links to an external site.)

Student Responsibility:

It is the student's responsibility to maintain his/her class schedule. Should the need arise to drop this course (personal emergencies, poor performance, etc.), the student has the responsibility to follow through (provided the drop date meets the stated calendar deadline established by the university), not the instructor. Simply ceasing to attend this course or failing to follow through to arrange for a change of registration (drop/add) may easily result in a grade of F on the official transcript.

Final Examination Policy:

Successful completion of this class requires taking the final examination on its scheduled day. The final examination schedule is posted on the [Class Schedules](#) site.

Use of Technology in Class:

Point Loma Nazarene University encourages the use of technology for learning, communication, and collaboration. However, cell phones must be turned off before class begins. Laptops, tablets and all other electronic devices cannot be used during lecture/discussion without permission by the instructor.

Academic Dishonesty

Students should demonstrate academic honesty by doing original work and by giving appropriate credit to the ideas of others. As stated in the university catalog, "Academic dishonesty is the act of presenting information, ideas, and/or concepts as one's own when in reality they are the results of another person's creativity and effort. Such acts include plagiarism, copying of class assignments, and copying or other fraudulent behavior on examinations. A faculty member who believes a situation involving academic dishonesty has been detected may assign a failing grade for a) that particular assignment or examination, and/or b) the course." See [Academic Policies](#) in the undergrad student catalog.

FERPA Policy

In compliance with federal law, neither PLNU student ID nor social security number will be used in publicly posted grades or returned sets of assignments without student written permission. This class will meet the federal requirements by (each faculty member choose one strategy to use: distributing all grades and papers individually; requesting and filing written student permission; or assigning each student a unique class ID number not identifiable on the alphabetic roster.). Also in compliance with FERPA, you will be the

only person given information about your progress in this class unless you have designated others to receive it in the “Information Release” section of the student portal. See [Policy Statements](#) in the undergrad student catalog.

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**Project Submissions—NEW REQUIREMENT FOR ALL PRODUCTION COURSES:**

You are required to load all finished projects on to the “442Spr20016” folder located on the PLNU video drive—ON THE DAY THAT THE PROJECT IS DUE. I will not issue a grade for a project until that has been accomplished. Late projects loaded into the “442Spr2016” folder will incur point reductions on the grade. After you do this, you are responsible for deleting all other material related to the project (video, sound, graphics, etc.) off of the drive by the last day of classes in the semester.

**Final Exam**

The exam must be taken by all students who have not taken COM 443. It will consist of 150 objective (T/F and multiple choice) questions from textbook, lecture, and film analysis sessions included in this course.

**Evaluation & Grading**

**Grading, Assignments, and Points—those who HAVEN’T TAKEN COM 443:**

Project Pitch	100
Film/TV Production Presentation	100
Interpretation Project	150
Major Team Project & Production Notebook (small group)	250
* <i>Producing and Directing...</i> Big Q Reports (19 @ 5 points each)	95
<i>The Lean Forward Moment</i> Big Q Reports (12 @ 5 points each)	60
Test	150
Class Attendance	<u>100</u>
Total points:	1005

\*Only those students who have not taken COM 443 must read this book and submit these reports

Points and Grade Range: (those who **HAVEN'T** TAKEN COM 443—and required to do all of the Producing and Directing... and Big Q Reports):

920-1005	A
900-919	A-
880-899	B+
820-879	B
800-819	B-
780-799	C+
720-779	C
700-719	C-
etc.	

Grading, Assignments, and Points—those who HAVE TAKEN COM 443:

Project Pitch	100
Film/TV Production Presentation	100
Interpretation Project	150
Major Team Project & Production Notebook (small group)	300
Class Attendance	<u>100</u>
Total points:	750

Points and Grade Range (those who **HAVE** TAKEN COM 443—and not required to do the Producing and Directing... Big Idea Reports):

695-750	A
675-694	A-
660-674	B+
615-659	B
600-614	B-
585-599	C+
541-584	C
525-540	C-
Etc.	

COURSE SCHEDULE  
(schedule is subject to change)

**WEEK 1: 1/12/16** *READING: NONE ASSIGNED*

- A. Syllabus, activities, assignments, policies, deadlines, grading, course schedule
- B. Narrative film production process—based on course schedule
- C. Intro to -- and explanation of -- Major Team Project Pitch Assignment
- D. Screen short films

**WEEK 2: 1/18/16--NO CLASS (M.L.K. JR. DAY)**

**WEEK 3—1/25/16** *READING REPORTS & TEXT Q'S DUE: Producing...Ch. 1-3, AND Lean Forward...1-3, 11 & 12*

**Production Presentations: Writing & Producing**

- A. Discussion: financing, scripts, and breakdowns
- B. Writing and Producing Presentations (writer/producers)
- C. Screen short film(s)

**WEEK 4—2/1/16** *READING REPORTS & TEST Q'S DUE: Producing...Ch's 4-7 AND Lean Forward... Ch. 5*

- A. Discussion: scheduling, budget, crewing, casting
- B. Team Project Pitches
- C. Intro to -- and explanation of -- Interpretation Project Assignment
- D. Film screening, analysis, and discussion: directing techniques

**WEEK 5: 2/8/16** *READING REPORTS & TEST Q'S DUE: Producing...Ch's 10, 14, 15*

**Production Presentations: Directing**

- A. Film screening, analysis, and discussion: directing techniques (continued)
- B. Directing Presentations (all directors)

**WEEK 6: 2/15/16** *READING REPORTS & TEST Q'S DUE: Producing...Ch's 8, 11, 13; Lean Forward...Ch's 4 & 6*

- A. Discussion: camera, art, set procedures, production design & cinematography
- B. Film screening, analysis, and discussion: production design & cinematography

**WEEK 7: 2/22/16** *READING REPORTS & TEST Q'S DUE: none*

**Production Presentations: Cinematography and Art Direction-Production Design**

- A. Cinematography Presentations
- B. Art Direction-Production Design Presentations
- C. Project planning and discussion
- D. Screen short films

**WEEK 8: 2/29/16** *READING REPORTS & TEST Q'S DUE: Producing...Ch's 16, 17, 18; Lean Forward...Ch's 7-10*

- A. Discussion: Post production, editing, effects, music, and sound
- B. Film screening, analysis, and discussion: editing, effects, music, and sound

**WEEK 9: 3/7/16--NO CLASSES (SPRING BREAK)**

**WEEK 10: 3/14/16** *READING REPORTS & TEST Q'S DUE: Producing...19; Lean Forward...Ch's 11 & 13*

**Production Presentations: Editing Techniques—Picture, Sound FX, and Music**

- A. Editing Presentations
- B. Project planning and discussion
- C. Screen short films

**WEEK 11: 3/21/16** *READING REPORTS & TEST Q'S DUE: none*

- A. Project planning & discussion
- B. Screen short films

**WEEK 12: 3/28/16—NO CLASS (EASTER BREAK)**

**WEEK 13: 4/4/16** *READING REPORTS & TEST Q'S DUE: none*  
**INTERPRETATION PROJECTS DUE**

- A. Screen interpretation projects
- B. Project planning & discussion

**WEEK 14: 4/11/16—meet at studio**

*READING REPORTS & TEST Q'S DUE: none*

**FIRST CUT—MAJOR TEAM PROJECTS (OPTIONAL) OR “Edit Day” @ studio**

- A. Screen 1<sup>st</sup> cut major team projects
- B. Project planning & discussion

**WEEK 15: 4/18/16--NO CLASS—NAB-BEA FIELD TRIP**

**WEEK 16: 5/2/16**

**MAJOR TEAM PROJECTS DUE**

- A. Screen projects

**Thursday, May 1, 2014, 6:30-8 p.m.**—“PLNU’s 2014 TV & Film Festival & Awards Ceremony,” (location TBD), sponsored by *Point TV-Channel 23*.

**Final Exam: MONDAY, MAY 9, 2016, 1:30-4 p.m. (for those who have not taken COM 443)**

