EMF 367
Narrative Film: Sync Sound Techniques

Course Overview
Intermediate 16mm production methods and aesthetics. Group or individual projects. This course is a comprehensive, project-based production course, requiring active student participation in story development, pre-production, sync-sound 16mm production and digital post, with equal discussion of conceptual, technical and aesthetic concerns.

Course Objectives
This course should be a significant cornerstone in your understanding of narrative filmmaking. After taking this course, you should have what it takes to survive in most production environments, and feel confident initiating your next project, either in or out of school. Not all knowledge is acquired overnight, but your thinking and attitude about filmmaking will see significant change. An overview of our objectives:
- To gain confidence in an understanding of concept development and pre-production.
- To gain familiarity with 16mm, sync-sound production practices.
- To develop an understanding of visual language.
- To further understand and exercise the impact of editing on the film art/craft.
You will be learning a different camera system (Arriflex SR – Coaxial magazine, pinregistered, crystal-sync camera), and most significantly you will be recording synchronous location sound, synchronizing it with your picture and using it in postproduction to tell your story.

Cost
The cost of filmstock and film processing is substantial. Over the last five years the costs per student has ranged from $300-$2500. The cost of your film will depend primarily on its length, but will also depend on many other factors and is difficult to predict. If you anticipate financial difficulties you must reconsider taking this course. Delays in purchasing or processing filmstock will not be excused - it must be done promptly. Please prepare appropriately.

Useful Texts
Cooper, Pat and Ken Dancyger. Writing the Short Film, 2nd Ed. Focal Press, 2000.

Assignments
All assignments prior to production are designed to be relevant to short film production and post-production – to get you up and running on what you need to do to be ready. Assignments will be accompanied by a handout, explaining parameters in more detail.

All deadlines are nonnegotiable. Graded assignments will be returned to students within a reasonable period of time.
Grading %

Screenplay/pre-production (incl. treatment, step outline, rough drafts, script breakdowns, location assignment, production notebook) 35%

Final Film (evidencing progress in production/post-production) 45%

Participation (attendance, punctuality, attitude, individual/group participation) 15%

Personal Essay 5%
A 93-100% C+ 77-79%
A- 90-92% C 70-76%
B+ 87-89% D 60-69% (Does not count toward major)
B 83-86% F 0-59% (Does not count toward major)
B- 80-82%

Attendance
Attend all classes/ labs on time and stay for entire class/ lab. Two unexcused missed classes and/or labs will lower your final grade 1 letter; three unexcused missed classes and/or labs will lower your final grade 1.5 letters; four unexcused missed classes and/or labs will lower your final grade 2 letters. Late arrivals and/or early departures will lower your final grade. Three late arrivals and/or early departures will lower your final grade 1 letter; four late arrivals and/or early departures will lower your final grade 1.5 letters; and so on.

Academic Integrity
The EMF Department adheres to the Towson University “Student Academic Integrity Policy.” Any form of cheating or plagiarism is prohibited in the policy. Please visit www.towson.edu/student life/judicialaffairs/academicintegrity.html for details. Any violation of this policy will result in a failing grade for the course.

Disability Note
Requirements for EMF Department classes follow Towson University’s disability policy; see www.towson.edu/dss for details. Any student who may need accommodation due to a disability, please make an appointment to see the instructor during the first week of class. A memo from the Disability Support Services authorizing your accommodation will be 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.

We need to be aware of the relationship between our personal conduct and the quality of campus life. What we do and say always has an effect on others, whether we see it or
not. Civility means more than respecting campus facilities and grounds. Civility means consistently treating people with consideration and respect. It means being courteous, polite, and fair. It means recognizing diversity and honoring differing points of view.

When our behavior is guided by concern for others in our community, we are being civil. Practicing civility requires thoughtful behavior and checking our assumptions and perceptions of others’ race, gender, culture, and belief systems.

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.

We believe that in order to achieve these ideals, all EMF students, staff, and faculty are expected to exhibit and practice civil behaviors that exemplify: (1) respecting faculty, staff, fellow students, guests, and all university property, policies, rules and regulations; (2) taking responsibility for one’s choices and actions; (3) delivering correspondence—whether verbal, nonverbal, written, or electronic—with respectful language and in complete sentences; and (4) accepting consequences of one’s inappropriate choices and actions.

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.

Examples demonstrating civility in the classroom as a student include:
Being respectful of the professor and other students.
Not texting or using cellular phones and other electronic devices.
Not using your laptop for activities other than class work.
Not eating or drinking in class.
Not reading newspapers or listening to music during the class.
Not sleeping in class.

Examples demonstrating civility in the classroom as a faculty member include:
Being respectful of the students.
Attempting to understand individual student needs and learning styles.
Discussing civil behavioral expectations during the first class.
Talking with students whose behaviors negatively affect the classroom.
Encouraging students to follow your civil behavior.

Course Schedule

1/26 Discuss Syllabus/course overview
Short film screenings
Equipment tutorial/16mm camera
VML policies
1-page script contest
**Weekly Assignments:** 2 story treatments; 1-page script

2/2 Workshop ideas
Choosing crew and production schedules; 1 treatment to develop
Translating treatments into screenplays
Creating the basic prospectus
The production notebook
Equipment tutorial
**Weekly Assignments:** Step outline; character analysis; create production notebook; create prospectus; 1-page script.

2/9 Choosing the 1-page script
Producing the short film
Breaking down your script
Finding/evaluating locations
Generating the production schedule
Equipment tutorial
**Weekly Assignments:** Screenplay rough drafts; schedule meeting with me to discuss rough drafts; line the script; script breakdown pages; location surveys; production schedule.
2/16 16mm Exposure
Equipment tutorial
**Weekly Assignments:** Meet with me to discuss rough draft; revise screenplays; line the script; script breakdown pages; location surveys; production schedule; storyboards.

2/23 In-class production – focus on set protocol, directing for camera & location sound.
**Weekly Assignments:** pre-production arrangements and script revisions.

3/2 In-class production – focus on set protocol, directing for camera & location sound.
**Weekly Assignments:** varies based on group

3/9 Lab procedures
synchronizing footage
**Weekly Assignments:** varies based on group

3/16 Spring break - no class

3/23-5/4 class time will be devoted to group meetings

3/23 Rough cut critiques

3/30 Rough cut critiques
**Weekly Assignments:** personal essay.

4/6 Rough cut critiques
4/13 Rough/Final cut critiques
4/20 Rough/Final cut critiques
4/27 Rough/Final cut critiques
5/4 Rough/Final cut critiques
5/11 Teacher evaluations

5/13 FINAL FILMS & PRODUCTION NOTEBOOKS ARE DUE
PERSONAL ESSAYS DUE

5/14 7PM - FINAL SCREENING – Van Bokkelen

Instructor’s Notes/other information
Time/effort commitment
This will be a time/effort intensive course. As noted above you will have many commitments outside of class. If you can’t commit to this semester’s schedule please consider waiting for a semester when you can devote more time.

Film Stock and Lab
I will guide you through purchasing film stock from KODAK and help you arrange for processing and transfer through COLORLAB. This is a course in 16mm technique, craft and art. No other format will be permitted.

Production Notebooks
One group member (the producer) will be responsible for the creation and maintenance of the production notebook. This is a collection of all materials and information pertaining to the production. This will be submitted with the film and comprises 35% of the group’s grade.

Post-production requirements
If working in the Media Labs, all media will be stored on your own external drives.

messages:
Abridged Email - Summary of new activity each day
Digest Email - up to 25 full new messages bundled into a single email
Email - best way not to miss important postings, as you get every message sent as it arrives

EMF ID Cards
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.
Please see “Media Labs Handbook” http://www.towson.edu/emf for complete details.

RESPECTING EQUIPMENT and the VML
IF YOU COMMIT ANY INTENTIONAL ABUSE OF EMF EQUIPMENT, YOUR GRADE
WILL BE AFFECTED. HONEST MISTAKES DO OCCUR, AND IF YOU HAPPEN TO
DAMAGE EQUIPMENT, PLEASE BE HONEST. REPORT ALL PROBLEMS WITH
GEAR IMMEDIATELY.
This syllabus is subject to change during the course to better meet student needs
and accommodate any unforeseen circumstances. All changes to the course
structure will be accompanied by a typed amendment and will be distributed to all
students.