EMF 373
Electronic Field Production

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
Intro to TV Studio: EMF 271
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.

**Plagarism:** The EMF department has a published statement on Plagarism, 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

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Grade Value</th>
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<tbody>
<tr>
<td>Class Scene Edit Project</td>
<td>10%</td>
</tr>
<tr>
<td>Team Scene Shoot &amp; Edit</td>
<td>10%</td>
</tr>
<tr>
<td>Montage Shoot/Edit</td>
<td>25%</td>
</tr>
<tr>
<td>Final Project: Narrative Fiction/Documentary</td>
<td>40%</td>
</tr>
<tr>
<td>Written Assignments</td>
<td>5%</td>
</tr>
<tr>
<td>Attendance &amp; Class Participation</td>
<td>10%</td>
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</tbody>
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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 Avid editing workstations.

Equipment sign-out regulations: the DOs and the DON'Ts
1. DO NOT leave any equipment stored in a car (especially during periods of extreme temperatures
and dampness). And DO NOT leave equipment in the car overnight.

2. DO NOT leave the equipment unattended while out on location.

3. DO NOT attempt to fix any problems on the equipment yourself. Alert the VML staff immediately in the event of equipment failure.

4. DO test your equipment before you leave the VML and make sure you have been given all the equipment that you requested. You will be held responsible for any damaged or malfunctioning equipment that is not reported at check out time.

5. DO NOT use any video head cleaning tapes or solutions on the cameras or decks.

6. DO take good care of the equipment. You will be held responsible for any damage caused by abuse or negligence.

7. DO call and cancel if you have made a reservation and no longer need the equipment or have a shooting conflict. Failure to do so will be brought to the instructor’s attention.

8. DO inform the police immediately in the event of theft of any equipment in your possession and obtain a copy of the police report.

9. DO NOT attempt to leave the equipment with the faculty.

10. DO plan your equipment needs ahead of time, and avoid complex check-outs towards the end of VML hours.

Borrowing privileges will be suspended for students who fail to follow these 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!

REQUIRED SUPPLIES

Digital Tapes (Mini DV): You will require four or five 60-minute Mini DV cassettes. 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, Fuji, JVC, etc.

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 Avid stations, or any off campus Mac or PC running Avid Xpress Pro, either on a laptop or desktop system. SO - You MUST purchase a VML approved media drive model so they can support your drive in the labs. The three approved drives are all made by LACIE: the Big Disk Extreme, D2 Triple Interface and D2 Extreme model. These are currently the ONLY drives currently supported. VML Director Bill Mclean (410) 740-3343 can provide additional information. They are stackable as well, so you may buy more later on, for use in your later studies and career.

4-6 blank NEW VHS Tape(s) for making dubs of you projects.

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.
Other items you may find helpful for this class (but not required):

1 pkg. of clothes pins (anywhere) $5
2 marking pens (Sharpies – extra fine point) (TU Bookstore, office supply store) $2
1 small flashlight (Maglight) (Anywhere, Home Depot, Markertek, StudioDepot) $10-20
1 pair of heavy leather or gaffer gloves (Home Depot, Markertek, StudioDepot) $8-$20
1 pocket knife or multi-tool (Home Depot, Markertek.com, StudioDepot.com) $20-50

Production Equipment Online Sales
- www.studiodepot.com
- www.markertek.com
- www.bhphotovideo.com
- www.cdw.com
- www.macmall.com

PRODUCTION GUIDELINES
You will work in teams of two, three (or four, if needed) for your projects. You can either choose your own partner(s) or have the instructor choose for you. In both cases, you must indicate to the instructor in writing who your team members are going to be. You cannot change your team once a project is underway and production has begun. However, if you want to change your team for the subsequent projects you may (and are encouraged to do so – working with different groups will just make your experience richer).
Visual media production is a team activity and you must try to work amicably with your team members.

PROJECT PRODUCTION REPORTS (1-2 pages, type written, double spaced)
Each team needs to write 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. You must clearly state the role each member played in the production process.

PROJECT JOURNAL REPORTS (1-2 pages, type written, double spaced)
Each team member must submit a short individual journal report (one-two paragraphs) on the project. You must also list the problems you faced and how you overcame them and what you would have done differently if you were given another chance to do the same project again. What worked and what did not work. Also, briefly describe (chronologically) the different stages you went through and how you planned your production. These reports are kept strictly confidential.

PROJECT DESCRIPTIONS
Class Scene EDIT Exercise DUE

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

In pairs you and a partner will edit the basic scene footage provided by the instructor.

TEAM Scene Creation Shoot/Edit DUE
Duration: 1:00 minute minimum and 2:00 minute maximum in final running time.

You must discuss your project idea at least once with the instructor.

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 video recording and editing equipment. Each team member needs to have a turn at directing, shooting, and editing – remember hands-on means everyone needs to get their HANDS ON the gear.

The end product will be a sequence that creates the illusion of real-time and spatial continuity, without any jump cuts. You will 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.

The production must include the following (at least one each):
- Establishing shot
- Point of View Shot
- Hand held Shot
- Pan or Tilt
- Match cut
- Eye-line Match
- Crossing over the 180 degree axis of continuity

The project will also be judged on the variety shot compositions (CU, MS, LS, ECU, High or Low angle etc).

We’ll shoot this exercise as a class first so you’ll be familiar with how to approach and execute it.

Things to remember:
- 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.
- Log all you shots
- Do a rough cut first and then fine tune the edits
  You will use only one audio track for laying down the background music. You will not need to record or edit any audio for ambience, dialogue or voice-over.
- A production notebook made up of a storyboard and a shooting script must accompany the final tape containing your project.
Montage Shoot/Edit Project DUE

Duration: Approx. 1:00 minute minimum to 2:00 minute maximum.

A montage is a series of continuous or non-continuous shots that when edited together form a sequence, which conveys impressions.

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 and submitted a proposal for approval of your project idea (in writing) to 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.

Remember all the points listed under Project # 1 (Things to remember) throughout all your productions.

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)

Production notebooks are required.

FINAL PROJECT: Narrative fiction or Documentary DUE

Duration: Approx. 3:00 minute minimum to 8:00 minute maximum. Each project is different so running times may vary. SHOOTING MUST BE COMPLETED BY OCTOBER 25th - 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 final editing script should be constructed, in this case, in the twin column format with video (shots) on the left and accompanying audio (sound track, sound effects, voice) on the right. In the editing script, you will also include the running time of the production. In other words, you will indicate what is going on at what time both visually and aurally (for example, indicate what is going on at 00:25 sec). This can be kept either on the left side or in the middle of the margin dividing the video and audio.

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.

DATE
WEEK 1
INTRODUCTION
Review of syllabus, Student Info Sheets
Introduction to Visual Media and its History, Stages of production, Videotape, Formats and the Camera.

PREPRODUCTION/PRODUCTION
Announce about Editing Workshop
Overview of Equipment & lab facilities, VML Info sheets

WEEK 2
CAMERA & LENS
Composition, Framing, angles and movement.

DV CAMERA Package Primer:
CLASS EXT. SCENE SHOOT Exercise
EQ: DV Cam Package: Camera, Tripod, bats, and 1 Mini DV Tape.
ASSIGNMENT: Class Scene EDIT Exercise DUE

Duration: 1:00 – 2:00 minute maximum in final running time.
In pairs you and a partner will edit the basic scene footage provided by the instructor.

Also must include: Team Report/Journal reports

WEEK 3

CAMERA PRIMER PART 2

TEAM Scene Creation Shoot/Edit

ASSIGNMENT: TEAM Scene Creation Shoot/Edit - DUE

Duration: 1:00 to 2:00 minute. The production must include the following (at least one each):
- Establishing shot
- Point of View Shot
- Hand held Shot
- Pan or Tilt
- Match cut WS MCU
- Eye-line Match
- Crossing over the 180 degree axis of continuity

Also must include:
A STORYBOARD your shots
A SHOTLIST/Shooting Script w/ descriptions on Camera and Action
Team Report/Journal reports.

WEEK 4

In-Class Camera Workshop: DV Cam Package Musburger - TBD

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

In-Class Camera Workshop II Musburger - TBD
w/ PANASONIC 24P Package & Light KIT

SCREEN Team Scene Shoot/Edit projects IN PROGRESS

LECTURE: Location scouting and requirements for production

WEEK 5

SCREEN & Discuss Team Scene Shoot/Edit projects

Screen Montages in class Musburger – TBD

Montage Shoot/Edit Project DUE

WEEK 6

Video & HD technology Musburger - TBD
LECTURE: TBD  Mood and Montage: Montage Screenings  Musburger - TBD
SCREEN: Montage Footage
DUE: FINAL Individual Project Pitch/Proposals –
Pick Projects & Form Production Teams

WEEK 7
SCREEN: Montage Footage REVIEW: Final Project specs
DUE: TEAM Final Project Treatment
ASSIGNMENT: START FINAL PROJECTS – Preproduction
Scheduling, Locations, Logistics, Cast or Interviewees, etc.
SCREEN: Montage PROJECTS

WEEK 8
SCREEN: Montage Footage REVIEW: Final Project specs

WEEK 9
Location Scouting: Lecture & Screenings: Pt 1
ASSIGNMENT: FINAL PROJECT PRODUCTION: Footage MUST be shot.
Montage Shoot/Edit Project DUE: SCREENINGS

WEEK 10
Camera Workshop: review location production lighting & sound
SCREEN FINAL PROJECT Footage “IN PROGRESS”
DUE: FINAL PROJECT Footage “IN PROGRESS”
Location Lighting Techniques Workshop
SCREEN FINAL PROJECT Footage “IN PROGRESS”
DUE: FINAL PROJECT Footage “IN PROGRESS”
ASSIGN: Final Project ROUGH-CUTS start next week

WEEK 11
REVIEW: Mid-term exam
SCREEN FINAL PROJECT Footage “IN PROGRESS”
DUE: FINAL PROJECT Footage & Roughcuts “IN PROGRESS”
Editing: Class Workshop 2: Sound Design & Mixing
SCREEN FINAL PROJECTS “IN PROGRESS”
DUE: FINAL PROJECT Footage: NO MORE SHOOTING allowed without consent of the instructor. NO EXCEPTIONS!!!

WEEK 12
Screenings: Short form videos & films
SCREEN FINAL PROJECTS “IN PROGRESS”
FINAL PROJECT Roughcuts “IN PROGRESS”
Topic: TBD
SCREEN FINAL PROJECTS “IN PROGRESS”
ASSIGN: Final Project EDITING starts – IN Progress edits due each class
DUE: ALL Principal Photography for FINAL projects
DUE: FINAL PROJECT Footage & Roughcuts “IN PROGRESS”

WEEK 13
DUE: FINAL ROUGHCUT 1
TEAMS Consult w/ Instructor: Screen/ Discuss
CONTINUE EDITING Final Projects
DUE: FINAL PROJECT Roughcuts “IN PROGRESS”
NO CLASS T-Giving Break

WEEK 14
Screen Roughcuts
DUE: FINISHED Roughcut #1 - SCREEN
ASSIGN: Final Project FINECUT DUE
CONTINUE Roughcut screenings
ASSIGN: Final Project FINECUTS continue…

WEEK 15
Screen FineCuts
DUE: FINECUT w/ temp audio mix of Final Project
ASSIGN: Start Finecut #2, titles and Audio Mixing
LAST DAY OF CLASSES: Last class meeting.
DUE: FINECUT 2 w/ temp audio mix
WEEK 16

FINAL EDIT/MIX DUE
DUE: FINAL Project Screenings and Dubs DUE & ALL paperwork!