

I. COURSE INFORMATION

Fall 2018

COMM 2342 - Intro. To Video Production

CRN# 11347 – 9:00am – 10:20am MW

Hudspeth Hall #313 but will be moved to Cotton Memorial Bldg. Rm. 306

CRN# 12601 – 9:00am – 10:20am TR

Cotton Memorial Bldg. Rm. 306

Text:

Book #1

Long, B. & Schenk, S. (2017). *The Digital Filmmaking Handbook* (6th Edition). Foreign Films Publishing

ISBN-13: 9780692782118

Book #2

Adobe Premiere Pro CC Classroom in a Book (2018 release)

Available via Library Resources below:

<http://0-proquest.safaribooksonline.com.lib.utep.edu/book/video/9780134872483>

Materials:

Required

1. DSLR/Mirrorless/Smartphone camera **MUST** record audio via an external mic input. Camera must have interchangeable lens options.
I'll be sending camera/audio recommendations via Blackboard
2. Kit lens (18mm-55mm) and/or lens adapters for Smartphones.
3. (1) 16 GB SD Cards (class 10) for cameras.
4. External Wireless Lavalier Mic (Transmitter and a Receiver)
5. Audio Cables to hook up Mic to Camera and/or Smartphone
6. Stereo headphones with a 1/8" jack for audio recording/editing.
7. Camera bag
8. USB 3.0 EXFAT **Formatted SSD Drive** – (250GB minimum)
Recommend: 250GB External SSD USB 3.0 Portable Solid State Drive
Amazon Link → <https://amzn.to/2w9LFYO>
9. GDrive (15gigs) to share resources and assignments

II. INSTRUCTOR INFORMATION

Name: Ramón Villa

Office Location: Rm. 303A

Office Hours: F 1:00pm – 5:00pm or by appointment (via Blackboard)

Telephone Number: 915-747-5129 (leave message)

Email: rvilla2@utep.edu & via Blackboard email

Two (2) late/arrivals/early departures will be considered as an unexcused absence. **Three (3) unexcused absences** before the drop date will result in an automatic drop.

II. COURSE CONTENT

A. Course Description:

An introduction to the history, theory, technology and production of visual communication from cameras to computers. The focus throughout the semester will be on the fundamental principles of the short narrative form.

B. Course Objectives:

1. Learn basic video, audio, and lighting production skills.
2. Breakdown the basic elements to produce a short narrative video.
3. Understand the basic principles of cinematography, audio recording, and video editing
4. Practice the interpretation of techniques and aesthetics of the short narrative form.
5. Collaborate with peers to share the audio-visual storytelling process.

C. Learning Outcomes:

Demonstrate knowledge and skills in digital media workflows (pre, production, and post).

1. Perform competency in the preparations, processes, and practices of beginning and completing a digital media production project.
2. Perform competency in a variety of digital media production environments such as in a studio and on location shoots.
3. Perform competency in using production hardware and software.

D. Assigned Readings:

Book #1 - Chapter 1 - 19 from *The Digital Filmmaking Handbook* 6th Ed.

Book #2 – Chapter 1- 18 from *Adobe Premiere Pro CC Classroom in a Book* (2018 release)

E. Assignments:

Attend class lectures; participate in class and online.

Blackboard

I will use Blackboard to post quizzes, grades, announcements, and other relevant information. Please look at this page everyday.

Individual and Group Pop Quizzes – Book #1 and Book #2

These are designed to keep you on your toes, chapter to chapter. You will take an individual quiz on the assigned chapter in-class and then take the quiz again as a group. You will engage/discuss as a team to finalize your answers. The best way to study for these quizzes is to read the chapters. Each individual quiz is worth 10 points. Each group quiz is worth 10 points. Group quizzes will be taken in class the following week.

Late work will not be accepted.

Production Projects

As part of completing the coursework, students will produce (propose ideas, script, shoot, and edit) different projects. The projects will require working individually and in teams (**no exceptions!**).

Further rules will be discussed. I must approve the content and script before you start production. Students will receive further instructions and requirements for each project. **After completing each group's project, save an H.264 movie file to each team members' hard drive. You will turn in finished .mp4's via our shared GDrive folder.**

The assigned projects are listed below, subject to change:

Guidelines for individual projects:

1. **About Me** (exactly 1 minute: 50 Points) – This exercise is an individual production. The purpose is to *familiarize* students with preproduction procedures, basic camera operations, shot composition, and basic editing. More instructions will follow.
Due WK5 Fri. by 11:59pm
2. **Midterm Exam Video** (3-5 mins: 100 points)
Due WK8 Fri. by 11:59pm
3. **Final Video on Chapters** (3 mins: 100 points)
Due WK16

Guidelines for team projects:

Two (2) to Three (3) person team based projects. Teams must choose the subject matter, location, spokesperson and/or voice talent. Follow guidelines from the book for conceptual frameworks. The purpose of these projects is to *combine various techniques* (scriptwriting, storyboarding, lighting, sound, and editing) needed to achieve high production value. All videos must include titled subjects (ex. John Public, Senior, Philosophy) using lower-third cards. **POINTS WILL BE DEDUCTED IF LABELED INCORRECTLY.**

4. **Culture Video** (5-10 minutes: 3 topics, 100 points)
Due WK14 Fri. by 11:59pm

The video production projects will be graded based on these criteria: (a) implementing techniques (camera work, lighting, sound, editing, etc.), (b) originality, (c) participation, (d) cohesiveness of assigned topics and ideas, and (e) overall quality of production. **All scores will be evaluated individually.**

Late work will not be accepted.

Book #1 Chapter Discussions (100 points)

This will consist of each team member standing in front of the class discussing the assigned sections for the week. Please keep up with the reading. You will be required to take questions from other classmates for the understanding of the chapter sections.

This is NOT meant to be just a summary of the assigned reading. Rather, it should function as a guide to the pivotal issues raised in the readings and as a catalyst for generating class discussion, which may include bringing in your own relevant outside examples.

On the day you present, turn in a detailed outline of your presentation that clearly explains what you will talk about—who does what in what order, etc. Also hand in in other supplemental materials. Every group will choose a different person in the group to lead the discussion/presentation. This person will only do it once and give someone else a chance but must also be integral to the groups success. Each presentation is worth 10 points.

Late work will not be accepted.

Book #2 Chapter Discussions (50 points)

Same as Book #1 Chapter Discussions and in class work assignments.

SHORT OF THE WEEK (10 Online entries – 50 points)

You will use the Short of the Week website to dissect

DOCUMENTARY FILMS ONLY!

Don't evaluate

NARRATIVE, EXPERIMENTAL FILMS, MUSIC VIDEOS, etc.

This information will be shared amongst the class. **DO NOT PLAGARIZE** or repeat a film. The website is at: www.shortoftheweek.com and you can also download the app online for your phone.

You may **NOT** explore alternative sources for this Journal.

You must cite the movie correctly by using the title of your film as your title so I can look for it on the website as well as attaching your name after the title.

For example, Inside Job – Ramon Villa

Times New Roman 12pt.

Double Spaced.

100 words min and no more than 250.

Things to look and comment on when dissecting the documentary form:

1. Interviews – Story Structure via PLOT and EMOTION
2. Shots and Coverage (Use Book Chapter 5 and 7)
3. Lighting (Use Book Chapter 6)
4. Sound (Use Book Chapter 8 and 15)
5. Editing (Use Book Chapter 14 and 16)

Each response is worth 5 points.

ENTRIES DUE FRIDAYS by 11:59pm

SHORT OF THE WEEK (In-class discussions – 50 points)

We will view the short you discussed online and discuss as a group. You must lead the conversation on the elements you used to describe your experience. Use Interviews, Shots/Coverage, Lighting, Sound, and Editing in your discussion.

Points will be deducted if you cannot use the concepts from the book to define your viewing experience.

F. Grading Scale:

<u>Average Grade</u>	<u>Letter Grade</u>
900 – 1000 points	A
800 – 899 points	B
700 – 799 points	C
600 – 699 points	D
0 – 599 points	F
Incomplete	I
Withdrawn	W

1. Evaluation:

In order to achieve a grade of “C” for this class you must keep up with all the work assigned as an individual as well as group assignments.

Your grade for the class will be determined by your performance on the following assignments:

15 Individual quizzes	= 150
15 Team quizzes	= 150
Production Projects (8)	= 350
Book #1 Chapter Discussions	= 100
Book #2 Chapter Discussions	= 50
SOTW Online Evals	= 50
SOTW InClass Evals	= 50
Attendance/Participation	= 100

Total Points Possible	<u>1,000</u> points
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General Grading Criteria:

The following are general guidelines for grades. These are meant only as general statements and not intended to be directly applicable for grading projects.

A- level work is strong conceptually, aesthetically, creatively, and technically. It adheres to guidelines and communicates strongly and clearly through the medium. The concept of the work is original and innovative and the technical execution of the idea is superior. A-level work takes creative and conceptual risks while maintaining coherence about the statement it is making.

B- level work achieves success in some areas but not all: originality, concept, aesthetics, creativity, and technical execution. For example, sometimes it is technically strong but conceptually weak; other times it is highly original but not technically competent. Sometimes the work is creatively strong but has trouble holding together as a coherent piece with a particular message.

C- level work typically may have small amounts of success in technical, creative, conceptual, and aesthetic areas, but has difficulty in multiple areas.

D- level work and below fails to achieve success and competence in most areas. It is typically conceptually weak, fails to deliver an original or coherent idea, has major technical difficulties, and takes little or no creative risk.

IV. RULES, CLASSROOM POLICIES/ ETC.

Lab Time: Attendance is mandatory unless otherwise specified. The lab time provides an opportunity to apply lessons and techniques to projects. Students have access to several postproductions labs on campus: COTT 306, LACIT, and Library Rm. 300.

1. Read assigned materials/pages prior to meeting for classes.
2. Attendance and participation are mandatory.
3. No chatting/texting during lecture or presentations.
4. During class or lab time, do not use **PHONES** or other Electronic Devices. **Points will be deducted.**
5. **Three (3) unexcused absences** before the drop date will result in an automatic drop. **Three or more totaled unexcused absences** after the drop deadline will result in a lowered grade. The accumulation of absences excused/unexcused will lower your grade. You are considered absent once I pick up the attendance sheet and you have not signed in or if you have departed early.

TO RECEIVE A "W" FOR THE COURSE, SEE CALENDAR FOR DROP DEADLINE

Late work will not be accepted.

A. **Cheating/Plagiarism:**

All of your work must be original. Plagiarism is defined in Webster's New Collegiate Dictionary as; "to steal or pass off (the ideas or words off another) as one's own; i.e., submitting someone else's work under your name or not citing the source of your information". Cheating consists of obtaining information from someone other than the instructor during an exam, or on other assignments; or having someone else complete your assignments. The instructor and the college take cheating very seriously. At the very least a student will receive an "F" for the assignment if it has been plagiarized or if the student has cheated. The Student Code of Conduct addresses these issues. The instructor will deal with plagiarism and cheating on an individual basis. Consequences can range from receiving a failing grade on the assignment to being dropped from the course. The instructor will follow the Student Code of Conduct in dealing with these issues.

B. **Attendance:**

Attendance is taken at the beginning of the scheduled class time. If you are late and the attendance book is closed, you run the risk of not being counted present. If students have a documented illness or emergency they may be excused. It is the student's responsibility to attend class and be on time. **Unexcused absence** is defined as any absence without any valid documentation to waive your absence.

Excused absence is defined as any absence that is waived by the instructor at his own discretion. **Two (2) late/arrivals/early departures** will be considered as an unexcused absence. **Three (3) unexcused absences** before the drop date will result in an automatic drop.

C. **Drops:**

The instructor reserves the right to drop any student who misses 2 class periods in a row without contacting the instructor and/or does not complete a major assignment with excessive absences (quizzes, discussions, presentations, & papers) and does not contact the instructor. The instructor will attempt to contact the student before dropping them. It is the student's responsibility to contact the instructor if they have a problem and need to be dropped. **It**

is also the student's responsibility to be aware of the drop date, in order to drop the class before the withdrawal date if they so desire and to be aware of the "Six Drop Rule" and the affect that it may have on them.

- D. Conduct and Grievances:** See the student handbook for the proper procedures for addressing student complaints. You are expected to conduct yourself in a courteous and respectful manner. You are required to turn off and stow away all technology including cell phones and laptops, which means **NO TEXTING!** It is distracting for your instructor and actually, the people around you as well. Your instructor has no problem calling this to your attention and asking you to leave if your use of technology disrupts the class. If you have an emergency arises please step outside.
- E. The classroom as a safe haven:** This classroom is a safe haven for all ideas. Respect not only your instructor, but also guest speakers and your peers as equals. We are all unique individuals entitled to our own opinions and beliefs. Therefore, any comments, jokes, or remarks that denigrate the worth of an individual's physical or mental ability, physical appearance, religion, race, creed, ethnic background, sexual preference, or gender are inappropriate and detract from your effectiveness as a speaker and from your credibility as a person.
- F. Disruptive Behavior**
- Walking in late to class.
 - Lack of supplemental materials.
 - Leaving electronic devices on during class.
 - Taking credit for a thought, opinion and knowledge from sources and claiming them as your own (plagiarism).
 - Chatting or talking during a presentation.
 - Using vulgarity.

V. ACADEMIC MISCONDUCT

The University of Texas El Paso prides itself on its standards of academic excellence and students are expected to uphold the highest standards of academic integrity. Any student who commits an act of scholastic dishonesty is subject to discipline. Scholastic dishonesty includes, but is not limited to cheating, plagiarism, collusion, submitting work for credit that is attributable in whole or in part to another person, taking an examination for another person, and any act that gives or attempts to give unfair advantage.

VI. CASS POLICY

If you have a disability and need classroom accommodations, please contact The Center for Accommodations and Support Services (CASS) at 747-5148, or by email to cass@utep.edu, or visit their office located in UTEP Union East, Room 106. For additional information, please visit the CASS website at www.sa.utep.edu/cass. CASS Staff are the only individuals who can validate and if need be, authorize accommodations for students with disabilities.

EXTREMELY IMPORTANT:

THE FOLLOWING PROCEDURES MUST BE FOLLOWED BEFORE ANY PROJECT MAY BE SUBMITTED FOR A GRADE:

- All projects must list crew titles and names (aka credits) at the tail end of your video.
- All projects that include subject(s) must have a signed talent release forms (TRFs) in order for subjects (people) to appear in your digital films projects.
- All digital films must be submitted via Google Drive.
- Projects must include an oral presentation presented by the student or all team members that describe the roles and the challenges faced in production and postproduction.

Video Presentations: The purpose of most content produced is to share with others and video presentations are an excellent way to showcase individual and team efforts. Video presentations of each project will occur during class time, which makes it **mandatory attendance. Points will be deducted from a student's final grade for each missed viewing.** In addition to receiving praise for projects, students will be given constructive criticism by fellow peers and me.

On video presentation days: Do not be late nor power-on the PC!

Lab Policies:

Equipment Check in/out: Being responsible is essential to the success of a video production. Production equipment is expensive and costly to replace, so the rules will be strictly enforced. Pick up and return all video equipment (cameras, lenses, lighting, microphones, tripods, etc.) during class time. To check out equipment, you must fill out and sign a checkout sheet, which makes **YOU FULLY LIABLE and RESPONSIBLE for ALL UTEP** video production equipment assigned to you. All checked-out items, including accessories (adapters, cables, lens caps, etc.), **MUST BE returned after each project** and in the same working condition. By returning the equipment late and/or damaged, you hinder the next person from starting/working on his or her project. If this happens, you will be restricted from using UTEP equipment and will need to complete the course using your own equipment. Additionally, the student must also cover the replacement costs of the missing and/or damaged item(s). For those of you who do not pay for damaged or lost equipment will have **an academic hold placed on your record** until the matter is acceptably resolved.

Copyright and Fair Use:

You may find the need to use copyrighted material this semester: music, photographs, movie clips, or any other expression. For many of your uses, you need to find the copyright holder and negotiate a license. You own the copyright to the work you produce in this class. As a copyright holder yourself, you understand the importance of copyright ownership. It is your responsibility to secure music and archival footage licenses as well as artwork, location and personal releases.

For some uses, however, neither you nor anyone else needs to license copyrighted material. This is because copyright law exists to encourage and support creativity. Copyright law recognizes that creativity doesn't arise

in a vacuum. As creators, we all stand on the shoulders of giants. New works of art (such as films, books, poems, paintings) all make use of what has gone before. Thus, copyright law not only protects authors with a copyright that lets them decide who can use their works, but also offers exemptions from the author's control. For filmmakers, the most important exemption is the doctrine of fair use. You can rely on fair use, where appropriate, in the film and media projects you undertake for this course. If you are making a documentary film, consult the influential Documentary Filmmakers Statement of Best Practices in Fair Use http://www.centerforsocialmedia.org/files/pdf/fair_use_final.pdf which was created by a group of national filmmaker organizations, has been endorsed by the University Film and Video Association, and is now relied on by film festivals, insurers, cable casters, distributors and public broadcasters. Fair use also applies in the fiction film environment, but not necessarily to the same extent or in the same way.

