**LCC 3406: VIDEO PRODUCTION**

**Fall 2012 Course Syllabus**

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Blog: <http://gtvideolab.blogspot.com> Office Hours: Wednesdays 11 – 1:00 PM

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**Course Prerequisites**

Prerequisite – ENGL 1102

**Course Description**

This course is a hands-on introduction to all three phases of video production. Through theoretical and practical application of the production process, you will learn basic lighting, editing, field sound recording, and postproduction techniques, while developing an expressive use of the medium. Particular topics of emphasis are lighting and composition of the digital moving image, and visual storytelling techniques.

**Learning Outcomes**

*The following course goals articulate the general objectives and purpose of this course:*

**Technical/Visual Analysis:** Students will learn to read, analyze, and interpret not only cultural projects such as film, literature, art and new media, but also scientific and technical documents.

**Communication Skills:** Students will be able to gather, organize, and express information clearly, and accurately, by using traditional media and by tapping the potential of new digital media.

**Communication Skills:** Students will gain experience with professional lighting, camera, and sound equipment, while focusing on the principle collaborative roles of the production crew.

**Required Materials**

Leather gloves (for handling lights)

Closed-toe shoes (tennis shoes, sneakers, boots, etc) NO sandals, flip flops, open-toe shoes!

\*Gel Kit (strongly recommended – Not Required)

\*C47’s (strongly recommended – Not Required)

**Required Text**

The Bare Bones Camera Course for Film and Video by Tom Schroeppel

**Recommended Text**

“Shot by Shot” – by Stephen Katz

“5 C’s of Cinematography” – by Joseph Mascelli

**Attendance Policy**

This is a production course. You are expected to actively participate in all of the lighting demonstrations, in-class shoots, and out-of-class shoots. In addition you are expected come to class on time with the proper tools and attire. As with most LCC classes, you must show up to class on a regular basis. I will allow you three absences: beginning with your fourth absence, your overall final grade will be lowered by 5 points for each absence. For example, a 90 (A) would become an 85 (B) if you were absent four times. If you miss six or more classes, I reserve the right to fail you in the course as a whole. If you miss a class for any reason, it is your responsibility to find out what you missed before the next class meeting. You are also responsible for getting copies of any handouts that are given out in your absence.

Please note that there are three kinds of absences that will NOT be counted against your participation grade PROVIDED THAT you provide appropriate documentation within one week of the absence:

If you have a family emergency and provide me with a note from the proper authority

If you have a GT extracurricular activity and provide me with a note from your coach or advisor

If you have an internship or job interview and provide me with documentation from the company in question (the invitation to the interview is ideal in this case)

Your participation grade is based on your ability to be a good citizen in class. This includes:

Actively contributing to the success of all in and out of class projects

Actively participating in class discussions (as both a speaker and a listener)

Coming to class prepared and on time

Your participation grade will be negatively affected by disruptive behavior including

Failure to perform assigned duties in group/class activities

Failure to be courteous to others when talking in class

Disrupting class in nonverbal ways (e.g.: habitual tardiness, doing homework, using class time for social media, or sleeping during class)

Please note that I don’t expect us to experience chronic participation problems but that if they do arise, I also reserve to the right to institute pop quizzes.

**Production Meetings / Production Days**

“Production Meeting Days” and “Production Days” are not free days. I have built them into the syllabus to allot time for you to work on your class projects. On the dates designated as a “Production Meeting” day, your group is required to schedule a meeting with me. During this scheduled meeting we will discuss the status of your current project as well as address any issues you may have encountered. **Production Meetings are MANDATORY**. Please come with your production notebook and please be punctual. If any member of your group arrives late to the Production Meeting, the groups’ overall grade will be negatively impacted at my discretion. Production Days are to be used to complete your current production for the course. Stay productive and utilize this time wisely.

**Students with Disabilities** should self-report to the Access Disabled Assistance Program for Tech Students at:

220 Student Services Building

Atlanta, GA 30332-0285

404.894.2564 (voice)/404.894.1664 (voice/TDD)

[www.adapts.gatech.edu/guidebook.html](http://www.adapts.gatech.edu/guidebook.html)

**Scholastic Dishonesty and Academic Misconduct:** All of the work you submit for this course must be your own and must be completed during the time you are currently enrolled in the course. If I suspect you of plagiarizing any part of a project, (passing off someone else’s work/assignment as your own), I will submit your name and the particular project to the Dean of Students, who will then take the appropriate disciplinary action. The Georgia Tech honor code (at [www.honor.gatech.edu/honorcode/honorcode.html](http://www.honor.gatech.edu/honorcode/honorcode.html)) defines academic misconduct as:

Possessing, using, or exchanging improperly acquired written or verbal information in the preparation of any essay, laboratory report, examination, or other assignment included in an academic course; Unauthorized collaboration with a student in the commission of academic requirements; False claims of performance or work that has been submitted by the claimant; Alteration or insertion of any academic grade or rating so as to obtain unearned academic credit; Deliberate falsification of a written or verbal statement of fact to a member of the faculty so as to obtain unearned academic credit; Forgery, alteration, or misuse of any institute document relating to the academic status of a student.

**Assignments & Grading**

All of the assignment instructions will be posted on T-Square and handed out to you in class at the appropriate times in the semester. You will have ample opportunity to discuss all assignments with me and with your peers before they are due; thus, **ALL GRADES FOR THIS COURSE ARE FINAL**. Additionally, failure to complete any major component of the course will result in failure of the course as a whole. Keep in mind that you will be working with a time sensitive medium. THEREFORE**, IF YOU SUBMIT AN ASSIGNMENT AFTER THE DUE DATE, THEN YOUR GRADE FOR THAT ASSIGNMENT WILL BE LOWERED BY 25 POINTS.** If you are having difficulties meeting class requirements, talk to me immediately.

The following are the percentages for each assignment:

Pitches &Presentations 10%

Film Analysis 10%

Exams 20%

Project 1 10%

Project 2 20%

Project 3 30%

**LCC 3406: VIDEO PRODUCTION**

**Schedule of Classes**

**\*Lights | Camera | Action Workshop Series**

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| --- | --- | --- | --- |
| **Date** | | **Topic** | **Assignments (Posted on T-Square)** |
| 1T | Aug. 21 | Introduction, Pretest, Survey  3 Phases of Production | Review Production Terms  Review “Know Your Role” |
| TH | Aug. 23 | Client Based Project  Project 1 – CB Spec | Read “Fundamentals of Lighting”  Read “Simple Lighting Ideas” |
| 2T | Aug. 28 | Lighting Workshop 1: Properties of Light |  |
| TH | Aug. 30 | Lighting Workshop 2: Contrast | Review “What Shots Mean”  Read “Composing the Shot”  Read “Rule of 180” |
| 3T | Sept. 4 | Composition Workshop 1: Designing Shots | Photography Assignment  Read “Styles of Shooting” |
| TH | Sept. 6 | Composition Workshop 2: Coverage & 180 |  |
| 4T | Sept. 11 | Directing Workshop 1: Mapping Beats & the Shot List |  |
| TH | Sept. 13 | **EXAM 1**  Directing Workshop 2: Casting  Objective & Needs Base Directing |  |
| 5T | Sept. 18 | Groups 1 & 2 Presentations  Editing Workshop 1: Final Cut Pro 7 |  |
| TH | Sept. 20 | Groups 3 & 4 Presentations  Editing Workshop 2: Final Cut Pro 7 |  |
| 6T | Sept. 25 | The Production Notebook: Paperwork, Scheduling, & Storyboards |  |
| TH | Sept. 27 | **PRODUCTION MEETINGS –TBA** |  |
| 7T | Oct. 2 | PRODUCTION DAY – TBA |  |
| TH | Oct. 4 | **Project 1 Screenings, Location TBA** |  |
| 8T | Oct. 9 | The Hero’s Journey  Project 2 – Short Film | Read “Screenplay Formatting”  Read “Celtx” |
| TH | Oct. 11 | Elements of Good Screenplays  Short Film Screenings | Watch “The King is Alive”  Complete Film Analysis |
| 9T | Oct. 16 | **Fall Recess** |  |
| TH | Oct. 18 | Project 2 Pitch Session  Genre Conventions |  |
| 10T | Oct. 23 | Lighting Workshop 3: Est. Mood, Using Color |  |
| TH | Oct. 25 | Lighting Workshop 4: Recreate a Painting |  |
| 11T | Oct. 30 | **Exam 2**  Project 2 Table Reading & Critiques |  |
| TH | Nov. 1 | Directing Workshop 3: Staging in Depth | Review Script for Memory, Suspense, & Intention Exercise |
| 12T | Nov. 6 | Directing Workshop 4: Memory, Suspense, Intention Exercise |  |
| TH | Nov. 8 | **Production Day - TBA** |  |
| 13T | Nov. 13 | **Project 2 Screenings, Location TBA** |  |
| TH | Nov. 15 | Project 3 – CB Project  Directing Workshop 5: Creating Perspective (Consistent, Fluid, & Shared) |  |
| 14T | Nov. 20 | Composition Workshop 3: Evoking Emotion - Memories, Suspense, and Intention |  |
| 15T | Nov. 27 | Production Meetings – TBA |  |
| TH | Nov. 29 | Production Meetings – TBA |  |
| 16T | Dec. 4 | Production Day |  |
| 16TH | Dec. 6 | Pre Screening Meeting -- TBA |  |
| FINAL | Dec. 13 | **Final Screenings of Project 3, Location TBA** |  |

Disclaimer: I reserve the right to modify the syllabus, dates, and class activities as the course develops. Any changes, modifications, or additions will be delivered to you prior to week 14 of the semester.