**LMC 3407: Advanced Video Production**

**Course Prerequisites:** ENGL 1102, LMC 3406

**Course Description**

In this hands-on production course, students learn to create visually compelling and emotionally powerful images in a studio setting. This course examines how to interpret a screenplay aesthetically through shot design and through the use of lights, cameras and prime lenses. While working collaboratively to complete 3 projects, students will have opportunities to critically explore the planning, composition and execution of a short film in order to better understand the artistic roles of the director and the cinematographer. Workshops offer students practical experience with Hi-Definition cameras, lighting control, and cinematic lenses. The hands-on experience emphasizes how decisions regarding camera, color, light and location affect the storytelling of a narrative film.

**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 Text**

* *Cinematography Theory and Practice – 2nd Edition* by Blain Brown

**Required Materials**

* Leather gloves (for handling lights)
* Closed-toe shoes (tennis shoes, sneakers, boots, etc.)
* 2” White Gaffer’s tape
* C47’s
* Master Gel Kit (strongly recommended – Not Required)

**Recommended Filmmaking Apps for iOS & Android:**

* Pocket Light Meter
* iSlate
* Storyboards
* Pocket Call Sheet
* Filmslate
* Kodak Cinema Tools
* PanaScout Lite

**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. **ALL GRADES ARE FINAL**. Keep in mind that you will be working with a time sensitive medium. Therefore, if you submit an assignment after the due date, then you will lose 25 points for that assignment. If you are having difficulties meeting class requirements, talk to me immediately.

The following are the percentages for each assignment:

Campus MovieFest 10%

Southern Cal Adieu 10%

Ex Somnium 10%

Dialogue Scenes 20%

Demo Reel & Resume 20%

Quizzes 10%

Attendance 20%

The grading scale for students will be:

* A: 90-100. This student demonstrates a thorough understanding and skilled use of class concepts and terminology. Moreover, s/he uses class concepts and terminology in such a way that s/he teaches us something new about the subject at hand.
* B: 80-89. This student demonstrates a solid understanding of and ability to use class concepts and terminology. However, s/he may demonstrate the need to learn more about some aspect of the subject at hand or may need to continue practicing pulling together key concepts and ideas.
* C. 70-79. This student generally grasps the key concepts and terminology of this class, but cannot yet use them consistently to provide in-depth analysis of class materials.
* D: 60-69. This student fails to understand or use class concepts and terminology much if at all in class or projects. S/he may also fail to provide accurate or in-depth analyses of the topic at hand or texts associated with it.
* F: 0-59. This student demonstrates a complete lack of understanding about the subject at hand. S/he may also fail to complete major assignments in an appropriate and/or timely manner.

**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 LMC classes, you must show up to class on a regular basis. I will allow you three absences for any reason: *beginning with your fourth absence, your overall final grade will be lowered by 5 points for each non-Institute approved and/or non-officially documented absence (read further for explanation).* 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 attendance grade PROVIDED THAT you provide appropriate documentation within one week of the absence:

* If you have a family emergency or illness and provide me with a note from the proper authority (i.e., Dean of Students or other relevant GT official).
* If you have a GT extracurricular activity (aka, Institute-approved 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).

**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.

## Accommodations for Students with Disabilities

If you are a student with learning needs that require special accommodation, contact the Office of Disability Services at (404)894-2563 or <http://disabilityservices.gatech.edu/>, as soon as possible, to make an appointment to discuss your special needs and to obtain an accommodations letter. Please also e-mail me as soon as possible in order to set up a time to discuss your learning needs.

**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 http://www.catalog.gatech.edu/policies/honor-code/) 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.

**Student-Faculty Expectations Agreement**

At Georgia Tech we believe that it is important to strive for an atmosphere of mutual respect, acknowledgement, and responsibility between faculty members and the student body. See <http://www.catalog.gatech.edu/rules/22/> for an articulation of some basic expectation that you can have of me and that I have of you. In the end, simple respect for knowledge, hard work, and cordial interactions will help build the environment we seek. Therefore, you are encouraged to remain committed to the ideals of Georgia Tech while in this class.

**Commitment to Inclusive Excellence**

The Ivan Allen College of Liberal Arts and the School of Literature, Media, and Communication support the Georgia Institute of Technology’s commitment to creating a campus free of discrimination on the basis of race, color, religion, sex, national origin, age, disability, sexual orientation, gender identity, or veteran status. We further affirm the importance of cultivating an intellectual climate that allows us to better understand the similarities and differences of those who constitute the Georgia Tech community, as well as the necessity of working against inequalities that may also manifest here as they do in the broader society. This class is committed to meeting or exceeding the above expectations.

**Schedule of Classes**

|  |  |  |
| --- | --- | --- |
| **Date** | **Topic and Assignments** (homework assignments in **Green**, quizzes in **Blue**) | **Due Today** |
| Jan. 8 | **Syllabus. Campus MovieFest Pre Production.**   * CMF Preproduction. | Campus MovieFest Script |
| Jan. 10 | **Campus MovieFest Pre Production. The Production Crew.**   * CMF Production. |  |
| Jan. 15 | **Campus MovieFest Screening. What is Cinematic- Building Blocks of Film.**   * Southern Cal Adieu & Ex Somnium Adaptation | Campus MovieFest Rough Cut  Campus MovieFest Production Notebook |
| Jan. 17 | **Subtext. Southern Cal Adieu. Ex Somnium.**   * Read “Connecting with Actors” - Article |  |
| Jan. 19 | **Saturday Morning Equipment Boot camp – Mandatory**  10:00 a.m. – 1:00 p.m. | Leather Gloves  C47s |
| Jan. 22 | **Table Reading. Directing Workshop – Connecting w/Characters. Beats and Objectives.**   * Scene Study Assignment * Read “Marking the Rehearsal Script” – Article * Read “Writing with Motion” pgs. 1-11 – Textbook * Read “Shooting Methods” pgs. 13 – 33 – Textbook | Southern Cal Adieu Script – 1st Draft |
| Jan. 24 | **Directing Workshop – Movement, Blocking, Gauging the Performance and Directing the Shot**   * Look Book Assignment | Scene Study Assignment |
| Jan. 29 | **Quiz** **1**. **Lighting** **Workshop – Texture and Motivated Light** |  |
| Jan. 31 | **Exposure Workshop – Zone System & Using a Light Meter.**   * Read “Exposure” pgs. 181 – 187 – Textbook * Read “ The Tools” pgs. 199 – 206 – Textbook * In Class Shoot Assignment Pre Production |  |
| Feb. 5 | **Lighting Workshop: Controlling Light – DAY EXT. In-Class Shoot**  **(Dialogue Scene 1 – “Quick Fix”)** | Quick Fix” Call Sheet |
| Feb. 7 | **Georgia Tech SciFi Film Festival – 6:30PM Mandatory Attendance** |  |
| Feb. 12 | **Color Correction Workshop – Magic Bullet Quick Looks & FCP Color**   * Review tutorials on Lynda.gatech.edu * Read “Waveform Monitor” pgs. 156 – 159 - Textbook * Read “Color” pgs. 227 – 244 - Textbook | Southern Cal Shot List Southern Cal Look Book |
| Feb. 14 | **Color Correction Workshop – Magic Bullet Quick Looks & FCP Color**   * Download Celtx Desktop Software |  |
| Feb. 19 | **Quiz 2. Celtx Workshop – Scheduling, Breakdown Sheets, Production Forms, & Budget.** | Southern Cal Storyboards |
| Feb. 21 | **Southern Cal Adieu Location Scouting – Location TBD**   * Read “Set Operations” pgs. 287 – 305 –Textbook |  |
| **Date** | **Topic and Assignments** (homework assignments in **Green**, quizzes in **Blue**) | **Due Today** |
| Feb. 26 | **Set Operations Workshop – In Class Test Shoot**  **(Dialogue Scene 2 – “Big Mistake”)** | “Big Mistake” Call Sheet |
| Feb. 28 | **Southern Cal Adieu PRODUCTION DAY – No Official Class Meeting**   * Create the Shooting Schedule, Breakdown Sheets, Call Sheets * Review storyboards, lighting diagrams, * Rehearse with actors, map out blocking |  |
| Mar. 5 | **So. Cal Adieu Production Meeting A. Location TBD. Evening Shoot Day 1** | So. Cal Day 1 Call Sheet  Shooting Schedule Breakdown Sheets  Blocking  Rehearsal Notes |
| Mar. 7 | **Southern Cal Adieu Production Meeting B. Evening Shoot Day 2** | So. Cal Day 2 Call Sheet  Storyboards  Lighting Diagrams  Equipment List  Look Book |
| Mar. 12 | **Southern Cal Adieu Production Day** (Producer/AD Meeting w/Professor) | Production Notes  Dailies |
| Mar. 14. | **Southern Cal Adieu Screening. Ex Somnium Table Reading. Ex Somnium Crowd Funding Shoot.**   * Read “Visual Storytelling” pgs. 67 – 75 - Textbook * Read “Cinematic Continuity” pgs. 77-102 – Textbook * Schedule Casting Call for Ex Somnium * Read “The Language of the Lens” pgs. 53 - 66 –Textbook | Southern Cal Film  Southern Cal Movie Poster  Southern Cal Electronic Production Notebook  Ex Somnium Script - Draft |
| Mar. 19 | **SPRING BREAK** |  |
| Mar. 26 | **Quiz 3. The Demo Reel. Directing Workshop – Directing Multiple Characters (3 or more actors)**   * Read “The Eyes” – Article * Read “Continuity” – Article * Work on your Demo Reel | Crowd Funding Video  Audition Sides  Casting Sign-in Sheet  Casting Notices |
| Mar. 28 | **Directing Workshop – Screen Direction, Cheating with the Eyes** |  |
| Apr. 2 | **Language of the Lens – Interchangeable Lenses and Depth of Field.** |  |
| Apr. 4 | **Lighting Effects: Rain, Fog, and Smoke. Evening Class Shoot (Dialogue Scene 3 – “Child Custody”)** | “Child Custody” Call Sheet |
| Apr. 9 | **Ex Somnium Pre Production Meeting**   * Ex Somnium Pre Production * Create Ex Somnium Rehearsal Schedule | Ex Somnium Casting Headshots  Southern Cal Checklist |
| Apr. 11 | **Ex Somnium Pre Production Meeting** |  |
| Apr. 16 | **Ex Somnium Production Day 1** | Ex Somnium Checklist |
| Apr. 18 | **Ex Somnium Production Day 2** | Ex Somnium Checklist |
| Apr. 23 | **Demo Reel & Resume Review - Appointment Schedule TBA** |  |
| Apr. 25 | **Demo Reel & Resume Review - Appointment Schedule TBA** |  |
| May 2 | **Final Exam – Ex Somnium Screening**  **Award Ceremony – (**Best Picture, Best Adapted Screenplay, Best Director, Best Cinematography, Best Film Editing) | Ex Somnium Film  Ex Somnium Movie Poster  Ex Somnium Electronic Production Notebook |