

Communication Arts CMAT 343 Field Video Production

Fall 2011 sec 002 TuTh 12:30PM - 1:45PM

Pre-requisites: cmat 131, 234, 243

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office hours: Tue 12:00 – 12:30p Wed 12:00 – 3:30p

COURSE DESCRIPTION

Study of the production of television and film programs using single camera and editing techniques. Creative and technical approaches to electronic television/film production and post-production process including planning, writing, directing, editing and camera operation. Theory and techniques will be explored and applied in the production.

REQUIRED MATERIALS

TEXT: Dawkins, S., and Wynd, I. (2010). Video Production: Putting Theory into Practice.
Houndmills: Palgrave Macmillan

Media: 5 DVD -Rs (available at Media Services; Gull Card Only)

ATTENDANCE POLICY & COURSE REQUIREMENTS

Along with theory and production skills, a major part of what you are learning is how to work effectively in a group, as this is how production work is routinely organized. Your participation in the production group is vital to the outcome of each film, hence ***attendance at all lectures and production meeting is mandatory. Unexcused absences and tardiness will be significantly reflected in your final grade.*** 10 points will be deducted for each unexcused late arrival and 20 points will be deducted for each unexcused absence. All written work must be typed unless otherwise specified. All assignments are due at the beginning of the class period unless listed otherwise. *Late assignments will be subject to a 50% penalty for each day it is late.*

GRADES

Productions: 500 Readings: 100 Homework: 100 Final Exam: 100

Range: A: 800-720 B: 719-640 C: 639-560 D: 559-480 F: <480

This course supports Writing Across the Curriculum;
The assignments in the syllabus are used to help meet the goals of WAC.

CLASS SCHEDULE

cmat 343 fall 11 SHARMA

- Aug 30 Orientation; The production process.
Concepts, treatments, scripts, production schedules, shooting schedules,
storyboards, shooting script, shot lists. Screen "American Cinema."
- Sep 01 Video camera + Light kit training.
- 06 The shot. Aesthetic considerations of lighting, composition, camera movement,
camera angle.
- 08 Shoot project 1
READINGS Dawkins and Wynd ch 1
- 13 Post production. Edit logs, Edit decision lists. Online and Offline editing
Non Linear Video editing training AVID.
- 15 Edit project 1
READINGS: Dawkins and Wynd ch 2
- 20 Fundamentals of film theory. Realism, Neorealism, Anti-Realism,
Expressionism. **Project 1 Due**
- 22 Screen/Critique Project 1.
READINGS Dawkins and Wynd ch 3
- 27 Mise-en-scene vs. Montage- different approaches to shooting a scene.
Eisenstein and montage. Screen film "Battleship Potemkin."
- 29 Project 2 Treatment
READINGS Dawkins and Wynd ch 3
- Oct 04 Editing: when and why to cut. Different ways of cutting the same footage.
View film "The Hold-Up."
- 06 Shoot project 2
READINGS Dawkins and Wynd ch 4
- 11 More about editing. Screen examples of editing concepts.
- 13 Edit Project 2
READINGS Dawkins and Wynd ch 4
- 18 Sound/Picture relationship: Screen "An Occurrence at Owl Creek Bridge."
- 20 Edit Project 2. **Project 2 DUE end of class**
READINGS Dawkins and Wynd ch 5

CLASS SCHEDULE

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Oct	25	Screen/Critique Project 2	
	27	Project 3 Treatment	
		READINGS Dawkins and Wynd	ch 6
Nov	01	Project 3 Script	
	03	Project 3 Script	
		READINGS Dawkins and Wynd	ch 6
	08	Shoot project 3	
	10	Shoot project 3	
		READINGS Dawkins and Wynd	ch 9
	15	Shoot project 3	
	17	Shoot project 3	
		READINGS Dawkins and Wynd	ch 9
	22	Surrealism; film reality. Changing the rules of space. Screen film "Un Chien Andalou."	READINGS Dawkins and Wynd ch 8
	24	<i>NO CLASS THANKSGIVING</i>	
	29	Edit project 3	
Dec	01	Edit project 3	
		READINGS Dawkins and Wynd	ch 8
	06	Edit project 3	<i>Project 3 DUE END OF CLASS.</i>
	08	Screen project 3.	<i>Review study guide</i>
Tue	DEC 13	FINAL EXAM: 10:45 – 1:15p	

Reading assignments

For each week, read the chapter/s listed on the syllabus. These readings are the fundamental basis of your Productions. After reading the assigned chapter for the week, summarize the reading in two typed double-spaced page. Each chapter is worth 12.5 points.

Production Assignments

You will complete these projects this semester. Practically, all will require that you schedule additional time for production outside of class. Treatments, scripts (writer's responsibility), production schedules, storyboards, shooting script and shot lists (director's responsibility) must be shown to the instructor before you begin shooting; Edit logs and edit decision lists (editor's responsibility) must be shown to the instructor before any editing is done. Go to the class website <http://faculty.salisbury.edu/~axsharma> for blank forms and examples.

PROJECT #1 (100 POINTS) Peer review/Analysis 10 points

A one minute short about a person going from Point A to Point B. The focus of this project is to use a visual narrative without any dialogue. Use only natural sounds and music if needed.

#1 : Producer/Director

#2 : Videographer/Writer

#3 : Editor/Talent

PROJECT #2 (150POINTS) Peer review/Analysis 20 points

A three minute, dramatic chase scene. The focus of this project is to create an atmosphere of excitement, suspense or humor. Pay particular attention to the rhythm and pace of editing.

CREW

#1 : Videographer/Writer

#2 : Editor/Talent

#3. Producer/Director

PROJECT #3 (200 POINTS) Peer review/Analysis 20 points

A ten minute, dramatic short about a "stranger in a strange land." At least one scene must use artificial lighting. Be creative and feel free to experiment.

CREW

#1 : Editor/Talent

#2 : Producer/Director

#3 : Videographer/Writer