

FT 402-B DIGITAL PRODUCTION II SPRING 2020

Professor Mary Jane Doherty

704 Commonwealth Avenue; Room 407. X7739. maryjane@bu.edu

Office hours: Tuesdays and Thursdays 11-1

Course Objectives Production II departs significantly from Production I in that it emphasizes the collaborative nature of filmmaking over individual authorship. To that end, students set aside their personal stories for one semester in order to realize the vision of others. Film directors expand their own film language vocabulary through direct experience within specific roles: cinematography, sound design, editing.

Course Methodology Intermediate film production students learn the major crew positions through *sync* sound-based production. Camera and sound units operate separately but simultaneously: this approach requires intricate crew coordination and timing. The spirit of true collaboration defines a well functioning sync crew.

The course is based on Class Shoots, lectures, individual sync challenges, and a team final film. Students are organized into crews of 4. Each student rotates through one of four crew positions on a series of short films and class shoots. During the second half of the semester each student assumes one major and several minor crew positions within his/her respective group to produce a final 8-10 minute, festival-quality movie.

Required Reading Lectures and White Papers on Blackboard

Recommended Texts

Rea	<u>Producing and Designing the Short Film</u> Recommended
Blain Brown	<u>The Filmmaker's Guide to Digital Imaging</u> Required
Kauffmann	<u>Avid Editing 5th Edition</u> Required (But you can rent!)
Hurbis-Cherrier	<u>Voice & Vision. 2nd Ed.</u> Your Production I Book. Recommended

Supplies

AVID on your laptop
100 GB External Drive, formatted for your flavor OS, capable of 7200rpm with USB3 cable or
(For Mac Users, try: WD 1TB MY PASSPORT PORTABLE USB 3.0)
Several SD cards, 16 gigs, class 10
Misc. Batteries

FPS Policy No student may reserve or check-out any equipment unless his/her production team has been trained to use said equipment safely and effectively. Training can be arranged if necessary.

Workshops On Mondays, Bricen conducts hands-on demos with equipment. Attendance is mandatory; equipment cannot be signed out from FPS unless students have attended the relevant workshop.

Grades	Individual Sync Challenge	20%
	Midterm	20%
	Final Crew Film	25%
	Contribution to: Class Shoots and Final Film Crew	20%
	Critiquing, Presentation, timeliness	15%

Course Grading

- Attendance is mandatory, since this is a seminar course; not a lecture-based course.
- There are no incompletes given for the course or rescheduling for the Mid-Term
- Half grade drop:
 - Late assignments, per late class session.
 - Per each breaking of assignment rules or parameters.
 - Per late arrival in class, after two.
- Full Course Grade drop:
 - Per missed class after two unexcused classes. (Note: Workshops are considered 'classes.')
 - Missing final public screening

Rules

- The mid-term exam may NOT be re-scheduled.
- Your scripts must be formatted according to standard screenplay form. (Courier, 11pt. font etc.)
- Scripts should be submitted with a cover sheet stating: course name, professor, title, date, names.
- Each project must be exported prior to due date as an H264 ONLY, and uploaded to the CFS

PROJECT DESCRIPTIONS

1) TEAM WORKSHOPS. Students work in teams of four. Every two weeks, two teams work together to shoot a scene, focussed on one of three production skills: COVERAGE, PRODUCTION DESIGN, LIGHTING.

Students rotate through the major positions and serve as talent. See the Topic Folder TEAM WORKSHOPS for a full explanation. Each student then edits the scene, readying it for discussion one week after the shoot.

Students will be evaluated three ways:

- Preparedness
- Contribution to the shoot
- Quality of the edit

2) SYNC CHALLENGE Each student writes a scene that involves three different characters: two of these people will know each other; the third is an outsider or intruder. Scripts due **Friday, January 31. Bring pdf to class.**

Technical Parameters	Data	8 gigs
	Final length	2-3 minutes.
	Equipment	Canon C100, ZoomF8 HDR, basic lights
	Edit System	AVID Media Composer
	Locations	One Daytime Interior*
	Production time	Ten days

*An exterior location is possible but only if you commit to shooting in *any* weather conditions. We're running a tight schedule, with no room for rescheduling.

Content Parameters

- Your Scene must involve a PROCESS. That is, hang your story on your characters DOING SOMETHING. (As opposed to dialogue.) Ergo, some physical entity must have *changed* by the end of the scene.
- Throughout the entire scene at least one character should be holding one of these objects: cup, cactus or feather.
- Prohibited Content: Meal time, restaurants, cooking, anything performance-related, fights.
- Perceived time and space: All takes place in one space. Should feel like time passes continuously.
- Sync sound only: No nondiegetic Music.
- Fade ups and fades to black only. Prohibited: Dissolves, wipes, slo-mo or jump cuts

Group Structure: You are part of a crew of four; each of you then rotates through the following positions: Director, DP, Sound Recordist, PM/DIT (Production Manager/Digital Imaging Tech) So, although you make your own project as Director, which includes serving as writer, producer, and editor, you'll also be a crew member on three other projects in other capacities.

Grading Criteria: The grade for the Sync Challenge is based primarily on your directed project. But your contribution as DP and Sound Designer will be noted and will help determine your role for the final project

- 20 % for each category:**
- Script Idea
 - Film Design
 - Sound Design
 - Directing/Performances
 - Editing

2) FINAL CREW FILM

Your group has ONE chance to come up with a viable script. Due: February 28.

If no script arrives that is *viable* (viability will be explained in class) you will receive one of the following alternatives:

- 4 Versions of the same short scene, which I will give you.
- Nonfiction
- Script written by somebody else
- Group script made from the Story Generator (Will explain in class.)
- Assigned Short Story adaptation

Content Parameters Based on a CINEMATIC LOCATION. Your Location must drive your coverage strategy.
Based on PROCESS. Characters must have a *visually* evident task and/or objective.
Based on CINEMATIC CHARACTERS; We'll discuss what this means in class.

Technical Parameters Final Running Time. 10 minutes max.
Edited on AVID
Exported as H264 onto the CFS
Fully polished sound design and mix

Final Caveat Screening your film for the public is subject to my final approval.

Due Dates Principal photography: March 27 - April 13
Final film for In class screening: April 29
Final film for Public Screening: May 6 (This date may change, but it won't be any sooner.)

Production Books/Presentation Each crew produces a production book for their final film project. The crew collaborates in all areas; then each crew member is responsible for 2 of the following 8 items on the list.

- Final script
- Budget: Media, batteries, production design elements, lighting supplies, craft services
- Shooting script and schedule
- Storyboards
- Lighting Design and overheads. Contrast ratios. Sample stills
- Location photos
- Production Design: color palette, wardrobe, props
- Location Acoustics report: chronic ambient problems, reverb, surface reflectancies, solutions.

During the 10th week of class, each crew presents portions of the production book to the class: photos, storyboards, lighting overheads. The purpose of the presentation is to demonstrate your specific technical enforcement for your story. *We want to see your basic understanding of the essential form/content dynamic underlying all compelling films.*

Grading Criteria: The same grade applies to all crew members

- 50% Equal weight for: Lighting, Cinematography, Production Design, Sound Design and Editing
- 30% Equal weight: Production Book, Casting and Performances
- 20% Film idea itself

DEPARTMENTAL RULES OF THE ROAD

Cinematheque You are required to attend a minimum of two Cinematheque screenings this semester. We use these screenings as the basis for much class discussion.

Production Services Equipment Use Policy The equipment and facilities, including post production, of Production Services are solely for the use of students who are enrolled in FilmTV production classes and working on projects and assignments for these classes. Directed Studies are not considered Production classes and may not be used for producing film or television projects.

Equipment Requirement All production will be done with the equipment available through COM's Field Production Services (FPS). If you believe that a piece of equipment not in the FPS inventory is essential for your production, you must receive approval from your instructor to rent the equipment from an outside supplier. You must also demonstrate that you have trained personnel on your crew who are able to operate the rented equipment, and you must accept that you will be responsible for all costs associated with rental of the gear (including any costs for potential loss or damage). If approved to rent equipment, you must also understand and accept that the person whose name is on any rental contract is liable for all costs associated with the use of the gear.

Mid Term and Course Letter grades correspond to standard Boston University breakdown:

- A+ 97-100
- A 93-96
- A- 90-92
- B+ 87-89
- B 83-86
- B- 80-82
- C+ 77-79
- C 73-76
- C- 70-72 (etc.)

Plagiarism This is the act of representing someone else's creative and/or academic work as your own, in full or in part. It can be an act of commission, in which one intentionally appropriates the words, pictures or ideas of another, or it can be an act of omission, in which one fails to acknowledge/document/give credit to the source, creator and/or the copyright owner of those words, pictures or ideas. Any fabrication of materials, quotes or sources, other than those created in a work of fiction, is also plagiarism. Plagiarism is the most serious academic offense that you can commit and can result in probation, suspension, or expulsion.

Final Caveat Instructor reserves the right to make changes and modify the schedule and assignment parameters according to the needs of the course.

UNIVERSITY POLICIES

SEXUAL MISCONDUCT Boston University is committed to fostering a safe, productive learning environment. Title IX and our school policy prohibit discrimination on the basis of sex, which regards sexual misconduct – including harassment, domestic and dating violence, sexual assault, and stalking. We understand that sexual violence can undermine students' academic success and we encourage students who have experienced some form of sexual misconduct to talk to someone about their experience, so they can get the support they need. Confidential resources can be found with the Center for Sexual Assault Response & Prevention (SARP) at <http://www.bu.edu/safety/sexual-misconduct/>.

EQUAL OPPORTUNITY BU has strict guidelines on classroom behavior and practices when it comes to treatment of students and guests on the basis of race, color, religion, sex, gender identity, sexual orientation, age, mental or physical disability, genetic information, military service, national origin, or due to marital, parental, or veteran status. Discrimination for any of these reasons is prohibited. Please refer to the [Equal Opportunity/Affirmative Action Policy](#) for more details.

DISABILITY SERVICES If you are a student with a disability or believe you might have a disability that requires accommodations, please contact the [Office for Disability Services](#) (ODS) at 617-353-3658 to coordinate any reasonable accommodation requests. ODS is located at 19 Deerfield Street, up on the second floor.

STUDENT ATHLETICS All student-athletes should be provided with a sheet from Student-Athlete Support Services regarding absences throughout the semester. These sheets should be handed in as soon as possible to avoid potential conflicts and so arrangements can be made to provide for missed lecture notes, classwork, or discussion.

RECORDING OF CLASSES Classroom proceedings for this course might be recorded for purposes including, but not limited to, student illness, religious holidays, disability accommodations, or student course review. Note also that

recording devices are prohibited in the classroom except with the instructor's permission.

ACADEMIC CODE OF CONDUCT All BU students are bound by the [Academic Conduct Code](#). Please review to ensure you are acting responsibly and ethically in regard to your academics.