

**DEPARTMENT OF FILM AND TELEVISION FALL 2019**

**FT 353-B PRODUCTION I**

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Office Hours: Tuesdays and Thursdays, 11:00-1:00

**COURSE DESCRIPTION**

This course provides the aesthetic and practical skills necessary to learn beginning movie-making. It is conceptually divided into four modules, each with an emphasis on building specific skills and sensibilities. You learn to record images using the Canon C100 camera and prime lenses, and to record audio with a digital compact flash recorder and a dynamic microphone. You also learn the fundamentals of digital editing. Our specific topic areas are:

**Visual Language**

This part of the course builds a visual awareness rooted in photography. You learn the essentials of the camera, lenses, composition and light. You will also explore how images create meaning by how they are juxtaposed and ordered into sequences.

**Sound Language**

This portion of the course teaches you sound as a distinct element in motion picture, with its own method of conveying thought and emotion. Through several short projects, you learn recording techniques, how to gather and make sound effects, and how to layer them in the editing process to create a final mixed track.

**Editing and Time Line Control**

Here we consider time and related concepts such as sound/picture relationships, juxtaposition of images, shot duration, pacing and rhythm as well as basic overall narrative strategies. We also learn the more practical concepts of coverage, match cuts, continuity, and technical aspects of digital editing.

**Storytelling with Sound and Image**

This is where it all leads. In the final portion of the class, you create a final short film of any genre. The goal here is to assimilate all you've learned about composition, lighting, sound design and editing, and use them to tell a riveting story.

**REQUIRED TEXTS**

Doherty, Mary Jane	<a href="#"><u>Lectures on BlackBoard</u></a>
B and H	<a href="#"><u>White Papers: Shutters, Sensors, Lenses</u></a>
Poister, Geoffrey	<a href="#"><u>Poister's All New Quick Guide to Avid Media Composer</u></a>

**RECOMMENDED TEXTS**

Hurbis-Cherrier	<a href="#"><u>Voice &amp; Vision, 2nd Ed</u></a>
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## ADDITIONAL MATERIALS

Laptop (Mac Preferred) with AVID installed.

Several 8GB SDHC cards, minimum class 10. See our class site for vendors.

External Hard Drive or SSD Drive. Conformed for your OS. 7200 RPM. Try BandH \$69 for a 1TB drive.

## PROJECT SUMMARIES: FULL EXPLANATIONS ARE ON BB

### PROJECT I: YOUR FIRST MOVIE

This exercise demonstrates your ability to use the Canon C100, prime lenses and a tripod. It also demonstrates your understanding of the fundamental elements of cinematography as well as basic storytelling and editing concepts.

Film a story based on three props and a specific location that conveys a character's objective - *all through visual language only*. This means, No Sound! The story should not need words for us to understand it.

### PROJECT II: SOUND AND PICTURE

Create a movie out of unrelated shots and then sound design your new film. You will discover how sound creates both emotional coherence and narrative drive for seemingly unrelated visual material.

### PROJECT III: NONFICTION: PROCESS FOOTAGE

The goal here is to film real people with such technical skill that the scene *feels* like a work of fiction.

### PROJECT IV YOUR FINAL FILM

The story for your final project has four criteria.

- 1) Your **location** must play a central and driving role in your narrative.
- 2) Your **characters** and their actions must arise from *your* observations of the external world.
- 3) Your characters must have **something to do**. They must be engaged in a task.
- 4) Your story must have an engine, a reason for us to want to know more.

Special Note: The class votes for 3 films to screen at our Public Screening. Your final film must be screened during our Class Rough Cut Screenings at the end of the semester, to be eligible for voting.

## GENERAL COURSE GRADING NOTES

Half grade drop per project per class session: Late Assignments. Also, we may not be able to screen your work if it is late.  
Late Upload for Project II.

Full grade drop per assignment: Breaking the assignment rules  
Incomplete assignment  
Using sync sound for Projects 1 and 2.  
Using dialogue for ANY of the four Projects.

Full grade drop for entire course: Missing our mandatory public screening at the end of the semester  
More than two unexcused absences or late arrivals to either workshop or class.  
(Your grade drops a full point per missed class or late arrival.)

GRADE	SCORE	GPA
A+	97 -100	4.3
A	93 - 96	4
A-	90 - 92	3.7
B+	87 - 89	3.3
B	83 - 86	3
B-	80 - 82	2.7
C+	77 - 79	2.3
C	73 -76	2
C-	70 - 72	1.7
D+	67 - 69	1.3
D	63 - 66	1
F	66 & Below	

Project I*	P/F	
Project II	15%	
Project III	20%	
Project IV	25%	
Midterm	25%	
All-Around	15%	Participation, Treatments/Quizzes Timeliness/Attendance
<p>*Note: Although Assignment 1 is P/F, I will grade it for my records. If your final grade is smack between 2 letter grades - i.e: a 3.5 - then this will tip the scale.</p>		

## COURSE POLICIES

**Cinematheque Requirement** All Film/TV majors are required to attend a minimum of two events in the series per semester. The total of two attendances will fulfill the requirement for all courses that you take in the semester.

**Basic Expectations** While some work will be done in class, considerable production work will be conducted outside of scheduled class times. It is your responsibility to schedule and complete all work.

**Midterm** The midterm may NOT be re-scheduled. Plan ahead.

**Exports** Every project, unequivocally, will be exported as an H264 and uploaded to your folder in the CFS.

**Attendance** You are expected to attend all lectures and workshops. **Students with more than 2 unexcused absences - from class sessions and/or workshops - will receive a full point final course grade drop per missed session.** FT 353 is a seminar course: our learning takes place through the *shared experience of an ongoing, ever-evolving, dynamic discussion*. Such an experience cannot be replicated for an absentee student - hence the severe penalty for absences. Critiques are a vital part of this class. Everyone is expected to be a vocal participant in class discussions. You must complete the four major production assignments as well as the written test to receive credit for the course.

As in all production courses, you are expected to demonstrate a responsible, respectful demeanor in class, in the field and while dealing with the staff of Production Services. Your equipment needs to be cared for properly. Unprofessional behavior will be reflected in the class participation grade and, in more grave cases, will result in a hearing before the Academic Affairs Committee.

Except in extreme and verified cases (requiring the review and consent of the instructor), equipment malfunction is not an acceptable excuse for turning in work late for this course. Cameras, microphone cables, recorders, computer drives and printers are fragile and finicky. You must therefore expect delays and build them into your schedule. Under no circumstances are problems with actors an acceptable excuse for turning in work late. Actors (especially friends who agree to act) are notoriously prone to canceling plans. Expect the worst: have plans "B" and "C."

**Use of Visual Effects** Although you will edit your projects on computers, a fundamental aim of this course is to teach mastery of image acquisition. This means that your goal must be to create compelling compositions and effective lighting on location, rather than "fixing it in post." You should therefore limit yourself to: fades, superimpositions, and freeze frames.

**Prohibition Against Dialogue-Based Stories** In this course, we explore the vast potential for audio-visual communication through means other than dialog. Our purpose is to teach you movie-making on the deepest, most profound level thereby giving you the means to push the boundaries of the medium eventually! We teach you to come to terms with the idea of storytelling on a *locked and linear time line*. By keeping words out of the picture at first, we increase your understanding of how time passes in *film* language, not word language. (Or, simply put, you avoid the risk of making a film of a theatrical play.) When and if you move on to Production II and/or III you'll have plenty of opportunities to explore the use of words.

#### UNIVERSITY AND DEPARTMENTAL POLICIES

**CINEMATHEQUE** All Film/TV majors must attend a minimum of two Cinematheque events each semester. For those of you not familiar with the Cinematheque, it is the Department's primary series of screenings and Q&A's with both fiction and documentary film/tv directors, writers and producers. We want all our students to participate in this important series. The two events will count for all classes. It is two total, not two per class.

**MISCONDUCT POLICY** Boston University is committed to fostering a safe, productive learning environment. Title IX and our school policy prohibit discrimination on the basis of sex, race, gender or gender identity. This regards sexual misconduct and other unacceptable behaviors such as harassment, domestic and dating violence, sexual assault and stalking.

The Film and Television department does not tolerate verbal or nonverbal aggression, threats, humiliation, or intimidation—in the classroom or during department-related projects or events that take place outside the classroom. Misconduct or violation of the [University's Code of Conduct](#) can lead to censure, expulsion from the class, or a formal hearing with the University Board on Student Conduct.

Sexual violence, harassment or bullying undermines students' academic success and emotional stability. Students who have experienced some form of sexual misconduct, harassment or bullying should feel free to talk to a faculty member or university advocate about their experience so that they can get the support they need. Confidential support and academic advocacy resources can be found at the Center for Sexual Assault Response and 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 only 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.

**CLASS SCHEDULE**

WEEK	DATE	LECTURE TOPIC	PROJECT ASSIGN	PROJECT DUE DATE	FRIDAY WORKSHOP
1	T 9/3	Introduction	Project 1		
	R 9/5	Light Pathway: Exposure			
	F 9/6				Canon C100 and tripod
2	T 9/10	Cinematography & Prep Demo			
	R 9/12	Class Shoot			
	F 9/14				AVID Ingest
3	T 9/17	Editing Basics			
	R 9/19	Class Shoot Edits/Visual Language			
	F 9/20				AVID Tutorials
4	T 9/24	Critique Group A		Project I Group A	
	R 9/26	Critique Group B		Project I Group B	
	F 9/27				Zoom & Sound Recording
5	T 10/1	Sound Theory	Project II		
	R 10/3	Sound Practice and Mixing			
	F 10/4				AVID Sound Editing
6	T 10/8	Catch Up and Review			
	R 10/10	Producing and PreProduction			
	F 10/11				Light meter exposure
7	T 10/15	BU Monday No class			
	R 10/17	Non Fiction Coverage	Project III		
	F 10/18				Non Fiction Team Technique
8	T 10/22	Critique Project II		Project II	
	R 10/24	Double System In-Class Shoot	Project IV		
	F 10/25				AVID: Syncing
9	T 10/29	Editing In Sync			
	R 10/31	Lighting Theory			
	F 11/01				Lighting Demo

10	T 11/05	Project IV Pitches		Project IV Treatment	
	R 11/07	Critique Project III		Project III	
	F 11/8				Lighting Practicum
11	T 11/12	Light In Practice More			
	R 11/14	Production Design			
	F 11/15				Color Correction
12	T 11/19	Prod II Prep: DOF & Color Temp			
	R 11/21	Course Review And Wrap			
	F 11/22				Mid Term
13	T 11/26	No Class: Make Up TBD			
	R 11/28	THANKSGIVING			
	F 11/29	THANKSGIVING			
14	T 12/3	Tutorials			
	R 12/5	Tutorials			
	R 12/6	In Class Fine Cut Screenings		Project IV	Tech Consult
15	T 12/10	Project IV Final In Class Screening		Project IV	
	M 12/16	Mandatory Public Screening			

Notes:

- All TBD Workshops will be scheduled on an 'As Needed' Basis. Some possibilities include:
  - Codecs and LUTs
  - Depth of Field: More
  - Great Preproduction Apps
  - Story Solutions
  - Lighting Practicum
- Mid-term may not be re-scheduled. Make travel plans accordingly.
- Final Public Screening is Mandatory. (See Grading Notes)
- Lecture topics might shift, on an as-needed basis.