

CTVA 341 Single Camera Video and Editing
FALL 2009
Course Outline

- Instructor:** Julie Sipos
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- Office Hours:** Tuesday 7:00 AM to 8:00 AM
- Course Text:** Compesi & Sherriffs. Video Field Production and Editing.
Allyn & Bacon: A division of Paramount Publishing. 7th edition.
- Course Description:** Advance study of directing principles and production techniques as applied to single camera video production and advance editing.
- Course Objectives:** The objectives of the course are: to familiarize the student with the procedures involved in single camera video production; to learn to function technically with editing and field video equipment; to learn to produce, write, direct and edit single camera video productions. Finally students should be able to apply these principles to produce four group production projects.

Student Learning Outcomes: (CTVA SLO 1, 2, 3, 4) Intermediate/Demonstrated

Students in this course will:

- understand and articulate the history, theories and critical models of electronic media.
- research, structure, and write dramatic and non-dramatic scripts for television.
- understand the fundamental concepts of pre-production, production and post-production in single camera studio television production.
- have an understanding of basic television production principles, terminology, and procedures and use them in the assigned television projects.
- understand the basic oral and written communication tools to function professionally in a single video production.
- conceptualize, produce, direct and edit video production projects.
- exhibit and distribute video projects for both entertainment and informational purposes.

Course Requirements: The student will be expected to know basic television production principles, terminology, procedures and use them in the assigned television projects. The student will be responsible not only for producing, directing, writing, shooting, designing sound or editing short projects but also working effectively in crew positions. Students are responsible to purchase their own tape stock or memory cards for their group projects. All additional cost beyond tape stock or memory cards will be the responsibility of the entire students in the class. Television production is a time consuming process. This is a practical course in single camera video production and editing which the student is treated as a professional. The course requires time consuming work. Your grade depends upon how well you use this time. The first part requires extensive reading and practical equipment learning. Covering this beginning material quickly is crucial to the hands on learning approach to this course.

Evaluation: The student grade will be based written tests, one writing project and on being one of the following crew positions in each of the three class production projects: producing, directing, writer, cinematographer, sound, editing or continuity. As a production team member students will be evaluated on their ability to translate the ideas from the script to the screen. This includes preparation and planning, execution of work, clarity, originality, and ability to communicate with crewmembers. As a crew member you will be evaluated on your ability to execute the production skills needed for each position. You will be evaluated on a written proposal and a final production package. Finally, your production group must meet with me a minimum of two meetings per project. The first mandatory meeting is to review the production plan, storyboards, and shot list. Second mandatory meeting is to review a rough cut of your project. If your story concept changes during the production of your production a meeting to review new production plan, shot lists and storyboards must take place.

Attendance: All students are expected to attend all classes and lab sessions. There will be **NO MAKE-UP** of assignments **YOU MUST MEET ALL YOUR DEADLINES**. Unexcused absences as well as tardiness will be considered in your final grade. Two unexcused absences will result in a grade reduction (i.e. up to one full letter on the final grade). Attendance is taken daily and it is the student's responsibility to **SIGN THE ATTENDANCE SHEET!** These penalties are designed to encourage professionalism, participation and fair treatment for all. Disruptive, unprofessional behavior will be counted as an unexcused absence. Class or project switching is prohibited without prior consent of the instructor. Missed meetings, shoots and editing sessions with your assigned production groups for each of the three-group production projects will result in a grade reduction.

Grading:

The total number points accumulated by the student over the semester will determine final grades. There will be plus/minus grading. The following list will apply unless otherwise amended.

<u>Test and Projects</u>	<u>Points Possible</u>
Attendance/participation/professionalism	50 points
Midterm	100 points
Final	100 points
Writing Project	100 points
First Video Project*	
Group Grade	60 points
Individual Grade	40 points
Second Video Project*	
Group Grade	60 points
Individual Grade	40 points
Third Video Project*	
Group Grade	100 points
Individual Grade	50 points
<u>Total Course points possible</u>	<u>700 points</u>

All equipment reserved for this class is to be used *ONLY* for the completion of the class assignments. If equipment is used for *ANY* purpose other than this class the student's equipment and editing privileges will be immediately revoked.

Professional Behavior is expected at all times in the course of work related to this class. Disruptive, unprofessional behavior in this class will not be tolerated. Inappropriate behavior will be dealt according to the university regulations and be referred to the Dean of Students.

Academic Dishonesty: In conjunction with examinations, projects and written assignments, it should be noted that severe penalties—including failure in the course and even expulsion from the University—might be applied for any infraction of accepted academic rules of honesty. Among other things, it is understood there shall be no sharing of information on any examination: there shall be no reference to any notes during any test (unless otherwise announced); and despite the collaborative nature of the class, individuals assigned to a position should be the one completing the task.

Students with Disabilities

Students with disabilities must register with the Center on Disabilities and complete a services agreement each semester. Staff within the Center will verify the existence of a disability based on the documentation provided and approve accommodations. Students who are approved for test taking accommodations must provide a proctor form to their faculty member signed by a counselor in the Center on Disabilities prior to making testing arrangements. The Center on Disabilities is located in Bayramian Hall, room 110. Staff can be reached at (818) 677-2684.

CTVA Television Option Code of Conduct All the rules and regulations set forth in the signed Television Option Code of Conduct agreement are adhere to by all Television Option Production students, their talent, actors and guest in the classroom, studio or on location environment.

In Class/Studio Policy All cell phones, personal digital assistants, blackberries, palms, ipods or any other electronic device must be turned OFF once a student enters any of the studio/classroom. Also, there is no food or drink allowed in any of the studios, control booths or classroom.

Please note each production group will be held financially responsible for any loss or repair to any equipment checked out of the equipment room for use in the three CTVA 341 production projects. If there is any loss or repair required the group would share the cost of the replacement or repair. If such loss or repair becomes necessary it is each group member's responsibility to pay for his or her share of the cost. If such damage or replacement fees are not paid by the end of the semester a hold will be put on your student account until you settle this matter with the Cinema and Television Arts Department.

Course Schedule and Assignments:

(The Instructor reserves the right to change the schedule due to class size or student needs.)

Week One

8/25, Introduction to course. Production phases in single camera. Groups for PSA and Second production are formed. CH 2, 10.

8/26

Directing & Producing. CH 1, 14

Week Two

9/1

Writing and telling stories in short form television. Reading: Emailed articles.

9/3

Continue with writing and telling stories in short form television. Camera and sound in single camera production. CH 3, 4, 5, 6, 8.

Week Three

9/8

Lighting CH 7

9/10

Class time to work on PSA treatment and outline.

Week Four

9/15

WRITING ASSIGNMENT DUE.
Submit treatment and outline for PSA project.

9/17

Editing review/ Field production, CH 9, 10, 11, 12, 13 (complete all reading).

Week Five

9/22

In-class/ Field work on project.

9/24

In-class/ Field work on project.

Week Six

9/29, 10/1

In-class/ Field work on project.

Week Seven

10/6

FIRST VIDEO ASSIGNMENT DUE, Submit treatment and rough story outline script for second project. Choose Final project groups and crew assignments.

10/8

In-class/ Field work on project.

Week Eight

10/13

MIDTERM: Chapters 1-14, class handouts and class discussions.

10/15

In-class/ Field work on project.

Week Nine

10/20

In-class/ Field work on project.

10/22

In-class/ Field work on project.

Week Ten	
10/27	SECOND VIDEO ASSIGNMENT DUE. <u>Submit treatment and rough story outline script for final project.</u>
10/29	In-class/ Field work on project.
Week Eleven	
11/3, 11/5	In-class/ Field work on project.
Week Twelve	
11/10	In-class/ Field work on project.
11/12	In-class/ Field work on project.
Week Thirteen	
11/17	In-class/ Field work on project.
11/19	In-class/ Field work on project.
Week Fourteen	
11/24	In-class/ Field work on project
11/26	Thanksgiving Day- No Class
Week Fifteen	
12/1, 12/3	FINAL VIDEO PROJECT DUE
Week Sixteen	
12/8	FINAL QUIZ: Over all readings, discussion and practical equipment and class production experience.
Final Week	NO CLASS MEETING
DEC 10, 2009	
3-5 PM	

PLEASE NOTE: I am required to take 9 furlough days off during the Fall 2009 semester. I do NOT know those days at this time. I will email you a schedule of my furlough days when they have been assigned.

DESCRIPTION OF WRITING PROJECT:

The writing project takes the Aristotelean principles of dramatic storytelling and applies them to two separate genres, fiction and non-fiction. Employing the classic, "three-act" structure, students will write two one-page narratives: one based upon true events, one fictionalized. These narratives will be read aloud in class, and the other students will guess which is which. The most successful projects will be the ones the majority of the class guesses INCORRECTLY in terms of genre. The point of this assignment is to prove that, regardless of genre or medium, the age-old elements of effective storytelling—structure, tone, theme, and most of all, character—remain constant.

DESCRIPTION OF CLASS PRODUCTION PROJECTS:

First Project:

This is a 10 to 15-second Public Service Announcement produced on location. You are to use everything you've learned up to this point to produce this piece. Particularly an advance use of layered editing techniques with the use of layered sound, advance graphics and video images. This semester you will pitch ideas to real non-profit groups in the San Fernando Valley that deal with issues of poverty. You must have the rights for any video and music you choose. **I must approve the script prior to production.**

Second Project:

Select either a 60 second non-fiction or narrative concept that can be visually linked together and structured with a beginning, middle and end to it. You must have the rights to any thing you choose to produce including: script, footage, stills, talent and music.

I must approve the script prior to production.

Third Video Project:

This is a three to five minute non-fiction or narrative story. This is the accumulative project of this course drawing on everything learned during this semester. A lot of creative leeway is granted in developing this project but it is expected that this project will be a professional broadcast quality production. You must have the rights to any thing you choose to produce including: script, footage, stills, talent and music.

I must approve the script prior to production. Please note that 2 groups will be assigned to complete a narrative story and 2 groups will be assigned a non-fiction story.

PRODUCTION PROCEDURES:

- 1) All original material must be shot on either CSUN/ CTVA mini-DV cameras or a camera approved by the instructor.
- 2) All tape material must be logged and EDL prepared before editing begins.
- 3) All edited project masters must be delivered to instructor in a complete quicktime file. Additionally, a DVD must be brought to class for screening on the assigned day.
- 4) All persons feature on camera must have a release form signed.
- 5) Production packet must include appropriate license agreements, copyright permission. Copyright includes network news footage, movie clips, photographs, copyrighted scripts, unlicensed music, music videos, etc.
- 6) All audio and video material not specifically covered by campus/institutional agreement with a licensing agency must be accompanied by evidence of copyright permission for use.
- 7) I MUST screen at least one rough cut on each of the assigned projects. At that viewing all group members MUST attend.

ADDITIONAL PRODUCTION NOTES:

Use courtesy when dealing with the engineering personnel. They will assist you as time permits.

Please sign up for editing time. With the two final cut editing bays you are sharing these rooms. You may sign up for only four-hour blocks of editing time. Sign up for editing time and use this time wisely and efficiently.

Use of home or outside editing facilities is permitted as long as they are final cut pro.

Each student assigned to the position of cinematographer, sound or editor must be signed off on use of camera, lighting, sound and final cut systems to use the University equipment. Editors must obtain an editing card from the instructor to use CSUN/CTVA editing facility.

JOB DESCRIPTION OF PRODUCTION TEAM:

Producer: Coordinates all aspect of preproduction, production and postproduction. Makes all arrangements for personnel: secures locations, permits, permissions, etc. In coordination with the director and cinematographer, makes arrangements for necessary postproduction facilities. The producer is responsible for turning in the complete production packet along with the edited video. *(Please note: each member of the team is required to turn in an evaluation of the production and project members as well.)*

Director: Responsible for preparing shooting outline and storyboard (working with the writer and producer). Is in charge of actual production, including all camera set-ups and coverage. It is the director's responsibility to make sure that adequate video footage is provided for postproduction, and that this coverage can be effectively edited together for the final project. The director is responsible for any necessary re-shoots. On the set, the director is in charge, but should work closely with the producer.

Writer: Responsible for preparing the script and storyboard. These are created in consultation with the director. The script, and storyboard are handed in with the production packet.

Cinematographer: Responsible for video/digital image. It is essential that the cinematographer becomes familiar with the operation of the video/digital camera BEFORE the shoot. The cinematographer is responsible for proper exposure, image size, focus, and light. With rare exception, ALL FOOTAGE IS TO BE SHOT USING A TRIPOD. The cinematographer is responsible for getting "a professional look" in all video footage shot. This includes proper choice of video/digital equipment that fits the production situation both the aesthetic and technical needs of the production.

Sound: Responsible for all the recorded sound. It is essential that the sound person becomes familiar with the operation of the digital sound equipment BEFORE the shoot. The sound is responsible for proper audio levels along with the proper sound presents and perspective. This includes proper choice of audio equipment that fits the production situation both the aesthetic and technical needs of the production.

Editor: Logs all footage by time-code. Working with producer and writers prepares an EDL (edit decision list). Is responsible for operation of editing system and creation of final video edit master of group project. Editing logs and EDL must be a part of the production package.

Continuity: Responsible for a log of shots, takes, locations and shooting notes for all video shot for the project. This person also supervises the script during the shoot. This log is given to the editor for postproduction and is included in the production packet.