

**RTV 3320: Electronic Field Production FALL 2015**  
**Class Meetings: T 6-7 (12:50-2:45p), R 6-8 (12:50-3:50p)**  
**Locations: WEIM 2050 /WEIM 3324/WEIM 3020**

Instructor: Lauren DeFilippo

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Office Hours: T: 3:15-4:15pm; R: 4:15-5:15pm or by appointment

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**THE COURSE:** RTV3320 Electronic Field Production is intended to give career-path communication students instruction in the use of digital audio and video production tools as well as the fundamentals of effective visual storytelling.

The course will consist of a series of classes, workshops and labs designed to reinforce the professional production skills needed in the creative process of actualizing ideas in an audio-visual medium from concept stage through post-production. Students will acquire hands-on experience in directing, shooting, editing, and sound design as you move towards the creation of a three to five minute final project at the end of the semester. A meaningful part of your final grade will depend on your participation in class discussions, critiques of your fellow classmates' work and your ability to collaborate.

All labs are designed to reinforce specific production skills needed to complete assignments. All assignments are designed to reinforce production skills needed to complete the course final project as well as prepare students for advanced work in RTV4929c, internships, and independent projects

**From week to week the schedule changes. Students need to pay specific attention to the syllabus in order to see if there is a class or workshop scheduled for Tuesday.**

**STUDENT LEARNING OUTCOMES (by the end of the semester):**

- 1) Use a professional video camera.
- 2) Record and edit audio and video at a professional level.
- 3) Apply cinematic composition techniques to advance and complement a story.
- 4) Use non-linear editing software to organize and sequence images efficiently.
- 5) Use non-linear editing software to color correct, audio correct and audio mix.
- 6) Identify and effectively utilize lighting instruments for cinematic effect.
- 7) Export video projects in the optimal codecs for each of these: mobile devices, websites, television broadcast and cinema.
- 8) Offer constructive feedback of your own work and that of peers.

**EQUIPMENT ROOM POLICY:** Students will sign an equipment room contract. Failure to adhere to the contract may result in a student having a grade deduction and/or receiving an incomplete or failing grade in the class. Late returns will result in equipment privileges being revoked. Parking for the equipment room is limited to ten minutes. Failure to adhere to this policy can result in a point deduction from your final grade.

### **THE REQUIREMENTS:**

- *In the Blink of an Eye: A Perspective on Film Editing*, 2<sup>nd</sup> Edition by Walter Murch, Silman James Press, 2001.

- Other readings will be posted on canvas

- A FW800/USB 3.0 combo external drive (at least 500 GB)

**RECOMMENDED** reading: Video Shooter: Master Storytelling Techniques, 3<sup>rd</sup> Edition by Barry Braverman

It is suggested the students own a MacBook Pro and have access to the Adobe Creative Cloud Software. However, students will have access to the Mac editing lab.

**ATTENDANCE:** Students are allowed one lab/workshop absence per semester. Each additional absence will result in a two-point deduction from a student's final grade for each occurrence.

Students are allowed to be tardy once during the semester. Each additional tardiness will result in a one-point reduction from a student's final grade.

**Participation is important:** Active participation in discussions and group critique sessions is highly encouraged and valued. This class is very collaborative and students must communicate with one another through discussion and critique. We, as a class, will be striving for a mix of thoughtful critical and analytic insight with cooperation and generosity towards one another in mind.

**PARTNERSHIPS:** Learning to collaborate and work in groups is one of the most important aspects of this class. All of you can make projects on your own; however from this point on (with a few exceptions) you will be doing projects with other people. Working with partners presents unique challenges, mostly enriching, but sometimes producing very negative feelings. I will do my best to help you through any partnership difficulties you may have, but ultimately the success of your partnership is your responsibility. Bottom line, you may not change partners or do a project on your own in this class, and a failed partnership will result in a failing grade for all partners.

### **UNIVERSITY POLICIES:**

#### **STUDENTS WITH DISABILITIES**

Students requesting classroom accommodation must first register with the Dean of Students Office. The Dean of Students Office will provide documentation to the student who must then provide this documentation to the Instructor when requesting accommodation.

#### **STUDENT EVALUATION OF COURSE AND INSTRUCTOR**

Students are expected to provide feedback on the quality of instruction in this course based on 10 criteria. These evaluations are conducted online at <https://evaluations.ufl.edu>. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. Summary results of these assessments are available.

#### **UF HONOR CODE**

UF students are bound by The Honor Pledge which states, "We, the members of the

University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: "On my honor, I have neither given nor received unauthorized aid in doing this assignment."

The Honor Code (<http://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>) specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel.

#### HELP WITH COPING

The UF Counseling and Wellness Center is a terrific, free resource for any student who could use help managing stress or coping with life. The center, at 3190 Radio Road on campus, is open for appointments and emergency walk-ins from 8 a.m. to 5 p.m. Monday through Friday. To make an appointment or receive after-hours assistance, call 352-392-1575.

#### **GRADING:**

2- EFP Principles tests (5 PTS each) .....	10 PTS
Color Correction assessment .....	5 PTS
Audio noise reduction/replacement assessment .....	5 PTS

#### **LAB**

Attendance and participation .....	10 PTS
Camera Iris and color control .....	2 PTS
Shot types/rule thirds .....	3 PTS
Edit Package .....	2 PTS
Audio recording assessment .....	2 PTS
Interview Portrait.....	10 PTS
Lighting for drama (teams of 4) .....	5.5 PTS
Edit Judge Scene .....	1.5 PTS
Edit Blind Date .....	1.5 PTS
Lighting operation assessment test .....	5 PTS
Pitch.....	2 PTS
Pre production packet .....	5 PTS
Rough Cut edit.....	5 PTS
Final Project assembly edit .....	5.5PTS
Final Project (including journals) .....	20 PTS

#### **GRADING SCALE:**

94% or higher = A	90%-93% = A-
88%-89% = B+	84%-87% = B
80%-83% = B-	78%-79% = C+
74%-77% = C	70%-73% = C-
65%-69% = D	64% or below = E

## **ASSESSMENTS:**

**AUDIO RECORDING ASSESSMENT:** Students will be assessed on their ability to connect microphones to the camera properly, routing input channels, properly placing microphones, setting audio levels and monitoring audio with headphones

**COLOR CORRECTION:** Using the waveform monitor, fast color correct filter and three-way color correct filter in Premiere. Students will be assessed on their ability to correct for gamma, tint and saturation in a series of clips.

**AUDIO NOISE REDUCTION AND REMOVAL:** Using the noise reduction tools in Audition, students will be assessed on their ability to "round trip" from Premiere to Audition back to Premiere.

**LIGHTING OPERATION ASSESSMENT:** Students will be assessed on their ability to identify and set up Arri Fresnel, Lowell, Omni, Ikan, LED and Kino-Flo lighting instruments. Knowledge of the instruments' wattage, color temperatures and ideal use will be asked. Additionally, each student must demonstrate the use of cinema color correction gels to change a piece of lighting's color temperature.

## **ASSIGNMENTS:**

**ASSIGNMENT 1) CAMERA IRIS AND CONTROL:** TV/ENG camera exercise. Students hand holding a camera will follow a subject from outside to inside and back to outside while changing iris, ND filters, and white balances on the fly while at the same time never losing the subject in frame. Students will be shown how to store white balances in the a/b white balance controls. Steady camera work is expected.

**ASSIGNMENT 2) SHOT TYPES/RULE THIRDS:** TRT: 40-1:00 minute. Shot sequencing exercise. Students will shoot a short story without dialogue using a wide shot, full shot, medium shot, close up, extreme close up, over the shoulder shot, low shot, over head or high shot, and dutch shot to complete their story. All shots on tripod or other device to keep camera steady. Edit in Premiere and add music and other sound as you see fit. Rule of thirds and mise en scene are to be employed on each shot. Correct exposure, white balance, and sharp focus are mandatory components. A rack focus that adds to the story is encouraged. The final edited work should be :40 seconds to one minute in total length.

**ASSIGNMENTS 3) PACKAGE EDIT:** Using media provided by the instructor, students will edit a basic news story/mini documentary. Students are required to edit the dialogue according to a script and then apply appropriate b-roll, music, and graphics (provided) as they see fit. Pacing, watch-ability, and emotion of the piece will be graded. AUDIO edits are to be layered, clean and unobtrusive to the story. Projects turned in with any audio inconsistencies, hiccups, level issues or continuity issues will have 20% reduction in grade

**ASSIGNMENT 4) INTERVIEW PORTRAIT — INTERVIEW LIGHTING AND AUDIO RECORDING:** TRT 1:30 to 2:00 minutes

Students will be paired and will interview one another about an interest of theirs, a personal philosophy or meaningful experience in their life. Students will record room tone

and ambient sound as well as one or two sound effects that relate to this person and/or their story. Students will three-point light and correctly record an interview with your person on a specific subject. The student will then shoot appropriate visuals for that story. Students will shoot a minimum of 15 creative shots for this work using the rule of thirds, mis en scene, exposure, white balance and sharp focus. Students then edit the stories using correct video editing and editing/sound mixing techniques. AUDIO recordings and edits are to be clean and unobtrusive to the story. Projects turned in with any audio inconsistencies, hiccups, level issues or continuity issues will have 20% reduction in grade.

**ASSIGNMENTS 5 & 6) NARRATIVE EDITING (JUDGE SCENE AND BLIND DATE SCENE):** Using media provided by the instructor, students will edit two scenes using an establishing wide shot, as well as dirty and clean single shots. In the Judge Scene, students can only use the single close up of each character once. Pacing, watchability, and emotion of the scene will be graded. AUDIO edits are to be layered, clean and unobtrusive to the story. Projects turned in with any audio inconsistencies, hiccups, level issues or continuity issues will have 20% reduction in grade.

**ASSIGNMENT 7) LIGHTING FOR DRAMA:** In teams of four, students will light two scenes on location with three variations. 1) A person in bed, morning. 2) person in bed, sleeping-moonlight 3) Person in bed reading with reading lamp (practical light) 4) person on couch morning 5) person on couch night-moonlight. 6) person on couch with practical lamp or other light source. Low, high, dutch or odd camera angles are encouraged. Rule of third foreground elements required.

**ASSIGNMENT 8) FINAL PROJECT:** TRT 3 – 5 minutes

In collaborative pairs, students will create a three to five minute original non-fiction film. Drawing upon the technical and conceptual skills developed in the other exercises, teams will select a subject, community, or site within the Gainesville area for your final project. You and your partner will write, shoot, direct and edit the piece that in its final form will be 5 minutes max, complete with title and credits. Research, conceptualization, directing, writing, shooting, and editing responsibilities must be shared equally by both partners.

Note: With my permission, you may also choose a subject lies outside the local area, provided you have sufficient access.

## **PART I:**

**Pitch and Pre-Production Packet:** Each filmmaking team will pitch their final film idea to the class. Groups will have a maximum of 5 minutes to pitch. Using the feedback from me and the class, and continuing to develop the project conceptually yourself, groups will turn in a pre-production packet on canvas which includes a well written and thoroughly researched treatment. It includes:

### Pre-Production Packet Checklist:

1. Working title and logline
2. 2 paragraph synopsis
3. 3-5 page treatment
4. Storyboard or shot list (with audio and video columns)

5. Short subject bios and contact information
7. Production schedule
8. Location survey (at least check one major location in your movie and include still pictures)
9. Proposed interview questions

**PART II:**

**Cuts:** You will screen two cuts of your final project in class for feedback, a rough and fine cut. Please see calendar with deadlines. AUDIO recordings and edits are to be clean and unobtrusive to the story. Projects turned in with any audio inconsistencies, hiccups, level issues or continuity issues will have 20% reduction in grade.

Note: Failure to be present at these two screenings without adequate prior notice to the instructor will result in both you and your partner receiving 0 points for the assignment.

**An individual journal is required:**

Each student must keep a production journal that chronicles the process of creating their final film – from idea gestation through pre-production, production, and post.

**CALENDAR:**

Week of	Tuesday	Thursday	Due Dates
Aug 24	WEIM 2050 Introductions	WEIM 3020 Camera controls, iris, white balance, framing shots, shot types. Storyboarding; examples in classroom	
Aug 31	WEIM 2050 Cinematography and visual storytelling	WEIM 3020 Shooting angles, racks, high and low, cine saddle shots  Move to WEIM 2050 In class crits. Assignment 1 (group 1)	- Assignment 1 due on canvas by midnight 9/2 - Read In the Blink of an Eye for 9/8 class
Sep 7	WEIM 2050 Editing overview and discussion of <i>In the Blink of An Eye</i>	WEIM 3324 Editing refresher  Move to WEIM 2050 Crits Assignment 2 (group 2)	Assignment 2 due on canvas by midnight 9/9
Sep 14	WEIM 2050 News and expository documentary stories	WEIM 3020 Lav and boom mic practice and experiment.  Move to WEIM 3324	Assignment 3 due on canvas by midnight 9/16

		Listen, edit, compare, Learn stereo/mono and modifying audio	
Sep 21	WEIM 2050 Interview lighting	<b>Studio G001</b> Lighting interviews and interview set up practice. In groups mic and light practice interview, edit in class	
Sep 28	WEIM 2050 Audio and sound design	3324 <b>Audio operation assessments.</b> And practice interview editing. Practice Edit PP16 Interview editing BRING SDHC CARD!	
Oct 5	WEIM 2050 Lighting examples Move to 3020 Intro to Arri and Kino lights and working in mixed color temps	Meet in 3020 In groups find locations in Weimer with 5600K light. Set up interview. Adapt and work with CTB/CTO	Read sample treatment for class on 10/13
Oct 12	WEIM 2050 Final project intro: giving a pitch and writing a treatment	WEIM 2050 In class crits of Interview Portraits (whole class)	Assignment 4 Interview Portraits due on canvas by midnight 10/14
Oct 19	WEIM 2050 Lighting for mood and painting with light	3324 Work on pre- production plan with partner and work on assignments 5 and 6	Assignments 5 and 6 due on canvas by midnight 10/23
Oct 26	3020 Practice dramatic light setups and day for night	WEIM 2050 Pitches in class and feedback	Pre production packet due (Part I of assignment 8) due on canvas by midnight on 10/30
Nov 2	TUR 4370 Individual meetings with instructor to discuss pre-production packets – schedule TBA	3324 Motion practice, Use doorway dolly, handheld ad skateboard  Move to WEIM 2050	Assignment 7 due on canvas by midnight on 11/4

		In class crits of assignment 7	
Nov 9	3324 Color Correction	3324 Practice color correction and noise reduction removal techniques	
Nov 16	WEIM 2050 Subject/Filmmaker ethics developing your final project idea	WEIM 2050 Assignment 8 Rough Cut crits	Assignment 8: Rough Cuts due in class 11/19
Nov 23	3020 <b>Lighting assessment</b>	NO LAB - Thanksgiving	
Nov 30	3324 <b>Color correction and noise reduction assessment</b>	WEIM 2050 Fine Cut crits	Assignment 8: Fine Cuts due in class 12/3
Dec 7	WEIM 2050 Wrap up and evaluations	NO LAB – Reading days, work on your final project	Final project due on canvas by midnight 12/10 SCREENING TBA

**And Finally...**

Enjoy yourselves. This class can be a lot of work and even very stressful. The best antidote is to be working on a project that is MEANINGFUL to you personally. Don't get lost thinking of your last project, your next project or the great job you'll get after graduation. Think only of THIS project, breathe life into it, and give it your all. That is the key to success.