

COMM 338 – Narrative Production

Wednesdays 7:00-9:30 p.m. SOC Room

003

Professor Ayesha Abouelazm - Spring 2019



Office Hours: By Appointment

Email: aabouelazm@luc.edu

Text: (850) 319-8807

Phone: (850) 319-8807

Course Description & Objectives Applying the media production and narrative filmmaking skills acquired in previous courses, students work as production teams to create short-subject narrative films, taking their projects from pre-production to exhibition. At the conclusion of the course, students will:

1. Understand and experience the five phases of the narrative production process: development, pre-production, production, post-production and exhibition;
2. Experience working as a part of a film production crew and be exposed to a variety of production jobs;
3. Produce polished, original, short-subject films and arrange for their exhibition.

Reading & Course Materials

- All required reading materials and forms will be available via Sakai under the resources tab.

Assignments and Evaluation There will be two production cycles during the class. During each cycle, every student will be assigned a specific role (director, producer, editor, etc.) in the production of a short film, switching roles during the second cycle. Each role comes with

a specific set of responsibilities and tasks due each week of the production. You will be graded on a scale of 1-5 (1=poor, 5=excellent) on each these tasks, as well as receiving a group evaluation for the final product.

Each student will also be evaluated based on their participation and work as a member of the group, an evaluation that will be based on attendance, class participation, the instructor's evaluation of the student's accountability to the group, and peer evaluation.

Accordingly, the final grade for the class is broken down thusly:

Pre-semester Prep: 5% Project

Development and Pitches: 5%

Project 1: Production Tasks (weeks 3-8): 5% each, 30%
total. Project 1: Participation, Attendance and Group Work:
5% Project 1: Final Product Quality and Impact: 10%

Project 2: Production Tasks (weeks 9-14): 5% each, 30%
total. Project 2: Participation, Attendance and Group Work:
5% Project 2: Final Product Quality and Impact: 10%

NOTE: assignment materials should be submitted electronically via sakai, email or similar before the beginning of class on the assigned due date. Late assignments will be docked one point per day. No assignment will be accepted more than 1-week after its initial due date.

Course Schedule and Assignment Deadlines

- Week 1**
1/16 Project selection & crew assignment. Pre-production and Development: identifying stories and scripts. Pitches, scripts and comps.
Reading for Week 2: All Excerpts on Sakai under resources.
Assignment for Week 2: Shooting scripts and pitches (both projects).
Directors: rewritten/shooting scripts (revised script), max 15 pages.
Producers: elevator pitch, tag line, actor wish-list, film/tv comps.
Editors: Mood reels.
Marketing/Swing: TBD (help w/ above).
- Week 2**
1/23 Table read and pitches. Pre-production: script breakdowns, budgets and pre-viz.
Assignment for Week 3: breakdowns and prelim design plans.
Director: script analysis and audition sides.
Producer: script breakdown, budget and casting call.
Editor: title/fx lookbook.
DP: cinematography lookbook.
Art: costume/prop/set lookbook.
Sound: sound fx/music “lookbook.”
Marketing: social media, email and website set-up.
Swing: TBD
- Week 3**
1/30 Review breakdowns and design plans. Audition prep, locations and tests.
Assignment for Week 4: audition prep, pre-viz, locations, tests.
Director: actor scheduling and audition prep.
Producer: audition setup and location scout.
Editor: vfx/color tests.
DP: camera/lighting tests and diagrams.
Art: shopping list and location scout.
Sound: sound fx procurement and foley tests
Marketing: project key art.
Swing: TBD
- Week 4**
2/06 Review tests. Auditions. Pre-production: scheduling, releases & rehearsal.
Assignment for Week 5: releases, scheduling, art procurement, title design, etc.
Director: pre-viz I shot lists and auditions.
Producer: releases forms and production/rehearsal schedule.
Editor: audition camera/reader.
DP: equipment list and reservation, location report/diagram.

Art: wardrobe, prop, set dressing procurement.
Sound: music procurement, location report.
Marketing: audition camera/reader.
Swing: TBD

Week 5
2/13 Auditions, callbacks & rehearsal. Prop/Wardrobe review and fittings.
Production rehearsal and set protocol.
Assignment for Week 6: cast list, shooting schedules, prop/wardrobe.
Director: pre-viz II (storyboards and floorplans).
Producer: shooting schedule, cast list and call sheets. Editor: title/credit design.
DP: equipment procurement/test.
Art: wardrobe, prop, set dressing procurement.
Sound: sound equipment procurement/test.
Marketing: audition upload, website/sm update.
Swing: TBD

Week 6
2/20 Production: Principle Photography, Media Management, etc.
Assignment for Week 7: Selects, logs, media management, production stills.
Director: pick-up plan/shot list.
Producer: signed releases, updated schedule/call sheets.
Editor: selects and logged footage.
DP: equipment return and reservation.
Art: returns and procurement.
Sound: ADR/Foley.
Marketing: Production stills, scripty notes/reports.
Swing: TBD

Week 7
2/27 Review selects. Production post-mortem (group eval). Exhibition planning.
Post: Pick-ups, sound design, color correction and rough-cut
Assignment for Week 8: Fine cut, poster, website, trailer & exhibition plan.
Director: post-pro supervision.
Producer: receipts and budget tally.
Editor: rough-cut and fine-cut. DP: color correction.
Art: poster, key art/website content update.
Sound: sound design and final mix (fine-cut).
Marketing: festival strategy, FilmFreeway or WithoutaBox project. Swing: TBD

***** *Spring Break* *****

- Week 8** Review Fine-cuts and exhibition plans.
3/13 Project #2 review and crew assignments
Assignment for Week 9: see Assignments for Week 3.
- Week 9** Review breakdowns and design plans. Casting calls, pre-viz and locations.
3/20 Assignment for Week 10: see Assignments for Week 4.
- Week 10** Review tests. Casting. Pre-production: Scheduling, Releases & rehearsal.
3/27 Assignment for Week 11: see Assignments for Week 5.
- Week 11** Auditions, callbacks, rehearsals. Prop/Wardrobe Review.
4/3 Assignment for Week 12: see Assignments for Week 6.
- Week 12** Production: Principle Photography, Media Management, etc.
4/10 Assignment for Week 13: see Assignments for Week 7.
- Week 13** Production: Principle Photography, pick-ups.
4/17 Assignment for Week 14: rough-cut.
- Week 14** Review selects/rough. Production post-mortem (group eval).
4/24 Post: Pick-ups, rough-cut, sound design, and color correction.
Assignment for Final Exam: see Assignments for Week 8.

Final Exam Final Screening: review fine cuts and exhibition plans.

** Project 1's shooting period is 2/14-2/26. Please reserve the weekends of 2/15 and 2/21.
Project 2's shooting period is 4/4-23. Please reserve the weekends of 4/5, 4/12 and 4/19.*

*** This syllabus and schedule are subject to revision as deemed necessary by the instructor. Any significant changes will be announced and posted to Sakai.*

Production Roles and Tasks

Note: for a complete list of course assignments/tasks associated with each role, please consult the instructor and/or refer to the assignment schedule above.

Producer (UPM, Line Producer, 1st AD, Producer's Rep) – primary responsibilities include scheduling; paperwork/release; coordinating locations, cast and crew; budget management.

Director (Casting Director) – primary responsibilities include supervising auditions; scene analysis; camera/actor blocking; shot design; directing actors; choosing takes during post.

Director of Photography (Swing G&E, Camera Op, Colorist) – primary responsibilities include shot/visual design; equipment procurement; lighting design; camera operation; grip work; and supervising color correction.

Art Director (Production Designer, Costume Designer, Prop Master, Hair & Make-up, Distribution Art) – primary responsibilities include set dressing; prop/wardrobe design and procurement; hair & make-up; continuity; poster art design.

Sound Mixer (Production Sound Mixer, Composer, Music Supervisor, Sound Design) – primary responsibilities include sound recording; ADR; music acquisition; sound design and mix.

Editor (VFX, Colorist, Post-Production Supervisor, Title Design) – primary responsibilities include title/credit design; visual effects and motion graphics; media management; editing; color correction; and media prep.

Marketing – exhibition planning; web and social media master; key art design; script sup; etc.

Swing (Gaffer, Grip, 1st AC, 1st AD, Set Dresser, etc.) – set dressing; extras casting and supervision; script supervision; etc.

GRADING 100-93%=A 92-90%= A- 89-87% = B+ 86-83%= B 82-80%= B- 79-77% = C+ 76-73%= C 72-70%= C – 69-60% = D 59% and Below = F

A (Excellent): Mastery of the material ability to express and apply the material in a creative way (I.e. Not simply what's been covered in class or the main text.) B (Good): Presentation of the material is in a clear, organized, and complete fashion. C (Fair): Basic concept and facts correct and covered in adequate depth; inconsistency (Some areas covered well: others done poorly, indication of some confusion over the material); or inability to express your understanding clearly. D (Poor): Perfunctory coverage of the material; much misunderstanding of the material; incomprehensive use of skills; excessive absences or lateness. F (Failure): Failure to do the assignments as stated; failure to hand in an assignment; Complete or near complete misunderstanding of the material-- plagiarism, illiteracy, excessive lateness. Grading System

ATTENDANCE Regular and on time attendance is essential for the educational process to work. Loyola University expects all students to attend every scheduled class on time. Exceptions may be made for University sponsored or work related activities, illness, or valid emergency situations.

You should make every effort to inform me ASAP of any absence. If you know of a conflict with a school program outside this class, please don't wait to inform me at the last minute. You will not be allowed to make up any in-class work on a day you are absent unless it is an excused absence. Remember, we are in the School of Communication...so please make an effort to communicate. More than two unexcused absences will automatically result in a lower attendance grade.

Late work or failure to complete assignment(s) Any work turned in after the designated deadline will receive a one letter grade reduction for each week it is late, even if by one day. Work not turned in with-in two weeks of the due date will receive no credit for that assignment. Any exceptions to this policy must be discussed prior to late work being accepted, and will only be granted in the event of documented, unforeseeable and serious circumstances.

HOMEWORK Students will be given multiple homework assignments to be completed outside the normal scheduled classroom. Initially these assignments will be conducted working with assigned partners. Students will do their best to coordinate times to work on each project at the same time.

CLASS PARTICIPATION An overall grade for class participation will be given for students actively involved in all class discussions. Participation is always valued and is expected of all students.

GRADING COMPONENTS The following are the major areas by which each assignment may be reviewed and graded: • Following directions of assignment • Content • Storytelling • Pacing • Sequencing • Framing • Screen Direction • Use of proper settings on camera • Use of proper video export settings • Use/quality of audio • Video stability • Tri-pod usage • Hand-held shots • Jump cuts • Flash frames

LOYOLA'S POLICY ON ACADEMIC DISHONESTY The basic commitment of a university is to search for and to communicate the truth, as it is honestly perceived. The university could not accomplish its purpose in the absence of this demanding standard. To the extent that this standard is respected, a genuine learning community can exist. Students of this university are called upon to know, to respect, and to practice this standard of personal honesty. Plagiarism is a serious form of violation of this standard. Plagiarism is the appropriation for gain of ideas, language, or work of another without sufficient public acknowledgement and appropriate citation that the material is not one's own. It is true that every thought probably has been influenced to some degree by the thoughts and actions of others. Such influences can be thought of as affecting the ways we see things and express all thoughts. Plagiarism, however, involves the deliberate taking and use of specific words and ideas of others without proper acknowledgement of the sources. The faculty and administration of Loyola University Chicago wish to make it clear that the following acts are regarded as serious violations of personal honesty and the academic ideal that binds the university into a learning community: Submitting as one's own: • Material copied from a published source: print, Internet, CD-ROM, audio, video, etc. • Another person's unpublished work or examination material. • Allowing another or paying another to write or research a paper, shoot or edit a video for one's own benefit. • Purchasing, acquiring, and using for course credit a pre-written paper or video story. The critical issue is to give proper recognition to other sources. To do so is both an act of personal, professional courtesy and of intellectual honesty. Plagiarism on the part of a student in academic work or dishonest examination behavior will result minimally in the instructor assigning the grade of "F" for the assignment or examination. In addition, all instances of academic dishonesty must be reported to the chairperson of the department involved. The chairperson may constitute a hearing board to consider the imposition of sanctions in addition to those imposed by the instructor, including a recommendation of expulsion, depending upon the seriousness of the misconduct.

Academic cheating is another serious act that violates academic integrity. Obtaining, distributing, or communicating examination materials prior to the scheduled examination without the consent of the teacher; providing information to or obtaining information from another student during the examination; attempting to change answers after the examination has been submitted; and falsifying medical or other documents to petition for excused absences all are violations of the integrity and honesty standards of the examination process. In the case of multiple instances of academic dishonesty across departments, the academic dean of the student's college may convene a hearing board. Students retain the right to appeal the decision of the hearing board to the academic dean of the college in which they are registered. The decision of the dean is final in all cases except expulsion. The sanction of expulsion for academic dishonesty may be imposed only by the Provost upon recommendation of the dean.

CLASSROOM CONDUCT • Please turn off cell phones and other electronic devices such as iPods before entering class. • You will not need a personal laptop for this course, so please do not bring it to class. Once class has started, do not sign onto a classroom computer unless instructed to do so. Non-compliance will have a negative impact on your participation grade. • Be respectful of other people's opinion in discussions. We can disagree without disrespecting each other. • Do not take naps or fall asleep during class. It is disrespectful toward the other students and the instructor. If you sleep during class, you will be asked to leave and your participation grade will be negatively affected. • Do not leave class early. Do not come in to class to take a quiz and then leave. If you foresee that you will not be able to stay the whole class, let me know beforehand. • If you have any questions or concerns, let me know as soon as possible.

SPECIAL NEEDS Students are urged to contact me should they have questions concerning course materials and procedures. If you have a special circumstance that may have some impact on your course work and for which you may require accommodations, please contact me early in the semester so that arrangements can be made with the Services for Students with Disabilities (SSWD). Additional information about the services available at Loyola, including eligibility for services, is on the SSWD website: <http://www.luc.edu/sswd/index.shtml>

LIABILITY ISSUES Students will be instructed prior to their first assignment on the general nature of privacy and trespassing laws. From time to time students may find themselves in a position where someone may not approve of them capturing their image. In cases such as this, it is best to honor the wishes of this person. Even though

you may very well be within your rights to gather this information to include both audio and video, it would be best if students “walk away” from the situation before it escalates. In the event something does occur, please do the following: • Contact faculty advisor • Contact the department head M. EQUIPMENT USE • Loyola University prides itself on providing state-of-the-art equipment for its students to learn the craft of visual storytelling. • The School of Communication provides cameras, tripods, microphones, lighting and editing equipment that can be checked out from the Equipment Room in SOC 004. • This equipment passes through the hands of many students and in order to assure that the equipment remains in good working order, treat it like your own. You are financially responsible for all of the equipment you use and should treat it with great care. This kind of equipment is not indestructible and it is susceptible to various environmental situations such as a dirt, dust, rain, snow, water, and heat. • Caution should be taken when transporting all equipment as this equipment is fragile and can easily be damaged. Be aware of your environment and where you are at all times. This type of equipment is popular with thieves and can easily be pilfered if you are not paying attention. Do not rely on your lab partners to be the one responsible for “watching” the equipment. In the event something should happen, everyone in the group will be considered a responsible party. • Do not leave equipment in a parked vehicle where it can easily be stolen from the backseat. If you do have to leave equipment in your car, do so by placing in the trunk. But again, as a reminder, do not let the equipment roll around uncontrollably. • You may use your own equipment, but first clear this with me before any assignment. YOU WILL ASSUME ALL RESPONSIBILITY FOR LEARNING PROPER USAGE AND COMPATIBILITY OF ANY EQUIPMENT BEYOND THE SPECIFIC EQUIPMENT COVERED IN THIS CLASS. SCHOOL OF COMMUNICATION - PRODUCTION FACILITIES WATER TOWER CAMPUS SOC 51 E. PEARSON Audio and Visual Production Coordinator: Andi Pachecho 312.915.6808 or apachecho@luc.edu

FACILITY AND EQUIPMENT RULES • Schedule all equipment use through Andi Pachecho. When individuals request use of the equipment outside of class time, the request should be made 5 working days in advance of the desired time. Andi will schedule requests for equipment and facilities in person, by phone, or by e-mail. Do not assume equipment is reserved unless you have confirmation from Andi. Equipment and use of facilities are available on a first come first serve basis anytime they are not being used for classes. • Whenever possible, students should telephone Andi well in advance of their scheduled equipment pick-up or facility appointment should they anticipate a problem in arriving at the scheduled meeting time. Anyone more than 15 minute late for equipment pick-up may forfeit the use of the equipment at that time. Students who are repeatedly delinquent may lose their equipment privileges. • Audio

and video equipment is checked out on a 24-hour basis during the week and Friday to Monday

on weekends. Equipment must be signed out in room SOC 004 with authorized personnel. Students will be responsible for returning equipment and materials within 24 hours and in their original condition. Students must report immediately any damage or theft of equipment. Failure to do so may result in a suspension or loss of equipment privileges. • Students may bring additional crew members, if needed, to the lab for production. • There is no smoking in any lab space. No eating or drinking at any work/edit station. • Students are responsible for careful handling of all equipment, and for abiding by all rules and regulations governing the use of the facility.

Suggestions for Success • Treat the class like a job • Show up on time • Come to class prepared • Pay attention • Do the work • Stay for the entire class period • Be fully engaged in class • Pay attention and take good notes • Don't be afraid to ask for help • Be resourceful • Take the initiative to learn and succeed • Communicate • Make no excuses • Don't wait until the last minute to do the assignment.