

**048:034 MODES OF FILM & VIDEO PRODUCTION
FALL 2007**

Professor Leighton Pierce
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Leighton's Office Hours: Tuesday 2:30—3:30 Wednesday 10:00--noon,
Section Instructor Office Hours & contact info:

Course Description & Goals:

Modes of Film & Video Production is designed to develop a broad range of skills integral to addressing a viewer/audience with moving images and sounds. Modes aims to advance skill not only in image and sound production and design, but also in writing and representational strategies central to this work. Throughout this semester, you will work collaboratively and on your own, using introductory technologies plus some writing exercises, to develop your critical skills as a viewer, maker and reader. The in-class workshops of your own work and the work of your peers are wonderful, essential opportunities for each of you to question, challenge, brainstorm and ask for help; they will work best and most successfully when everyone contributes with energy and passion.

Required Texts:

Handbook & Assignment Guide (Coursepack) available at Technographics on the Ped Mall
The Bare Bones Camera Course for Film & Video available at Prairie Lights bookstore at 15 South Dubuque Street.

Assignments and Evaluation:

- Short Writing Assignments
20 points total
- One-Shot Assignment
5 points
- Midterm Exam
15 points
- Soundscape Assignment
10 points
- Bran & Park on Super 8
5 points
- Final Project: Pitch & Work-in-Progress
5 points
- Final Project: Portrait/Place
20 points
- Participation
20 points

Please note – all work is due on the date specified in the syllabus. Late work will be penalized.

Attendance/Participation:

Preparation and participation are at the heart of success in this course – active engagement in workshops/discussions and well-prepared pitches/works-in-progress will ensure a positive participation grade. Attendance in all lectures as well as section meetings is required. After the first unexcused absence in either lecture or section, 3 points will be deducted from your grade for each additional unexcused absence. If you are late to class, one point will be deducted. It is your responsibility to sign the attendance sheet, please make it a priority. If you will be absent, please let your section instructor know before the class meeting you will miss.

Extra Credit:

There may be extra credit opportunities granted for attending screening/lecture events with outside filmmakers and other visitors, however these are not guaranteed. There is no other way to make up missed work or gain extra credit.

Grading: The specific point value for each assignment is listed in the Modes Coursepack along with detailed instructions. There are no extensions in this class. All work is due on the date specified in the syllabus/by the instructor and late work will be penalized.

Grades are based on both aesthetic and technical skills. For example, if it says 10 seconds of black before picture, there should be 10, not 12 seconds or 8 – if it says “one shot” there should be no picture edits. Your video should be properly exposed and your sound well-recorded. These are examples of technical parameters. Aesthetic parameters concern your ability to convey a meaning through the vocabulary of image and sound. These are subjective to a point, but success in the aesthetic realm is directly related to your preparation and to your level of commitment to the production process.

A Note on Workshops:

We will spend many class sessions viewing works in progress. Getting feedback from peers is an invaluable tool to assist in honing ideas, refining techniques and developing creative strengths. It is vitally important that we all work to balance our candor with respect for the ideas or subject matter addressed by the works in the class, and to always remember that the goal of every workshop should be the betterment of the work.

Editing and Lab Hours:

- Editing Lab Hours will be posted on the bulletin board outside room 300.
- During lab hours, if any student fails to show up within 20 minutes of the beginning of his or her scheduled editing time, another student may take over the entirety of that editing time.
- Because of the limits of available drive space, plan to capture no more than 20 minutes of raw footage per assignment. You will lose 5 points off your final grade of overloading a media drive.
- We suggest that you print to video at the end of each editing session. This will ensure that all of the work you have done is secure.

COURSE SCHEDULE: This schedule is subject to change should the need arise as determined by the instructors.

WEEK 1

8/28 – Introductions & syllabus review; 1-2 page personal statement in class; discuss film threads & assign Writing Ex. #1A

8/29- Lecture: Course Introduction

8/30 – assign film threads, assign one-shot, go over camera operation. Reading: “Bare Bones” Preface & Ch. 1. Mollison Ch 1 & 2 “The Camera” & “Image Control”

WEEK 2

9/4 – **WRITING EX. #1A DUE**, Writing #1B – exchange film element cards in class & assign Ex#1C. **In Class shoot.** Reading: “Bare Bones” Ch. 2, 3 & 4.

9/5 – Lecture: Mise en Scene

9/6 – Intro to Final Cut Pro, in class editing. Assign Ex. Part 2 – Dialogue Observation. Reading: Final Cut Pro Basics, Brenneis Ch. 2 pp. 29-44 (in 302)

WEEK 3

9/11 – **Film Thread Assignments DUE** (#1C of Short Writing Ex). **Pitch One-Shots in class.**

9/12 – Lecture: Cinematography

9/13 – In Class Editing Exercise; drive assignments, review editing lab hours & policies. Reading: “Bare Bones” Ch. 5,6,7 & Mollison Ch. 10 “Nonlinear Editing”

WEEK 4

9/18 – **Dialogue Observation Due. One-Shot Works in Progress.** Reading: “Screenwriting from the Heart”
p. 128-171

9/19 – Lecture: Screenplays & Storyboards

9/20 – Assign Short Screenplay AND Storyboard. More In Class Final Cut Pro as needed.

WEEK 5

9/ 25 – **One Shot DUE** & discuss. Assign soundscape. In class soundscape examples.

9/26 – Lecture: Sound Design

9/27 – Pitch Screenplay. Final Cut Pro Audio workshop. Hand out midterm review. Reading: Mollison Ch. 6 “Video Signal”

WEEK 6

10/2 – Pitch Soundscape. Microphone Intro & Interviewing Workshop w/ examples. Reading: Mollison Ch. 11 “The Microphone,” Thom, “Designing a Movie for Sound”

10/3 - Lecture: Continuity Editing

10/4 – Midterm review

WEEK 7

10/9 – Soundscape Works in Progress, more midterm review as needed

10/10 – **MIDTERM**

10/11– Soundscape works in progress

WEEK 8

10/16 – Screenplay Rough Draft DUE (bring 3 copies to class), screenplay small-group workshop. Assign *Bran & Park* & discuss.

10/17 – Lecture: Narrative & Genre

10/18 – **Soundscape DUE** & discuss. Assign Final Project: Portrait/Place.

WEEK 9

10/23- *Bran & Park* set work & rehearsal

10/24- Lecture: Documentary

10/25- **Final Project proposals DUE**, Shoot *Bran & Park*

WEEK 10

10/30 - Conferences/Work day

10/31 – No lecture, conferences – plan a 15 minute meeting with our instructor to discuss your progress in the class and the final project.

11/1- Conferences/Work day

WEEK 11

11/6 – *Bran & Park* in class editing – transfer footage & learn projector. Reading: Geuens “Film Production Theory” pp. 35-52.

11/7 – Lecture: Alternatives Forms

11/8 – finish *Bran & Park* editing in class. **Pitch Final Projects** in class.

WEEK 12

11/13– **Writing Ex. 3 & Writing Ex. #4 DUE** - screenplay & storyboard

11/14 – Sound/Lighting/Camera Equipment Demos!

11/15 – **Portrait/Place Rough Cuts – Workshop in class**

WEEK 13 no class, Thanksgiving Holiday break 11/17-11/25

WEEK 14

11/27 – **Portrait/Place Rough Cuts – Workshop in class**

11/28 – Lecture: Short Film & the Festival Circuit

11/29– **Portrait/Place Rough Cuts – Workshop in class**

WEEK 15

12/4 – Work Day

12/5 – Lecture: Life After Modes

12/6 – Work Day

WEEK 16

12/11– Work Day

12/12 – NO LECTURE

12/13 – **FINAL PROJECT: Portrait/Place DUE** & discuss.

We will have the *A La Modes* Final Screening/Festival at the date/time scheduled for the final exam during Final Exam week: 9:45 Am Wednesday December 19th

PLAGIARISM & CHEATING

Plagiarism and cheating may result in grade reduction and/or other serious penalties. Plagiarism and cheating include, but may not be limited to:

- *presentation of the ideas of others without credit to the source;
- *use of direct quotations without quotation marks and without credit to the source;
- *paraphrasing without credit to the source;
- *participation in a group project which presents plagiarized materials;
- *failure to provide adequate citations for material obtained through electronic research;
- *downloading and submitting work from electronic databases without citation;
- *submitting material created/written by someone else as one's own, including purchased term/research papers;
- *copying from someone else's exam, homework, or laboratory work;
- *allowing someone to copy or submit one's work as his/her own;
- *accepting credit for a group project without doing one's share;
- *submitting the same paper in more than one course without the knowledge and approval of the instructors involved;
- *using notes or other materials during a test or exam without authorization;
- *not following the guidelines specified by the instructor for a "take home" test or exam.

Students unclear about the proper use and citation of sources, or the details and guidelines for any assignment, should discuss their questions with the instructor.

An instructor who suspects a student of plagiarism or cheating must inform the student-in writing-as soon as possible after the incident has been observed or discovered. If the instructor comes to the conclusion that the student has plagiarized or cheated, he or she, in consultation with the departmental executive officer (DEO), may decide to reduce the student's grade in the course, even to assign an F. The DEO sends a written report of the case to the associate dean for academic programs; a copy is sent to the student. The associate dean for academic programs may uphold, as the offense may warrant, the following or other penalties: disciplinary warning until graduation, suspension from the college for a calendar year or longer, or recommendation of expulsion from the University by the president. If a student feels that the finding of plagiarism or cheating is in error or the penalty unjust, he or she may request a hearing. Information on the appeal procedures is available from CLAS Academic Programs & Services.

Records of all disciplinary actions taken against students reside in the CLAS Academic Programs & Services office and are destroyed when the students graduate, or after five years if the students have left the University or have not graduated. A notation of disciplinary action appears on a student's permanent record, if the student has been suspended or expelled.

STUDENTS WITH DISABILITIES

Under the Americans with Disabilities Act and Section 504 of the Rehabilitation Act of 1973, instructors must make reasonable accommodations for students who have physical, mental, or learning disabilities. The student is responsible for requesting accommodations. It is important that instructors help students preserve their privacy and maintain the confidentiality of student records, including records of disability accommodation. In order to help preserve students privacy, instructors are required to make the following announcement during the first class meeting and to include it on the syllabus:

"I would like to hear from anyone who has a disability which may require some modification of seating, testing, or other class requirements so that appropriate arrangements may be made. Please contact me during my office hours."

In order to receive accommodations, students must contact Student Disability Services (3101 Burge Hall, 335-1462) and obtain a Student Academic Accommodation Request form. The form will specify what course accommodations are judged reasonable for that student. An instructor who cannot provide the accommodations specified, or who has concerns about the accommodations, must contact the Student Disability Services counselor who signed the request form within 48 hours of receiving the form from the student.

STUDENT COMPLAINTS CONCERNING FACULTY ACTION

A student who has a complaint against any member of the College's teaching staff is responsible for following the procedures described below. Complaints may concern inappropriate faculty conduct (including inappropriate course materials), incompetence in oral communication, inequities in assignments, scheduling of examinations at other than authorized and published times, failure to provide disability accommodations, or grading grievances. In complaints involving the assignment of grades, it is College policy that grades cannot be changed without the permission of the department concerned.

*The student should ordinarily try to resolve the matter with the instructor first.

*If the complaint is not resolved to the student's satisfaction, the student should discuss the matter further with the course supervisor (if the instructor is a teaching assistant), the departmental executive officer, or, in some departments, another faculty member designated to receive complaints.

*If the matter remains unresolved, the student may submit a written complaint to the Associate Dean for Academic Programs, 120 Schaeffer Hall (335-2633). (Graduate students should be directed to the offices of the Graduate College, 205 Gilmore Hall, 335-2137.)

The Associate Dean for Academic Programs will attempt to resolve the complaint and, if necessary, may convene the College's Committee to Resolve Student Grievances [link to Manual of Procedure, Chapter 11, section 41] to recommend appropriate action. The Associate Dean will respond to the student in writing regarding the disposition of the complaint.

If the complaint cannot be resolved through the mechanisms described above, the student may file a formal complaint, which will be handled under the Faculty Dispute Procedures.

While the College recommends the procedures above, students always have the right to complain first to someone other than the instructor (for instance, to the director of undergraduate studies, the departmental executive officer, or the University Ombudsperson) if they do not feel, for whatever reason, that they can directly approach the instructor. Any member of the University community may consult the [Office of the University Ombudsperson](#) (C108 Seashore Hall, 335-3608) for help with problems or disputes, particularly those that do not appear resolvable through existing channels.

