Dear Peter,

We hereby request that the COM course FT 353 Production I (syllabus attached) be cross-listed with CAS, so CAS CI students can register for it without problems. Having checked our inventory, we would like to propose CI 360 as the course number. Please let us know if you have any questions.

Best regards,
Roy Grundmann, Director, Cinema and Media Studies Major
Lee Monk, Co-director, Cinema and Media Studies Major
CAS CI 360

Production 1

Short description:

Intensive course in the fundamental aspects of motion picture production. Students learn to use cameras, sound recording equipment, and editing software while applying these skills to several short productions. Emphasizes the language of visual storytelling and the creative interplay of sound and image.
COURSE DESCRIPTION

This course is designed to give you both aesthetic and practical skills. You will learn to record images using a digital single lens reflex (DSLR) camera and prime lenses, and to record audio with a digital compact flash recorder and a dynamic microphone. You will also learn the fundamentals of digital editing. The topics covered in this course can be grouped into four categories:

Visual Language

The course is designed to build a visual awareness rooted in photography. Several projects will lead you to an understanding of the camera, lenses, composition and light. You will also explore how images create meaning in the way they are juxtaposed and ordered into sequences.

Sound Language

You will be asked to consider sound as a distinct element in motion picture, with its own method of conveying thought and emotion. Through several short projects, you will learn recording techniques, how to gather and make sound effects, and how to layer them in the editing process to create an effective sound design.

Editing

Several class sessions will be devoted to the study of how a story is most effectively assembled and enhanced through the editing process. We will consider concepts such as sound/picture relationship, juxtaposition of images, shot duration, pacing and rhythm. We will also learn the more practical concepts of coverage, match cuts, continuity, and technical aspects of digital editing.

Storytelling with Sound & Image

This is ultimately the central focus of the course. Through a series of exercises, culminating in a more open-ended final project, you will explore the language of storytelling through motion picture. The goal is to use everything you learn about composition, lighting, sound design and editing to tell thoughtful, compelling stories.
REQUIRED TEXT BOOKS


*Poister’s Avid Media Composer Quick Guide for the Fearless Beginner*. Available at Barnes and Noble.

RECOMMENDED TEXTS

*The Filmmaker’s Eye*, by Gustavo Mercado (Elsevier, ISBN# 9780240812175)

*The Bare Bones Camera Course for Film and Video*, by Tom Schroeppe. (ISBN# 0-9603718-1-8)


ADDITIONAL MATERIALS

For the camera, you will need to purchase at least one SDHC card with an 8 or 16GB capacity. Make sure to buy cards rated Class 10 or higher. Cards with slower read/write ratings may cause the camera to stop recording during longer takes.

You will need an additional SDHC card for the Tascam audio recorder. This card does not have to be especially fast. Anything rated Class 4 or higher should be sufficient. You will want a card with at least 4GB capacity.

Finally, you’ll need to purchase an external disc drive for editing and storing media. This drive should have a capacity of at least 250GB with a USB 3.0 connection. While the best prices for the media and storage are often found on the Internet at sites like Amazon, Adorama, B & H Photo and www.newegg.com, sale prices at local technology stores such as Microcenter and Best Buy can match or beat online deals, so shop around!

ASSIGNMENTS

In chronological order, the out-of-class assignments for this course are—

- Treatment for Silent Film
- Silent Film
- Sound and Picture
- Treatment for Final Movie
- Non-fiction Film
- Final Movie

With the exception of the treatments for the first and last films, which will not be graded separately from the projects to which they relate, each assignment is followed by a set of grading criteria. These grading criteria for all projects assume that you have followed the assignment guidelines. Films that fail to meet the basic project guidelines will have points deducted from their total scores.
Silent Film

Total running time: 2 to 3 minutes.

This project is designed to develop your ability to use a DSLR camera, prime lenses and a tripod. It is also intended to demonstrate your understanding of the fundamental elements of cinematography: focus, exposure, composition and camera movement. The ultimate goal is to use camera skills to tell a story effectively in visual language. In class, we will discuss the elements that define a story and consider different ways a story can be structured through design and editing.

You must preconceive your story. That means you need to write a description of the actions that define it. To do this, you will write a “treatment.” A treatment is a brief description of your film. Describe the setting, main characters and the action, scene by scene. The treatment should read like a short story and should generally avoid technical or filmic terms such as "INT./EXT.", "dolly" or "close-up". It should be written in the present tense. Unless you have a narrative concept that requires that your characters be anonymous, you should assign names to your characters. This makes it much easier to tell them apart.

Keep in mind that your presentation should be convincing. The reader should be able to see and hear your film. You are writing a treatment not only to clarify in your own mind what it is that you want to do, but also to rally the support necessary to realize your project. (A sample treatment is in the Course Documents section on the Blackboard site.)

Once you have written a treatment for your story, you need to create a storyboard in which you sketch each shot. Both the treatment and storyboard must be submitted before you begin shooting.

Your movie must tell a short story that incorporates the following elements:

- A protagonist must pursue a central objective.
- In the pursuit of his/her goal, the protagonist must encounter barriers that test his/her resolve and reveal his/her character.
- Circumstances must change, leading to an outcome. The upshot of the events of the story will define it as funny, sad, bittersweet, eerie, etc.

Story Parameters

- At least one human character.
- A central objective that is clear to the audience strictly through visual information.
- The story should not need words for us to understand it. Instead, use *screen* language.
- You are not using sound; make sure your actors do NOT use gestures or miming motions to compensate.
- You must use at least two different locations.

Technical Parameters

- Your film needs to have a discernible visual plan. There are many ways of establishing patterns and structures using visual cues. For example, a clear speeding up or relenting of the pace of edits is a way of controlling rhythm, while recurring visual motifs can be a way of segmenting
or punctuating your film. The elements that can be used to establish a visual design are too numerous to list, but they include the control of contrast and exposure, the recurring use of certain compositions or camera placements and the deliberate and selective use of point-of-view shots.

- With the possible exception of a tracking shot, all shots must be taken from a tripod.
- Include a pan OR tilt (on a tripod) in which you follow action, but begin and end with a static shot. Be sure to practice the shot to insure smooth operation that is coordinated with the action.
- You may use one tracking shot.
- Use each prime lens.
- Use a variety of camera angles. Be sure to consider how varying camera height can improve your vantage point.
- Use only available light; no motion picture lights. If you use a variety of light sources, make sure to control for color balance.
- At least 120 seconds long, but no longer than three minutes.

Edit picture only, leaving the audio tracks on your editing timeline empty.

Evaluation criteria for Silent Film:

- Coherence and elegance of storytelling (30% of grade)
- Control of Focus (10% of grade)
- Control of Exposure (10% of grade)
- Continuity or Logic in the Progression of Shots (10% of grade)
- Control and Effectiveness of Composition (20% of grade)
- Development of a Visual Plan (20% of grade)

**Sound and Picture**

Maximum Total Running Time: 3 minutes

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

I will pick two shots from each of your Project I movies. You then upload those shots into a folder on our Mother Drive: labeled: PROJECT 2 SOURCE FOOTAGE. The 32 shots in this folder constitute your source footage for this project.

**Instructions**

- Upload your two designated shots to PROJECT 2 SOURCE FOOTAGE folder. Rename each shot with your name, followed by the number “1” or “2”, e.g. “Merzbacher-1.MOV”
- On your own Hard Drive, create a media folder. Drag all the files from the PROJECT 2 SOURCE FOOTAGE folder on our Mother Drive into this new folder. Start a new Avid project.
Select a series of shots from this source footage and edit a visually and rhythmically compelling story based on the visuals alone. You may use as few or as many shots from the source footage as you like. You may repeat shots as well. However, your final movie should be no longer than 3 minutes. Don’t immediately get hung up on creating a sequence that makes sense; look for a logic based on form.

Sketch the sound design your film on paper, determining what sounds you need and how they will overlap. Make a “shopping list” of the sounds you need to collect.

Record your wild sounds. Your project must have a minimum of six wild-recorded sounds: At least three sound effects and three ambient sounds. The rest may come from a sound library. To get your wild sounds, either record them directly or manufacture them yourself.

Import remaining sounds from the sound effect Library on iTunes.

Lock your picture, then build your audio tracks. You should have at least three tracks of audio. Here is a possible configuration for your tracks:

- Track 1 voice (If you have it. If not, move tracks up a slot.)
- Track 2 sound effects
- Track 3 sound effects
- Track 4 ambience
- Track 5 ambience

Mix your tracks, adjusting for levels and equalization.

Export your project as an h.264 Quicktime movie.

Parameters

- No sync dialog, no music. Voice-over narration may be used sparingly.
- 3-minute maximum length.
- There can be no holes in the track— that is, there must be sound on at least one track at all times.
- Include sounds from all parts of the frequency spectrum— low, mid and upper ranges.
- Consider dynamic shaping— sculpting your overall sound with both quiet and loud sounds. Your project must have at least two cross fades.
- Experiment with using sounds other than the one that is most literally correct or accurate. For example, the churning of a clothes washer can do a better job of conveying the sound of a rushing mountain stream than if you recorded that sound on location.

Notes

You may not use the sound of a heart beating. This is the ultimate audio cliché. Ticking clocks are also discouraged.

Pre-recorded audio tracks, such as those in a sound library, are usually in stereo, meaning that they are split into left and right channels. So when you add a “track” to your sound mix from a stereo source, you actually have to create two tracks on Avid— one for the left channel and one for the right.

Evaluation criteria for Sound and Picture project:

- Coherence of film concept (30%)
- Control of rhythm and development of sound design (30% of grade)
- Effectiveness of interplay between sound and picture (20% of grade)
- Technical quality of sound recording and mixing (20% of grade)
Story Development and Treatment for Final Movie

A story doesn’t exist unless it can be told. That observation may seem absurdly self-evident, but in fact many stories go untold because the people who wish to tell them can’t present them in a comprehensible form. Very few of us are natural storytellers who carry fully formed narratives around in our heads. Instead, fragments of stories—events, images and themes—tend to swirl about disjointedly. To tell a story on screen, we not only need to be clear about our ideas, but also to present those ideas in a satisfying way. Film is a time-based medium. As Woody Allen has said, “Time is nature’s way of keeping everything from happening at once.” Movies necessarily unfold over time. Therefore, if we are going tell a cinematic story, we must put our narrative elements into a coherent linear order. This doesn’t mean that the chronology of our story must be linear. Jean-Luc Godard has observed that “A story should have a beginning, a middle and an end, but not necessarily in that order.”

This exercise is designed to help you think about, and understand, what a story is and how it is formed with certain key elements. Here we will focus specifically on the idea of storytelling through the application of the traditional story structure. This is not the only way to tell a story, but it is a model that is widely employed by screenwriters, and one that you should be familiar with.

Within this model, at the very minimum, a basic story needs a structure, a main character, and a conflict. Structure in screen language is an automatic result of spreading a conflict out over time. There is a problem, and the time it takes to resolve it turns into an arc with several main elements: A motivated character, the introduction of one or more conflicts, the struggle to resolve them, the climax and the resolution.

Stories are usually about a conflict or problem that needs to be resolved. The story usually centers on one individual. Many stories are formed by the actions an individual takes to resolve the problem that has set the story into motion. So, stories start with a conflict, work through the efforts of the central character who is struggling to restore balance, and end with some sort of resolution to the conflict.

So what is a story? Here is a simple way to think about it. Consider these two options.

- A tightrope walker sets out to walk on a thin rope stretched between two buildings high over the streets of Manhattan. She performs flawlessly and is greeted by her proud boyfriend on the other side.
- Same scenario, except half way through, storm clouds are gathering and the wind picks up. The tightrope walker notices that one of her shoes is coming off. She looks down and sees that someone has partially cut the rope. She looks ahead to the end of the rope and sees the smirking face of the boyfriend she just dumped for someone else.

Which story is more interesting? In fact, story A is not really a story because there is no conflict. It is a description of an event. Story B has multiple conflicts, and hence multiple possible outcomes which makes it compelling for the viewer. It is a story because there are clear problems that have to be resolved.
Write a Treatment based on your story concept

As with the first movie in this course, you will need to write a treatment that describes your story. This should be a one to two-page description that describes the story through observable actions, written in the present tense. (Refer again to the sample treatment on the Blackboard site.) This treatment should be more thorough than the one for the Silent Film, and should adhere closely to the traditional story structure model described above. Once your treatment has been approved by the instructor, it will serve as the blueprint for your Final Movie.

Non-fiction Film: A Portrait

Total running time: 3 to 5 minutes.

For this project, you are encouraged to work with a partner, but each student will be responsible for directing a film.

You are to make a character profile or portrait. The goal here is to try to capture the essence of a person’s personality by filming key actions that are emblematic of that person’s character. For example, you might capture a day in the life of a gymnast who is preparing for a competition. Note: Your project must feature a person from beyond the confines of the BU campus.

The aim of this project is to encourage you to develop a narrative using character attributes and incidents that are “givens” rather than products of your imagination. As always, the fundamental challenge is to tell a story through image and sound. Your character’s circumstances may lend themselves to a story that follows a classic narrative arc, but it’s also possible that your story structure will be guided more by character actions and time elements. In any case, this non-fiction piece must have a form and structure that conveys a meaningful experience. It should start with a clear introduction, then move into a series of actions that define the midsection of the story, and finally arrive at an ending that provides closure.

Some guidelines:

- Sound and picture should be recorded and edited separately. You must not use on-screen dialog or be dependent on synchronous ("sync") sound.
- Your project should feature at least one sound effect that is perfectly matched to an action (Not recorded while shooting). This could be a door closing, hands clapping, etc. You can create the sound effect yourself or obtain it from an sound effect library. You will synchronize the sound during editing.
- You may use voiceover, but keep it sparse. Let the images speak. As a rule of thumb, voiceover should take up no more than half of the running time of your project.
- Don’t use audio to tell us what the image is saying. Think of ways for sound and picture to support, complement or even oppose— rather than simply mirror— each other.
- Pay attention to lighting! Make appropriate and creative use of reflectors, bounce cards and the light kits. Use a variety of focal lengths and camera angles. If you choose to use handheld shots, make sure they are executed well and serve a purpose. Plan carefully, with editing in mind, before you begin shooting.
• In order to demonstrate your mastery of visual control, you must not rely on visual effects in editing this project. This includes the use of color correction. The only visual effects permitted on this assignment are fade-ins and fade-outs.
• It’s fine to write out the text for voiceover narration, but avoid having anyone read directly from a script. Get them to perform the script.
• You may make use of pre-recorded sound effects, but at least half of the sounds you use should have been recorded by yourself.
• You may use music, but only for accent. Think of it as a spice instead of a main ingredient. For the purposes of presenting this project in class, you may use unlicensed, copyrighted music. However, keep in mind that this will prohibit you from showing the project in public screenings.
• You must use at least three tracks of audio.

Some warnings:

• It is generally not advisable to make a portrait of a musician, as these projects are difficult to realize without sync sound. Along the same lines, using a DJ as a subject, while not strictly ruled out, is strongly discouraged.
• Shooting around services for homeless or otherwise needy people is also discouraged, since the aid organizations will not permit you to photograph their clientele.
• It is acceptable to make a portrait of a pair of people (e.g. twin sisters, skating partners), but if you are drawn to working with a larger group (a family, a baton-twirling corps), you should focus on one member of the group. The aim here is to achieve a degree of detail and intimacy in your portrait within a short running time. Therefore, your scope must be limited.

Evaluation criteria for the Non-Fiction Film project:

☐ Control of visual design, including composition, focus, exposure, camera movement, choice of camera angles, lighting design (20% of grade)
☐ Quality of the sound design, including recording quality and design concept (20% of grade)
☐ Editorial control, including the interplay between sound and picture, transitions and narrative pacing (20% of grade)
☐ Effectiveness in illuminating the subject’s personality and character. (20% of grade)
☐ Narrative craft: including coherence, story structure and design, cleverness and/or elegance demonstrated in telling your story (20% of grade)

Final Movie

Total running time: no more than 6 minutes in length, including all titles and credits.

For this project, you are encouraged to work in crews, though again each student will be responsible for directing his or her own film. Make reciprocal arrangements with classmates and friends where you work on each other’s productions. Set up a common schedule to avoid conflicts.

Create a storyboard for your film based on your Treatment.
The film will have no sync sound, so there can be no dialog, but you must create a sound track with a well-conceived sound design. You may use prerecorded music and sound effects from our iTunes library or another source, but once again you are strongly encouraged to use sounds you have created or collected, and you must use at least some audio that you recorded yourself. You may also use voice-over narration, but it must not be the driving force in telling the story. Rather, it should be just one more element adding to the film’s overall style and effect.

For this final project, you should use color correction to fine-tune you’re the color balance, contrast and exposure in all your shots.

Before submitting it for critique, this project must have a slate, bars and tone and a countdown leader added to the head. These elements will not count towards the film’s total running time. Use a reference tone of -12 dB and mix your audio according to this standard. When color correcting your film, be sure to use the color bars as your reference.

Evaluation criteria for Final Movie:

- Control of visual design, including composition, focus, exposure, camera movement, choice of camera angles, lighting design, and graphic elements such as titles (20% of grade)
- Quality of the sound design, including recording quality and design concept (20% of grade)
- Editorial control, including the interplay between sound and picture and transitions (10% of grade)
- Quality of project premise (10% of grade)
- Narrative craft, including the coherence, cleverness and/or elegance demonstrated in telling your story (20% of grade)
- Quality of performances (20% of grade)

A note about the “Quality of Performance” criterion: In the case of films where performance is not an issue (certain documentaries and experimental films), this category will be omitted from the evaluation rubric. In these cases, the “Quality of Premise” and “Narrative craft, etc.” will each be weighted at 25% of the grade.

SHARING WORK

The College of Communication is experimenting with Kaltura, a new system for streaming video within the university community. We anticipate using Kaltura to share assignments both in class and out. If the system doesn’t meet our needs, we will share work via the COM fileshare system or even via upload as private videos on YouTube. We will distribute guidelines for sharing work as the semester progresses. Failure to upload your work correctly and in a timely manner may result in a lower grade.

ONLINE EVALUATION OF PEERS' WORK

You will be expected to review and critique your classmates’ four film projects prior to our in-class critiques of each assignment. We will be using an online survey system to solicit your critiques. Your written critiques constitute a significant proportion of your participation grade for this course, so be sure to follow the guidelines and provide detailed and constructive feedback.
**GRADING SCALE**

The following scale will be used for all graded work:

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**GRADES**

Your final grade for this course will be determined by these graded components:

- Silent Film: 10%
- Sound and Picture: 20%
- Non-fiction Film: 20%
- Final Movie: 20%
- Test: 15%
- Class Participation & Online Evaluations: 15%

Project grades are based on the criteria listed after each project description (see above).
RULES OF THE ROAD

While some work will be done in class, considerable production work will be conducted outside of scheduled class times. Students should be aware that this course (and similar courses in media production and theater) requires a substantial amount of outside work. It is the student’s responsibility to schedule and complete all work.

You are expected to attend all lectures and workshops. Lateness and unexcused absences will have a substantial effect on your participation grade. At a minimum, you must attend at least two-thirds of the class sessions to receive credit for this course. Critiques are a vital part of this class. Everyone is expected to be a vocal participant in class discussions. Late assignments will be marked down. You must complete the four 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 Film Production Services. The equipment that you will be using 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 malfunctions not acceptable excuses 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 Laptops in Classroom

Laptops may only be used in class for taking notes. Unless instructed to do so, you are not permitted to connect to the Internet during class time.

Focus and Camera Steadiness

Unless you are striving for a unsteady or blurry look for a very specific expressive end, you are expected to include in your movies only shots that demonstrate critical focus control, steady and level camerawork, and smooth pans, tilts and dollies.

Use of Visual Effects

Although you will edit your projects on computers, a fundamental aim of this course is to teach some mastery of image acquisition. This means that you must create compelling compositions and effective lighting in the field or the studio, rather than “fixing it in post.” You should therefore limit yourself to the following visual effects when editing projects for this class: color correction, fades, superimpositions, dissolves and freeze frames.
Prohibition Against Synchronous Sound

In this course, we will explore the vast potential for audio-visual communication through means other than dialog. While it is possible to record synchronous (“sync”) sound with the equipment we will use, you should not employ sync sound in your projects. At the same time, you should take every opportunity to create precise correspondences between picture and sound through careful and clever editing, and this may include editing sound effects in synchronization with on-screen actions (a door closing, a rake scraping, etc.).

Cinematheque Requirement

The BU Cinematheque is the Department’s primary series of screenings and Q&A’s with directors, writers and producers of film and television.

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. The requirement is not 2 attendances per course.

The Film/TV office has created a simple form that must be brought to the Cinematheque event. It must be signed or stamped by the Cinematheque TA. Students will then turn the form in to the Film/TV office at the end of the semester. Students will not receive their grades until the forms are turned in.

A Reminder Regarding Academic Honesty

Academic dishonesty of any kind will not be tolerated. Any kind of academic misconduct (cheating, plagiarism, etc.) will result in the filing of academic misconduct charges. Any suspicious act/material/etc. will be investigated to the fullest extent possible and those found guilty will be punished accordingly. Be sure to read and comply with Boston University’s Universal Academic Conduct Code. It is available at: http://www.bu.edu/academics/policies/academic-conduct-code/

University Statement on Recordings During Class

Please note that classroom proceedings for this course might be recorded 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.
Course Schedule
Merzbacher • Production I • FT353 • Fall 2016

NOTE: Reading assignments should be completed by the date on which they are listed.
This schedule is subject to change.

Tuesday, September 6  Introduction: Course Outlined
How Motion Pictures Work
Understanding Camera Shutters and Shutter speed
First Movie Treatment Assigned
Schedule Established for Assignments
Reading: Prof. Poister’s Canon T2i Guide on Blackboard Site

Thursday, September 8  Bring SD Cards for Cameras to Class
Checkout Procedures
Basic Camera Operation
Using a Tripod
Exposure, ISO, F-Stops
Color Balance and the Camera
Using the Light Meter
Exterior Lighting
Reading: Voice & Vision, pp. 3-19, 186, 221-232, 241-245

Friday, September 9  Workshop: Basic Camera Operation

Tuesday, September 13  Treatment For Silent Film Project Due in Class
Bring SD Cards for Cameras to Class
Lenses and Optics: Focal Length, Depth of Field
Compositional Components and Conventions
Casting Actors
Reading: Voice & Vision, pp. 188-190, 233-240

Thursday, September 15  Bring SD Cards for Cameras to Class
Formats: Resolution Levels, File Formats
Frame Rates
Shooting Video with the DSLR
Aspect Ratios

Friday, September 16  Workshop: Shooting with a Light Meter

Tuesday, September 20  The Grammar of Motion Pictures: Some Basic Rules
Reading: Voice & Vision, pp. 65-97

Thursday, September 22  Class Meets in Editing Lab – Bring Avid Guide and Your Drive
Basic Picture Editing
Reading: Voice & Vision, pp. 445-469
Friday, September 23  Workshop: Non-Linear Editing Basics

Tuesday, September 27  **Class Meets in Editing Lab – Bring Avid Guide and Your Drive**
Picture Editing, Continued
Basic Titles and Effects
Rendering

Thursday, September 29  **Class Meets in Editing Lab – Bring Avid Guide and Your Drive**
Outputting
Editing Session

Friday, September 30  Workshop: Finishing and Outputting Practice

*Silent Film Projects Must Be Online by 5 PM*

Tuesday, October 4  **Bring SD Cards for Audio Recorders to Class**
Introduction to Audio
The Components of Sound
Analog and Digital Recording
Distortion
Frequency Response
Microphone Design
Reading: *Voice & Vision*, pp. 329-362 and
Prof. Doherty’s *Bare Bones of Audio* on Blackboard Site

Thursday, October 6  Critique of Silent Movie Projects

Friday, October 7  Workshop: The Basics of Sound Recording

**Tuesday, October 11**  SPECIAL: Substitute BU Monday Schedule - No Class

Thursday, October 13  **Class Meets in Editing Lab – Bring Avid Guide and Your Drive**
Sound Editing
The Components of Sound Design
The Role of Ambience and Room Tone
Layering Audio: Building Tracks
Fading and Filtering Audio in Post
Reading: *Voice & Vision*, pp. 471-490

Friday, October 14  Workshop: The Basics of Sound Editing

*Sound and Picture Projects Must Be Online by 5 PM*

Tuesday, October 18  Interior Lighting Basics
Electrical Safety
Three Point Lighting and Other Lighting Terms
Contrast Ratios
Controlling and Diffusing Light
Reading: *Voice & Vision*, pp. 269-301, 391-394
Thursday, October 20  Critique of Sound and Picture Projects

Friday, October 21  Workshop: The Basics of Lighting

Tuesday, October 25  Contrast and Exposure Tests  
**Treatments for Final Films Due in Class**

Thursday, October 27  Characteristic Color Temperatures of Light Sources  
Balancing Light Sources  
Integrating Practical and Available Light into a Lighting Scheme

Friday, October 28  Workshop: Hands-On Lighting Exercise

Tuesday, November 1  **Class Meets in Editing Lab – Bring Avid Guide and Your Drive**  
Editing: Combining Picture and Sound  
The L-Cut  
Controlling Color and Contrast in Post

Thursday, November 3  Filters: Polarizing, Neutral Density  
Blocking: Beyond the Basics  
Incorporating Camera Movement  
Reading: *Voice & Vision*, pp. 57-64

Friday, November 4  Workshop: Color Correction Practice  
**Non-Fiction Film Projects Must Be Online by 5 PM**

Tuesday, November 8  Working with Actors  
Casting Tips  
Rehearsal Options  
Directing Actors on Set

Thursday, November 10  Critique of Non-Fiction Film Projects

Friday, November 11  Workshop: Protocol for Shooting Sync Sound

Tuesday, November 15  **Class Meets in Editing Lab – Bring Avid Guide and Your Drive**  
Basic Motion Effects: Slow Motion, Freeze Frames  
Importing Stills  
Bars & Tone  
The Countdown Leader

Thursday, November 17  Test Review

Tuesday, November 22  Test

**Thursday, November 24**  Thanksgiving Recess - No Class
Tuesday, November 29  Class Meets in Editing Lab – Bring Avid Guide and Your Drive
Test Answers Reviewed and Class Editing Session

Thursday, December 1  All Final Films Must Be Online By Start of Class!
Final Film Critique, Part 1

Tuesday, December 6  Final Film Critique, Part 2

Thursday, December 8  The Successful Short Narrative Film: Some Conclusions
Selection of Films for Final Screening
Course Evaluation