

ACADEMIC FREEDOM STATEMENT

Brooks Institute is committed to protecting and encouraging the principles of academic freedom. Academic freedom provides the foundation for scholarship, teaching and learning, and reflects the Institutes fundamental mission to promote collaboration, critical thinking, and creativity. Essential elements for the intellectual vitality of a college include: the ability to exchange ideas and concepts freely, to explore and disseminate new knowledge, and to speak openly as a professional and as a private citizen. All are encouraged to promote a learning environment that provides opportunities for the free exchange of ideas between faculty, staff and students.

Programmatic Student Learning Outcomes/Mission

The mission of the **Bachelor of Fine Arts in Film** Program is to provide a deeply immersive, experiential learning environment that promotes creative expression, best practices, and collaboration as students prepare for a variety of career paths in motion picture production for traditional and emerging media markets.

Program Description

The 120 semester credit **Bachelor of Fine Arts in Film** program builds knowledge of the craft of film through a series of core courses culminating in a production workshop and portfolio experience. The program consists of 66 semester credits that cover a variety of aspects of film production including narrative and commercial filmmaking and screenwriting.

In addition, students take 45 semester credits in general education and 9 semester credits in business courses designed to support their professional goals as filmmakers and broaden their understanding and experience of other subject areas.

Upon the completion of the Film Program students should be able to:

- Students can apply film aesthetics in a specific film-making discipline. (Visual Literacy, Problem Solver)
 - Students can analyze the global context of media production and distribution. (Problem Solver, Global)
 - Students collaborate effectively and ethically to accomplish professional goals. (Ethics, Collaboration, Communication)
 - Students use contemporary motion picture tools to communicate a story or concept. (Communication, Adept)
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Course Title **Production Workshop II**

Course Code **FLM287**

Credit Hours 6 Semester

Contact Hours 9 Hours

Prerequisites FLM283

Course Type Lecture/Studio

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Term Start/End Date September 8 – December 18, 2015

Course Description This intermediate level course introduces students to sync-sound production in a crew structure and serves as a culmination of the preceding courses. Students combine the skills they have learned in an integrated, highly mentored workshop environment.

Learning Objectives Upon completion of this course the student should be able to:

- Demonstrate proficiency with pitching, developing and writing a short film project
 - Demonstrate and understanding of production crew positions, responsibilities, hierarchy and set protocol
 - Demonstrate an understanding of intermediate skills in the pre-production process
 - Demonstrate proficiency at script breakdown, film scheduling, production paperwork and budgeting
 - Demonstrate proficiency at integrating professional set protocol and safety procedures into the production environment
 - Demonstrate proficiency with the development of planned marketing, publicity and distribution plans and execution
 - Demonstrate proficiency with delivering master elements for distribution and archiving
 - Demonstrate mastery of developing a film from concept to master delivery for distribution and archiving with a fixed deadline
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Required Textbook(s) None

Course Outline

Week 1: Introduction to class and outcomes, pitching, short form screenwriting, film industry model of development, production, post-production, marketing & publicity.

Week 2: Pitches, presentation of short form scripts, selection of chosen scripts for productions based on class size and number of producing groups, production and post production crew roles and responsibilities, budget and resource guidelines, definition of final deliverables and final critique screening deadline.

Week 3: Workflow and mastery delivery requirements including archiving, Critique: preliminary budgets, shot list, lighting design, production design, 'look book', character bios and description, casting updates, storyboards, location updates, publicity and marketing campaign, electronic press kit and 'making of' design and plan, set design proposal, props and wardrobe list, proposed workflows for technical and creative requirements, music plan (commercial music or original score), scene choice for scene test and trailer shoot.

Week 4: Film festival overview – purpose and structure, categories of film festivals, marketing and publicity considerations for film festival screenings, building a 12 month festival entry plan, what comprises a 'successful' short film for festivals, Critique: final budgets, locked shot list, production design and 'look' of film, casting updates, locked storyboards, locked locations – permits submitted and in process, final publicity and marketing materials campaign outline, final

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plan for electronic press kit design with production and post-production outline, locked set design with diagrams, final 'look book' including all departments, locked list of props and wardrobe, final workflow through to final critique and delivery of master elements and archive materials, locked crew list for production for all positions, locked plan for commercial or original score music.

Week 5: Camera demos, sound demos, Critique: TBD by faculty.

Week 6: Advanced power demo, flat and A frame construction demo and application, Critique: TBD by faculty.

Week 7: Critique: All departments, final preparation for scene test and trailer shoot, production of dailies for scene test and trailer – all projects and producing groups.

Week 8: Critique: Screening of trailers and dailies for scene tests with detailed reviews of results and what can be improved for upcoming principal photography for all projects and producing groups, comprehensive review of materials from all production heads and departments, day by day calendar with shifts that map out each individual students' responsibility from beginning of principal photography phase until all dailies from all projects are completed.

Week 9: Principal photography, DIT drives backed up to clone at the end of each day of with P2 card data and digital audio dailies. Transcoding and syncing of dailies begins by editorial assistants.

Week 10: Principal photography, DIT drives backed up to clone at the end of each day of with P2 card data and digital audio dailies. Transcoding and syncing of dailies continues by editorial assistants.

Week 11: Critique: select dailies from each project, students switch from production department head to post-production department head, preliminary post-production budgets, assembly of post-production books, update on commercial music rights clearance or original score, plan for temp music and sound effects for first cut, producer's credits, poster concepts, DVD cover art and menu concepts, electronic press kit and 'making of' update.

Week 12: Critique: first cut of all projects with complete title credits and temp comp mix of dialogue, sound effects and music tracks, bios for press kit, spot list for sound effects and sound design, DVD production budget including artwork, Critique: first cut of 'making of' with temp comp mix for sound effects and music tracks.

Week 13: Critique: locked cut of all projects with complete titles and temp comp mix, preliminary press kit, preliminary artwork for DVD, final poster, final DVD budget, DVD extras, final 'behind the scenes' and 'scene story' production stills.

Week 14: Critique: comp pre-mixes for dialogue, sound effects & sound design and music, cleared commercial music agreements or original score artist contracts, festival research and presentation of five festivals planned for entry of each film project, presentation of DVD menus, DVD extras with DVD cover art that includes producer's credits.

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Week 15: Critique: Color timed master of locked picture with visual effects and title credits married to final composite sound mix, three copies of DVD with art in case, pre-marked DVD mailing envelopes with postage for all actors in all projects, copy of all project's media and project's work assignments on clone drives, reconciled budgets with complete production and post-production books, final screening of film open to public audience for the Brooks community, cast and crew.

GENERAL ASSESSMENT CRITERIA AND METHODS OF EVALUATING STUDENTS

Letter grades (A, A-, B+, B, etc.)

The student's overall grade for this class is derived from a combination of online instructional activity, class participation, assignments, quizzes and exams, projects, and final project/final exam. A student's grade will be adversely affected by being tardy to class and by any unexcused absence. Only the instructor can authorize exceptions to class policies, deadlines or grades. Students must confirm (in writing) any exceptions to class policies or deadlines with the instructor. Class work is weighted as follows:

Grade Weighting		Grading Scales		
Course Area	%	Percent	Letter	Numeric
Course Area	%	93–100	A	4.00
		90–92	A-	3.70
Class Participation	10%	87–89	B+	3.30
		83–86	B	3.00
Weekly Assignments	45%	80–82	B-	2.70
		77–79	C+	2.30
Overall Production & Post-Production Head	35%	73–76	C	2.00
		70–72	C-	1.70
Final Project	10%	67–69	D+	1.30
		60–66	D	1.00
Total	100%	0–59	F	0.00

DEFINITIONS OF CRITERIA USED IN GRADING

Outstanding = A	Outstanding work, showing insight and demonstrating ex-
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	cellence in skill and craft. Work goes well beyond what is required
Superior = A-, B+	Superior work, shows clear understanding and thorough demonstration of skill and craft
Good = B, B-	Competent work, clear understanding, often showing creativity and good use of skills
Satisfactory = C+, C, C-	Adequate understanding, inconsistent demonstration of skills, some elements missing or problems with priorities
Unsatisfactory = D, F	Lacks understanding, inadequate amount of time and effort demonstrated, many missing elements, inconsistent participation, skill and craftsmanship not demonstrated

ATTENDANCE POLICY

Each faculty member takes attendance for each class period and posts it to the student's record through the portal. Once absences equal 20 percent of the total number of class meetings, faculty may lower the final grade for the course one full grade and may drop the grade again for each absence after the 20 percent has been reached. Students may review their attendance through the student portal under each course the student is enrolled in.

Students who do not attend during the first week of class may be subject to withdrawal. Brooks Institute may also withdraw any student who has not been in attendance for 14 consecutive days. However, the institute will withdraw any student who has had non-attendance for 35 consecutive days; this timeframe may be extended due to extraordinary circumstances that affect the entire student population. Students will be responsible for all financial obligations incurred if and when they are withdrawn for lack of attendance

Regular classroom attendance is not only an essential ingredient for academic achievement, but it is also a fundamental building block for success. As part of the course requirements, students must attend at least 80 percent of the scheduled time for each course in order to achieve satisfactory attendance. Students in any of the internship courses are required to complete all scheduled hours and record attendance throughout the scheduled course to achieve satisfactory attendance. Students who do not achieve satisfactory attendance may earn a failing grade on their transcripts and may be required to repeat the course. Absences will include tardiness or early departures. Students who are not in attendance for any portion of a class will accrue time absent calculated in percentage increments of 25, 50, or 100 percent of the class period as reflected on each daily roster. Students who have been absent from all their scheduled classes for more than 14 consecutive calendar days, not including scheduled Institutional holidays or breaks, and/or students who officially withdraw from all current courses may be administratively withdrawn from the Institution.

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ACADEMIC INTEGRITY STATEMENT

Brooks Institute expects all students to exemplify integrity in all academic work. Brooks Institute will not permit students to engage in the following dishonest acts:

- **Cheating** – Cheating includes, but is not limited to, the following: using unauthorized notes, study aids, electronic or other devices not authorized by the instructor. Using or borrowing information from another person, or submitting someone else's work as one's own work including images and motion clips. Using work previously submitted for another purpose, without the instructor's permission, is prohibited. Duplicated use of copyrighted material in violation of federal copyright laws is prohibited.
- **Plagiarism** – Submitting as one's own work, in whole or in part, words, ideas, art, designs, text, drawings, images, motion clips, etc. that were produced by another person without attributing that person as the rightful source of the work. Plagiarism includes, but is not limited to: using words, word passages, pictures, etc. without acknowledgement; paraphrasing ideas without quotation marks or without citing the source.
- **Accessory to Dishonesty** – Knowingly and willfully supplying material or information to another person for the purpose of using the material or information improperly.
- **Falsification or Alteration of Records and Official Documents** - The following are examples of acts under this category, but the list is not exhaustive: altering academic records, forging a signature or authorization on an academic document, or falsifying information on official documents, grade reports, or any other document designed to attest to compliance with school regulations or to exempt from compliance.
- **Software Code of Ethics** – Unauthorized duplication of copyrighted computer software violates the law and is contrary to our organization's standards of conduct. Brooks Institute disapproves of such copying and recognizes the following principles as a basis for preventing its occurrence:
 - Brooks Institute will neither engage in nor tolerate the making or using of unauthorized software copies under any circumstances.
 - Brooks Institute will only use legally acquired software on our computers.
 - Brooks Institute will comply with all license or purchase terms regulating the use of any software we acquire or use.
 - Brooks Institute will enforce strong internal controls to prevent the making or using of unauthorized software copies, including effective measures to verify compliance with these standards and appropriate disciplinary measure for violation of these standards.
- **Communication Devices**-To maintain academic integrity and to eliminate distractions for other students the use of electronic devices in the classroom is dictated by the instructor.

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CREDIT ASCRIPTION ADDENDUM

FLM287 Production Workshop II - 6 semester credit hours

Type: Lecture/Studio

Credit Ascription- The amount of hours spent outside of class and assignment alignment with Course Learning Objectives

Course Learning Objectives:

- 1) Demonstrate proficiency with pitching, developing and writing a short film project
- 2) Demonstrate and understanding of production crew positions, responsibilities, hierarchy and set protocol
- 3) Demonstrate an understanding of intermediate skills in the pre-production process
- 4) Demonstrate proficiency at script breakdown, film scheduling, production paperwork and budgeting
- 5) Demonstrate proficiency at integrating professional set protocol and safety procedures into the production environment
- 6) Demonstrate proficiency with the development of planned marketing, publicity and distribution plans and execution
- 7) Demonstrate proficiency with delivering master elements for distribution and archiving
- 8) Demonstrate mastery of developing a film from concept to master delivery for distribution and archiving with a fixed deadline

The following indicates the **minimum** number of hours per assignment:

	Assignment Title	Homework Hours	Assignment Objectives
Week 1	Final Project; EPK; DVD Extras	60	1,2,3,4,5,6,7,8
Week 2	Script 1 st Draft	8	1,8
Week 3	Script Final Draft	6	1,8
Week 4	Pre-Production I	15	2,3,4
Week 5	Pre-Production II	25	2,3,4
Week 6	No Assignment		
Week 7	Pre-Production III	25	2,3,4
Week 8	No Assignment		
Week 9	Principal Photography	40	2, 5, 8
Week 10	Principal Photography	40	2, 5, 8
Week 11	Post Bible	20	2, 7, 8
Week 12	No Assignment		
Week 13	Editor's Log	30	2, 7, 8
Week 14	Budget Reconciliation; Promotional Materials	20	4, 6, 8
Total		289	