

COMM 338 – Narrative Production

Spring 2020

Course Description & Objectives

Narrative Production is a capstone course for the FDM program which focuses on the application of media production and narrative filmmaking skills acquired in previous courses.

Students work as a team to create short-subject fictional narrative films, taking their projects from pre-production to completion. At the conclusion of the course, students will:

1. Understand the phases of the narrative production process: development, pre-production, production, and post-production;
2. Experience working as a part of a film production crew;
3. Produce original, short-subject films.

Faculty

Jeff Harder

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Office Hours: Tuesday 1-3, Wednesday 2- 6:30, Thursday 4-6:30 (LSC), and by appointment. I am also willing to meet with individuals and groups at the LSC.

Required Texts

Please read the material in the assigned text, it will be necessary to understand the process and procedures of production and how to produce the documentation required for the course.

• *Producing and Directing the Short Film and Video, Fourth Edition* by Peter Rea and David Irving. (EBL)

Be sure to review the material on the course resources section of the Sakai page for the class.

Assignments and Evaluation

There will be two production cycles during the class. During each cycle, the class will be divided into two production teams, each student will be assigned a specific role (director, producer, production designer, cinematographer, editor, etc.) in the production of a short film. Each role comes with responsibilities and assignments/documents which will be due during each phase of the production, and on which the student will be evaluated.

The student will also be evaluated based on their participation and work as a member of the group, an evaluation that will be based in part on attendance, class participation, instructor's evaluation of an individual's accountability to the group (Journal). Each crew position requires the student to produce a range of documents that will be graded. A list of the documentation required will be provided for each crew position.

Producing two short films in one semester will take a lot of work outside of class time. Students must be available to meet with other members of their production team outside of class to work on pre-production and attend film shoots. It is likely that most of the production/filming for the projects will take place on weekends. I have noted two weekends on the course schedule which students **must** be available to work on.

Production Fund

Students will be expected to contribute \$25.00 to the production fund for each of the two films which the production teams produce for the class. The production fund will be administered by the producer for each project.

Check your university email on a daily basis.

Crew Positions

Due to the number of students registered for the course this semester some of these positions will be combined.

You may recruit other students who are not participating in the class to work on your project as production assistants and grips, but not for the major roles listed below.

Producer/Script Supervisor

Director

Director of Photography/Cinematographer/Camera Operator

Production Designer

Production Sound Mixer/Sound Designer/Music

Editor/Data Wrangler/DIT

Finally, **each student will share responsibility for the quality of the final products.**

Accordingly, the assignments and evaluation for the class breakdown as follows:

Treatments/Scripts-Development Work: 10%

Pre-production, Production, and Post Production Work (Documents and Evaluation of quality of work.): 20%

Participation, Attendance and Group Work (**Journal**): 20% **Keeping your production journal is an ongoing process and should be updated weekly.**

Final Product Quality: 50%

Tentative Course Schedule and Assignment Deadlines

*** This schedule is subject to revision.**

Any significant changes in the course schedule will be announced in class, sent by email, and posted on Sakai.

***Production workshops with specific equipment may be scheduled outside of class time.**

1/15

Week 1

Course Introduction and Schedule Review.

Pre-production and Development: identifying stories and scripts. Project selection & crew assignments

Reading for Week 2: Rea & Irving, chapters 1, 3, and 4

Assignment for Week 2: Script analyses and development.

***Resume Due**

1/22

Week 2

Review script analyses. Pre-production: Script Breakdowns, budgets, and visualization.

Reading for Week 3: Rea & Irving, chapters 5, 7, 8, and 11.

Assignment for Week 3: breakdowns, shooting script, and preliminary design plans.

***Story Ideas or Script Due.**

1/29

Week 3

Review breakdowns and design plans. Audition prep.

Pre-production: Casting, Locations & Production Design

Reading for Week 4: Rea & Irving, chapter 9, 10, 12, and 13

Assignment for Week 4: audition prep, director visualization, locations, revised design plans and tests, music/fx and art lists.

Shooting Script Due: (Director)

2/5

Week 4

Auditions & Casting. Pre-production: Scheduling, Releases & Auditions.

2/7-9 Reading for Week 5: Rea & Irving, chapters 14 and 15

Assignment for Week 5: releases, scheduling, art procurement, title design, etc.

2/12

Week 5

Filmed rehearsals. Production Meetings. Prop/Wardrobe Review.

Production: Rehearsal and Set Protocol.

Reading for Week 6: Rea & Irving, chapters 16-18. (optional)

***Treatments Due for Second Project.**

2/19

Week 6

Production: Principle Photography

Assignment for Week 7: Selects, logs, media management, production stills.

***Block out the weekend of 2/22 - 2/23 for production.**

2/26

Week 7

Review selects. Production evaluation.

Post: Pick-ups, sound design, color correction and rough-cut

***Script Selection for Second Projects.**

***First Edit Due**

Assignment for Week 8: Fine cut.

3/4 Spring Break

3/11

Week 8

Final Edit Due: Review Fine-cuts.

Project #2 review and crew assignments

Assignment for Week 9: Script Analyses

3/18

Week 9

Review script analyses.

Pre-production: Script Breakdowns, budgets and cinematography.

Assignment for Week 10: breakdowns, shot lists, design plans.

3/25

Week 10

Review breakdowns and design plans. Audition prep.

Pre-production: Casting, Locations & Production Design

Assignment for Week 11: story-boards, location stills, design plan II.

4/1

Week 11

Auditions. Production Meetings.

Pre-production: Scheduling, Releases & Auditions.

Assignment for Week 12: cast list, shoot schedule, props, and wardrobe.

4/8

Week 12

Production: Principle Photography,

Filmed rehearsals. Production Meetings. Prop/Wardrobe Review.

Production: Rehearsal and Set Protocol.

***Block 4/14 - 15 for production.**

4/15

Week 13

Review selects.- Rough Cut

Assignment for Week 14: Selects.

4/22

Week 14

Review of First Edit.

Production Evaluation (group evaluation).

Post: Pick-ups, rough-cut, sound design, and color correction.

Assignment for Final Exam/Screening: Fine Cut.

4/29

Final Screening: Screening of completed film.



[OwlLabRules.pdf](#)