**Course Number:** Comm_4310_001  
**Course Title:** Advanced Digital Filmmaking  
**Credit Hours:** 3  
**Semester:** Fall 2013  
**Time/Location:** Tuesdays and Thursdays 12:30 p.m. – 1:45 p.m. BH 202

---

**Instructor:** Edward R. Tyndall  
**Office:** 327 Bay Hall  
**Office Hours:** Tues and Thurs 2:00 p.m.-3:30 p.m. and Wed 1:30 p.m.-3:30 p.m.  
**Email:** edward.tyndall@tamucc.edu  
**Phone:** 361-825-2296

---

**TEXT:**  

---

**SPECIAL REQUIREMENTS:**  
Work in the Editing Lab OUTSIDE of class time is required to be successful in this class!

---

**REQUIRED MATERIALS:**  
Funds to submit to one film festival (approximately $35)  
Funds to print an 11x17 poster (approximately $5)  
Five DVD-Rs  
500 gigabyte (or greater) external hard drive with Firewire 800 port and cable (recommended, not required)

---

**CATALOGUE DESCRIPTION:**  
Video production for advanced students.

---

**PREREQUISITES:**  
Comm 3313 and 3315

---

**STUDENT LEARNING OUTCOMES:**  
- Practice approaches to planning and directing documentary film content through preproduction and production of a short documentary film.  
- Illustrate mastery of documentary postproduction workflows by editing a short documentary film.  
- Demonstrate an understanding of media distribution by successfully promoting and distributing a short documentary film.  
- Employ successful visual storytelling techniques in documentary film.

---

**ALL ASSIGNMENTS MUST BE TURNED IN ON THE ASSIGNED DATE:**  
No late assignments will be accepted. Assignments turned in after the due date will receive a zero. Incomplete assignments will be graded as is. No exceptions other than for
family tragedy or medical emergencies (w/documentation). No incompletes will be given for this course.

**ATTENDANCE POLICY:**

Strict attendance is required. There are no “excused” absences other than medical emergencies for which a physician’s care is required and that can be documented in writing or validated by the University Health Center. Such documentation or validation must be at the student’s initiative. All documentation must be submitted within one week (seven days) after you return to class.

After the second (2nd) absence (excluding documented, medical emergencies as just noted), the course grade will be reduced by one-third of a letter grade (3.33 points on a 100-point scale) for each absence. After the fifth (5th) unexcused absence, the student will be given a failing grade in the course. Tardiness or early departure from the class will be considered an absence unless the instructor has been informed and has approved, in writing, of mitigating circumstances.

**DROPPING A CLASS:**

I hope that you never find it necessary to drop this or any other class. However, events can sometimes occur that make dropping a course necessary or wise. Please consult with me before you decide to drop to be sure it is the best thing to do. Should dropping the course be the best course of action, you must initiate the process to drop the course by going to the Student Services Center and filling out a course drop form. Just stopping attendance and participation WILL NOT automatically result in your being dropped from the class.

**CLASSROOM/PROFESSIONAL BEHAVIOR:**

Texas A&M University-Corpus Christi, as an academic community, requires that each individual respect the needs of others to study and learn in a peaceful atmosphere. Under Article III of the Student Code of Conduct, classroom behavior that interferes with either (a) the instructor’s ability to conduct the class or (b) the ability of other students to profit from the instructional program may be considered a breach of the peace and is subject to disciplinary sanction outlined in article VII of the Student Code of Conduct. Students engaging in unacceptable behavior may be instructed to leave the classroom. This prohibition applies to all instructional forums, including classrooms, electronic classrooms, labs, discussion groups, field trips, etc.

**NOTICE TO STUDENTS WITH DISABILITIES:**

Texas A&M University-Corpus Christi complies with the Americans with Disabilities Act in making reasonable accommodations for qualified students with disabilities. If you suspect that you may have a disability (physical impairment, learning disability, psychiatric disability, etc.), please contact the Services for Students with Disabilities Office, located in Driftwood 101, at 825-5816. If you need disability accommodations in this class, please see me as soon as possible.
ACADEMIC ADVISING:
The College of Liberal Arts requires that students meet with an Academic Advisor as soon as they are ready to declare a major. The Academic Advisor will set up a degree plan, which must be signed by the student, a faculty mentor, and the department chair. The College's Academic Advising Center is located in Driftwood 203E, and can be reached at 825-3466.

GRADE APPEAL PROCESS:
As stated in University Rule 13.02.99.C2, Student Grade Appeals, a student who believes that he or she has not been held to appropriate academic standards as outlined in the class syllabus, equitable evaluation procedures, or appropriate grading, may appeal the final grade given in the course. The burden of proof is upon the student to demonstrate the appropriateness of the appeal. A student with a complaint about a grade is encouraged to first discuss the matter with the instructor. For complete details, including the responsibilities of the parties involved in the process and the number of days allowed for completing the steps in the process, see University Rule 13.02.99.C2, Student Grade Appeals, and University Procedure 13.02.99.C2.01, Student Grade Appeal Procedures. These documents are accessible through the University Rules Web site at http://www.tamucc.edu/provost/university_rules/index.html. For assistance and/or guidance in the grade appeal process, students may contact the Office of Student Affairs.

GRADING:
10% Pitch
30% Proposal
10% Small Group Criticism
20% Fine Cut
30% Final Cut (Including Deliverables)

GRADING SCALE:
100 – 90 = A
89.99 – 80 = B
79.99 – 70 = C
69.99 – 60 = D
59.99 – 0 = F

TOPICAL OUTLINE:

September 5th --- Review of Syllabus
Assignment --- Begin work on pitches. (19 days until pitches!!!!!!)
Assignment --- Screen FIVE Short Documentaries on Reserve in Library
Assignment --- Get Textbook
Assignment --- Read Chapters 1-8 Creative Documentary (Due September 12th)
September 10th --- Refresher Camera and Audio

September 12th --- Refresher Interview Lighting Setup
Reading Due --- Chapters 1-8 Creative Documentary
Assignment --- Read Chapters 9-15 Creative Documentary (Due September 19th)

September 17th --- Film Viewing and Discussion

September 19th --- Film Viewing and Discussion
Reading Due --- Chapters 9-15 Creative Documentary
Assignment --- Read Chapters 16-21 Creative Documentary (Due September 26th)
Assignment --- Finish Pitches

September 24th --- Pitches Group 1
Due --- Pitches

September 26th --- Pitches Group 2
Reading Due --- Chapters 16-21 Creative Documentary
Assignment --- Begin scheduling your shoot (14 Days Until Shoot!!!)
Assignment --- Begin work on proposals (14 Days Until Proposals Due!!!)
Assignment --- Read Chapters 22-23 Creative Documentary (Due October 1st)

October 1st --- Small Group Preproduction
Reading Due --- Chapters 22-23 Creative Documentary
Assignment --- Create Film’s Facebook Page

October 3rd --- Small Group Preproduction

October 8th --- Small Group Preproduction
Deadline --- Shoot Scheduled/ Subjects Locked In
Assignment --- Finish Proposals
Assignment --- Finalize Preproduction

October 10th --- Group 1 Equipment Checkout
Due --- Proposals Due

October 15th --- Group 1 Equipment Turn In

October 17th --- Group 2 Equipment Checkout

October 22nd --- Group 2 Equipment Turn In

October 24th --- Review Footage/ Organize Browsers
Critical Task --- Bring Footage to Lab
October 29th --- Edit Rough Assembly  
Assignment --- Begin Small Group Criticism Meetings (See Due Dates Below)

October 31st --- Edit Rough Assembly  
Assignment --- Finish Rough Assembly

November 5th --- Edit Fine Cut  
Assignment --- Continue Work on Fine Cut  
Due --- Notes #1 From Small Group Criticism Meeting (From Rough Assembly Phase)

November 7th --- Edit Fine Cut  
Assignment --- Finish Fine Cut

November 12th --- Screen Fine Cut Group 1  
Due --- DVD of Fine Cut  
Due --- Notes #2 From Small Group Criticism Meeting (From Fine Cut Phase)  
Assignment --- Continue Editing!!!  
Assignment --- Make contact with Composer or begin looking for music

November 14th --- Screen Fine Cut Group 1 Continued

November 19th --- Screen Fine Cut Group 2

November 21st --- Screen Fine Cut Group 2 Continued  
Assignment --- Begin Editing for Picture Lock (12 days until Picture Lock!!!)

November 26th --- Edit for Picture Lock  
Assignment --- Finish Picture Lock

November 28th --- NO CLASS, THANKSGIVING

December 3rd --- Work on Color Correction  
Due --- Picture locked QuickTime file of film on DVD!  
Due --- Notes #3 From Small Group Criticism Meeting (From Picture Lock Phase)  
Critical Task --- Hand off picture locked version of film as QuickTime file to composer (if you are working with a composer). You will need the music by December 10th.  
Assignment --- Finish Color Correction

December 5th --- Work on Sound Design  
Assignment --- Finish Sound Design

December 10th --- Work on Score/ Final Mix  
Due --- Music Cues from composer or other sources secured prior to class  
Assignment --- Finish Film including Facebook Page, Poster and Festival Submission
Final Exam --- Screening of Finished Films
Due --- Finished Film and other deliverables (Poster, Proof of Submission to one Film Festival, Proof of Facebook Page)

RELEVANT WEBSITES:
IFP
http://www.ifp.org/
Withoutabox
https://www.withoutabox.com
The International Documentary Association
http://www.documentary.org/
IndieWire
http://www.indiewire.com
IMDB
http://www.imdb.com/
University Film and Video Association
http://www.ufva.org

SUGGESTED FILM SCREENING LIST:
Nanook of the North, 1922, Robert Flaherty
Triumph of the Will, 1934, Leni Riefenstahl
Night and Fog, 1955, Alain Resnais
Fata Morgana, 1971, by Werner Herzog
Grey Gardens, 1975, Albert Maysles
Harlan County, USA, 1976, by Barbara Kopple
Gates of Heaven, 1978, Errol Morris
Ken Burns America: Brooklyn Bridge, 1981, Ken Burns
Vernon Florida, 1981, Errol Morris
Sherman’s March, 1986, Ross McElwee
The Thin Blue Line, 1988, Errol Morris
Roger and Me, 1989, Michael Moore
For All Mankind, 1989, Al Reinert
Baraka, 1992, by Ron Fricke
Brother’s Keeper, 1992, Joe Berlinger
Lessons of Darkness, 1995, Werner Herzog
Fast Cheap and Out of Control, 1997, Errol Morris
Dark Days, 2000, Mark Singer
Fist Person, The Complete TV Series, 2000, Errol Morris
Children Underground, 2001, by Edet Belzberg
Capturing the Friedmans, 2003, Andrew Jarecki
The Fog of War, 2003, by Errol Morris
The White Diamond, 2004, Werner Herzog
Born Into Brothels, 2004, Ross Kauffman
Super Size Me, 2004, Morgan Spurlock
Grizzly Man, 2005, Werner Herzog  
The Devil and Daniel Johnston, 2005, Jeff Feuerrieg  
Murderball, 2005, Henry Alex Rubin  
God Grew Tired of Us, 2006, Christopher Dillon Quinn  
The Bridge, 2006, Eric Steel  
This American Life Season 1, 2007, G.J. Echternkamp  
Helvetica, 2007, Gary Hustwit  
What Would Jesus Buy?, 2007, Ron VanAklemade  
Man on a Wire, 2008, James Marsh  
This American Life Season 2, 2008, G.J. Echternkamp  
Kamp Katrina, 2009, David Redmon/ Ashley Sabin  
Girl Model, 2011, David Redmon/Ashley Sabin  
Down East, 2013, David Redmon/ Ashley Sabin  
Where Soldiers Come From, 2011, Heather Courtney