As Part of the Media Arts BA, TAMUCC's Media Production Emphasis prepares students for production-focused jobs in film, television and new media. Students develop expertise in shooting, editing and visual storytelling using state of the art equipment while working with faculty who are active visual artists in their field.

**Course Number:** MEDA-3313.001  
**Course Title:** Intermediate Production: Documentary  
**Credit Hours:** 3  
**Semester:** Spring 2019  
**Time/Location:** Wednesday 9:00am - 11:50am BH 235

**Instructor:** Nicholas Manley  
**Office:** 222c Bay Hall  
**Office Hours:** Monday 11am-4pm / Tues 2-4pm  
**Email:** nicholas.manley@tamucc.edu  
**Office Phone:** 361.825.2502  
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**TEXT:** Readings will be distributed in class.

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

**REQUIRED MATERIALS:**  
One SanDisk 32GB or 64 GB SD Class 10 Ultra Card

**CATALOGUE DESCRIPTION:** Overview of tools and concepts necessary to produce content for digital media environments, such as image editing, video editing, sound production, and web design. Students explore aesthetic, ethical, and design issues as well as acquire basic tactical education in the tools used to create digital media.

**NOTE.** The above catalogue description is being replaced by the description below. The description below is the most current conception of the class.

Overview of tools and skills necessary to produce digital media content, such as editing, sound recording, producing and directing for film, television and new media.

**PREREQUISITES:**  
Intro to Media Production / Editing I
STUDENT LEARNING OUTCOMES:
- Understand and apply basic production skills in the creation of digital media content.
- Practice the development of artistic voice in audiovisual storytelling.
- Demonstrate the synthesis of technical skills and artistic voice through the creation of intermediate level media projects.

STATEMENT ON INCLUSIVITY, DIVERSITY AND TOLERANCE:
The spirit of inclusivity, diversity and tolerance is central to the ethos of the Media Production emphasis. No student will be denied positions of leadership based on race, gender, sexual orientation or intellectual perspective. Students will be chosen for positions of leadership on media projects based on an observed track record of excellence with consideration given to their expressed areas of interest.

As a fine arts emphasis, freedom of expression is a central tenet of our program. Therefore, no idea constructively advanced within the dictated structure of the classroom will be suppressed. All forms of creative expression, formally advanced, will be subject to the rigorous criticism central to the foundations of the fine arts tradition.

As an emphasis grounded in exploring the human condition, difficult, challenging and controversial subject matter will be explored in the classroom. Our work as artists and critical thinkers challenges us to face such difficult material with the greatest respect for divergent perspectives and to judge the merits of such subject matter through rational and civil discourse. The Media Production emphasis is committed to intellectual freedom and an environment of engagement that allows all students to contribute to this discourse in a constructive environment that fosters our evolution as media artists and critical thinkers.

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.

ACADEMIC INTEGRITY/PLAGIARISM:
University students are expected to conduct themselves in accordance with the highest standards of academic honesty. Academic misconduct for which a student is subject to penalty includes all forms of cheating, such as illicit possession of examinations or examination materials, falsification, forgery, complicity or plagiarism. (Plagiarism is the presentation of the work of another as one’s own work.) In this class, academic misconduct or complicity in an act of academic misconduct on an assignment or test will result in and F.
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) unexcused absence (excluding documented, medical emergencies as just noted), the course grade will be reduced by 5 points (on a 100-point scale). After the third (3rd) 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.

Failure to attend class during the screening of your work will result in a zero on that assignment. This includes the final exam.

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.

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. Degree plans are prepared in the CLA Academic Advising Center. The University uses an online Degree Audit system. Any amendment must be approved by the Department Chair and the Office of the Dean. All courses and requirements specified in the final degree plan audit must be completed before a degree will be granted. The CLA Academic Advising Office is located in Driftwood #203. For more information please call 361-825-3466.
DISABILITIES ACCOMMODATIONS:
The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you believe you have a disability requiring an accommodation, please call or visit Disability Services at (361) 825-5816 in Corpus Christi Hall, Room #116.

If you are a returning veteran and are experiencing cognitive and/or physical access issues in the classroom or on campus, please contact the Disability Services office for assistance at (361) 825-5816.

GRADE APPEAL PROCESS:
“As stated in University Procedure 13.02.99.C2.03, 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 Procedure 13.02.99.C2.03, Student Grade Appeals. These documents are accessible online at: http://academicaffairs.tamucc.edu/rules_procedures/assets/13.02.99.C0.03_student_grade_appeals.pdf. For assistance and/or guidance in the grade appeal process, students may contact the Associate Dean’s office in the college in which the course is taught. For complete details on the process of submitting a formal grade appeal in CLA, please visit the College of Liberal Arts website, http://cla.tamucc.edu/about/student-resources.html.”

EVALUATION AND FEEDBACK IN MEDIA PRODUCTION COURSES:
The Media Production Program uses a formal in-person criticism model for all feedback and evaluation. This process is born out of the fine arts tradition and allows students to learn by viewing other approaches to projects in addition to their own, hear multiple perspectives during criticism, and participate in the critical analysis of peer work. Each student’s work will be screened in a group setting and feedback will be offered by the Professor and by peers. This formal critique represents the feedback students will receive on projects. Students are free to schedule a time during office hours to view projects again with the professor if they feel further discussion is needed. Final grade evaluation will be determined by the Professor on creative projects using the standard Media Production Rubric.

TECHNOLOGY
My classroom technology policy is always evolving... I will use my cell phone throughout the semester to check the time and keep us on schedule. You are allowed to do the same. Anything more involved that that (writing text messages or emails, browsing the internet) constitutes an inappropriate use of
technology, and will not be tolerated. First violation, you will get a warning. Second violation, you will be
dismissed from that class meeting.

PRODUCTION ASSIGNMENTS
Each of the following assignments is designed to put the theories, concepts and skills you learn in class
into practice. Projects will be assessed on both technical and creative merits.

Production Assignment #1: Light Diary/Poem

As filmmakers we must develop a keen eye for lighting. Many interesting lighting situations exist around
us every day that we don’t pay much attention to. This project invites you to pay close attention to
those instances of light and how observance of light can serve filmmakers in eliciting emotion. For this
assignment, you will select a poem, create a short 2 - 3 minute film showcasing a variety of images
which capture various dimensions of light (on a face, a landscape, a room, a surface...) in visually
compelling ways. The poem will be heard in voiceover in the film. There need not be any direct narrative
link between the images, but you should determine some organizational structure so that it stands alone
as a complete piece.

This project must be shot on TAMUCC cameras, as it will provide you some much needed time to
become familiar with that camera. There are no requirements or restrictions on the use of additional
sound.

Production Assignment #2: Interview Setup

For this assignment, you and a partner will setup a single interview shot. This seems simple, yet our
experience in class will show us it is not.

- Phase 1: Pre-pro
  - You and your partner will make up a fictional character. And pitch the class on your
    project using a reference image that you are planning on emulating.
  - The two of you will scout a location for the interview (making note of potential
    production hurdles: windows, HVAC, ambient noise, etc..)

- Phase 2: Production
  - You will record and shotgun, demonstrate a carefully considered lighting scheme using 3
    point principles, demonstrate understanding of composition.
  - Ask your subject 10 questions.
  - Take wide BTS photos so we can see your setup.

Production Assignment #3: Profile Film

The ability to create memorable characters, whether in non-fiction or fictional filmmaking, is an
essential skill for all filmmakers. For this project, you and a partner will produce a short (under 3
minutes) documentary that profiles an individual subject. This piece must include an interview with the
subject, as well as additional visual material to make for an interesting/dynamic finished project. Partners will each present a cut of the film.

Production Assignment #4: Final Project

This is an individual assignment designed to combine all you have learned in the previous assignments into a final piece for this semester. This content and scope of this project will be designed by each student individually, and tailored to their personal interests and creative goals. This film must be non-fiction in nature, and be no longer than 4 minutes in length.

GRADING
Your final grade for this class will be determined as follows:

- Attendance & Punctuality 20%
- Assignment #1: Poem/Light Diary 20%
- Assignment #2: Interview Setup 20%
- Assignment #3: Profile Film 20%
- Assignment #4: Final Project 20%

Things To Get Involved In!

Like the Facebook Page: www.facebook.com/tamucc.mediaproduction/

South Texas Cinémathèque Screening Series
South Texas Cinémathèque, a collaborative screening series run by The Department of Communication and Media and the Art Museum of South Texas, is designed to broaden Media students’ exposure to independent film by bringing internationally recognized filmmakers to Corpus Christi, Texas for discussions, screenings and lectures. South Texas Cinematheque’s past guests are recipients of some of the most prestigious awards given in independent film. The series gives students rare opportunities to interact with internationally recognized film artists while broadening their understanding of the filmmaking process.

Student Showcase
Each year the Production Track Student Showcase offers students an opportunity to screen their coursework to live audiences in a theatrical environment. Selective inclusion in the showcase provides students with networking opportunities and serves as a portfolio-building event.

Media Professional Program
The Media Professional Program gives Production Track Students diverse learning opportunities while working with active industry professionals on faculty led film projects. Students train with
production experts in intensive shooting environments while serving in key crew positions such as Assistant Camera Operator, Production Sound Mixer, Script Supervisor, Assistant Director, Production Assistant and more.

Media Production Screening Series
Informal screenings hosted regular throughout the semester to expose Media Production Students to innovative cinema and to help foster a culture of creativity, collaboration and inquiry within the Media Production program.

Media Production Writers’ Room
A student led and faculty supervised screenwriting workshop designed to produce extracurricular screenplays for short film and to improve visual storytelling skills for narrative film. Each semester the workshop will culminate in a table reading event in collaboration with the Department of Theatre and Dance.

Annual Portfolio Reviews
Intensive annual portfolio reviews are held each spring as part of a formal mentorship initiative overseen by Media Production Faculty. Spanning several days, these reviews allow students to meet one on one with faculty to discuss creative work, career objectives, matriculation, and involvement in other Media Production program initiatives.

MEDIA PRODUCTION EQUIPMENT AND FILE POLICIES

EQUIPMENT RETURN:
Equipment must be turned in organized to the same standards as when you received it. For Every incident of disorganized gear you will lose 5 points (on a 100 point scale) off the assignment for which the gear was drawn.

EXPORT STANDARDS:
All projects turned in must be shot at a 24P frame rate and exported as an H.264 HD 1080P File.

UPLOAD STANDARDS AND FILE NAMING CONVENTIONS
Files should be names as follows:
Use YOUR last name and the project name. Smith_Stills Project or Cantu_Sound Project

Course Schedule
Week 1: Intro to course, review syllabus, Camera refresher. Short Screening.
Week 2: Lighting workshop / Gear Checkout
Week 3: Screen Profile Film
Week 4: Documentary Modes Gear Checkout
Week 5: Silent Film
Week 6: Documentary Modes Cont. / Discuss Artform / Establish Crews.
Week 7: Class Check-in and **Gear Check Out**
Week 8: Project Screening
Week 9: Assignment Discussion. Location Scouting for Project
Week 10: Shoot Interviews
Week 11: Screen Practice Scene. Pitches for Final Project
Week 12: Prep for Final Project. **Gear Checkout.**
Week 13: Editing and feedback on rushes and rough cuts.
Final Exam Period: Screening of Final Projects