When Given a Chance, Deliver Excellence and Never Quit.

– Robert Rodriguez

The Media Production Program 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_4310_001
Course Title: Advanced Production: Documentary
Credit Hours: 3 Semester: Fall 2018
Time/Location: Tuesdays and Thursdays 2:00 p.m. – 3:15 p.m. BH 235

Instructor: Edward R. Tyndall
Office: 223B Bay Hall
Office Hours: Tues and Thurs 12:30 p.m.-2:00 p.m. and Wed 12:30 p.m.-2:00 p.m
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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 24x36 poster (approximately $35)
1 TB (or greater) external hard drive with thunderbolt port and cable (recommended, not required)

CATALOGUE DESCRIPTION:
Advanced techniques in the creation of documentary media content with a focus on conceptualization, production, and distribution of a short documentary film. This course serves as a capstone for the Media Production Track.

PREREQUISITES:
MEDA 1380, 3315 and 3313
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.

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 tenant 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.

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.

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 an 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) 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.

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

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.

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 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.
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.

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 your academic advisor, the Financial Aid Office, and me, before you decide to drop this course. 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.

GRADE APPEALS
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.

GRADING:
10% Pitch
30% Proposal
2% Small Group Criticism #1
5% Small Group Criticism #2
3% Small Group Criticism #3
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:

August 28th --- Review of Syllabus
Assignment --- Begin work on pitches.
Assignment --- Screen FIVE Short Documentaries online
Assignment --- Get Textbook
Assignment --- Read Chapters 1-8 Creative Documentary

August 30th --- Screening of Previous Student Films

September 4th --- Film Viewing (Development Week)
Reading Due --- Chapters 1-8 Creative Documentary
Assignment --- Read Chapters 9-15 Creative Documentary

September 6th --- Film Viewing (Development Week)

September 11th --- Film Viewing and Discussion
Reading Due --- Chapters 9-15 Creative Documentary
Assignment --- Read Chapters 16-21 Creative Documentary
Assignment --- Finish Pitches

September 13th --- Pitches Group 1
Due --- Pitches

September 18th --- Pitches Group 2
Reading Due --- Chapters 16-21 Creative Documentary
Assignment --- Begin scheduling your shoot
Assignment --- Begin work on proposals
Assignment --- Read Chapters 22-23 Creative Documentary

September 20th --- Small Group Preproduction
Reading Due --- Chapters 22-23 Creative Documentary
Assignment --- Create Film’s Facebook Page

September 25th --- Small Group Preproduction

September 27th --- Small Group Preproduction
Deadline --- Shoot Scheduled/ Subjects Locked In
October 2nd --- Small Group Preproduction
Assignment --- Finish Proposals
Assignment --- Finalize Preproduction

October 4th --- Group 1 Equipment Checkout
Due --- Proposals Due

October 9th --- Group 1 Equipment Turn In

October 11th --- Group 2 Equipment Checkout

October 16th --- Group 2 Equipment Turn In

October 18th --- Review Footage/ Organize Browsers
Critical Task --- Bring Footage to Lab

October 23rd --- Edit Rough Assembly
Assignment --- Begin Small Group Criticism Meetings

October 25th --- Edit Rough Assembly
Assignment --- Finish Rough Assembly

October 30th --- Edit Fine Cut
Assignment --- Continue Work on Fine Cut
Due --- Notes #1 From Small Group Criticism Meeting (From Rough Assembly Phase)

November 1st --- Edit Fine Cut
Assignment --- Finish Fine Cut

November 6th --- Screen Fine Cut Group 1
Due --- 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 8th --- Screen Fine Cut Group 1 Continued

November 13th --- Screen Fine Cut Group 2

November 15th --- Screen Fine Cut Group 2 Continued
Assignment --- Begin Editing for Picture Lock

November 20th --- Edit for Picture Lock/Individual Work Day
Assignment --- Finish Picture Lock

November 22nd --- Thanksgiving Holiday
November 27th --- Work on Color Correction  
Due --- Picture locked file of film!  
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 1.  
Assignment --- Finish Color Correction

November 29th --- Work on Sound Design  
Assignment --- Finish Sound Design

December 4th --- 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 (See online exam schedule) --- Screening of Finished Films  
Due --- Finished Film and other deliverables (Poster, Proof of Submission to one Film Festival, Proof of Facebook Page)

Things To Get Involved In!

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

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 Cinémathèque’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 Program 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 Program 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.
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 pointes (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 named as follows:
Use YOUR last name and the project name. Smith_Stills Project or Cantu_Sound Project