LMC 3406 Spring 2017

Instructor Joshua A. Fisher

Contact:
Email: [Redacted] Office Hours: After Class & By Appointment
Office: Skiles 326

Course Description:
LMC 3406 combines hands-on production work with the in-class analysis of video and narrative techniques in order to expand skills in visual communication. The course covers the basics of pre-production, production, and post-production video. Technical processes such as videography, 360-video production, lighting, sound recording, non-linear editing, and video for the web are covered through in-class workshops and individual and group projects completed outside of class.

Learning Outcomes:
• Upon completing this course, students will be capable of making informed judgments about visual art forms from various cultures including their own.
• Students will have the ability to recognize filmmaking as an expression of the human experience.
• Students will be able to produce well-organized visual communication that meets conventional standards of correctness, exhibits an appropriate style, and presents substantial material.

Suggested Readings:
• The Grip Book: The Studio Grip's Essential Guide by Michael G. Uva
• Motion Picture and Video Lighting by Blain Brown
• Matters of Light & Depth by Ross Lowell
• Cinematography 2nd Edition by Kris Malkiewicz

Online Critiques & Visual Composition Assignments:
You will have two weekly assignments in this class, one due Tuesday and the other Thursday, both via T-square.

Tuesday - Visual Comp: These assignments will require that you use either a digital camera or your cellphone to take pictures that closely embody some aspect of visual rhetoric. It could be the use of patterns, shadow, lighting, or the composition of either people or objects.

Thursday - Online Critique: Each week, you will be assigned a movie to watch for homework before class begins on Thursday. Additionally, you will be required to contribute to the conversation on T-square by posting a 250-word thoughtful critique.

These responses and discussions will be referenced in class.
Assignments are due midnight the day before.

The goal of these screenings, critiques, and responses is to encourage you to think critically about story development, storyboarding, shot composition, lighting, and editing techniques in the films you watch every day. When you leave this class and go to the theatre with your friends, you should be able to recognize the differences between stylistic choices and lazy filmmaking—we are going to be critical. Get to know as many films as possible. This helps you learn what works and what doesn't.
In Class Discussion:
When you enter my classroom I expect you to be an adult capable of addressing complex, sometimes uncomfortable ideas. Addressing these ideas through art does not mean that we endorse them, but that we seek to understand them, and by so doing, affect change.

Supplies:
You need to purchase an external hard drive to store and transfer video files. All other means are simply not feasible. A 300 GB hard drive should be sufficient.

You will be asked to obtain films on video for some of the assignments.

Digital video cameras, tripods, and lighting kits are available through this lab. You are personally responsible for any equipment you lose or damage.

You will want to also get extension cords (stingers), gloves, clothespins (c47s), surge protectors, and tapes.

TBD: The lab will be open M-F from 10- 3:30. The lab is in Skiles 369.

Here is the reservation form link: lmcfilms.com

You’ll want to put together a kit of tools that help you shoot such as reflective boards, lens cleaners, and whatever else you personally rely on when shooting video.

Course Policies:
All assignments are due by the start of class on the due date. One letter grade will be deducted for each class that the assignment is late, and we will begin counting with the due date if you are not present with your assignment at the start of class on that date.

If you miss class, you are responsible for contacting another student to catch up on missed material. Do not ask the instructor to catch you up.

Any student who answers a cell phone during class will be excused for the day. Also, no using the computers during lecture. No checking email or surfing the web during class. Students caught doing this will be excused for the day.

Proper grammar, spelling, and punctuation is a requirement for all work. Whether it is an essay, storyboard, or quiz does not matter. Communicating your ideas appropriately and correctly is critical to your success in life. If work appears to be done sloppily and contains multiple errors, points will be deducted.

You should make time available to film with your group during the following dates:


Equipment Checkout:

Times to be announced.

WARNING: The equipment in the lab has been known to malfunction. Always test your equipment in the lab before going off to film. There is nothing worse than setting up a scene only to realize that your Boom mic doesn’t work.
The Lab:
Should you have any technical problems with an LCC lab computer, server or server account, please send an email to LCC Computing Support at lccsupport@iac.gatech.edu.

Please copy me on this email so that I am aware of the problem. The video lab is available for use 24 hours per day, except during periods where the university is officially closed. Beware that the lab may be closed during official school holidays. I will let you know. You will need to have your Buzzcard activated to be read in the lab card reader to gain access. You will also need to know the security system code.

If you accidentally set off the alarm, please telephone Kenya Wootson in the LCC office during office hours at 404.894.1052 or Georgia Tech Security at 404 894-2500 if after office hours.

Do not store your video files on the hard drive of the lab machines. All lab computers are re-imaged regularly and without warning by support staff. Use server space or removable media to store your files. Remember, late assignments are docked a letter grade for each class period the assignment is missing. I will not accept that you lost your files as an excuse. It is your responsibility to keep your files safe.

Grading:
You will receive four major grades in this course. Short assignments will add up to one major grade. Your midterm and final assignments will each count as a major grade.

Grade breakdown is as follows:
10% Online critiques
10% Weekly assignment
20% Short assignments
20% Midterm assignment
30% Final assignment
10% Class participation and attendance

Class attendance: you are informally allowed 2 unexcused absences per semester. One letter grade will be deducted for each additional absence. Lateness counts as one-half absence.

Academic Honesty:
Georgia Tech takes academic honesty very seriously and plagiarism of any work will not be tolerated. When you enrolled in this university, you agreed to an Academic Honor Code to which you are held accountable. I will first address any academic dishonesty with each student individually, and if I deem that there has indeed been a trespass, I will escalate the issue to the Dean of Student's Office. As young scholars, artists, and filmmakers this policy is meant to help you grow professionally and creatively while protecting the work of your peers, past and present. It behooves you to create your own original work in this class. If you do not, you are wasting your own time and money, not mine.

The Comm Lab (Use it):
The Communication Center, located in Clough Undergraduate Learning Commons 447, promotes excellence in WOVEN communication—written, oral, visual, electronic, and nonverbal—in ways that enable members of the
Georgia Tech community to have greater success in their academic and workplace careers, as well as in their civic and community lives.

Trained professional and peer tutors can help students with everything from their multimodal projects for English 1101 and English 1102 to graduate school applications, from engineering and science reports to team presentations, from storyboards for videos to poster designs, from grant proposals to job cover letters and resumes. Faculty can make requests for class visits, class tours, and topic workshops.

While tutors cannot simply proofread or edit student work, they can help students to develop the skills to become more proficient editors of their own work.

**ADAPTS:**
Students with disabilities at Georgia Tech will find programs designed to coordinate academic accommodations and promote access to all phases of life at the Institute. Accommodations are available to undergraduate and graduate students with disabilities.

Students who are seeking services must self-identify to the Office of Disability Services. Because some accommodations require significant pre-planning, we recommend that you begin the application process well in advance of the start of your first semester. Students are eligible to register with Disability Services at anytime during their academic career at Georgia Tech.

Georgia Institute of Technology
353 Ferst Drive, Suite 210
Smithgall Student Services Building
Atlanta, GA 30332-0285
404-894-2563 (V)
404-894-1664 (TDD)
404-894-9928 (FAX)

**Course Schedule:**

**Week 1: Visual Language & The Establishing Shot (1/10 – 1/12)**

**T** - Syllabus review & get acquainted. Explain class structure and introduce material. Basic skills assessment. Introduction to visual language, the establishing shot lecture, and first assignment.

**TH** - The 30 Shots You Need to Know. Discuss The Hateful Eight. Using the camera, tripod, how to white balance, focal points, exposure, and resolutions.

**Assignment for Next Monday:** Establishing Shots
**Chosen Screening:** *The Hateful Eight*

**Week 2: Narratives, Scriptwriting, & Storyboarding (1/17 – 1/19)**

**T** - Screen Establishing Shot Assignment. Narrative structures, types of stories, script writing conventions, and storyboarding.

**TH** - Screen Introductory Videos in class. Film genres, genre conventions, and examples.

**Assignment for Next Monday:** Lichtenstein to Marvel
**Chosen Screening:** *12 Angry Men (1957)*
**Week 3: Theories for Film Editing & “Creative Treatment of an Actuality” (1/24 – 1/26)**

**T - Screen RL to M.** A survey of theories related to filmmaking, editing, and cinematography. Intro to Documentary & Cinéma Vérité.

**TH - Introduction to Adobe Premier.**

**Assignment for Next Monday:** Cinéma Vérité  
**Short Assignment:** The Art of Spin  
**Chosen Screening:** *Chronicle of Summer*

**Week 4: Lighting, tone, and mood (1/31 – 2/02)**

**T - Art of Spin in-class editing time.** Lighting, color, tone, and mood in film. [http://lowel.tiffen.com/edu/](http://lowel.tiffen.com/edu/)

**TH - Screen Mellow Yellow & Art of Spin.** Assign Public Domain Music Video Mashup.

**Assignment for Next Monday:** Mellow Yellow  
**Short Assignment:** Music Video Mashup  
**Chosen Screening:** *Samara (2011)*

**Week 5: Video Formats & Audio (2/07 – 2/09)**

**T – The Technical Joys of Video Formats.**

**TH – Introduce Adobe Audition for Audio.**

**Assignment for Next Monday:** Foolish Foley  
**Short Assignment:** Music Video Mashup  
**Chosen Screening:** *The Conversation (1974)*

**Week 6: Midterm (2/14 – 2/16)**

**T – Music Video Mashup in-class editing time.**

**TH – Studio time for scheduling, planning, and organizing pre-production and production for the midterm.**

**Assignment:** Midterm

**Week 7: After Effects and Midterm Work Periods (2/21 – 2/23)**

**T – 1/2 Music Video Mashup Screening Studio time for midterm.** Review group progress on the script and storyboard. Discuss artist statements.

**TH – Music Video Screening**

**Assignment:** Midterm  
**Chosen Screening:** *Hearts of Darkness: A Filmmaker’s Apocalypse (1991)*

**Week 8: Midterm Screening (2/28 – 3/02)**

**T – Technical Joys of Video Formats**

**TH – Midterm Editing**
Assignment: Midterm
Chosen Screenings: Class choice

Week 9: Midterm Screening & Introduction to Director’s Styles (3/07 – 3/09)

T – Midterm screening & discussion.

TH – Review the style and aesthetics of Wes Anderson & Alfred Hitchcock. Discuss The Grand Budapest Hotel. Assign the Directorial Aesthetic Project.

Assignment for Next Monday: Shadows & Patterns
Short Assignment: Directorial Aesthetic Project

Week 10: Directorial Aesthetic Project (3/14 – 3/16)

T – Studio time for the Directorial Aesthetic Project.

TH – Studio time for the Directorial Aesthetic Project

Assignment for Next Monday: What a Perspective!
Short Assignment: Directorial Aesthetic Project
Chosen Screening: The Conversation (1974)

Week 11: SPRING BREAK (3/21 – 3/23)

Assignment: Directorial Aesthetic Project

Week 12: Final Project: 360° Video (3/28 – 3/30)

T – Screen Directorial Aesthetic Projects & discuss. Discuss 360° video, methods, storytelling, and techniques.

TH – Discuss Within Movies. Generate ideas for final project.

Assignment: Final Project
Chosen Screenings: Three films from the WITHIN mobile app

Week 13: 360° Planning (4/04 – 4/06)

T – Discuss Google Spotlight Series. Pitch movie ideas to the class and vote on the best ones.

TH – Paper Design & Test Shots

Assignment: Final Project Pitches
Chosen Screenings: Three films from Google’s Spotlight Series

Week 14: Final Project Shooting & Review (4/11 – 4/13)

T – A local industry expert will come in to give a short lecture and take questions.

TH – Studio time for final project editing & review progress with Instructor.

Assignment: Your Final Project
Week 15: Atlanta’s Film Industry (4/18 – 4/20)

T - A local industry expert will come in to give a short lecture and take questions.

TH - Studio time for final project editing & review progress with Instructor.

Assignment: Your Final Project

Week 16: Final Project Editing/ Reshooting/ Screening (Reading Week) (4/25 – 4/27)

T - Final Edits

TH - Final Screening