

**SUL ROSS STATE UNIVERSITY**  
**COMM 5304.001 - Advanced Video Production**

SPR 2025 Mon/Weds 2:00pm – 3:45pm Motion Capture Soundstage, plus others as required.	Bret Scott, Assoc. Professor Office: FAB 208 432/837-8794 <a href="mailto:bscott@sulross.edu">bscott@sulross.edu</a> Regular Office Hours: TBD, walk-in basis All others by appointment
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### **COURSE DESCRIPTION**

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Video Production is the process by which a moving image is committed to a media meant to preserve the image for later editing and playback. The primary difference between video and film production is that in video the capture media is electronic rather than chemical. Technological advances in the last decade, however, have led to the imminent demise of film as an image capture media, so video is the thing.

In this class, we'll be more in-depth on concepts of lighting, composition, framing, camera-and-talent blocking, and sound. More emphasis will be placed on sequence creation – the connections that make scenes hold together like sentences in a paragraph.

Further, you will be expected to work as a member of a crew – every job on a film set is important, and you will rotate through a few different positions over the course of the semester. Set operations work as a system. The order of operations are determined by the objective of each shot, and change is constant. This means that you must be present and fully-engaged. Unlike a lecture class or lab, you are not only responsible for yourself. Your whole crew – and the final outcome of the film – depends on you.

Production is time and labor-intensive. You are expected to participate in weekend work, and you will have late nights in the editing lab. You will be warned of deadlines well in advance. Plan your schedule accordingly.

### **COMMUNICATION DEPARTMENT**

#### **Student Learning Outcomes**

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This course is designed to meet one or more of the program learning outcomes applied to all Communication majors.

At the end of this course:

- 1: Students will be able to analyze communication content for argument, including identification of major elements, such as claim, warrants, and data.
- 2: Students will be able to effectively construct messages appropriate to audience, purpose, and context; including electronic media technologies.
- 3: Students will be able to apply Communication theories, perspectives, principles, and concepts to the analysis of communication situations.

## **PREREQUISITES**

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None. This is an introductory-level course.

## **COURSE OBJECTIVES**

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By the end of this class, students will:

- Demonstrate a working vocabulary of filmmaking terminology
- Understand and implement the three-act structure and basic character motivation
- Develop the skills of visual storytelling
- Identify and justify strategies for camera placement
- Demonstrate beginning mastery of Apple's Final Cut Pro X
- Demonstrate beginning mastery of studio lighting technique
- Articulate the function of and need for a moving camera.
- Evaluate and critique merit and functionality of various kinds of visual storytelling on a case-by-case basis.

## **COURSE ASSIGNMENTS:**

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- 1) Scene deconstructions
- 2) Short film 1
- 3) Short film 2
- 4) Full participation in class discussion / critique

## **Required Textbooks for this class:**

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*Packet of Select Readings for COMM 3313 – SCOTT*

Provided by instructor

## **Materials Required:**

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Minimum 32gb flash drive, formatted for Macintosh

## CLASS DATES: Assignments and Deadlines

*Note that these dates and the details of each class are subject to change at the instructor's discretion*

Date	Topics and Assignments	Location
Jan 15	Introduction. Review Syllabus, Assignments, and Assign <i>Short Film 1</i>	
Jan 20 - Feb 28	Lighting, dollies, and green screen <i>Scene Deconstructions</i> . You will present a deconstructed scene from your favorite movie, complete with cut list, overhead diagrams, and an analysis of how the look was achieved. One student will present each week over course of the semester.	
Jan 29 - Mar 5	Pre-Production, production, and post production of <i>Short Film 1</i>	
Mar 5	<i>Short Film 1</i> Due – Screen in MOCAP. Assign <i>Short Film 2</i>	
Mar 10 – April 30	Preproduction, production, and post production of <i>Short Film 2</i>	
April 30	FINAL SCREENING 3pm-5pm in MOCAP	

## GRADING

Assignments are valued as follows:

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|---|-----|
| 1) Deconstructions                                | 20% |
| 2) Short film 1                                   | 30% |
| 3) Short film 2                                   | 40% |
| 4) Attendance / participation in class discussion | 10% |

### Grading Criteria:

A = Exceptional. Demonstrates mastery of material beyond expectation. Professional quality of work. Highest level of scholarship.

B = Above average. Demonstrates mastery of material. Work is of better-than-expected quality, but not quite professional. High level of scholarship.

C = Average. Demonstrates proficiency with material. Work is of amateur quality. Ordinary level of scholarship.

D = Below Average. Less than proficient with material. Work shows errors, careless mistakes, or is just plain wrong. Poor scholarship.

F – Failure. Material incomplete. Work grossly negligent or incomplete. No evidence of scholarship present.

## **LATE PAPERS**

Deadlines are an inescapable part of responsible, professional, adult life. Late papers will lose a letter grade for each day that the paper is late.

If you discover, *a week or more in advance*, that you have multiple deadlines converging on the same day, you may request a change in deadline. Such a change may be granted at the instructor's discretion. Once the deadline has passed, it's too late to ask for exceptions. Manage your time and deadlines wisely.

## **TARDINESS / ABSENCE POLICY**

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Attendance is 10% of your grade. That's the difference between an "A" and a "B"...or an "F" and a "D."

### **TARDINESS**

Class **BEGINS EXACTLY AT THE APPOINTED TIME**. It is your responsibility to be prepared to begin **BEFORE** the class starts.

Three instances of tardiness is equivalent to one absence. See below for the class absence policy.

**THE INSTRUCTOR RESERVES THE RIGHT TO DENY ENTRY TO STUDENTS WHO ARE NOT PRESENT AT THE START OF CLASS\* – ON THE HOUR. PLAN ACCORDINGLY. ON-TIME is EARLY!**

\*Exceptions will be made only for those with classes located in RAS whose end time makes on-time arrival impossible.

Punctuality is essential in this business. Tardiness will not be tolerated.

Absence Policy, from the Sul Ross State University 2012-2014 Course Catalogue:

### **CLASS ATTENDANCE**

Regular class attendance is important to the attainment of the educational objectives of the University. Each instructor will keep class attendance records, and the instructor's policy on class attendance will be explained at the beginning of the semester or term.

The instructors will drop a student from a course when the student has a total of nine absences. A student will be dropped for excessive absences in remedial courses after nine absences.

An absence is defined as non-attendance in fifty minutes of class; for example, non-attendance in a one and one-half hour class will constitute one and one-half absences and non-attendance in a three hour class will constitute three absences. An absence because of participation in an official University activity is considered to be an authorized absence.

## **STUDENTS WITH DISABILITIES**

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*Sul Ross State University is committed to equal access in compliance with the Americans With Disabilities Act of 1973. It is the student's responsibility to initiate a request for accessibility services. Students seeking accessibility services must contact Counseling and Accessibility Services, Ferguson Hall, Room 112. The mailing address is P.O. Box C-171, Sul Ross State University, Alpine, Texas 79832. Telephone: 432-837-8203.*