Course Detail & Objective:
Welcome to Producing for Film & Video! Designed as a producing workshop, students will study the art of producing for film and video. From the discovery of creative content to the technical demands of the position, students will learn the ins and outs of producing in every phase of production, from development to distribution. Ultimately, students will gain the tools and creative intelligence to reach their goals in film and video production.

Course Learning Outcomes:
1. The student will identify and distinguish between the five phases of production: development, pre-production, production, post-production, and distribution.
2. The student will identify trends in the industry, as well as examine the historical context and development of the role of the Producer.
3. The student will define and demonstrate the role and responsibility of the Producer, as well as understand the process and procedures of producing.
4. The student will demonstrate time management and leadership skills, as well as perform multiple tasks related to each phase of production.

Mass Communications Department Learning Outcomes:
1. **Awareness:** Students will demonstrate awareness of mass communications scholarship, i.e., theory/research; paramount economic, ethical, legal/policy, social, and technological issues; and the role of principle personalities and stakeholders within the context of freedom of speech, freedom of press, media competition, media convergence, diversity, and/or social responsibility. ACEJMC defines awareness as familiarity with facts, concepts, theories, laws and regulations, processes and effects.

2. **Understanding:** Students will demonstrate understanding of mass communications scholarship, i.e., theory/research; paramount economic, ethical, legal/policy, social, and technological issues; and the role of principle personalities and stakeholders within the context of freedom of speech, freedom of press, media competition, media convergence, diversity, and/or social responsibility. ACEJMC defines understanding as assimilation and comprehension of information, concepts, theories and ideas.
3. **Application:** Students will demonstrate effective application of mass communications scholarship, i.e., relate and/or apply concepts, theory/research, and professional principles to analyze and synthesize information, create, develop, produce, and/or write for converging digital, multi-media, and traditional media. ACEJMC defines application as competence in relating and applying skills, information, concepts, theories and ideas to the accomplishment of tasks.

**Required Book(s):**
*Producer to Producer (2nd Edition)* by Maureen A. Ryan
[https://www.amazon.com/Producer-Step-Step-Low-Budget-Independent/dp/1615932666/ref=sr_1_1?ie=UTF8&qid=1534180502&sr=1-1&keywords=producer+to+producer+by+maureen+ryan](https://www.amazon.com/Producer-Step-Step-Low-Budget-Independent/dp/1615932666/ref=sr_1_1?ie=UTF8&qid=1534180502&sr=1-1&keywords=producer+to+producer+by+maureen+ryan)

**Required Materials:**
Subscription to StudioBinder (Professional Package - $49/month)
[https://app.studiobinder.com/company/5b731d722ef1a72a2c1c4e6e/currentUser/5b731d722ef1a72a2c1c4e6e/pricing](https://app.studiobinder.com/company/5b731d722ef1a72a2c1c4e6e/currentUser/5b731d722ef1a72a2c1c4e6e/pricing)
SD Card (Class 10) – for shooting final scene
1 TB External Hard Drive

**Recommended Books/Materials:**
*The Declaration of Independent Filmmaking* by Michael and Mark Polish
Final Draft, Celtx or other industry acceptable screenwriting software
Adobe Premiere or other industry acceptable video editing software

**Method of Instruction:** Lecture, discussion, readings, writing, screenings, hands-on work.

**Course Schedule:**

<table>
<thead>
<tr>
<th>Week</th>
<th>Day</th>
<th>Date</th>
<th>Class:</th>
<th>Homework Assignment:</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>W</td>
<td>8/15</td>
<td>Introductions, Course Objectives + Basic Set Overview; Hollywood vs. Indies</td>
<td>Read Ch. 1</td>
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<td></td>
<td><strong>DEVELOPMENT</strong></td>
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</tr>
</tbody>
</table>
| 2    | W   | 8/22 | Basics of Development  
- Finding the Material  
- Logline and Pitch  
- Choose a Script to Breakdown  
  (Rocky, Lady Bird, or American Beauty) | - Read Ch. 2  
- Read Chosen Screenplay |
| 3    | W   | 8/29 | Script Breakdown  
- Nuts and Bolts  
- How the Breakdown Helps Production  
- How to Perform the Breakdown | - Read Ch. 3  
- DUE: Breakdown Screenplay |
| 4    | W   | 9/5  | Budgeting & Funding  
- Overview | - Read Ch. 4 and 6 |
<table>
<thead>
<tr>
<th>Week</th>
<th>Day</th>
<th>Due Date</th>
<th>Task</th>
</tr>
</thead>
</table>
| 5    | W   | 9/12     | Spreadsheet Mechanics  

- Where does the $$$ come from?  
- Crowd-funding  

DUE: Feature Screenplay Breakdown  

- Source Short Screenplay  
- DUE: Pitch  

| 6    | W   | 9/19     | Basics of Pre-Production  

- Overview of Pre-Pro Paperwork  
- Division of Production Labor  
- Roles and Responsibilities  
- Next Steps  

PRE-PRODUCTION: PART ONE  

- Read Ch. 7  
- Work on Short Screenplay Breakdowns & Budgets  

| 7    | W   | 9/26     | Location Scouting  

- Role of Location Scout  
- Securing a Location  
- Release Forms  
- Tax Incentive Info  

- Read Ch. 5  
DUE: Short Screenplay Breakdowns & Budgets  

| 8    | W   | 10/3     | The Casting Process  

- Role of the Casting Director  
- Casting Call Procedure  
- What to look for & Callbacks  

*CASTING WORKSHOP*  

DUE: Short Screenplay Breakdowns & Budgets  

- Read Ch. 8  

| 9    | W   | 10/10    | Crew Up!  

- Crew Positions  
- Finding the right people  
- Hiring Paperwork  

PRE-PRODUCTION: PART TWO  

- Read Chs. 9 & 10  
- Organize Casting Calls  

| 10   | W   | 10/17    | Legal & Insurance  

- Rights and Liability  
- List of Agreements  
- Why do you need Insurance?  

- Read Ch. 11  
- Organize Casting Calls  

| 11   | W   | 10/24    | Scheduling  

- Script Breakdown  
- Steps to Scheduling Success  
- Shooting Stripboards  
- Locking Schedule  

UPDATE: Discuss Casting Calls  

- Organize and Conduct Casting Calls  
- DUE: Taped Casting Call Reel
<table>
<thead>
<tr>
<th>Day</th>
<th>Week</th>
<th>Date</th>
<th>Class Description</th>
<th>Due and Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>12</td>
<td>W</td>
<td>10/31</td>
<td><strong>PRE-PRO ROUNDTABLE</strong> Each student will update the class on their producing process and status of their short film scene productions.</td>
<td>DUE: Taped Casting Call Reel</td>
</tr>
<tr>
<td>13</td>
<td>W</td>
<td>11/7</td>
<td><strong>PRE-PRO ROUNDTABLE</strong> Each student will update the class on their producing process and status of their short film scene productions.</td>
<td>DUE: Schedule + Cast &amp; Crew List</td>
</tr>
</tbody>
</table>
| 14  | W    | 11/14  | **PRODUCTION + POST** Production Basics + Safety  
  - First Day on Set (Pulling it Together)  
  - Wrap Checklist  
  - Running a Smooth Set  
  - Making Your Day  
  - Safety 101 | Read Chs. 15 – 19  
  - Produce Scene |
| 15  | W    | 11/21  | **THANKSGIVING – NO CLASS**                                                       |                                     |
| 16  | W    | 11/28  | **Post-Production + Distribution**  
  - Post-Production 101  
  - The Players  
  - Audio and Music  
  - Distribution, and Film Fests | Read Ch. 20  
  -DUE: Final Produced Scenes + Final Production Bible |
| 17  | W    | 12/5   | **SCREEN: Final Produced Scenes**                                                 | DUE: Final Scene Delivery + Production Bible |

*If a homework assignment is listed following a class description, it is due for the upcoming class. For example, Chapter 1 must be read following class on Day 1 and in preparation for class on Day 2.

**Assignment Breakdowns:**

**(2) Pop Quizzes** (10% each = 20%) - A total of 2 pop quizzes will be given during class time at any time over the duration of the semester. The quizzes will cover important keywords and material covered in our textbook, thus it is imperative to stay up to date on reading assignments.

**Feature Script Breakdown** (10%) – Students will choose between three feature scripts (Rocky, Lady Bird, or American Beauty – found under the Contents Tab in D2L). Carefully read one script and, using the tools provided in class, the textbook, and StudioBinder, properly perform a breakdown of the script.
Short Film – Pitch (10%) – Students will choose one 5-7 page short film (either one you have written or one you source from another classmate) to produce over the course of the semester. The result will be to film a 2-3 minute scene from your screenplay. On Class 5, you will pitch the story elements + logistics of the screenplay and production to the class.

Short Film – Script Breakdown + Budget (10%) – Students will perform and turn in a script breakdown and budget utilizing StudioBinder for their short film.

Casting Call Reel (10%) – Students will hold a casting session in search of actors to perform in their final scenes. Auditions MUST consist of AT LEAST 10 actors + be taped, edited together in a reel, and delivered via a Vimeo link to the professor before the beginning of Class 12.

Short Film - Production Schedule + Cast & Crew List (10%) – Students will submit a production schedule, plus full cast & crew list for their short films. In the schedule, please provide a DETAILED shooting script of the scene you plan to film.

Short Film – Call Sheet (5%) – Students will submit a detailed call sheet of their scene production.

Short Film – 2-3 min Produced Scene (15%) – Student will submit a final, edited 2-3 minute scene, fully produced on a location they have scouted, with actors they have cast and crew they have sourced.

Production Bible (10%) – Students will submit a final Production Bible which will include documentation of all paperwork, including but not subjected to: script breakdown, budget, scheduling, casting paperwork and prep, schedule, shooting schedule of scene, cast and crew list, call sheet, plus a written reflection of the producing experience. A more detailed handout / rubric will be given out as the assignment approaches.

Final Exams Week:
Your final for this course will be a finished produced scene, due on 12/5. No final exam will be giving during finals week.

Grading:
A= 90-100%
B=80-89%
C=70-79%
D=60-69%
F=0-59%

All quizzes, if given, will cover the material in reading assignments, required viewings and class lectures. Individual handouts/instruction will be presented as each assignment is distributed over the course of the semester with more detailed information and grading rubric criteria. Many assignments have multiple phases. You will not be able to get an A if you do not follow all the instructions and stick to all the deadlines provided. The more you put into the class, the more you will get out of it, and more likely than not, the higher your grade will be.
MASS COMMUNICATIONS MAJORS & MINORS

You must earn a minimum of “C” in this course for this class to progress to further Mass Communications classes and to graduate with a degree in Mass Communications.

*Disclaimer: This syllabus is a general course plan of action. Assignments and screening material are subject to change at the discretion of the instructor.

Course Policies:

Attendance & Participation: Students may miss no more than three (3) days over the course of the semester. Thereafter, the student may be docked three final grade points per missed class. For example, your 4th absence will result in the devaluation of your final grade and further absence will result in further action. Students are responsible for obtaining any missed course material from their fellow students. An absence may be excused if the student presents a doctor’s note or another acceptable form of documentation explaining absence.

Students must show up to class on time. Arriving to class later than 15 minutes after it has begun will result in an absence. Further, students must come prepared to work and learn. Performing tasks unrelated to the course during class-time (e.g. sleeping, emailing, surfing the web, not paying attention, etc) will also result in that student being asked to leave, therefore acquiring an absence.

I expect you to be physically, mentally, and emotionally present during our time together. Your participation is vital to both your success and that of this course.

Usage:
- No cell phones are permitted during class.
- No recording devices are permitted during class.
- No activities on computers other than class work are permitted during class.

Classroom Etiquette: In order to create a safe, valued and expressive academic environment where individual expression and social interchange are respected, please observe the following guidelines: (1) Students must address each other with respect, even when in debate; (2) Students must contribute to discussions, without dominating them; (3) Students must stay focused on the topic being discussed. Extraneous conversations and chatter will be prohibited.

Make-up/Late Policy: All assignments are due in accordance with the Class/Assignment Schedule. Unless arrangements are made prior to an assignment/test due day, no late assignments will be accepted or make-up work given, resulting in a failing grade. As the instructor, I reserve the right to not accept late assignments and have final word as to the necessity of make-up work. Arrangements will only be made to makeup the missed work if a student has a university-sponsored activity absence or a documented excuse for missing an assignment/test.
**Plagiarism:** Academic dishonest, cheating and/or Plagiarism within this class will result in a grade of F for the assignment. Submitting others’ writing or ideas as your own, without specific citations or references of any kind, is plagiarism and is directly prohibited by the UWG Student Code of Conduct. I consider it no different from property theft; plagiarism is, by definition, *intellectual property theft*. Therefore, I will respond to any instances of plagiarism with the following actions: the student will receive a zero for the assignment; the student will be removed from class for a day; and a Student Infraction Form will be filed with the Office of Student Development and Enrollment Management, where it will be reviewed and placed on file with the Dean of Students.

**Emailing:** Students *must* check their UWG email EVERY DAY. I frequently email documents and class-related updates – not checking your email is no excuse for incomplete work. Allow 24 hours for an email response from me. Allow 48 hours over the weekend. My official email for our correspondence, and the one I will check, is: rhicks@westga.edu

**Academic Advising:** Please take advantage of academic advising and correspond / meet with your advisor regularly or as needed as that you are on track with your academic success.  
[https://www.westga.edu/advising/](https://www.westga.edu/advising/)

**Equal Opportunity Statement:** No person shall, on the grounds of race, color, sex, religion, creed, national origin, age, or disability, be excluded from employment or participation in, be denied the benefits of, or otherwise be subjected to discrimination under any program or activity conducted by The University of West Georgia.

**Supplemental UWG Syllabus:** (PLEASE REVIEW – Includes information about Accessibility Services, Tutoring Opportunities, and the Counseling Center)  
[https://www.westga.edu/administration/vpaa/common-language-course-syllabi.php](https://www.westga.edu/administration/vpaa/common-language-course-syllabi.php)

> “Filmmaking is a chance to live many lifetimes.” – Robert Altman

> *When I was a kid, there was no collaboration; it's you with a camera bossing your friends around. But as an adult, *filmmaking* is all about appreciating the talents of the people you surround yourself with and knowing you could never have made any of these *films* by yourself.*
>  
> *- Stephen Spielberg*

> Be passionate and move forward with gusto every single hour of every single day until you reach your goal. – Ava DuVernay