**NAU College of Social and Behavioral Sciences**

**School of Communication Creative Media & Film**

**CMF 426C CMF Capstone**

Fall 2016

Total units: 3 credits, with minimum grade of C to pass

Course pre-req: CMF 328W or 330W and (CMF 229, 336, 337, or CMF 340)

Mode of instruction: face-to-face with online components

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Office hours **(nn** 16-360): M, W 9-11am and by appointment

**COURSE PURPOSE**

In this capstone course students will take the filmmaking and storytelling skills gained from previous courses and apply them to professional-level projects working in teams. This will show each student has gained a foundation in cinematic storytelling by creating compelling stories within the constraints and demands of teamwork and project mandates. The intent is to create one publishable-level portfolio work for a client as well as a second publishable-level portfolio-worthy film as a second client-serving production, a work of fiction, a documentary, an experimental video, or a music video.

Furthermore, students will write and orally present to the class and/or to clients creative briefs that depict the story, including the characters, plot, and storyboard. As part of the business side of producing film projects, students will create budgets, shooting schedules, and professional contracts before shoots; floor plans with camera placement, lighting plot, shot list, and blocking notes; present dailies and rough cuts to the class, receive critiques from the instructor and classmates, as well as outside professionals and/or clients when appropriate, and improve the work through revision.

This capstone meets the following Liberal Studies Essential Skills:

* Effective Writing (through written film scripts, creative briefs and/or project and team evaluations)
* Effective Oral Communication (through presentations to the class and clients)
* Creative or Aesthetic Thinking (through the creation of two short films from pre-to-post production)

This course fulfills the Aesthetic and Humanistic Inquiry Liberal Studies Distribution Block by

involving students in the study of the human condition through philosophical inquiry, ethical reasoning, and analysis of the various forms of films and film creation. This will be applied through the examination of a variety of professional works and through development of relevant and ethically bound character-centered projects utilizing Aristotelian narrative structures and other forms of filmmaking (experimental, music video, etc.) that lead to projects that deepen human understanding.

**COURSE STUDENT LEARNING OUTCOMES**In this course, students will:

1. Apply professional standards to the creation of two short film projects that meet the artistic expression of filmmaking; this will be assessed through the critique of dailies, rough cuts, and final film projects. **This is a CMF major learning outcome.**
2. Develop and revise two film projects based on faculty and peer critiques and audience responses, culminating in fmal projects that include a client-based project, as well as a fiction, documentary, or other film project. **This is a CMF major learning outcome.**
3. Utilize tools of creative/aesthetic thinking in the artistic expression of filmmaking, **an essential skill of Liberal Studies.**
4. Write effective treatments and scripts that convey the organizational structure of the story through an analysis or presentation of characters, locations, purpose, and plot, as well as the supporting materials of the production, including storyboards, shot list, schedules, floor plans, and budgets; this will be assessed through written creative briefs. **This meets the Liberal Studies Effective Writing essential skill.**
5. Present an effective pitch orally that convinces an audience (professor, classmates, and others) that this project should be produced, utilizing compelling log lines and story presentation through clear articulation,

3.1.16 Liberal Studies Capstone Refresh Submission Form

Page 1 of 6

body language, volume, and visual aids to support your case; this will be assessed through the presentation

of creative briefs. **This meets the Liberal Studies Effective Oral Communication essential skill.**

**f.** Produce two short film projects that reveals elements of the human condition through the artistic conventions of cinematic storytelling that is ethically grounded; this will be assessed through a written self-assessment of your film projects discussion how your film project engaged in your imaginative vision, socio-cultural context, ethical values, and aesthetic judgment, describing how it meets the demands of the **Artistic and Humanistic Inquiry Liberal Studies distribution block.**

Assignments and Assessments of Course Student Learning Outcomes

*Two film projects (4-7 minutes each)* (50 points each) **These projects together fulfill all of the capstone and**

**major learning outcomes, as well required liberal studies essential skills and blocks.**

As a culminating capstone experience, each project must show the team's ability to inquire, synthesize, and apply the professional skills they've developed over the course of being a CMF major. Each team will conceptualize, plan, develop, write, produce, directing, shoot, light, record sound, edit, create a sound design, engage in color correction and grading, and screen two short films:

1. A client-based film and
2. Another film project of their choice: second client-serving production, a work of fiction, a documentary, an experimental video, or a music video.

Each team must also complete and submit the following paperwork as part of the pre-production process: Development of the story (treatment and script), notes and logs of interviews, a creative brief, a budget, contracts, releases, location notes and photos, shot list, visual storyboard, floor plans, and individual written self and team assessments. Each project will be pitched to the class (and in some cases, to the client). If any of the above preproduction and planning information is missing, grades will be reduced by 5 points per missing item.

Each person in the team submits their own self-assessment and team-assessment that describes how you applied your knowledge of filmmaking and storytelling from the major in this culminating capstone project. Take us through the steps of your responsibility in the preproduction, production, and postproduction in how you applied this knowledge to the film (cite sources, as needed).

Also, each student must complete the following workshops and assignments **(5 points each; 40% total):**

1. Developing a client's story and making a connection
2. Writing a pitch, proposal, budget, and script
3. Creating an LLC, writing contracts, music rights, and insurance
4. Writing a nonfiction script
5. The cost of doing business
6. Using social media to build an audience and connect with potential clients and employers
7. Writing resumes and cover letters
8. Website with sample work and reel

**Grading Rubric**

**A=Workshops: 5 points each; projects 1 and 2: 27-30 points each**

1. Workshops and projects meets *all deadlines.* Workshops assignments need to be grammatically correct and compelling to read.

For projects, there *must* be weekly progress on all research, preproduction, production, and postproduction. *If you show no evidence of progress in any given week and/or you are missing items you will lose 10 points from each missing item.* Using the models in the textbook, you must develop your story through a character-centered process, write a pitch and completed proposal, create a budget, show dailies, present a rough cut, and final cut.

1. Create a *creative brief and pitch it* (include budgets, contracts, shot list/storyboards, pre-interview notes, transcripts of all interviews, release forms, and a script.
2. Utilizes a *cinematic style* with technical mastery
* Engages in a story that contains rhythm and pacing through the edit
* Clean field audio (mic not too far from subject and no reverb off of walls)

3.1.16 Liberal Studies Capstone Refresh Submission Form

Page 2 of 6

* Ambient audio
* Psychology of lens, shot sizes, camera angles, and camera movement
* Conscious use of a sound design (with proper balance of music and ambient audio) Aspect ratio. full HD 1920x1080
* Frame rate. 24fps
* Shutter speed: 1/50 (unless using a speed for a particular story-based impact)
* Color balance: Accurate for indoor, outdoor, or other key light source
* ISO: 100-200 outdoor daylight 400 or higher for indoor low light situations—a too high ISO will result in too much noise in the image
* F-stop: Proper exposure (balanced with ISO)
* Proper focus
* Clean composition with rule of thnds and receding lines (including *no wild* handheld movements)
* Pleasing use of key, fill, and kicker (hair light) in interviews (with no flat walls)

4. Self-assessment detailing your creative process.

B=Workshops: 4 points each; projects 1 and 2: 24-26 points each

The same as A, but the quality of the work or story isn't fully realized; one of the four elements is poorly

executed); a couple of minor technical flaws.

C=Workshops: 3.5 **points each; projects 1 and 2: 21-23 points each**

The same as B, but the quality of the work is barely acceptable; one area from the list in A are weak or

poorly executed; self-assessment of readings missing; too many technical flaws; failed to show progress in

any given week.

D=Workshops: 3 points each; projects **l and 2: 18-20 points each**

The same as C, but you're missing items or the project contains two or more technical flaws (such as bad

field audio or poorly lit subjects).

F=Workshops: <3 points each; project 1 and 2: 17 or less points each

Missing at least two elements from the list in A and/or major technical flaws.

**Total grade points for final grade:** A=90-100, B=80-89, C=70-79, D=60-69, F—<60.

READINGS AND MATERIALS

1. Readings are posted on Bb Learn
2. Blog sites

<http://learnstory.org/blog/>

1. Recommended: Lancaster, Kurt. *Production House Cinema: Starting and Running Your Own Cinematic Storytelling Business.* Focal Press, 2016.
2. External hard drive for projects.

Note: The content of this syllabus including the schedule of this class may be altered to meet the demands of the course.

Class Outline

Week 1

1. Overview of course and projects.
2. Screen best projects and discuss your role on it (to show other potential team members your strengths and weaknesses).
3. Overview of Stillmotion's MUSE process: People, Places, Purpose, Plot.
4. **Workshop 1 Developing a client's story and making a connection** (see *Production House Cinema* Ch. 6 "Developing a Client's Story: Making a Connection, Finding the Story, and Writing a Pitch, Proposal, and Budget").

*Assignment*

Write **a** summary of the three pre-interviews and define the complexity, uniqueness, and desire of each character.

Week 2

3.1.16 Liberal Studies Capstone Refresh Submission Form

Page 3 of 6

1. **Present Workshop 1 assignment to the class. Bring in three potential client-based stories based on pre-interviews and pitch them, defining each character's uniqueness, complexity, and desire. Discuss strengths and weaknesses and challenges of each. You need to visit your potential clients and talk to them. Developing a creative brief (download Stilhnotion's template on Bb Learn and modify it).**
2. **Form production teams**
3. **Workshop 2 Writing a pitch, proposal, and budget (see** *Production House Cinema* **Ch. 6 "Developing a Client's Story: Making a Connection, Finding the Story, and Writing a Pitch, Proposal, and Budget").**

*Assignment*

**In your teams, work on the creative brief (see model on Bb Learn). This will include identifying the characters, defining their complexity, desire, and uniqueness; developing a treatment that tells the story, and use of storyboards.**

**Week 3**

1. **Present Workshop 2 assignment to the class. Pitch creative brief and fmalize production plan go into preproduction, finalizing storyboards, shot list, floor plans, budget, and production schedule.**
2. **Workshop 3 Creating an LLC, writing contracts, music rights, and insurance (see** *Production House Cinema* Ch. **3 "Making it Legal: Filing an. LLC, Writing Contracts, Music Rights, and Getting Insurance").**

**Purpose of contracts and release forms (forms on Bb Learn and at**[**http://kurtlancaster.corn/contracts-and-forms/**](http://kurtlancaster.corn/contracts-and-forms/)

Weeks 4

1. **Present dailies.**
2. **Workshop 4: Writing a nonfiction script (resource: "Documentary Interview and Workshop**

Lecture": <https://vimeo.com/67832205>

*Assignment*

**Take your best sound bites from your** transcripts and strongest visuals and develop a two-column

**nonfiction script.**

Week 5

1. **Present dailies.**
2. **Present Workshop 4 assignment script for approval.**
3. **Workshop 5 The cost of doing business (see** *Production House Cinema* **Ch.** 5 **"Making Money: The Cost of Doing Business, Generating Income Streams, Setting Up Invoices, and Planning Your Taxes").**

*Assignment*

Pick a city you would like to live in after you graduate **and research the cost to live in the city, including apartments, houses rentals, average utility fees, purchasing a new** vs. **used car, food, insurance, etc. Create a budget and determine the amount of money you need to make in order to create a net positive monthly income stream. (Use the Personal and Business Budget Expense Workshop found in** [**http://kurtlancaster.com**](http://kurtlancaster.com)**)**

**Weeks 6**

1. Present **rough cut and receive feedback.**
2. Take notes of any changes needed.
3. Schedule reshoots and/or re-edits as needed.
4. Discuss Workshop 5 assignment and what you discovered.

**Week 7**

1. Present final cuts.
2. Develop potential ideas for the next project. (Use the Dropbox com database to choose a script if you're planning on doing fiction work.)
3. **Workshop 6 Using social media to build an audience and connect with potential clients and**

**employers**

*Assignment*

*999*

3.1.16 Liberal Studies Capstone Refresh Submission Form

Page 4 of 6

Week 8

1. Present three potential ideas for second project (client, fiction, documentary, experimental, or music video).
2. Work on creative brief and/or preproduction paperwork.
3. Schedule auditions for fiction scripts.
4. Workshop 7 Writing resumes and cover letters

*Assignment*

Write your resume

Research and identify three potential internships and/or jobs (get a name for each company

that you can talk to)

Write three cover letters for these potential internships and/or jobs

Week 9

1. Pitch creative brief and or preproduction material (storyboards, breakdown sheets, shot list, floor plans, budget, and production schedule).
2. Share your Workshop 7 resumes **and** cover letters
3. Start shooting project

Week 10

1. Discuss any production issues with your shoots
2. Workshop 8 Website with sample work and reel (see *Production House Cinema* Ch. 4 "Creating Presence: The Portfolio Reel and Website that Reflects Your Style and Vision"). *Assignment* (Due Week 14)

Create a reel, utilize your best sample work, and create a resume-style website

Week P

No class. Work on shooting your project to completion.

**Week** 12

1. Present dailies.
2. Present scripts for nonfiction projects.

Week 13

1. Present rough cut and received feedback. Take notes of any changes needed. Schedule reshoots and/or re-edits as needed.
2. Start working on reshoots, fmal **cuts,** sound design, and color grading.

Week 14

1. Discuss any postproduction issues.
2. Present your websites that show off your resume and reel, as well as other strong sample work.

Week 15

Present final cuts.

CLASS **POLICIES**

***Retests/makeup tests/missed deadlines***

***All work*** *must be submitted on time. Work that is not submitted on time will not be accepted*

***Attendance***

*As seniors about to enter the professional world, it is expected that students are engaged and responsible for their*

*own affairs.*

***Plagiarism and Academic Dishonesty:***

*You must do original work For music, he sure to either pay for the license or engage in Creative Commons work*

***UNIVERSITY POLICIES***

3.1.16 Liberal Studies Capstone Refresh Submission Form

Page 5 of 6

**SAFE ENVIRONMENT POLICY**

**NAU's Safe Working and Learning Environment Policy prohibits sexual harassment and assault, and discrimination and harassment on the basis** of sex, race, color, age, national origin, religion, sexual orientation, gender identity, disability, or veteran status by anyone at this university. Retaliation of **any** kind as a result of making a complaint under the policy or participating in an investigation is also prohibited. The Director of the Office of Affirmative Action & Equal Opportunity (AA/E0) serves as the university's compliance officer for affirmative action, civil rights, and Title IX, and is the ADA/504 Coordinator. AA/EO also assists with religious accommodations. You may obtain a copy of this policy from the college dean's office or from the NAU's Affirmative Action website *naitedediversnyt*

**If you have questions or concerns about this policy, it is important that you contact the departmental chair, dean's office, the Office of Student Life (928-523-5181), or NAU's Office of Affirmative Action (928) 523-3312 (voice), (928) 523-9977 (fax), (928) 523-1006 (TTD) or** **aaeo@nau.edu****.**

**STUDENTS WITH DISABILITIES**

**If you have a documented disability, you** can arrange for accommodations by contacting Disability Resources (DR) at 523-8773 (voice) or 523­6906 (TTY), dr@naii.edu **(e-mail) or 928-523-8747 (fax). Students needing academic accommodations are required to register** with DR and provide required disability related documentation. Although you may request an accommodation at any time, in order for DR to best meet your individual needs, you are urged to register and submit necessary documentation ([www.nau.edu/dr)](http://www.nau.edu/dr%29) 8 weeks prior to the time you wish to receive accommodations. DR is strongly committed to the needs of student with disabilities and the promotion of Universal Design. Concerns or questions related to the accessibility of programs and facilities at NAU may be brought to the attention of DR or the Office of Affirmative Action and Equal Opportunity (523-3312).

**ACADEMIC CONTACT HOUR POLICY**

Based on the Arizona Board of Regents Academic Contact Hour Policy (ABOR Handbook, 2-224), for every unit of credit, a student should

expect, on average, to do a minimum of three hours of work per week, including but not limited to class time, preparation, homework, studying.

**ACADEMIC INTEGRITY**

Integrity is expected of every member of the NAU community in all academic undertakings. Integrity entails a firm adherence to a set of values, and the values most essential to an academic community are grounded in honesty with respect to all intellectual efforts of oneself and others. Academic integrity is expected not only in formal coursework situations, but in all University relationships and interactions connected to the educational process, including the use of University resources. An NAU student's submission of work is an implicit declaration that the work is the student's own. All outside assistance should be acknowledged, and the student's academic contribution truthfully reported at all times. In addition, NAU students have a right to expect **academic integrity from each of their peers. Individual students and faculty members are responsible for identifying potential violations of the university's academic integrity policy. Instances of potential violations are adjudicated using the process found in the university Academic Integrity Policy. The complete policy is in Appendix G of NAU's Student Handbook.**

**RESEARCH INTEGRITY**

**The** Responsible Conduct of Research policy is intended to insure that NAU personnel including NAU students engaged in research are adequately trained in the basic principles of ethics in research. Additionally, this policy assists NAU in meeting the RCR training and compliance requirements of the National Science Foundation (NSF)-The America COMPETES Act (Creating Opportunities to Meaningfully Promote Excellence in Technology, Education and Science); 42 U.S.0 18620-1, Section 7009, and the National Institutes of Health (NIH) policy on the instruction of the RCR (NOT-OD-10-019; "Update on the Requirement for Instruction in the Responsible Conduct of Research"). For more information on the policy and the training activities required for personnel and students conducting research, at NAU,

visit: htip://[nau.edu/Research/Compliance/Research-Integrity/.](http://nau.edu/Research/Compliance/Research-Integrity/.)

**SENSITIVE COURSE MATERIALS**

University education aims to expand student understanding and awareness. Thus, it necessarily involves engagement with a wide range of information, ideas, and creative representations. In the course of college studies, students can expect to encounter—and critically appraise—materials that may differ from and perhaps challenge familiar understandings, ideas, and beliefs. Students are encouraged to discuss these matters with faculty.

**CLASSROOM DISRUPTION POLICY**

**Membership in the academic community** places a special **obligation on all participants to preserve an atmosphere conducive to a safe and positive learning environment. Part of that obligation implies the responsibility of each member of the NAU community to maintain an environment in which the** behavior of any individual is not disruptive. Instructors have the authority and the responsibility to manage their classes in accordance with University regulations. Instructors have the right and obligation to confront disruptive behavior thereby promoting and enforcing standards of behavior necessary for maintaining an atmosphere conducive to teaching and learning. Instructors are responsible for establishing, communicating, and enforcing reasonable expectations and rules of classroom behavior. These expectations are to be communicated to students in the syllabus and in class discussions and activities at the outset of the course. **Each student is responsible for behaving in a manner that supports a positive learning environment and that does not interrupt nor disrupt the delivery of education by instructors or receipt of education by students, within or outside a class. The complete classroom disruption policy is in Appendices** of NAll's Student Handbook .

3.1.16 Liberal Studies Capstone Refresh Submission Form

Page 6 of 6