
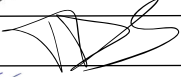
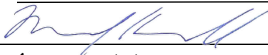
 FLORIDA ATLANTIC UNIVERSITY	NEW COURSE PROPOSAL Undergraduate Programs		UUPC Approval <u>11-8-21</u> UFS Approval _____ SCNS Submittal _____ Confirmed _____ Banner Posted _____ Catalog _____
	Department College <i>(To obtain a course number, contact erudolph@fau.edu)</i>		
Prefix Number	<i>(L = Lab Course; C = Combined Lecture/Lab; add if appropriate)</i> Lab Code	Type of Course	Course Title
Credits <i>(Review Provost Memorandum)</i>	Grading <i>(Select One Option)</i> Regular Pass/Fail Sat/UnSat	Course Description <i>(Syllabus must be attached; Syllabus Checklist recommended; see Guidelines)</i>	
Effective Date <i>(TERM & YEAR)</i>			
Prerequisites, with minimum grade*		Corequisites	Registration Controls <i>(Major, College, Level)</i>
*Default minimum passing grade is D-. Prereqs., Coreqs. & Reg. Controls are enforced for all sections of course			
WAC/Gordon Rule Course Yes No <i>WAC/Gordon Rule criteria must be indicated in syllabus and approval attached to proposal. See WAC Guidelines.</i>		Intellectual Foundations Program (General Education) Requirement <i>(Select One Option)</i> <i>General Education criteria must be indicated in the syllabus and approval attached to the proposal. See GE Guidelines.</i>	
Minimum qualifications to teach course			
Faculty Contact/Email/Phone		List/Attach comments from departments affected by new course	
Approved by Department Chair <u></u> College Curriculum Chair <u></u> College Dean <u></u> UUPC Chair <u>Dan Masroff</u> Undergraduate Studies Dean <u>Edward Pratt</u> UFS President _____ Provost _____			Date <u>10/26/2021</u> <u>10.27.2021</u> <u>11-3-2021</u> <u>11-8-21</u> <u>11-8-21</u> _____ _____

Email this form and syllabus to mjenning@fau.edu seven business days before the UUPC meeting.

FIL 4647-001 CRN: XXXX
PRODUCTION MANAGEMENT FOR FILM & TV

Day(s)/Time(s)
3 credits

Fall 2022

Prof. Nicole Morse

Office: AH209A

Office hours: W 9:30-11:30

Telephone: 561-297-3083

Email: morsen@fau.edu



Course Description

Production Management For Film and TV are key skills that make media production possible. In this course, we will learn about the role of the production manager in traditional film and television productions, explore production management theories and tools, and apply these lessons to examples of multimedia production in the digital age. Students will complete a production portfolio including script breakdowns, production boards, budgets, location portfolios, and call sheets for a film or television project.

Prerequisites/Corequisites

Scriptwriting (FIL 4106) OR

Dramatic Writing for Stage and Screen 1 (TPP 4600)

– C or above

Course Objectives/Student Learning Outcomes

As part of the course, students will:

- Learn about the role and responsibilities of a Production Manager
- Produce pre-production materials for a film or television production
- Examine the unique challenges of contemporary digital production

COVID-19 Statement

Due to the surge in COVID-19 cases and the delta variant, all students regardless of vaccination status are expected to wear masks while indoors in any FAU facilities, including classrooms and laboratories. Students experiencing flu-like symptoms (fever, cough, shortness of breath), or students who have come in contact with confirmed positive cases of COVID-19, should immediately contact FAU Student Health Services (561-297-3512). Symptomatic students will be asked to leave the classroom to support the safety and protection of the university community. For additional information visit <https://www.fau.edu/coronavirus/> In classes with face-to-face components, quarantined or isolated students should notify me immediately as you will not be able to attend class. I will not be able to offer an online version of the class but will make reasonable efforts to assist students in making up the work. Vaccinated students have much lower chances of needing to quarantine and a much lower chance of missing class time.

Instructor Availability Policy

Please use email to communicate with me. I will do my best to reply promptly, but I may not answer email outside of business hours and I do not answer email on Shabbat. Keep in mind that our communications are professional communications, and use language, style, and forms of address appropriate to professional communication.

Deadline and Late Work Policy

Deadlines are designed to assist both you and me in managing our workloads. In many cases, assignments are scaffolded, and each assignment depends upon the previous assignments being completed and any feedback being incorporated. You are encouraged to meet deadlines promptly. However, if you require an extension, contact me by email in advance to arrange it OR as soon as possible after you have missed a deadline. We will work together to find an alternative deadline that is manageable for you, and I will hold you to that deadline. For all missed deadlines, including mutually agreed upon extensions, I will deduct 1/3rd of a letter grade for each day that the assignment is late (in other words, after two days a paper that would have been an A- paper would earn a B). If sufficient time passes, it is possible for the grade to drop to an F due to lateness. Please be in communication with me to avoid this.

Attendance Policy

Attendance and participation are crucial to successfully completing this course. Each student may take two unexcused absences. Students must work with the professor and other students, as needed, to catch up on missed material. Beyond that, all absences will reduce your participation grade. I cannot review missed material over email, but I am more than happy to meet in office hours to discuss course material. You should also work with your classmates to obtain notes and other information about missed classes. I do not offer excused absences outside of those situations mandated by the university (participating on an athletic or scholastic team, musical and theatrical performances and debate activities, and academic accommodations, all of which must be documented). Therefore, I **do not require** doctor's notes or any other documentation for absences. You are an adult, this is your education, and I trust that you will make the best decisions for yourself in balancing your life and your participation grade.

Policy on the Recording of Lectures

Students enrolled in this course may record video or audio of class lectures for their own personal educational use. A class lecture is defined as a formal or methodical oral presentation as part of a university course intended to present information or teach students about a particular subject. Recording class activities other than class lectures, including but not limited to student presentations (whether individually or as part of a group), class discussion (except when incidental to and incorporated within a class lecture), labs, clinical presentations such as patient history, academic exercises involving student participation, test or examination administrations, field trips, and private conversations between students in the class or between a student and the lecturer, is prohibited. Recordings may not be used as a substitute for class participation or class attendance and may not be published or shared without the written consent of the faculty member. Failure to adhere to these requirements may constitute a violation of the University's Student Code of Conduct and/or the Code of Academic Integrity.

Course Assignments and Evaluation

The majority of assignments are graded complete/incomplete because the production management and planning process includes many small and inter-connected steps. **Do not dismiss the value of these assignments.** Not submitting them could dramatically lower your grade. A significant amount of the work for this class takes place among production teams during class sessions. Missing classes or missing deadlines will impact others and may lower the grade of the person who missed class sessions/deadlines. This is a course on professional production management and planning, and students are expected to conduct themselves as professionals.

Assignment	Deadline	Grading Method	Points	Percent of Grade
Draft Pitch	1/20	Complete/incomplete	50	5%
Pitch	1/22	Complete/incomplete	50	5%
Logline	1/22	Complete/incomplete	50	5%
Complete Online Survey	1/27	Complete/incomplete	40	4%
Draft 2 scenes	1/27	Complete/incomplete	50	5%
3 sluglines	1/29	Complete/incomplete	50	5%
Logline	1/29	Complete/incomplete	50	5%
<i>STBY</i> Scene Breakdown	2/19	Letter Grade	100	10%
Screenplay Draft	2/26	Complete/incomplete	50	5%
Revised Screenplay	3/3	Letter Grade	50	5%
Script Breakdown	3/5	Letter Grade	75	7.5%
Production Boards	3/10	Letter Grade	75	7.5%
Location Portfolio	3/17	Complete/incomplete	50	5%
Shooting Schedule	3/19	Complete/incomplete	50	5%
Budget	3/24	Complete/incomplete	50	5%
Call Sheets	3/31	Complete/incomplete	5	0.5%
(begin base) Budget	4/2	Complete/incomplete	5	0.5%
(begin base) Location	4/7	Complete/incomplete	5	0.5%
(begin base) Production Board	4/7	Complete/incomplete	5	0.5%
(begin base) Script Breakdown	4/7	Complete/incomplete	5	0.5%
(begin base) Shooting Schedule	4/7	Complete/incomplete	5	0.5%
Final Production Portfolios	4/28	Letter grade	100	10%
Participation		Letter grade	30	3%
TOTAL			1000	100%

Course Grading Scale

Grade	Weight (%)
A	100 % – 94.0 %
A-	< 94.0% – 90.0 %
B+	< 90.0% – 87.0 %
B	< 87.0 % – 84.0 %
B-	< 84.0 % – 80.0 %
C+	< 80.0 % – 77.0 %
C	< 77.0 % – 74.0%
C-	< 74.0 % – 70.0%
D+	< 70.0 % – 67.0%
D	< 67.0 % – 64.0%
D-	< 64.0 % – 61.0%
F	< 61.0 % – 0.0%

Attendance Policy

Students are expected to attend all of their scheduled University classes and to satisfy all academic objectives as outlined by the instructor. The effect of absences upon grades is determined by the instructor, and the University reserves the right to deal at any time with individual cases of non-attendance. Students are responsible for arranging to make up work missed because of legitimate class absence, such as illness, family emergencies, military obligation, court-imposed legal obligations or participation in University-approved activities. Examples of University-approved reasons for absences include participating on an athletic or scholastic team, musical and theatrical performances and debate activities. It is the student's responsibility to give the instructor notice prior to any anticipated absences and within a reasonable amount of time after an unanticipated absence, ordinarily by the next scheduled class meeting. Instructors must allow each student who is absent for a University-approved reason the opportunity to make up work missed without any reduction in the student's final course grade as a direct result of such absence.

Counseling and Psychological Services (CAPS) Center

Life as a university student can be challenging physically, mentally and emotionally. Students who find stress negatively affecting their ability to achieve academic or personal goals may wish to consider utilizing FAU's Counseling and Psychological Services (CAPS) Center. CAPS provides FAU students a range of services – individual counseling, support meetings, and

psychiatric services, to name a few – offered to help improve and maintain emotional well-being. For more information, go to <http://www.fau.edu/counseling/>

Disability Policy

In compliance with the Americans with Disabilities Act Amendments Act (ADAAA), students who require reasonable accommodations due to a disability to properly execute coursework must register with Student Accessibility Services (SAS) and follow all SAS procedures. SAS has offices across three of FAU's campuses – Boca Raton, Davie and Jupiter – however disability services are available for students on all campuses. For more information, please visit the SAS website at www.fau.edu/sas/.

Code of Academic Integrity

Students at Florida Atlantic University are expected to maintain the highest ethical standards. Academic dishonesty is considered a serious breach of these ethical standards, because it interferes with the university mission to provide a high quality education in which no student enjoys an unfair advantage over any other. Academic dishonesty is also destructive of the university community, which is grounded in a system of mutual trust and places high value on personal integrity and individual responsibility. Harsh penalties are associated with academic dishonesty. For more information, see [University Regulation 4.001](#).

Required Texts/Readings

The required textbook is available through the library: Clevé, Bastian. 2006. Film Production Management. Vol. 3rd ed. Amsterdam: Focal Press.

<http://search.ebscohost.com/login.aspx?direct=true&AuthType=shib&db=nlebk&AN=151851&site=eds-live&scope=site> Referred to throughout the syllabus as Bastian – FPM.

Other readings will be made available as links or as PDFs on Canvas. Students are responsible for purchasing/renting/acquiring access to stream the following media:

- *Sorry to Bother You* (Boots Riley, 2018) (Hulu.com with subscription; [Amazon.com](#) from \$3.99; [YouTube.com](#) from \$3.99)
- *Host* (Rob Savage, 2020) (Available with [Amazon Prime subscription or free trial](#); with [Shudder subscription or free trial](#); [YouTube.com](#) from \$6.99)

Course Topical Outline

Week 1: The Practice of Planning

Day 1 Before Class:

- Read the Syllabus
- Watch “[Crash Course Film Production Preview](#)” (01:50)

In Class: discussion of the syllabus, course expectations; introductions and current planning practices; discussion of the two roles each student will play during the class

Day 2 Before Class:

- Read Bastian – FPM: Chapter 1 (pp. 1-7)

In Class: discussion of the assigned material; in-class exercise: unit production manager profiles; review of homework for Week 2

Week 2: Pitching Projects

Day 1 Before Class:

- Watch Crash Course's "[Pitching and Pre-Production](#)" (08:15)
- Watch "[How to Pitch a TV Show Idea](#)" (03:27)
- Read Script Magazine's "[Pitching Tips: 7 Keys to a Great Pitch](#)"
- As Director: Write a draft pitch

In Class: discussion of the art of project pitching; breakout groups to practice pitching projects; exchange notes and report back on lessons learned

Day 2 Before Class:

- As Director: Polish and practice pitch
- As Director: Write a log line

In Class: Pitch Marathon – each pitch is limited to 2 minutes, take notes on the projects that sound most appealing to you to work on as a producer

Week 3: Scripts and Teams

Day 1 Before Class:

- As PM: Complete the online survey and rank which projects you'd like to produce
- Watch Crash Course's "[Screenplays](#)" (09:18)
- Download the screenwriting software of your choice (it's fine to just sign up for a free trial, and I recommend Final Draft, Celtx, or Scrivener)
- As Director: Draft and submit 2 scenes of your script to Dr. Morse

In Class: discussion of screenwriting and challenges/Q&A; discussion of teams and creation of team agreements in breakout groups; discussion of next steps

Day 2 Before Class:

- As Director: Write and submit sluglines for 3 additional scenes for your project
- As PM: Write a log line
- Read "[How embracing vulnerability can power innovation, creativity and change](#)"
- Watch "[Brene Brown: The Power of Vulnerability](#)"

In Class: discussion of discomfort/vulnerability in working with others; container exercise in breakout groups; reflective time to complete 6 Myths of Vulnerability; permission slip exercise to conclude

Week 4: The Business of Film

Day 1 Before Class:

- Watch Crash Course's "[Producers](#)"

- Read Bastian – FPM: Chapter 2 (pp. 9-22)
- Read Gerald Duchovnay. “Introduction.” 2004. *Film Voices: Interviews From Post Script*. The SUNY Series, Cultural Studies in Cinema/Video. Albany, N.Y.: SUNY Press.
<http://search.ebscohost.com/login.aspx?direct=true&AuthType=shib&db=nlebk&AN=143143&site=eds-live&scope=site>.
- Read one of the interviews from *Film Voices: Interviews From Post Script* and take notes about how it represents the tension between art and business

In Class: discussion of the tension between creativity and business in film and television; breakout groups to create The Price Is Right film/TV budget quiz sets

Day 2 Before Class:

- Watch two of the Highlights clips from [the Television Academy’s page on UPMs](#)
- Read Investopedia’s “[Why Movies Cost so Much to Make](#)”
- Read Forbes’ “[Why Film Budgets are Important](#)”

In Class: play The Price is Right film/TV budget game; discussion of the importance of resources for creative media making; discussion of homework for Week 5

Week 5: Preproduction I

Day 1 Before Class:

- Watch *Sorry to Bother You* (Boots Riley, 2018) (Hulu.com with subscription; [Amazon.com](#) from \$3.99; [YouTube.com](#) from \$3.99)
- Read IndieWire’s “[“Sorry to Bother You”: Boots Riley Pitched a Movie About Sidney Poitier as a Serial Killer to Make His Actual Movie Sound Normal](#)”
- Watch “[Behind the Scenes Featurette](#)”

In Class: lecture/discussion about Nina Yang Bongiovi (based on “[Sorry to Bother You’s Secret Weapon](#),” “[Producing with Passion and Purpose](#),” and “[Producer Nina Yang Bongiovi Keeps Shaking Up the Film World](#)”); budgets and *Sorry to Bother You*

Day 2 Before Class:

- Watch Crash Course’s “[The Filmmaker’s Army](#)”
- Watch “[Anatomy of a Scene: Sorry to Bother You](#)”

In Class: practice shot-by-shot scene breakdowns of *Sorry to Bother You*

Week 6: Preproduction II

Day 1 Before Class:

- Read Bastian – FPM: Chapter 3 (pp. 23-53)
- Read “[Inside the Most Pivotal Scene in Sorry to Bother You](#)”

In Class: practice script breakdowns with *Sorry to Bother You* script

Day 2 Before Class:

- Prepare and submit a scene breakdown for *Sorry to Bother You*, following assignment instructions

In Class: practice creating a production board for *Sorry to Bother You*; breakout groups for production teams to check-in about script progress

Week 7: Preproduction III

Day 1 Before Class:

- Watch Crash Course's "[How to Avoid Teamwork Disasters](#)" (10:35)
- Watch Crash Course's "[How to Handle Conflict](#)" (11:36)
- Read "[What does constructive criticism for design look like?](#)"
- As Director: Work on your screenplay draft

In Class: discussion of interpersonal communication skills; discussion of how to give and receive feedback, including the Accurate, Actionable, Advice model; reflective period to craft statement of individual values

Day 2 Before Class:

- Read Bastian – FPM: Chapter 4 (pp. 54-66)
- As Director: Submit a 10-15 page screenplay draft to your Production Manager & to Dr. Morse

In Class: discuss low-budget production topics; review script breakdown methods and the Production Manager assignment for Week 8; breakout groups for team check-ins and discussion of needed revisions

Week 8: Preproduction IV

Day 1 Before Class:

- As Director: Submit revised screenplay draft to your Production Manager & to Dr. Morse

In Class: open time to work on script breakdowns and ask questions

Day 2 Before Class:

- As PM: Submit script breakdown packet to Director and to Dr. Morse

In Class: open time to work on production boards and ask questions

Week 9: Locations and Permits

Day 1 Before Class:

- As PM: Submit production boards to Director and to Dr. Morse
- Read Bastian – FPM: Chapter 5 (pp. 67-83)
- Read NoFilmSchool on [Locations and Permitting](#)

In Class: discussion of location surveys, introduction to local film commissions, guerilla filmmaking versus permitted shooting, and review how to create a location portfolio

Day 2 Before Class:

- Read IndieWire on [Guerilla Filmmaking](#)

In Class: discussion of how to use the script breakdown and production board to aid in location portfolio, including developing plans for guerilla shooting if appropriate

Week 10: Budgets

Day 1 Before Class:

- As PM: Submit location portfolio to Director and to Dr. Morse
- Read Bastian – FPM: Chapter 5 (pp. 141-59)
- Read NoFilmSchool on [Budgets](#)

In Class: discussion of budgets and documenting in-kind donations; open time to work on approximate shooting schedules and ask questions

Day 2 Before Class:

- As PM: Submit approximate shooting schedule to Director and to Dr. Morse
- Download the budget template and explore it

In Class: review of budget templates and open work time to fill in budget information and ask questions

Week 11: Production & Marketing

Day 1 Before Class:

- As PM: Submit budget to Director and to Dr. Morse
- Watch Crash Course's "[The Cinematographer](#)"
- Watch Crash Course's "[Designing the World of a Film](#)"
- Watch Crash Course's "[Grip and Electric](#)"

In Class: lecture/discussion about the role of the Production Manager during production; introduction to call sheets

Day 2 Before Class:

- Read Bastian – FPM: Chapter 12 (pp. 191-94)
- Watch Crash Course's "[Marketing](#)"

In Class: introduction to Film Freeway and to the Flamingo Film Festival; case studies of shorts as gateways to feature film production

Week 12: Digital Tools

Day 1 Before Class:

- As PM: Submit call sheets for 3 days of shooting to Director and to Dr. Morse
- Watch "[Airtable for Filmmakers](#)" (00:52)
- Watch Airtable's "[Get Started Faster](#)" (29:11)
- Create a free account on Airtable

In Class: discussion of the benefits of using digital project management tools; introduction to creating your production documentation in Airtable; open time to work on moving production boards over to Airtable

Day 2 Before Class:

- Watch Airtable's "[Switching from Spreadsheets](#)" (43:18)
- Create a Budget Base and import your budget

In Class: discussion of the differences between databases and spreadsheets; open time to work on getting budget bases set up

Week 13: Quarantine Film Production OR Special Topic

Day 1 Before Class:

- Create and begin to fill the following Bases in Airtable: Production Board, Locations, Script Breakdown, Shooting Schedule
- Watch "[CBS This Morning on Tyler Perry's Camp Quarantine](#)"
- Watch Film It Yourself's video on [Quarantine Pre-Production](#)
- Watch Film It Yourself's video on [Quarantine Production](#)

In Class: discuss the unique role that production managers have played during the pandemic; work through examples of how to take a project designed for traditional production conditions and use pre-production strategies to re-imagine it

Day 2 Before Class:

- Watch Aidin Robbins' "[Inspiration in Isolation](#)"
- Make a list of the distinct locations that you can identify in this short film

In Class: discuss the production challenges and opportunities of a single-person crew; discuss the claim that what matters is *how* something is shot and the implications for production management and planning; in breakout groups, do a reverse script breakdown for one scene from the film in Airtable

Week 14: Quarantine Film Production OR Special Topic

Day 1 Before Class:

- Watch *Host* (Rob Savage, 2020) (Available with [Amazon Prime subscription or free trial](#); with [Shudder subscription or free trial](#); [YouTube.com](#) from \$6.99)

In Class: discuss the production challenges and opportunities of Zoom-based filmmaking; work through reverse script breakdowns in Airtable; breakout groups for production teams to identify 2 scenes from projects for quarantine re-imagining

Day 2 Before Class:

- Nothing Due! 😊

In Class: discuss strategies for re-imagining production; breakout groups to create alternate pre-production Airtable Base for the re-imagined scenes

Week 15: Production Portfolios

Both class sessions this week will be open time to work on compiling the final production portfolios, including:

From the Production Manager:

- ✓ Script Breakdown (on Airtable)
- ✓ Production Boards (on Airtable)
- ✓ Budget (on Airtable)
- ✓ Location Portfolio (on Airtable)
- ✓ Shooting Schedule (on Airtable)
 - ➔ All of these should be linked together
- ✓ Call Sheets for 3 scenes
- ✓ Letter discussing the collaboration (2-3 paragraphs; a professional letter discussing the process, challenges, solutions, and questions/issues remaining)

From the Director:

- ✓ Screenplay
- ✓ Letter discussing the collaboration (2-3 paragraphs a professional letter discussing the process, challenges, solutions, and questions/issues remaining)

Final Portfolios are Due on the Final Exam Date