



College Document # \_COAS 004\_\_\_\_\_  
UCC Document # \_\_\_\_\_  
Date Received \_\_\_\_\_

**CATALOG YEAR 2009-2010**  
**(Please use separate form for each add/change)**

COLLEGE: \_\_\_\_\_COAS\_\_\_\_\_

Current Catalog Page(s) Affected \_\_\_\_\_99, 290, 292, \_\_\_\_\_

**Course:** Add \_\_x\_\_ Change \_\_x\_\_:  
(check all that apply) Number \_\_x\_\_ Title \_\_\_\_\_ SCH \_\_x\_\_ Description \_\_\_\_\_ Prerequisite \_\_\_\_\_

If new, provide Course Prefix, Number, Title, SCH Value, Description, prerequisite, and lecture/lab hours if applicable. If in current catalog, provide change and attach page with changes in red and provide a brief justification.

Justification

Changing from a standard format to a lecture/lab structure will enable more students to take this popular class.

ADD

p. 290

**COMM 3133** *Video Editing and Post Production II Laboratory*. One semester hour.  
Laboratory course to accompany COMM 3233. Must be taken concurrently with COMM 3233.

CHANGE

p. 292

**COMM ~~3333~~ 3233** *Video Editing and Post-Production II* ~~Three~~ Two semester hours.

Focuses on efficiency in process, output choices, and developing an effects library. Topics may include managing the digital post, preparing final scripts, transitions, segmenting, composing, titles, and special effects. Also included are sound design elements, mixing, overdub and foley. Students will propose, shoot, and edit several video projects. May be repeated once for credit. **To be taken concurrently with Lab COMM 3133.** Prerequisite: COMM **3303** or consent of instructor. Course fee: \$40.

p. 99

<sup>1</sup>Math elective, select 3 SCH from any math course above the level of College Algebra.

<sup>2</sup>Communication, select 3 SCH from ENGL [2311](#) or SPCH [1311](#).

<sup>3</sup>Required COMM electives, select 27 SCH from any remaining COMM courses, with at least 3 SCH from COMM [2331](#), 3202 (Concurrent with Lab 3102), [3303](#), [3327](#), [3331](#), 3232, ~~3333~~ **3233** or [4330](#) (if the topic has a media focus) and at least 9 SCH from other COMM electives at the 3000-4000 level. COMM [4325](#) may be replaced with MGT [3320](#). Certain courses (COMM [3324](#), [3326](#), [3327](#), [3331](#), [3332](#), [3333](#), and

[4330](#)) may be taken more than once (when topics vary) for credit within the degree program. See course descriptions.

Note: A Concentration in Media Production will be earned if 15 SCH of the work done for the major are taken from COMM [2331](#), [3302](#), [3303](#), [3324](#), [3327](#), [3331](#), [3332](#), ~~3333~~, ~~3233~~ and [4330](#) (if subject is media production). Students desiring a Concentration in Media Production noted on their transcript must request it on their Application for Graduation.

Approvals:    Signature    Date

Chair \_\_\_\_\_  
Department Curriculum Committee

Chair \_\_\_\_\_  
Department

Chair \_\_\_\_\_  
College Curriculum Committee

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TEXAS A&M INTERNATIONAL UNIVERSITY  
COLLEGE OF ARTS AND SCIENCES  
COURSE SYLLABUS

**Course Title:**

**Video Editing and Post-Production II COMM 3133 (lab)**

**Spring 2008**

Professor:    Marcela Moran  
Email:        amoran@tamiu.edu  
Time:         TR 4:00p- 5pm  
Office Hrs:   **TBA**

**Lab Overview:**

Students are expected to work on the development, production, post-production and distribution of all their videos produced for the class. Additional time for all these stages is required outside of lab.

**Program Outcome:**

Graduates will be able to explain in writing main theoretical assumptions about the nature of communication while analyzing a practical or professional problem documented through a portfolio.

**Student Learning Outcomes:**

1. Students will be able to research, develop, write and produce narrative, experimental and documentary videos.
2. Students will be able to complete, package, promote, and self-distribute independent productions.
3. Students will be grounded in skills across production craft disciplines.
4. Students will be able to apply learned techniques in a professional setting.

**Methods and Criteria for Evaluation:**

Students will work on three individual projects: a dialogue scene with 3 or more players, a music video or experimental video, and a final documentary video project. Each student will be responsible for turning in a complete pre-production packet for their own documentary film/video, which includes: proposal, treatment, script or outline, storyboards, shot list, budget, and schedule. The length of the documentary is not to exceed 30 minutes; documentaries of shorter lengths are encouraged. The completed pre-production packages will be due at the end of the semester. All projects and work turned in should demonstrate an understanding of the material covered in class.

**Attendance:** Is absolutely mandatory. Students need to work on their video projects during lab time. They may additionally work on projects outside of class.

**Deadlines are especially crucial in mass communications fields. Projects/ assignments will be due on the dates shown in this syllabus. No assignments will be accepted after the deadline.**

**Equipment:**

Equipment checkout is located in the **Department of Language and Literature** PH 314. All equipment may be checked out for two days, unless, special permission has been given to the student by the professor. Equipment checked out on Friday may be returned on the following Monday. If any student should be delinquent with the rules of checkout more than 3 times checkout privileges will be forfeited for the delinquent student.

Also, all equipment must be returned to the Department of Language and Literature before the final exam is taken. Failure to return equipment on this date will result in a failing grade!

Project #1	= 20% (Dialogue scene with 3 or more players) 180 degree Rule
Project #2	= 25% Music Video/Experimental
Midterm	= 25%
Final Exam	= 30% Documentary Video (Includes production notebook-with typed treatment and script)

**Week One**

LAB- Review camera, digital technologies and possibilities

**Week Two**

LAB Shoot 5 shots that symbolize you.

**Week Three (Jan. 29<sup>th</sup> and Jan. 30<sup>th</sup>)**

LAB – Shoot Day

**Week Four (Feb. 5<sup>th</sup>-7<sup>th</sup>)**

Editing Lab

**Week Five**

Work on Treatment for final documentary project

**Turn in Treatment for Final Documentary Project- Thurs, Feb. 15th**

**Week Six**

Work on Script and outline for Documentary project.

**Week Seven**

Shoot Day

**Week Eight**

LAB/STUDIO

Project 2 Due

**Week Nine**

**Mid-Term**

**Week Ten**

**Spring Break**

**Week Eleven**

LAB/STUDIO

**Week Twelve**

**SHOOT DAY**

**Dailies Due- to be screened in class! Thursday, April 5th**

**Week Thirteen**  
LAB/STUDIO

**Week Fourteen**  
LAB/STUDIO

**Rough-cut Due-to be screened in class!**

**Week Fifteen (April 22<sup>nd</sup>-24<sup>th</sup>)**  
LAB/STUDIO

**Week Sixteen (April 29th-May 1st)**  
LAB/STUDIO

**Week Seventeen (May 5<sup>h</sup>-9<sup>th</sup>)**

**Final Exam:**

Final Exam: Fine-Cut of documentary short: includes titles, music, sound effects, mixed sound tracks, and subtitles... Documentary should be ready for submission into festivals.

**TEXAS A&M INTERNATIONAL UNIVERSITY  
COLLEGE OF ARTS AND SCIENCES  
COURSE SYLLABUS**

**Course Title:**

**Video Editing and Post-Production II COMM 3233 (lecture)**

**Spring 2008**

Professor: Marcela Moran

Email: amoran@tamiu.edu

Time: TR 4:00p- 6pm (CH201)

Office Hrs: **MW 12-2pm TR 11:15am-12:15pm**

*Text: **Writing, Directing, and Producing Documentary Films and Videos, By Alan Rosenthal***

Recommended Reading:

Thirty Frames Per Second: The Visionary Art of the Music Video by Feineman and Reiss.

A History of Experimental Film and Video – A.L. Rees;

Experimental Cinema, The Film Reader (In Focus: Routledge Film Readers) – Wheeler Winston Dixon;

**Course Overview:**

Through exercises and demonstrations, this course will emphasize the craft, aesthetics and content of production as practiced in emerging and traditional formats. Students will continue to

explore the classical narrative style as well as take command of experimental and documentary approaches. Specific topics may include the invisible line of action as it applies to three or more players, disrupting continuity, the music video, avant-garde techniques, recording behavior, and recreating past events. Screenings and individual projects will be an integral part of this course.

**Program Outcome:**

Graduates will be able to explain in writing main theoretical assumptions about the nature of communication while analyzing a practical or professional problem documented through a portfolio.

**Student Learning Outcomes:**

1. Students will be able to discuss and evaluate moving images and their communication potential.
2. Students will be able to recognize the possibilities when working with film and video.
3. Students will be able to apply learned techniques in a professional setting.

**Methods and Criteria for Evaluation:**

Students will work on three individual projects: a dialogue scene with 3 or more players, a music video or experimental video, and a final documentary video project. Each student will be responsible for turning in a complete pre-production packet for their own documentary film/video, which includes: proposal, treatment, script or outline, storyboards, shot list, budget, and schedule. The length of the documentary is not to exceed 30 minutes; documentaries of shorter lengths are encouraged. The completed pre-production packages will be due at the end of the semester. All projects and work turned in should demonstrate an understanding of the material covered in class.

**Screenings:** Project screenings will be held the day projects are due, and students should be prepared to discuss and answer questions about their work. **ALL PROJECTS MUST BE TURNED IN ON THEIR DUE DATE.** In addition, students are required to attend several documentary screenings beginning Week 5. These screenings are scheduled during class time but under certain circumstances may be scheduled at another time.

**Attendance:** Student is allowed three unexcused absences, and then two points will be deducted from final grade for every absence after that.

Also, it is absolutely mandatory that students enrolled in this course attend the screening of their projects on the due date. Student must be present for feedback and must also participate in the critique of other student work. Student must attend critique in order to receive a grade for their project.

**Deadlines are especially crucial in mass communications fields. Projects/ assignments will be due on the dates shown in this syllabus. No assignments will be accepted after the deadline.**

**Equipment:**

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Project #2	= 25% Music Video/Experimental
Midterm	= 25%
Final Exam	= 30% Documentary Video (Includes production notebook)

### **Week One (Jan. 15<sup>th</sup>-17<sup>th</sup>)**

Review of Classical Narrative Style. Introduction to Experimental Style: the Avant-garde Maya Deren, Stan Brackage.

### **Week Two (Jan. 22<sup>rd</sup> - 24<sup>th</sup>)**

Continue Experimental Style: More Stan Brackage, and Perceptual Landscapes, Barbara Hammer. Also the Music Video: Michel Gondry & Spike Jonze.

### **Week Three (Jan. 29<sup>th</sup> and Jan. 30<sup>th</sup>)**

Spike Jonze cont., and Chris Cunningham  
The Documentary Idea, early documentary, propaganda, war documentary: Leni Refinstahl. Also, genres: Cinema Verite, Documentary Drama, Historical Documentary, Family Films, and PR Films.

### **Week Four (Feb. 5<sup>th</sup>-7<sup>th</sup>)**

Editing Lab

**Project 1 Due Thursday, Feb. 8th**

### **Week Five (Feb. 12<sup>th</sup>-Feb. 14<sup>th</sup>)**

Screening: Roger and Me (1989) directed by Michael Moore  
Discussion and the documentary continued: From idea to first draft, pre-production

**Turn in Treatment for Final Documentary Project- Thurs, Feb. 15th**

### **Week Six (Feb. 19<sup>th</sup>-Feb. 21<sup>st</sup>)**

Screening: The Fog of War: Eleven Lessons from the Life of Robert S. McNamara (2003), directed by Errol Morris.  
Discussion and the documentary continued: Stock footage, production and post-production.

### **Week Seven (Feb. 26<sup>th</sup>- Feb. 27<sup>th</sup>)**

Screening: Dogtown and Z-Boys (2001) directed by Stacy Peralta  
Discussion and the documentary continued:

**Week Eight (Mar. 4<sup>th</sup> - Mar. 6<sup>th</sup>)**

LAB/STUDIO

Project 2 Due

**Week Nine (Mar. 11<sup>th</sup> - 13<sup>th</sup>)**

Screening: Various Experimental Shorts

Discussion and the documentary continued:

**Mid-Term**

**Week Ten (Mar. 18<sup>th</sup> - 20<sup>th</sup>)**

**Spring Break**

**Week Eleven (Mar. 25<sup>th</sup> - 27<sup>th</sup>)**

Screening: Crumb (1994) directed by Terry Zwigoff

LAB/STUDIO

**Week Twelve (April 1<sup>st</sup> - 3<sup>rd</sup>)**

SHOOT DAY

**Dailies Due- to be screened in class! Thursday, April 5<sup>th</sup>**

**Week Thirteen (April 8<sup>th</sup> - 10<sup>th</sup>)**

LAB/STUDIO

**Week Fourteen (April 15<sup>th</sup> - 17<sup>th</sup>)**

LAB/STUDIO

**Rough-cut Due-to be screened in class! Thursday, April 21<sup>st</sup>**

**Week Fifteen (April 22<sup>nd</sup> - 24<sup>th</sup>)**

LAB/STUDIO

**Week Sixteen (April 29<sup>th</sup> - May 1<sup>st</sup>)**

LAB/STUDIO

**Week Seventeen (May 5<sup>h</sup> - 9<sup>th</sup>)**

**Final Exam:**

Final Exam: Fine-Cut of documentary short: includes titles, music, sound effects, mixed sound tracks, and subtitles... Documentary should be ready for submission into festivals.