

Digital Video Arts 1

Course Codes

Mission Valley ROP: 1151; TADAP
1152; TADBP
CBEDS: 5717

Industry Sector

Arts, Media, and Entertainment

Career Pathway

Design, Visual, and Media Arts

Academic Credit

UC Elective F

Catalogue Course Description

Modeling on the fundamentals of traditional film/video making, this course focuses on the creative process of video production, from brainstorming and pre-production, thru production and post-production (editing) to exhibition and review. Students will explore the varying processes for documentary, short fiction and live production. Students will also study the evolution and impact of film/video on society, and develop a greater appreciation for these as art forms and the power of these electronic media tools.

Digital Video Production follows a lecture, lab, and hands-on format. Students develop critical thinking skills by studying and analyzing film and video. They study film elements such as meaning, design, aesthetics, technique, as well as production values. Also, students will write film critiques, and be involved in class discussions debating the outcome of the choices made by the filmmakers. Students will expand their media literacy.

Moreover, students form teams to produce video projects in collaboration. Together they generate ideas for video projects and produce them. They write short screenplays, sketch storyboards, produce and shoot video, record sound, and edit short documentary and fiction videos.

Throughout the year, students will develop a body of work and author a portfolio DVD. Students will learn how to promote and market their video works and participate in festivals.

Course Contact

Barbara Feist

Texts & Supplemental Instructional Materials

Film Directing Shot by Shot: Visualizing from Concept to Screen, Steven D. Katz, Studio City, CA : Michael Wiese Productions in conjunction with Focal Press, c1991

The Digital Filmmaking Handbook, Ben Long and Sonja Schenk, Hingham, MA, Charles River Media, 2006.

Understanding Movies, 11th ed. By Louis Giannetti. (2008)

Film Art : An Introduction, 8th ed. By David Bordwell, Kristin Thompson. (2008)

Aesthetics of sound: critical analysis of sound design in television and motion pictures. Vinay Shrivastava, Dubuque, Iowa, Kendall/Hunt, c1996.

Lighting for Digital Video & Television, John Jackman, 2nd Ed., San Francisco, CA : CMP Books ; Berkeley, CA, Distributed to the book trade in the U.S. by Publishers Group West, c2004.

Television Production Handbook, 9th Edition. By Herbert Zettl (2006)

The Broadcast Journalism Handbook : A Television News Survival Guide. By Robert Thompson and Cindy Malone. (2003)

<http://www.cybercollege.com>

Course Outline

First Quarter

- 1) Introduction to Film and Video Production
 - a) Introduction to the purpose of and elements that make up a film or video, with examples.
 - b) History of Television and Film
 - i) Research and report on major technological changes of filmmaking, including the introduction of color, video tape, cable and computers to the process.
 - ii) View and discuss the changing role of TV and Film as a source for information and entertainment. Explore other uses in our society, and other cultures.
 - iii) Compare and contrast art samples based upon time, place, origin, and the social, economic and political situation of the time or place.
 - c) Hero's Journey (Monomyth)– common elements in storytelling across cultures, both in content and delivery (story, song, drawings)
 - i) Formulas for storytelling, including character development, plot structure, and character motivation.
 - ii) History of storytelling elements and how they also apply across cultures.
- 2) Principles behind Video as Art
 - a) Introduction to the Principles of Design
 - i) Composition as it applies to art, photography, and cinematography, including the “rule of thirds” and camera movement.
 - ii) Use of composition to emphasize and de-emphasize a subject or object, based upon placement within the frame including appropriate uses to evoke mood.
 - iii) 180 rule as it applies to character vs. camera positioning and how its use or misuse can confuse and distract an audience.
 - iv) Depth of field and its use in conjunction with composition to emphasize and de-emphasize a subject or object by controlling what is in focus and what isn't.
 - b) Technical aspects of Cinematography (camera use)
- 3) Job Positions in Film
 - a) Identifying the major job positions in film production
 - b) Communication of these roles throughout the process and use of teamwork
- 4) The Production Process (workflow) through the production of a silent video
 - a) Conception of the idea (brainstorm and development)

- b) Pre-Production elements: screenplay, storyboarding, scheduling, permissions
- c) Production of a video thru capturing of images and sound.
- d) Post-Production thru non-linear editing (manipulation of images)
- e) Exhibition and Review
 - i) Reflect upon and critique one's work as a contributor to a team
 - ii) Discuss and critique peer videos from the standpoint of a videographer, critic, investor, theorist and an audience member
 - iii) Final versions of the silent video are saved to electronic folder.

Second Quarter

- 1) Film Critique
 - a) Review a film employing a critical eye to form and later defend an opinion
 - b) Discuss and evaluate the film from an audience perspective
- 2) Elements of Digital Video beyond Camera Use
 - a) Audio Recording
 - b) Lighting
 - i) Identify the different types of lights, and their parts and accessories
 - ii) Demonstration of 3-point lighting for a single subject and adaptations
 - iii) Changing subject dominance thru lighting; adapting existing lighting
 - iv) Compare the use of lighting in film/video to that used in traditional photography
 - c) Theory of film editing
 - d) Principles of graphic design
 - i) Aesthetics of graphic placement, color, font, and overall design in video
 - ii) Creation of graphics in an outside graphics program
 - iii) Compare/contrast the principles of design as they apply to both electronic and traditional art (such as paintings)
- 3) Documentary Production
 - a) Introduction to the documentary genre
 - i) Review sample films and excerpts from those professionally produced, and student videos that address a social issue.
 - ii) Choose a topic that addresses a social issue, and interview subjects to collect a variety opinions, views and expertise on the chosen topic
 - b) Pre-production of a documentary: storyboard, interview questions, lighting, b-roll
 - c) Production of a documentary (capturing of interviews and b-roll)
 - d) Post-production of a documentary
 - e) Exhibition and review of a documentary
 - i) Screen completed documentary projects with peer feedback and constructive criticism on message and treatment of the social issue.
 - ii) Final documentary versions saved to electronic folder.
- 4) Comprehensive exam on the vocabulary and fundamentals covered to date.

Third Quarter

- 1) Technology and its Influences on the Industry
 - a) Identifying media formats (for recording and storage)
 - i) Research the impact of digital media upon traditional broadcasting
 - ii) Research the new methods of delivering media content to audiences
 - b) Common cables and connectors
 - c) Identifying aspect ratio and resolution
 - d) Copyright law and digital downloading
- 2) Business Relationships in the Video Industry
 - a) Exploration of the current television industry and web outlets (such as YouTube)
 - b) Measuring viewership thru ratings and share
 - c) Media coverage and distributions
 - i) Choose a recent or current art exhibition and research media coverage in magazines, on television, and in newspapers
 - ii) Compare and contrast the results.
 - d) Art as a Marketing Tool
 - i) Identify a school performing arts production, and its intended audience
 - ii) Script and storyboard a commercial to advertise the production
 - iii) Design a poster and flyer using visual elements from the production
- 3) Introduction to Live Television Production
 - a) Discuss the television production positions (crew) and compare to those in film.
 - b) Demonstration of job positions / elements specific to live television
 - c) Students work in teams to research, write and direct a short live informative broadcast in which they review a traditional art exhibit and a digital art exhibit.
 - d) Select clip and full videos saved to electronic folder.

Fourth Quarter

- 1) Exploration of Artistic Elements in Film
 - a) View and critique a foreign film
 - i) Discuss the purpose and role of film in other cultures
 - ii) Discuss how the beliefs and traditions of that culture may have influenced the meaning, and how might it vary depending on the audience
 - b) Manipulation of an audience thru camera angles and editing (Kuleshov Effect)
 - i) View an example of the Kuleshov Effect in which editing of multiple camera angles is used with the knowledge that an audience will assume the shots go together (such as Battleship Potemkin's "Odessa Steps" sequence)
 - ii) View a piece of propaganda (such as a wartime newsreel)
 - iii) Discuss how the message or meaning of a sequence can change over time for an audience
- 2) Critique a Director, Cinematographer, or Editor and share findings with the class
 - a) Comparing/contrasting multiple works for both style and message

- b) Note consistent or repeated elements of design and their impact upon the artist's work
 - c) Compare/contrast various cinematographers' styles with those of known visual artists.
- 3) Production of a Final Film
- a) Research themes in literature and history, and brainstorm ideas
 - i) Past student videos are shown to the class for evaluation (may include videos from equivalent courses from other schools)
 - ii) Identify and troubleshoot problems and challenges visible within viewed videos, and compare to the students own video ideas.
 - b) Writing treatments for marketing video ideas, prior to script development
 - c) Scout and photograph potential locations, from a cinematographer's perspective, then create a lighting design.
 - d) Production of a student video that demonstrates the skills and artistic storytelling abilities of the student.
 - e) Practice and purposes of film screening and revision
- 4) Exhibition
- a) Lecture: purposes and content of a demo reel (electronic portfolio)
 - b) Assemble video projects into individual demo reels and prepare videos for internet streaming
 - c) Creation of portfolio website.
- 5) Reflection and Self-Critique
- a) Recognizing style and technique in others work, using the principles of design
 - b) Recognizing the same elements in the environment
 - c) Identify the techniques used in their own work

Key Assignments

- 1) Research the history of television and film as an art medium, and the technical innovations that have influenced it.
- 2) Hands-on use of production equipment including: camera, lights, and microphones.
- 3) Study the design elements in film / video including: storytelling, cinematography (focus, framing, lighting), sound design, graphic design, editing.
- 4) Create a short, silent video following the phases of production: Pre-production process (storyboard, script, etc) Production (camera work), Post-production (editing) and Exhibition.
- 5) Film Analysis – review a film employing a critical eye from various standpoints (artist, art critic, etc) and defend your opinion. Note the film's intended meaning and audience.
- 6) Produce a documentary on a subject of social importance, following the phases of production, and using a lighting design and graphics.
- 7) Research the current trends in video / television technology, including new methods of distribution.
- 8) Research media coverage of an art exhibition in a variety of media outlets.
- 9) Create an advertising campaign for a school's theatre or dance performance.
- 10) Record a "live" broadcast in which a traditional and digital art exhibits are reviewed.
- 11) Film Analysis – films from foreign and diverse cultures
- 12) Film Analysis – study the styles and consistent or repeated elements in the film of a specific cinematographer, editor, or director.
- 13) Produce a film with a cross-cultural or universal theme.

- 14) Create a portfolio reflecting on one's work and achievements, including storyboards, lighting designs, videos and clips produced in the course.

Instructional Methods and/or Strategies

Instructional Methods

- 1) Lectures and demonstrations supplemented by a projection and/or television screen.
- 2) Instructor will use an internet website to post assignments, class notes, supplemental materials, and links. Handouts and other supplemental material will also be available in class.
- 3) Film / video screenings and analysis, including discussion of style and motivation.
- 4) Demonstration of equipment and techniques.
- 5) Field Trips and guest speakers, as available.

Strategies

- 1) Lab project in "live" television production, including hands-on practice.
- 2) Research on the internet and other news sources.
- 3) Students will participate in class discussions and critiques of their own and other's work.
- 4) Students will turn in written research and critique assignments.
- 5) Students will collaborate on team video projects, including peer tutoring.
- 6) Hands on practice with camera, lighting, sound, graphics and editing equipment.

Assessment Methods and/or Tools

30%	Hands-on class exercises
15%	Participation in class discussions (including oral critiques)
30%	Understanding of course unit content, measured through project work
15%	Participation in written project critiques
10%	Comprehensive exams

Specific rubrics will be provided to students for individual assignments.

DVA1 – Curriculum Recommendations

- News reels should be included in the history segment.
- Portfolio is replaced with exporting video files for web streaming and creation of a simple website such as is made using Google Sites.
- Workflow (Premiere to streaming) is important for them to know.
- Color correction in an outside (Premiere) program.
- Emphasis of Vimeo over YouTube for online publishing in HD.