

OFFICE OF ACADEMIC AFFAIRS
COURSE APPROVAL FORM
NEW COURSE



College: AHSS Prefix/Subject Code: CM Course Number: 360

Banner Title: Advanced Video Production Credit Hours: 3 First Offered: Spring 2017
 (32 Characters)

Full Course Name: Advanced Video Production

Instructional Method: Online Hybrid Classroom

Prerequisites: CM 260

Min. Grade: C

Co-requisites: _____

Prerequisites with Concurrency: _____

Restrictions: _____

Class, Level, Department, Program, College, etc.

Grading System: A-F S-U

Cross-listed: _____

Cross-listed courses must provide both graduate and undergraduate syllabi.

Catalog Description: (300 Characters)

Advanced Video Production is an intensive video production course designed to integrate film theory and practice. Students will learn the technical and artistic necessities of the film and video medium. Through immersive lectures, workshops, projects, and exercises, students will gain valuable experience and know-how in this exciting, fast-paced, communication medium.

Does this course involve multiple academic units in the originating college? Yes No
 If so, the chair of each academic unit must sign this form.

Is this course to be added to Charger Foundations? Yes No
 If so, the Charger Foundations committee must review this form.

Testle does not work!

Does this course involve academic units external to the originating college? Yes No
 If so, deans of all colleges involved must sign this form.

Is this a Laboratory course (stand alone or combined)? Yes No
 If yes, indicate the number of credit hours for the lab and the number of contact hours.

Lab Hours: _____ Contact Hours: _____ Total Credit Hours: _____

Indicate type and hours for studio, clinical, internship, and study abroad courses.

- Studio Course Studio Hours: _____ Contact Hours: _____ Total Credit Hours: _____
- Clinical Course Clinical Hours: _____ Contact Hours: _____ Total Credit Hours: _____
- Internship Internship Hours: _____ Contact Hours: _____ Total Credit Hours: _____
- Study Abroad Abroad Hours: _____ Contact Hours: _____ Total Credit Hours: _____

Compare with existing catalog offerings, with justification if apparent overlap:

There is no class like this at UAH.

Discuss demonstrated value of course. Please justify why this new course is needed.

This is a standard course at universities that offer videography classes. This is an advanced version of CM 260 Introduction to Video Production which we have offered over the past few years. This is a valuable course for CM majors pursuing careers in public relations, journalism, social media, and corporate communications.

Will this course be required? Explain.

No. Like CM 260 this is an elective.

Is this course part of a program core? Explain.

No.

Is this course part of a new major or minor? Explain.

No.

Textbooks: Notes on Cinematography; In the Blink of an Eye; On Directing Film; Rebel without a Crew

Intended Instructors: David Goodman

Implications for faculty workload: This course will fill out Mr. Goodman's 2-course per term load.

Implications for facilities: Existing computer labs in Wilson Hall will be used. Currently there is room the labs for this.

A detailed syllabus must be attached giving an overview of topics covered, course goals and structure, grading system, and policies.

Department Chair: Clode R... Grad. Council: _____

College Dean: MAD Graduate Dean: _____

College Curriculum Committee: [Signature] Undergrad Curriculum Cmte: _____

Charger Foundations: _____ Provost: _____

Acknowledgements from other units:

Department Chair: _____ College Dean: _____

CM 340 - Advanced Video Production

Friday 12:45–3:45 PM (WH 201)

Instructor: David Goodman (email: deg0008@uah.edu)

Office: 205A

Office Hours: M/W 12:00-2:00 (and by appointment)

Spring 2016

COURSE DESCRIPTION: Advanced Video Production is an intensive video production course designed to integrate film theory and practice. Students will learn the technical and artistic necessities of the film and video medium. Through immersive lectures, workshops, projects, and exercises, students will gain valuable experience and know-how in this exciting, fast-paced, communication medium.

COURSE OBJECTIVES:

- To understand and apply motion picture theory, technology, and art
- To refine and develop skills in image making, sequencing, and sound
- To develop critical and analytical skills in film viewing and production
- To collaborate effectively and develop a community of artistic cooperation
- To produce work that can be shared inside and outside of the classroom
- To lay the groundwork for the demands of the professional production

ASSIGNMENTS:

1. Project 1: Exercises	%20
a. Photographic Essay	
b. One Shot Sequence (inside and outside of class)	
c. Montage Sequence (with material shot in class)	
d. Dialogue Assignment (in class) 2 groups	
2. Project 2: Non-Verbal Continuity Short	%15
3. Project 3: Documentary Project	%20
4. Project 4: Final Group Project	%20
5. Participation	%10
7. Final Exam	%15

READING:

1. *Notes on Cinematography* by Robert Bresson (available digitally)
2. *In the Blink of an Eye* by Walter Murch
3. *On Directing Film* by David Mamet
4. *Rebel Without a Crew* by Robert Rodriguez

EQUIPMENT, PROJECTS AND TESTS:

Required Gear: Personal Video Capture Device (for early assignments)

SDHC/XC Card - Class 6 or higher -16GB

USB Flash (Thumb) Drive (exFAT)

Recommended Gear: Portable Hard Drive (1TB)

Overall course requirements include a series of four short exercises as well as three on-location video projects that will be completed in groups of two or more. Each of these projects will build in technical and creative complexity. The emphasis in these productions is your ability to create a *purposeful* and well-wrought audio/visual experience. Narrative and storytelling are highly encouraged for broader appeal, but well-conceived experimental forms are welcome with approval from the instructor. There will also be a final exam at the end of the semester.

The Project 1 Exercises will be completed using your own video equipment.

Beginning with Project 2, you will use school equipment.

All projects for this course may only be shot and produced by the student(s) in the class. You may not use footage shot before this class began or footage shot by someone other than you or your partner(s).

BASIC PROJECT GUIDELINES:**Project 1: Exercises**

(Worth 20 points out of 100)

- A. *Photographic Essay*. This individual exercise will be a portrait of a place, an object, a person, or an activity. Use no fewer than ten distinct images (an assortment of wide, medium and close up shots) that serve to establish the place, object, activity, or person. (20 images max)
- B. *Single Shot Assignment*: This assignment will be done in pairs. In one shot, lasting roughly one minute in length, you must tell a story with a beginning, middle, and end. Camera movement and zooming are both permitted.
- C. *Montage Assignment*: This assignment will be done in pairs. In 20-60 shots, each lasting no more than 3 seconds, you will construct a variation of your single shot story. Camera movement is permitted. (1-3 minutes)
- D. *Dialogue Assignment*: This assignment will be done in pairs. You will setup and cover a conversation between two or more people. You may use a pre-existing scene from a professional movie or write your own. (3-5 minutes)

Project 2: Non-Verbal Continuity Short

(Worth 15 points out of 100)

This assignment will actively incorporate different camera techniques & shot sizes, all of which will be reviewed in class. No dialogue or voice-over is allowed. This project will be produced equally with two partners. You are encouraged to use Foley, ambient sound, sound effects and/or music, as appropriate. However, the emphasis is on visual storytelling. I should be able to turn off the sound and understand your story. You may not act in your own project. (3-5 minutes)

Project 3: Documentary Project

(Worth 20 points out of 100)

This assignment will be a documentary to be produced with two partners (different partners than Project #2). The visual elements are important, and you should concentrate on getting a wide variety of visual angles, distances, and cutaway options. This documentary will involve the creative shooting and skillful editing of a process or action not under your control. Examples of processes include: doing laundry, cooking a meal, building a house, hunting a shark, etc. Pick a process that will allow you to get many different shots as the action progresses forward in time. You must use ambient sound. You will also be expected to shoot an interview with at least one subject directly tied to the process you have chosen to document (Projects should be 3-6 minutes)

Project 4: Final Project

(Worth 20 points out of 100)

This assignment will be a short narrative or documentary produced in groups of four. Project 4 will involve extensive pre-production work, including location scouting, treatment/script approval, cast and crew coordination, and technically competent shooting and editing. This final project must also include Foley and some type of ambient sound and/or music. The complexity of your audio editing, along with appropriate visual storytelling will figure into the project grade. Final Projects must be 3-8 minutes in length.

Proposals for final projects will be developed in consultation with the instructor and ideas will be presented to the class before shooting begins. Projects based on unapproved proposals will not be accepted. If you decide to change your topic after a proposal has been approved, you must go through the proposal process again before shooting.

You must have the rights to use any music that can be heard in your video projects.

Final Exam:

(Worth 15 points out of 100)

This exam will be based on the reading materials, lectures, production experience, and visual media viewed during the semester.

On-Time Submission of Projects, Equipment Care and Attendance:

For each day that an assignment is late, you will be penalized one letter grade for that assignment.

You are financially and legally responsible for any equipment you check out from the University of Alabama Huntsville Communication Department.

ATTENDANCE: Being in class and being on time are critical and expected. In media fields, anything else will often cause you to lose your job and reputation. The expectation is that you organize the rest of your obligations to fit with the demands of this class. If you have a legitimate emergency, please provide an official written medical or other similar verification.

Unexcused absences will affect your final course grade. 5 points will be taken off per absence or late attendance at the beginning of the class or after the break.

PLEASE NOTE:

The use of personal mobile devices during class, unless otherwise allowed by the individual Instructor, is strictly prohibited. Personal mobile devices are defined as anything and everything from cell phones, MP3 players, smart devices, pads, laptops, etc.

Any student using a personal mobile device during class will have 5 points deducted from their overall course grade for EACH occurrence. All devices should be turned off before entering the classroom or laboratory area. Please take notes on paper.

OFFICE HOURS:

My office hours are from 1:00-2:00 on Monday and Wednesday. If at any time you are having problems with the assignments or with understanding the materials covered in class, please talk to me after class, visit my office, or contact me via email.

CLASSROOM:

Classes will be held in the Computer Animation Lab at 201 Wilson Hall. The computers in the lab will be shared across a number of classes and students are expected to keep the workspace clutter free. No food or drink is allowed at the computer workstations. When you need refreshments, please consume them away from the machines.

Do not save to the C:/OS drive of the computers, instead save all files to D/Data. The D drive will not be erased without notice, but the C drive may be overwritten (and all files on it deleted) several times a semester. Be aware that many applications default to saving to "My Documents", which is in the C drive. Make sure you know where your files are being saved.

You will get card access to the lab and will have access anytime you are in the building and there are no other classes taking place. Wilson Hall is open Monday to Friday 7AM to 10PM, Saturday 8AM to 10PM, and Sunday 9AM to 10PM. You may use the lab outside of those hours, but you will need to already be in the building in order to do so. Please do not prop open doors.

ACCEPTABLE STUDENT BEHAVIOR:

Student behavior that interferes with an instructor's ability to conduct a class or other students' opportunity to learn is unacceptable, disruptive, and will not be tolerated in any instructional forum at UAH. Students engaging in unacceptable behavior will be directed to leave the classroom. The university's expectations for student conduct apply to all instructional forums, including university classrooms, labs, discussion groups, field trips, etc.

DISABILITY ACCOMMODATION:

The Department of Communication Arts cooperates with the Disability Support Services (DSS) to make reasonable accommodations for qualified students (Americans with Disabilities Act and Section 504, Rehabilitation Act). If you qualify, and have not registered with DSS, I encourage you to do so. If you have a disability for which you will require accommodation under the terms of the Americans with Disabilities Act or Section 504 of the Rehabilitation Act of 1973, please discuss your needs with the professor during the first week of class.

CONTENT WARNING:

R-rated audio/visual content may be screened, read, and considered during class time. By remaining enrolled in Advanced Video Production, you acknowledge and accept this element of the course.

SAFETY WARNING:

This course may involve potentially hazardous activities, the nature of which include working with and exposure to electronically powered equipment.

Schedule:

Week 1: Visual Storytelling and the Uninflected Shot
Jan. 8th Introduce the class. Beginning Concepts and visual writing

Reading: *On Directing Film* by David Mamet

Week 2: Composition, Camera Control, and Natural Light
Jan. 15th Story, Narrative, and Character Development
In-Class Editing Exercise and discussion of *On Directing Film*

Reading: Handouts

Assignment Due Next Week: Exercise 1A

Week 3: Sound and Vision
Jan. 22nd Sound Recording Demo & Exercise
Screen Exercise 1A

Reading: *In the Blink of an Eye* by Walter Murch

Assignment Due Next Week: Exercise 1B

Week 4: Editing and Meaning
Jan. 29th Discuss *In the Blink of an Eye* by Walter Murch
Discuss Project 2
Screen Exercise 1B

Reading: Lighting Handouts

Assignment Due Next Week: Exercise 1C

Week 5: Lighting and Movement (Part 1)
Feb. 5th *Screen Exercise 1C*
Lighting Session

Assignment Due Next Week: Exercise 1D

Week 6: Lighting and Movement (Part 2)
Feb. 12th Intensive lighting session
Screen Exercise 1D

Week 7: Documentary Movie Making (Part 1)
Feb. 19th Discuss Project 3

Assignment Due Next Week: Project 2

Week 8: Documentary Movie Making (Part 2)
Feb. 26th *Screen Project 2*

Assignment: Work on Project 3

Week 9: Experimental and Hybrid Film
Mar. 4th Documentary Progress Reports/Dailies
Discuss Project 4

Assignment Due Next Week: Final Project Pitch

Week 10: Final Project Pitch Day
Mar. 11th Discussion and pre-production considerations
Small group workshops.

Assignment Due Next Week: Project 3

Week 11: *Screen Project 3*
Mar. 18th Critique and Discuss

Reading: *Rebel Without a Crew* by Robert Rodriguez

Mar. 25th **Spring Break**

Week 12: Directing, Producing, and Distribution
April 1st Assignment: Prepare a rough cut for next week

Week 13: **Final Project Rough Cuts & Troubleshooting**
April 8th Final Exam Review

Week 14: Work Day for Final Project
April 15th **Assignment Due Next Week: Project 4**

Week 15: *Screen Project 4*
April 22nd Critique and Discuss

Week 16: **Final Exam**
April 29th

The schedule is subject to change at the discretion of the instructor