

Video Production 1
Fall 2011
Syllabus

John Cantine
412-681-5449 x 215
jpc@pghfilmmakers.org
www.johncantine.com

Objectives:

Students taking this course should have had some experience shooting and editing video in “Motion Picture Fundamentals” or a similar introductory course. Readings, assignments, and in-class lectures and demonstrations will give students a broader and deeper knowledge of digital videography, lighting, location audio, and digital post-production. All equipment, including HD cameras and Final Cut Pro editing suites as well as limited media storage, will be provided by Pittsburgh Filmmakers. Students are expected to provide necessary production materials as well as file storage media. It is recommended, but not required, that you own a large (250GB or larger) external hard drive, formatted for Mac, for media storage.

T.A. Sessions and Open Labs:

In addition to the weekly class sessions, each student will be required to attend several contact hours with a Teaching Assistant. These include small-group sessions to allow hands-on practice with key pieces of equipment, and open lab sessions that make trained personnel available to help the student with post-production issues. Failure to attend camera, sound, or lighting T.A. sessions will severely limit the student's equipment access.

Text:

Cantine, John, Susan Howard and Brady Lewis, *Shot by Shot: A Practical Guide to Filmmaking*, 4th ed (Pittsburgh Filmmakers 2011)

If you are uncomfortable with Final Cut Pro, you may want to buy:

Brenneis, Lisa, *Final Cut Pro 7 Visual QuickPro Guide* (Peachpit Press, 2009)

Bibliography:

Books:

Apple Computing, *Final Cut Pro 7 User's Manual*. (Apple Computing 2009)

Apple Computing, *Soundtrack Pro 3 User's Manual*. (Apple Computing 2009)

Black, Bruce, *The Visual Story*, 2nd ed. (Focal Press 2008)

Cantine, John, Susan Howard and Brady Lewis, *Shot by Shot: A Practical Guide to Filmmaking*, 4th ed (Pittsburgh Filmmakers 2011)

Holman, Tomlinson, *Sound for Film and Television*, 2nd ed. (Focal Press 2002)

Millerson, Gerald, *Video Production Handbook*. (Focal Press 2001)

Videomaker, *Digital Videomaker Guide to Digital Video and DVD Production*, 2nd ed. (Videomaker 2008)

Web Resources:

www.2-pop.com (Final Cut Pro Tips and Techniques site)

www.dv.com (technical info on digital video and related topics)

www.adamwilt.com (video production info)

www.apple.com (technical specs, updates, etc on computer equipment and Final Cut Studio)

www.kenstone.net (digital video info)

www.youtube.com (on-line video site)

Assignments:

1. We will shoot several lighting set-ups in class, to be decided by the class as a whole. Students will be graded on their participation in this shoot.
- 2a and b. A short quiz and a longer written exam. Each will be short answer, technical information written tests. The quiz will be on information covered until that point. The exam will be comprehensive.
3. Screening essays. Each student will be asked to turn in three essays of two to four pages each, typed. For each essay, the student must watch one moving-image piece, on film or video, either a film seen at a theater, video viewed at home or online, or an installation piece seen at a museum or gallery. For each essay, analyze the work as a whole and try to ascertain what the maker is trying to say or do with the work. Then pick one technical area (lighting, sound, camerawork, etc) and say how it contributes to (or detracts from) what the maker is trying to do overall. Students may turn in a fourth essay for extra credit.
4. First video assignment: Each student will shoot video of a noun (person, place, or object). The shots should avoid showing the entire thing – only detail, texture, light, and color. The shots will be edited together in a way that conveys the thing, but no effects or computer-generated transitions can be used. There can be a soundtrack, but no music or dialogue can be used. The edited video can be less than a minute long, and under no circumstances should it be longer than three minutes. This project will be shown in Class 7.
5. Editing assignment: Each student will use found footage and edit it to a soundtrack. This soundtrack can be an existing song, royalty-free music and sound effects from the Library, or a soundtrack created by the student, but should not include synchronous dialogue. The visuals should be footage obtained from stock footage libraries, DVDs, or the internet. The student should not shoot any video for this project. This editing project should be less than five minutes long and will be shown in Class 10.
6. Each student will create a video work shorter than 7 minutes in total length. The style, subject matter, and structure of this video are to be determined by the student. The student will take this video from concept through script, rough cut, fine cut and on to final exhibition copy by the end of the semester. The project will be graded on creativity of idea, aesthetic value and technical proficiency of the finished product, and effort expended.

Grading:

The percentage of the final class grade is as follows:

Script deadline:	5%
In-class shoot:	5%
Quiz:	10%
First assignment:	10%
Editing project:	10%
Screening essays:	15%
Exam:	15%
Final Video Project:	20%
Class Participation:	10%
Total:	100%

Policies:

Attendance is extremely important; chronic lateness or absenteeism will severely impair the student's ability to pass the course. Make-up exams will be given only in unavoidable circumstances, and never more than one week later than the scheduled exam date. All material must be the student's own or must be properly attributed. Cheating on an exam, turning in the same assignment for more than one class, or turning in a plagiarized assignment will result in a grade of "0" for that exam or assignment. A second incidence will result in a grade of "F" for the course.

Class Schedule:

Please note deadlines, assignments, and dates of exam and quiz. These will not change unless announced in advance.

Class 1 Sept 6	Introduction to class Monitors and the video image Types of videos and exhibition options The stages of pre-production Reading: Shot by Shot Chapters 1& 9
Class 2 Sept 13	Video formats The CCD and the analog video signal Digital video: bit depth and sampling rate Reading: Shot by Shot Chapters 3 & 4
Class 3 Sept 20	Compositional conventions - Screen direction Color temperature and white balance - Camera support The lens: focal length, focus, exposure - The Panasonic TM700 camera Reading: Shot by Shot Chapter 11 Assignment: First video due Class 7
Class 4 Sept 27	Characteristics of sound Microphones: types, pick-up patterns, available EQ Digital audio: sample rate and bit depth Reading: Shot by Shot Chapter 10 Assignment: Treatment of final video due next week QUIZ
Class 5 Oct 4	Characteristics of light - Lighting styles Lighting examples from video and film Final Cut Pro: Interface, Log and transfer, rough cutting Reading: Shot by Shot Chapters 5 & 6 DUE: Treatments of final videos

Class 6 Oct 11	<p>Movie lights: parts, care, available EQ Electricity – Intro to Gripology Prep In-class shoot Reading: Shot by Shot Chapters 7 & 8 Assignment: Script for final video due Class 8 DUE: Screening essay 1</p>
Class 7 Oct 18	<p>Viewing of first video assignments Editing: continuity and match cutting, time compression and expansion, Editing: montage, long take - Examples of editing from videos and films Video and audio assets in the library Reading: Shot by Shot Chapter 12 DUE: First video assignments Assignment: Editing exercises due Class 10</p>
Class 8 Oct 25	<p>In-class shoot: Lighting DUE: Scripts for final video</p>
Class 9 Nov 1	<p>Final Cut Pro: fine cutting, the tool palette, trim edit window Final Cut Pro: waveforms and audio editing Soundtrack Pro Assignment: Begin shooting final video DUE: Screening essay 2</p>
Class 10 Nov 8	<p>Open Discussion Viewing of editing exercises DUE: Editing exercises</p>
Class 11 Nov 15	<p>EXAM Final Cut Pro: Titles, transitions and rendering Final Cut Pro: the motion tab and keyframing</p>
NOV 22	<p>NO CLASS – THANKSGIVING BREAK</p>
Class 12 Nov 29	<p>Final Cut Pro: color correction and filters Final Cut Pro: Mastering and archiving – Web video DUE: Screening essay 3</p>
Class 13 Dec 6	<p>Transcoding - iTunes video - Compressor DVD and Blu-ray authoring</p>
Class 14 Dec 13	<p>Viewing of final video projects DUE: FINE CUT OF FINAL PROJECT AS A QUICKTIME MOVIE OR ON DVD OR BLU-RAY DISC</p>