
PRINCIPLES OF VIDEO PRODUCTION in Fall 2019 (CM1019)

Course Code	CM1019	Professor(s)	Jurgen Hecker
Prerequisites	None	Office Number	
Class Schedule	M: 16:55-19:50 in C-302	Office Hours	Wed 2pm - 4 pm (by appointment is best) 147 Rue de Grenelle, 3rd floor
Credits	4	Email	jhecker@aup.edu
Semester	Fall 2019	Office Tel. Ext.	

Course Description

This course is designed to give you the skills you need to become a personally expressive creator of the moving image. Students will become proficient in the use of digital video technology, learn how to prepare material for the web, broadcast and other outlets but.

Very importantly, students will use these skills to explore ideas in ways that only video makes possible.

Class time will be divided into lecture, screenings, in-class labs and critique. Students will be graded on revisions (re-shooting and editing as a way to deepen the thinking on the project post critique).

Outside class readings, shooting, editing and screenings will deepen your understanding.

A central theme for this class is how video properties are employed in relation to the expression of ideas.

The final assignment will reflect how multiple strategies learned in class are put to use in a new project. While personal, the final project is not entirely open and free, but needs to be built using the various strategies learnt in class. Far from constraining creativity, this

requirement should instead add power and depth to your expression.

This course aims to prepare students for advanced classes **Directing the Fiction Film**, **Making a Documentary**, and for making video projects in courses across the all of the majors at AUP.

Course Learning Outcomes

How to analyze and create film language.

How to engage a range of video productions strategies and styles.

How to operate a camera.

How to edit.

How to record and edit clean sound.

How to complete an online video portfolio of complete projects.

Local and Global Perspectives: Students will enhance their intercultural understanding of languages, cultures, and histories of local societies and the global issues to which these relate. (CCI LO1)

Aesthetic Inquiry and Creative Expression: Students will engage with artistic or creative objects (e.g., visual art, theatrical works, film) in different media and from a range of cultural traditions. (CCI LO2)

Civic and Ethical Engagement: Students will demonstrate awareness of ethical considerations relating to specific societal problems, values, or practices (historical or contemporary; global or local) and learn to articulate possible solutions to prominent challenges facing societies and institutions today so as to become engaged actors at various levels in our interconnected world. (CCI LO4)

General Education

Course Outline

01 - Monday Sept 2: CAMERA + THE FRAME IN TIME

Introductions. Syllabus. How this class works. What can video do that other disciplines cannot - the chosen frame, sound, light, movement and time. How a choice of frame

raises questions. How to check out equipment.

Introduction to: Framing. Shot sizes. 45 degree rule. 180 degree rule. Rule of Thirds. Shot duration as a vessel of meaning.

Introduction to using a video camera with tripod, monopod, handheld. White balance, manual focus. Lenses and focal lengths. Pans. Tilts.

ASSIGNMENT 1A:

Individual: One minute locked frame. Choose a single frame for meaning shoot on a tripod without camera movement. Watch the frame for movement, light, time, meaning. Shoot for 60 seconds. Choose your best one to upload to your folder in the OneDrive space for the class.

ASSIGNMENT 1B (Group): With your group shoot the class scene (a person approaches another person, gives or takes something from them, reacts, argues then they part). Make sure you get the entire scene shot from start to end from seven class angles (Wide, medium two shot, OTS, reverse OTS, CU, other CU, ECU, ECU, Insert shot). Share the footage with classmates via OneDrive.

ASSIGNMENT 1C: READ/VIEW: Getting Started with Premiere Pro CC on lynda.com & Premiere's on beginners' tutorial found in the Premiere App

ALSO: Register for lynda.com.

Contact mmotta@aup.edu and ask for an Adobe license for this class.

(NB Jan 27 is last day to drop/add courses online)

02 - Monday Sept 9 CRITIQUE OF ONE MINUTE SHOTS - Introduction to Premiere & EDITING GROUP FOOTAGE.

Critique of the one-minute shots. Introduction to Premiere Pro CC. Begin in class editing of group footage.

ASSIGNMENT 2:

Edit your own version of the group footage in Premiere.

How to build sequences/continuity editing

Add front and end titles with your name and credits and upload to your folder in OneDrive

READING: Sequences and continuity -- see Blackboard

03 - Monday Sept 16 --- CRITIQUES EDIT COMPARISON; Introduction to PORTRAIT WITH FIVE SHOTS (expressive, each shot gives us something more than visual to tell us about the person, location or event, chosen frames, no camera movement, edited from sound found on location)

ASSIGNMENT 3:

Film a five-shot portrait of a person, event or place. Each shot must add new visual information and meaning and be edited for its own expressive duration and juxtaposition and build to create meaning. You may use sound recorded on location but no speaking from the subject. Please title it with end credits. Upload video to OneDrive.

READING: Videomaker textbook: -Shooting Steady - Basic Training p. 154 – 163 AND

The Divine Proportion p. 149 - 153

04 - Monday Sept 23 - CRITIQUE OF FIVE SHOT PORTRAITS – Introduction to interview techniques

Critique of five shot portraits. How does each frame raise questions? Does the duration of each shot feel right? Do any frames feel less important? Does the build and juxtaposition raise and complicate our understanding of the person, place or event? Is there a shot that wasn't shot, that might be interesting.

Introduction to interview techniques. Types of questions required, expressive b-roll, camera set ups, silence in tension with talking etc.

ASSIGNMENT 4:

Taking original portrait location from before - now choose a person (or the person) from that world and get a six minute interview and edit it together so that it builds with different shot set ups, silence, expressive (not random) b-roll and cutaways etc. You are not using everything they say, but building an interview portrait from sequencing what they say in an edit. You should know what the deeper theme of the piece/portrait is in order to ask the right questions

Edit the interview with expressive b-roll, front and end credits and load the video on to your OneDrive folder.

READING:

Videomaker textbook: 10 Common Audio Mistakes p186 - 189

05 - Monday Sept 30 – CRITIQUE OF INTERVIEW PORTRAITS + Integrating deeper

visuals.

ASSIGNMENT 5:

Integrate in a new cut the best visual and audio elements of your project, using them to build to the most complete solution. Use sound, silence and effects expressively.

Post video on OneDrive.

READING: Videomaker textbook: Lighting 164-181

06 - Monday Oct 7 --- CRITIQUE VISUAL INTERVIEW PORTRAIT (grades given after this revision)

ASSIGNMENT 6:

Study for midterm, evaluate your class participation, critique and attendance, think about your major or another subject area you want to gather video about.

07 - Monday Oct 14 - MIDTERM EXAM PLUS: Introducing Found Footage

Using found footage within a discipline, commenting on footage by recontextualizing, juxtaposition and shifting rhythm and duration.

In-class downloading and researching found footage in subject area.

ASSIGNMENT 7:

Use at least five different sources (try for different types of footage too around the same subject area), edit them together, shifting duration, speed and rhythm of editing. Create two edits with two different rhythms. Each cut must combine footage to ask new questions. Use the sound from the clips in some way.

Put both videos in the OneDrive

READING:

(Oct 18: midterm grades due)

08 - Monday Oct 21 - CRITIQUE FOUND FOOTAGE COMMENTARY + Introduction color correction and distortion

ASSIGNMENT 8:

Re-edit your best cut from this week, apply critique and get more footage if needed to finalize ideas then add color correction to the piece to further amplify ideas.

READING: Videomaker textbook p 258-261 on color correction

09 - Monday Oct 28 – CRITIQUE FOUND FOOTAGE + Introduction to Rhythm and Color + Pitching Final Project overview

ASSIGNMENT 9:

1. Prepare a 2 minute pitch about your final project. Must detail subject matter explored and form. Project must explore a question and you must explain how your camera, sound and other strategies will express this idea.

2. Email your revised color found footage disciplines edit to Prof for final grade.

10 - Monday Nov 4 – Final Project Pitches and Feedback

Collaborative response, research session and introduction to storyboards, shotlists and building expressive interview questions for this subject matter.

Assignment:

First shooting of project – try to shoot half your footage at least.

Edit together a rough assembly of best footage exploring central question.

Post video on OneDrive

Nov 11 - no classes

11- Monday Nov 18 - Critique Rough Assembly – building to fine edits

Moving from rough assembly to fine cut – sound expression and design, letting your project build and bloom, shooting to add to the build of the project and meaning, re-edit.

ASSIGNMENT 10:

Complete your fine edit of the project - post video to OneDrive.

12 - Monday Nov 25 - Fine assembly critiques

ASSIGNMENT 11:

**Complete your project with titles, sound, color correction, etc., revised for meaning.
Post on OneDrive**

13 - Monday Dec 2 --- Last day of class. Screening of final projects – critiques.

ASSIGNMENT 12:

Upload final final project to OneDrive by May 8 and bring your notes on everyone else's final, final project to the final exam date.

Dec 18: (Final Exam) Critique and self assessment, Final edits

Jan 2: Grades due

Textbooks

Title	Author	Publisher	ISBN	Required
VIDEOMAKER GUIDE TO VIDEO PRODUCTION, THE (5TH ED.)	9780240824345	TAYLOR & FRANCIS	9780240824345	Yes

Attendance Policy

Students studying at The American University of Paris are expected to attend ALL scheduled classes, and in case of absence, should contact their professors to explain the situation. It is the student's responsibility to be aware of any specific attendance policy that a faculty member might have set in the course syllabus. The French Department, for example, has its own attendance policy, and students are responsible for compliance. Academic Affairs will excuse an absence for students' participation in study trips related to their courses.

Attendance at all exams is mandatory.

IN ALL CASES OF MISSED COURSE MEETINGS, THE RESPONSIBILITY FOR COMMUNICATION WITH THE PROFESSOR, AND FOR ARRANGING TO MAKE UP MISSED WORK, RESTS SOLELY WITH THE STUDENT.

Whether an absence is excused or not is ALWAYS up to the discretion of the professor or the department. Unexcused absences can result in a low or failing participation grade. In the case of excessive absences, it is up to the professor or the department to decide if the student will receive an "F" for the course. An instructor may recommend that a student withdraw, if absences have made it impossible to continue in the course at a satisfactory level.

Students must be mindful of this policy when making their travel arrangements, and especially during the Drop/Add and Exam Periods.

Grading Policy

Weekly Assignments critiqued and revised: 40%

Class Participation, clear critique and on time attendance: 20%

Midterm: 15% -- Camera terms, Premiere Pro terms, workflow.

Final project: 25%

A- to A+ 90-100 Exceptional

B- to B+ 80-89 Good to Very Good

C- to C+ 70-79 Adequate

D- to D+ 60-69 Poor

Failure below 60 or more than 3 unexcused absences.

Other

BUY: You will have to buy a portable hard drive to store your work on. (This should be formatted for use on Mac computers).