

FILMP/MEDP 160: Media & Film in a Digital Age PT. 2

SUMMER 2018

**LECTURE/LAB: Monday –Tuesday – Wednesday –Thursday - 09:50 - 11:55 AM
Room HN 432**

Professor:

Tarek Bouraque – Office hours: by appointment (bouraque.tarek@gmail.com)

Course Description:

MEDP/FILMP 160 introduces students to the practical fundamentals of film, video, and digital media production in a lecture/lab format. It is a foundations course in time-based media. Students are introduced to a range of media production equipment and techniques, including:

- Time-based visual storytelling
- Film, video and audio technologies
- Basic editing techniques
- Image composition and framing for motion pictures
- The use of digital video cameras and digital audio recorders

This course is a prerequisite for all film majors. For media majors, both 150 and 160 are required.

Students will be required to host a blog that will be linked to their individual portfolio websites. In their blog entries, they will write about their class experiences and analyze the media around them, using analytical tools gained in the class. Blog entries are due on the date indicated in the syllabus and should be 250 words in length.

Students have a choice of textbooks for this class. One of the following texts is required and can be obtained at Shakespeare & Co. (across from Hunter on Lexington Avenue).

Voice & Vision: A Creative Approach to **Narrative Film** and DV Production by Mick Hurbis-Cherrier, Focal Press: 2nd Edition. 2011.

Documentary Voice & Vision: A Creative Approach to **Non-Fiction Media** Making by Kelly Anderson & Martin Lucas. Focal Press: 1st Edition, 2016.

Which textbook should you purchase? Both books cover the technical basics of film and video production, but Voice & Vision is focused on narrative (dramatic) production while Documentary Voice&Vision is focused on documentary (non-fiction) production. Since Voice & Vision is the text used in many upper level Film courses, we suggest that students who are (or intend to be Film majors) purchase Voice & Vision. Since Documentary Voice

& Vision is the text used in many upper level Media classes, we suggest that students who are (or intend to be Media majors) purchase Documentary Voice & Vision. Additional readings will be posted on our class blog (medp160summer.blogspot.com) and are also required readings.

Students are required to purchase an external hard drive (not a flash drive) that has enough storage space for the video work you will be doing this semester and is fast enough to handle the HD video you will be shooting. Here are specs: USB3.0 (not USB2!) or Thunderbolt connection (for compatibility with Lab computers), 100GB or more (500 GB minimum is pretty standard for regular portable drives), Your professor will help you format the drive as Mac Extended Journaled The best drives are SSD (solid state drives). They are fast and sturdy and compact. The WD 256 My Passport USB 3.0 at \$99 is typical. Regular drives are cheaper but you need to get one that is fast enough. The best is something like the G-Tech 1TB G-Drive Portable Hard Drive (7200 RPM), which is about \$80. Other drives are cheaper (like \$50 for 1 or 2TB) but they are slower and don't work very well for video editing.

Class Blog: We will be using a blog as an integral part of the lab. You will be required to read the assignments and the blog entries description and check the blog for lab announcements and guidelines. Our blog is: medp160summer.blogspot.com

Labs: In order to complete required assignments, you will have to work on assignments outside of class time. Weekly open lab hours will be available in 432HN and the ICIT Mac lab on the 10th floor of the North Building.

Video and sound equipment will not be able to be used outside of class time (there are limited exceptions)

Lateness and Absences: Attendance to both lecture and lab sections is mandatory. Three missed classes (either lab or lecture) will result in the reduction of your grade by one full letter grade on top of the 10% for attendance! Medical emergencies must be documented to be excused. Being late to class negatively impacts your attendance record and will damage your grade. Late assignments will have their grades reduced at the rate of one letter grade per week.

Please note that you must notify the professor **ahead of time** if you cannot attend class on the day of a quiz or exam, so we can arrange an alternate time for you to take it. This will only be done in cases where there is a **well-documented reason** for missing the exam date.

NO PERSONAL ELECTRONIC NETWORKING DURING CLASS (incl. cell phones, web surfing, email, tweeting, texting, instagram or any new networking technology yet to be discovered.)

Grading Breakdown:

Attendance and participation (including in lecture): 10%
Blog posts (4) 10%
Assignment #1 (Define a Space – Shoot together, edit together): 10%
Assignment #2 (Audio Portrait): 15%
Assignment #3 (Continuity Project – Shoot together, edit alone): 15%
Quiz #1: 10%
Quiz #2: 10%
Final Exam: 20%

Accessibility: If you have a disability that will affect your coursework, please notify your professor within the first two weeks of class to ensure suitable arrangements and comfortable working environment. In addition, if you need to take a quiz or exam at the Office of AccessABILITY, you need to fill out a form 2 weeks in advance. Contact: The Office for AccessABILITY, Hunter East 1119; Phone (212)772-4882 or 4891, TTY (212)650-3230.

Academic Integrity

Hunter College regards acts of academic dishonesty (e.g., plagiarism, cheating on examinations, obtaining unfair advantage, and falsification of records and official documents) as serious offenses against the values of intellectual honesty. The College is committed to enforcing the CUNY Policy on Academic Integrity and will pursue cases of academic dishonesty according to the Hunter College Academic Integrity Procedures.

CLASS SCHEDULE SUMMER 2018

Lecture 1 (May 30)

- Intro to time-based visual storytelling. Semester overview.
- Intro to the creative process, artist statement, and blogging. Media as a Collaborative Art.
- Intro to Blog 1: Artist Statement

Lab 1 (May 31)

- Set up student accounts, set up blogs, create and share artist statements

Lecture 2 (June 4)

- History of the moving image. The Camera: focus, focal length, aperture, shutter speed, ISO, white balance. Depth of Field.
- Intro to *Project 1: Define a Space*

Read for today: Documentary Voice & Vision pp. 107-110 (up to “Analog vs. Digital Video”), 114-115 (“Frame Rate”), Ch. 9 **OR** Voice & Vision pp. 165-171, 221-234

Lab 2 (June 5)

- Camera workshop and exercise.

Due in Lab 2: *Blog 1 Artist Statement*

Lecture 3 (June 6)

- Framing and composition. Camera movement. Shot relationship. Graphic matches.

Read for today: Documentary Voice & Vision pp. 83-97, 153-4 **OR** Voice & Vision pp. 48-61, 241-242

Lab 3 (June 7)

- Shoot *Project 1: Define a Space*

Lecture 4 (June 11)

- History and technology of video. Intro to non-linear editing.

Read for today: Documentary Voice & Vision pp 110-114, 116-120, 126-127, 129-131, 272-274 **OR** Voice & Vision pp. 193-200.

Lab 4 (June 12)

- Intro to Premiere Pro.
- Edit Project 1 together

Lecture 5 (June 13) | Quiz 1

- Interview Techniques and Approaches.
- Intro to *Blog 2: What I Hear*
- Intro to *Project 2: Audio Portrait*

Read for today: Documentary Voice & Vision pp 244-245, 250-251 **AND** Storycorps' "Great Questions" at <http://storycorps.org/great-questions/>

Lab 5 (June 14)

- Finish editing Project 1, link to blog

Due in Lab 5 (by end of lab): *Project 1*

Lecture 6 (June 18)

- Audio theory, recording equipment, sound recording techniques. Intro zoom recorder.
- Review *Project 1*

Read for today: Documentary Voice & Vision pp 205-207, 212-218, 220-225 **OR** Voice & Vision Ch. 15, pp. 351-358

Lab 6 (June 19)

- Pre-interview for *Project 2: Audio Portrait*
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Lecture 7 (June 20)

- Sound Design and Editing.
- Review *Quiz 1*

Read for today: Documentary Voice & Vision pp. 342-343 **OR** Voice & Vision pp. 471-486.

Lab 7 (June 21)

- Record *Project 2: Audio Portrait*

Due in Lab 7: *Blog 2 What I Hear*

Lecture 8 (June 25)

- How images fit together. Visual storytelling conventions in fiction and non-fiction moving image media.
- Intro to Project 3: Final Project

Read for today: Voice & Vision pp. 65-77, 79-85

Lab 8 (June 26)

- Edit audio project.

Lecture 9 (June 27)

- Visual Storytelling Pt. 2. Storyboarding
- Intro to Blog 3: Editing Analysis
- Intro to Blog 4: Field Trip Visit Reflection

[Read for today: Voice & Vision pp. 106-108](#)

Lab 9 (June 28)

- Finish audio projects and upload
- Workshop storyboards & scripts

Due in Lab 9 (by end of lab): *Project 2*

Lecture 10 (July 2)

- Lighting Concepts and techniques.
- Review *Quiz 2*

Read for today: Voice & Vision pp. 269-275, 281-290 **OR** Documentary Voice & Vision pp. 166-172, 185-190

Lab 10 (July 3)

- Shoot Final Project

Due in Lab 10: *Blog 3 Editing Analysis*

Wednesday, July 4th: College is closed

Lecture 11 (July 5)

- Field Trip, Screening or guest visit (TBD)

Lab 11 (July 9)

- Editing final Project **Due in Lab 11: *Blog 4 Field Trip Reflections***

Lecture 12 (July 10) | FINAL EXAM (CUMULATIVE)

Lab 12 (July 11)

- Edit Final Project and upload.

Due in Lab 12 (by end of lab): *Final Project*

For e-book readers: *Voice and Vision* 2nd edition pages correspond with the following section headers:

pp. 221-234

Chapter 10: The Lens, from beginning of chapter to end of 3 bullet points in “Controlling Depth of Field”

pp. 48-61

Chapter 3: The Visual Language and Aesthetics of Cinema, from “The Frame and Composition” to Figure 3-37

pp. 190-191

Chapter 8, from “Gauge/Format” to end of section on aspect ratio

pp. 241-242

Chapter 11, from beginning of chapter to up to (but not including) “The Tripod”

pp. 193-200

Chapter 9: The Digital Video System, from beginning of chapter up to (but not including “Color Ecoding”)

pp. 351-358

Chapter 16, from beginning of chapter up to (but not including) “Boom Technique”

pp. 471-486

Chapter 22, from beginning of chapter up to (but not including) “Sound Design Strategies”

pp. 65-86

Chapter 4, from beginning of chapter up to (but not including) “Parallel Action Sequence”

pp. 106 -108

Chapter 5, “Storyboards” up to (but not including) “The Director and Previsualizing: A Method”

pp. 269-275

Chapter 13, Basic Lighting for Film and DV, beginning of chapter up to (but not including) “Camera Filters and Lighting Gels”

pp. 281-290

Chapter 13, Basic Lighting for Film and DV, “Light and Directionality” up to (but not including) “Exterior Lighting”