
PRINCIPLES OF VIDEO PRODUCTION in Spring 2021 (CM1019)

Course Code	CM1019	Professor(s)	Jurgen Hecker
Prerequisites	None	Office Number	
Class Schedule	W: 15:20-18:15 in C-302	Office Hours	Wed 2pm - 3 pm (by appointment is best) 147 Rue de Grenelle, 3rd floor
Credits	4	Email	jhecker@aup.edu
Semester	Spring 2021	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

Students will be able to write and publish digitally and analyze and produce audiovisual content in order to communicate through a variety of digital media. (LO1CCD)

Students will be able to interpret, report, and synthesize data and present it in various formats visually. (LO3CCD)

How to analyze and create film language.

How to operate a camera.

How to edit.

How to record and edit clean sound.

How to complete and online video portfolio of complete projects.

General Education

Course Outline

CLASS SCHEDULE:

01 - Wed, Jan 20, 2021: 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.

How to build sequences/continuity editing

ASSIGNMENT 1:

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: READ/VIEW: Getting Started with Premiere Pro CC on LinkedIn Learning & Premiere's own beginners' tutorial found in the Premiere App

ALSO: Register for LinkedIn Learning (AUP enrolment entitles you to free membership)

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

(NB Jan 24 is last day to drop/add courses online)

02 - Wed Jan 27 CRITIQUE OF ONE MINUTE SHOTS - Introduction to Premiere

Critique of the one-minute shots. Introduction to Premiere Pro CC.

ASSIGNMENT 2 A (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 2 B:

Edit your 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

03 - Wed Feb 3 --- 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

Feb 10: No class

04 - Wed Feb 17 - 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

Feb 24: No class

05 - Wed March 3 – 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 - Wed March 10 --- CRITIQUE VISUAL INTERVIEW PORTRAIT (grades given after this revision)

ASSIGNMENT 6:

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

07 - Wed March 17 - 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

(March 19: midterm grades due)

08 - Wed March 24 - 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 - Wed March 31 – 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 - Wed April 7 – Final Project Pitches and Feedback

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

Assignment 10:

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

11 - Wed April 14 - 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 11:

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

12 - Wed April 21 - Fine assembly critiques

ASSIGNMENT 11:

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

13 - Wed April 28 --- Last day of class. Screening of final projects – critiques.

ASSIGNMENT 13:

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

Week of May 3: (Final Exam) Critique and self assessment, Final edits

May 26: Grades due

Textbooks

This course doesn't have any textbook.

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).