

Fall Schedule 2009: Digital Filmmaking

The photography and digital filmmaking department aims to be a leader in the field of digital filmmaking education by preparing students to be creatively innovative, technically accomplished and culturally aware of evolving fields of contemporary art, independent filmmaking, performance, audio art, media culture, and the Internet. The pedagogical mission of the faculty is to provide critical guidance and exposure to a broad range of aesthetic perspectives and professional experiences that emphasize the development of personal visions grounded in strong professional development. The individual and collaborative projects of the curriculum explore ways to represent, visualize, express, and communicate ideas, images, narratives, and experiences while leading successful creative lives as participants in the emerging global cultural economy. Experimental, non-narrative, and narrative forms of photography and video are playing significant roles in today's international arena of contemporary art practice. Narrative forms of digital filmmaking take place in proscenium spaces, and database narratives with looped randomized sequences are experienced as installations in museums. These expanded forms explore different aspects of extended temporal dimensions that conflate still and moving imagery.

The digital filmmaking program provides a dynamic laboratory for producing new forms of narrative, documentary, and expanded media applications. The program begins with a core understanding of conventional filmmaking, video art, installation, interactive environments and performance, both history and practice. The curriculum addresses the conceptual considerations of the still and moving image in its narrative, documentary, and experimental forms and includes techniques such as, lighting, editing, camera handling, shooting techniques and sound production design. With these advanced motion-imaging technologies students integrate both conventional storytelling and new forms of expression.

Digital Filmmaking Curriculum

<u>Sophomore Year</u>	<u>Fall</u>	<u>Spring</u>
Introduction to Digital Filmmaking	6	0
Intermediate Digital Filmmaking	0	6
History of the Moving Image	3	0
Basic Video Editing and Compositing`	3	0
Advanced Video Editing and Compositing	0	3
Sound for Digital Filmmaking 1	0	3
Studio Elective	0	0
Liberal Arts	3	6
	<hr/> 15	<hr/> 18

<u>Junior Year</u>	<u>Fall</u>	<u>Spring</u>
Advanced Digital Filmmaking	5	0
Professional Practice	1	1
Advanced Workshop II	0	5
Art of Editing	0	3
Sound for Digital Filmmaking 2	3	0
Studio Elective	3 or 0	0 or 3
Internship	0 or 3	3 or 0
Liberal Arts	6	6
	<hr/> 18	<hr/> 18

<u>Senior Year</u>	<u>Fall</u>	<u>Spring</u>
Advanced Workshop I	5	0
Advanced Workshop II	0	6
Professional Practice	1	0
Senior Thesis	3	0
Studio Elective	3 or 0	3
Internship	0 or 3	0
Liberal Arts	6	3
Open Elective	0	3
	<hr/> 18	<hr/> 15

Sophomore Program

DFIL 200-01 Introduction to Digital Filmmaking: Short Narrative & Hybrid Works 6.0 credit hours

The program approaches Digital Filmmaking as a hybrid and multidisciplinary form of art. The course offers sophomores an opportunity to learn the fundamentals of digital filmmaking for a variety of applications: from short narrative works to art videos. This course includes concepts, processes and techniques for storyboarding, lighting, editing, framing, camera handling and shooting techniques. During the first semester sophomore year, emphasis is put on learning basic directing and composition techniques, film history, digital toolbox and editing techniques fundamentals, and the use of light as narrative element. We will concentrate on narrative structure and language. As we learn this vocabulary, we will simultaneously be learning the technical skills to create work, which includes camera handling, lighting, sound work, mise-en-scene, and post production. After we have investigated this language of narrative, the class examines the traditions of experimental cinema and video art, which have pushed, broken and revolutionized the medium. Short narratives and multi-channel installations will be produced in this class.

Heise EB 217 MW 8:00 am -2:20 pm

DFIL 250-01 Basic Video Editing and Compositing 3.0 credit hours

In this class we will cover the basic concepts, tools, and techniques of video editing and image compositing. Final Cut, Soundtrack Pro and HD workflows are covered, as well as DVD Studio Pro. We will establish the foundation for a comprehensive approach to editing images, textual elements and sounds based on perception and narrative construction. A special emphasis will be on the practical and creative application of approaches of film theory related to video editing by artists such as Dziga Vertov, Michel Chion, Orson Welles, Kaja Silverman and Walter Murch.

Frizzell EB Digital Filmmaking Lab TR 8:00 am -10:50 am

DFIL 361-01 History of the Moving Image: Concepts and Methods 3.0 credit hours

This course is aimed to provide an introduction to the history, technique, and philosophy of the film medium. Investigations of landmark works between 1874 and 1945 will be screened and examined. Through lectures, assigned readings, and hands on production, the course will explore the various components of early cinema- developments in film form, film's relationship to other arts and media, and its role as an instrument of expression. The production aspect of the course will focus on the manual construction of images in digital cinema, including the investigation of nineteenth century pre-cinematic practices of frame-by-frame illusion of movement, through the use of Adobe Photoshop and Final Cut Pro.

Required materials/equipment:

Access to a video camera, a digital still camera, Final Cut Pro Software and Adobe Photoshop software.

Meeks EB 217 F 8:00 am -2:20 pm

Junior Program

DFIL 300-01 Advanced Digital Filmmaking: Topics on Contemporary Cinema and Media Arts Theory and Practice 5.0 credit hours

This course provides an introduction to the history, technique, and philosophy of the film medium, investigating innovative works between 1946 to the present era of digital cinema. There will be an emphasis on the nature of the apparatus and medium to cultivate a critical and inquisitive approach,

stressing a deconstruction and reimagining of what film images are. Through lectures, assigned readings, screenings, and hands on production assignments, students will explore innovations in the feature-film format, live action hybrids, frames within frames, and emerging new genres as ‘cinema’ enters new venues and formats. In this class students will acquire project development and time management skills, research and presentation skills, and industry standard video production platforms.

Required materials/equipment:

Access to advanced HD video cameras, AVID Media Composer, 16mm Bolex Camera, microphones, audio digital recorders, and Final Cut Pro Software.

Meeks	EB 212	M 8:00 am -2:20 pm W 8:00 am -1:20 pm
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DFPP 380-40 Professional Practice

1.0 credit hour

Meeks	EB 217	W 1:30 pm -2:20 pm
	EA	R 5:45 pm -6:45 pm

DFIL 351-80 Sound for Film & Animation

3.0 credit hours

The interconnections between movement in aural and visual experience will be explored through hands-on technical demonstrations, production crew work, historical presentations, and developing audio for animation. The relevance of audio works by artists and sound designers will also be introduced.

This class serves as an introduction to sound as it relates to time-based media, specifically animation and video. Students will learn to experiment with sync sound, sfx editing and creating a soundtrack for a film or animation project. Through the creative exploration of sound recording and industry standard digital editing software, students will develop the necessary skills to create vibrant soundscapes that serve to enhance the communicative impact of their time-based work.

Prerequisite: DFIL 200

Frizzell	EB 212	MW 2:30 pm-5:20 pm
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Senior Program

DFIL 400-01 Senior Advanced Workshop I: Applied Project Development

5.0 credit hours

The final year of the Digital Filmmaking program centers on individualized research and production projects. Digital Filmmaking Seniors will apply project development skills to the creation of a Senior Thesis production project, Senior Exhibition, and a written Thesis paper, based on their previous investigations. Screenings, assigned readings, research papers, production coursework, and assigned class presentations will parallel each individual student’s area of focus. At mid-semester, each student will prepare a Thesis Project Proposal for departmental review and approval.

Required materials/equipment:

Access to hardware and software required to produce individualized production projects.

Meeks	EB 212	M 8:00 am -1:20 pm W 8:00 am -1:20 pm
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DFPP 480-40 Professional Practice**1.0 credit hour**

Meeks

EB 220

M 12:00 pm -12:50 pm

IB 116

R 5:45 pm -6:45 pm

DFIL 490-80 Digital Film Senior Thesis**3.0 credit hours**

The senior thesis is a combined class of the senior photography and digital filmmaking majors working towards an end of year public presentation of the development and projected direction of the thesis in conjunction with the students graduating off campus exhibit. The course will cover a professional approach to writing and the preparation of artists' statements, oral presentation, CV, and a conceptual link between the studio and the context of display and presentation.

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EB212

MW 7:00 pm-9:50 pm

Digital Filmmaking electives**DFILE345 01: Intermodulations****3 Credit Hours**

This class is an introduction to composing for audio-visual systems. Our work flows through three phases of development—

mixing/playing

interacting/expanded interfaces

intermodulation/communion

—grounded in the aesthetics of instrumental performance, a dynamic ecological context, and General Systems Theory. MAX/MSP/Jitter software will be introduced for creating environments with sound, text, and images, with the emphasis of the class on MAX/JITTER (working with video and images). Our progress will be supported by research into interactive contemporary artistic practice.

Frizzell

EB 212

TR 11:30 am –2:20 am