

Spring Schedule 2010: 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.

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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
Topics on Expanded Cinema Practice	0	3
Sound for Digital Filmmaking 1	0	3
Studio Elective	0	0
Liberal Arts	3	6
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<u>Junior Year</u>	<u>Fall</u>	<u>Spring</u>
Advanced Digital Filmmaking	5	0
Professional Practice	1	1
Advanced Workshop II	0	5
History of the Moving Image 2	0	3
Sound for Digital Filmmaking 2	3	0
Studio Elective	3 or 6	3 or 3
Internship	30	0 or 3
Liberal Arts	6	6
	<hr/> 18	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	15

SOPHOMORE PROGRAM

DFIL 220-01 Intermediate Digital Filmmaking: Topics on Electronic Arts and Documentary 6.0 credit hours

Prerequisite: DFIL 200

This course is intended to provide an introduction to the documentary and multimedia fields. The history, technique, and theories of documentary filmmaking from 1885 to present will be investigated through lectures, assigned readings, screenings, and hands on production assignments. Documentary topics include genres (Explorer, Painter, Advocate, Poet, Observer, and Catalyst), interview techniques, legal issues, and ethical concerns. A survey of the fifty-year history of New Media will also be reviewed up from the foundation of this still-emerging discipline through lectures, examples, assigned readings, and hands on production assignments that employ interactive software.

Required materials/equipment:

Access to a video camera, a digital still camera, microphones, audio digital recorders, Final Cut Pro Software, Adobe Flash, and Max/ MSP.

Meeks

EB 217

MW 8:00 am - 2:20 pm

DFIL 260-80 Topics on Expanded Cinema Practice

3.0 credit hours

Prerequisite: Basic Video Editing and Compositing

In Topics on Expanded Cinema Practice, students will explore various methods behind shooting and editing digital video. The course draws upon traditional and experimental histories and concepts of art, video and film studies that inspire a set of assignments that ask students to explore aspects of video production beyond a set of tools. This includes the history of Surrealism, Dada, Feminist Art Practices, Video Art, Sound Art and Performance Art. The assignments produced vary in form including single channel video, multi-channel video, installation and audio work. For the purpose of pushing the boundaries of the medium of moving images, we cover techniques such as compositing, manipulation of color, in depth editing methods and an exploration of sound.

Heise

EB 212

MW 7:00- 9:50 pm

JUNIOR PROGRAM

DFIL 320-01 Advanced Digital Filmmaking

5.0 credit hours

Prerequisite: DFIL 300

Self-directed development will include research techniques, expanded cinema and database narrative, long features, experimental formats, documentaries, multi-channel installations, broadcasts, and interactive TV

Heise

EB 217

M 8:00 am-2:20 pm

W 8:00 am-1:20 pm

DFPP 385-40 Professional Practice

1.0 credit hour

Class is integrated with a series of presentations made by professionals working in several disciplines related to fine art, basic small business management and fields of professional practice. This class covers additional materials such as proposal and grant writing, project management, budgeting projects, development of a professional resume and how to maintain professional studio and work with applied technologies in relation to clients, galleries, museums and other areas of professional

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Heise

EB 217

W 1:30 pm – 2:20 pm

EA

R 5:45 pm- 6:45 pm

DFIL 369-01 History of the Moving Image 2: Contemporary Concepts & Methods 3.0 credit hours

This course is the continuation of "History of The Moving Image I." Part II is aimed at providing an introduction to contemporary concepts, technique, and theory of film. Contemporary works since 1945 will be screened and investigated through lectures, assigned readings, and hands on production. The course will explore the various components of modern cinema; advancements 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 constructing synthetic environments, including exploring current practices of using live action compositing, and creating virtual lighting, sets, and cinematography through the use of After Effects and Final Cut Pro.

Meeks

IB 111

TR 11:30am – 2:20pm

DIGITAL FILMMAKING INTERNSHIP/PRACTICUM

INTDF 300 Digital Filmmaking Internship

Variable credit hours

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Arranged

SENIOR PROGRAM

DFIL 420-01 Advanced Workshop II

6.0 credit hours

Self-directed course for Junior and Senior Digital Filmmaking students. Development will include research techniques, expanded cinema and database narrative, long features, experimental formats, documentaries, multi-channel installations, broadcasts, and interactive TV.

Heise

EB 217

MW 8:00 am-2:20 pm