

**SCHOOL OF ART  
BACHELOR OF FINE ARTS**

**SESSION 1 2001  
STATEMENT OF EXPECTATIONS**

**INTRODUCTION TO DIGITAL MEDIA - VIDEO  
SART 1640**

TUTORER: Greg Ferris  
CLASS CODE: **10507 (Group A), 10683 (Group C), 10508 (Group B)**  
DAY & TIME: Mondays **9-12, 12-3, 9-12**  
LOCATION: **F106**

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**COURSE DESCRIPTION:**

The course is designed to explore and expand an understanding of video production methods and practice, with an emphasis on digital practices. The course is comprised of: technical demonstrations and workshops, discussions and tutorials, individual project development, screening programs and assessment / critique. Proficiency on digital editing systems will be gained in the workshop. The use of camera, lighting and sound editing will also be introduced.

**COURSE CONTENT:**

Facilities which are covered include: MiniDV cameras and techniques, basic lighting the use of basic digital editing suites / software (iMovie) and techniques. A short screening program will take place in weeks one to three.

Students should be aware of the requirement to avoid eyestrain, back, neck and repetitive strain injury (rsi) through correct posture, chair positioning and taking a break at least once every hour. Students using, or planning to use, unorthodox materials in their class work are required to complete a Risk Assessment Sheet. This form must be signed by the lecturer and lodged with the Technical Assistant. Unorthodox materials are considered to be materials, solvents, chemicals and paints not covered by standard practice or tuition within the area.

**COURSE AIMS/OBJECTIVES:**

The focus of this course will be on expanding technical skills and approaches toward the production of individual projects within the BDM studios. Another focus concerns the development of the critical awareness needed in utilising time based art / design media as a means of expression. The various delivery formats for such content will also be demonstrated.

**ASSESSMENT:**

To qualify for a passing grade all students must complete all set work, which is to be submitted on time. Where absences in excess of three (3) classes occur, students may be given a fail grade (UF). Students must be punctual and participate in all class activities. The student should be expected to show evidence of the achievement of the course's objectives.

One formal evaluation of Satisfactory, or Unsatisfactory will be made mid-session and students will be informed by their class lecturer of this determination.

## COURSE SCHEDULE

- Week 1    **Introduction to video production - course handouts, outlines, area orientation, health & safety issues, security issues, miniDV camera & tripod tutorial, composition/framing, screening "Landmarks of Early Film", project brief.**
- Week 2    **Introduction video/sound editing & iMovie, editing concepts, hardware/software issues, timecode, screening "Grays Anatomy"**
- Week 3    **Lighting for video workshop, safety issues, screening - "Visions in light".**
- Week 4    **Working on class project.**
- Week 5    **Project presentation Assessment / Critique of Project.**

## PROJECT - ACTUALITIES

Reflecting the composed look of contemporary photography rather than the theatrical tableau, their (the Lumières) 'pictures in motion' had a depth of scene that contributed to the realism of the train pulling into the Gare de la Ciolat and a basic narrative pattern of beginning, middle and end that informed even the Workers Leaving the Lumiere Factory. The naturalism and bustle of many of their *actualities* (actuality films) foreshadowed the style of the soviet Kino-Eye and the Italian Neo-Realists, while Feeding Baby has a distinct home-movie feel. **From *History of film* by David Parkinson**

The Lumières and their *camerists* (cameraman not entering the vernacular till 1905), in contrast to their overseas counterparts (see tutorial one, week one), focused upon the everyday – their films becoming snapshots of the times.

Working individually with tools including MiniDV cameras & *iMovie*, choose your own *actuality*, document it and edit it (including soundtrack), the duration to be no more than a minute. Use of various camera angles, fast cutting (ie. quick edits) video / sound effects etc is up to you.

You must have proficiency in the TRV8 MiniDV cameras in order to do this exercise. Given the anticipated demand on cameras, I would encourage you to try and shoot the footage by week three.

Presentation formats and materials required – Mini DV tapes (preferably two - 1 x camera tape, and 1 x edit master), 1 x VHS tape.

PROJECT ASSESSMENT WEEK 5 – NO EXCEPTIONS!

## RELEVANT REFERENCES

Hanhardt, John (ed) 1986,

**Video Culture A Critical Investigation**, Visual studies workshop press, NY (available in the library)

Ascher, Steven and Pincus, Edward 1999,

**The Filmmaker's Handbook – A comprehensive guide for the digital age**, Plume Books, NY

(I recommend that you buy this book as a reference)

[www.dv.com](http://www.dv.com) The WWW version of DV magazine - buy the magazine if you're serious about video production

[www.wwug.com](http://www.wwug.com) The World Wide Users Group

[www.dvguys.com](http://www.dvguys.com) A good source of Digital video information

[www.imdb.com](http://www.imdb.com) An internet film reference database