

College of Micronesia - FSM  
P.O. Box 159  
Kolonias, Pohnpei FM 96941

Course Outline Cover Page

Advanced Video  
Course Title

MM 220  
Department and Number

Course Description

This course will provide students with skills in the pre-production, production, and post-production of video. The student will write, direct, and edit a video project. There will be an emphasis on narrative continuity, coherence, audience, style, and purpose.

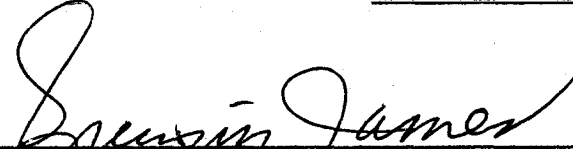
Course Prepared by: Language and Literature

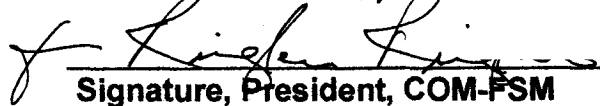
State: National Campus

	Hours Per Week		No. of Weeks	=	Total Hours	=	Semester Credits
Lecture	<u>3</u>	x	<u>16</u>	=	<u>48/16</u>	=	<u>3</u>
Laboratory	_____	x	_____	=	_____	=	_____
Workshop	_____	x	_____	=	_____	=	_____
Total Semester Credits							<u>3</u>

Purpose of Course: Degree Requirement \_\_\_\_\_  
Degree Elective \_\_\_\_\_  
Certificate \_\_\_\_\_  
Remedial \_\_\_\_\_  
Other (workshop) \_\_\_\_\_

Prerequisite Course(s): MM 110: Introduction to Photography and Video

  
Signature, Chairperson, Curriculum Committee

  
Signature, President, COM-FSM

7/24/02 Date 7/26/02 Date

## I. COURSE OBJECTIVES

### A. General Objectives

Advanced Video will provide students with the skills necessary to write, storyboard, direct, and edit their own video projects. Special emphasis will be placed on continuity and style. The student will be introduced to various genres of video production, such as dramatic, documentary, and educational. The student will have the skills to produce their own video projects, whether on their own or on assignment. The student's will use their cognitive abilities to plan, write, visualize and create in order to complete their video projects.

### B. Specific Objectives

Students will:

1. Write a script for filming which includes:

- a) Audio/Music Cues
- b) Camera Cues
- c) Blocking Directions

2. Sketch and write a storyboard that includes:

- a) Continuity'
- b) Camera angles and camera movement
- c) Visual representations of types of shots
- d) Visual representations of transition effects

3. Frame and record the following types of shots:

- a) Extreme Close-up
- b) Medium Close-up ,
- c) Full Close-up
- d) Wide Close-up
- e) Close Shot
- f) Medium Close Shot
- g) Medium Full Shot –
- h) Full Shot
- i) Point of View Shot
- j) Over the Shoulder Shot
- k) Profile Shot

4. Frame and record shots using various perspectives and camera angles. Perspectives, angles, and varying shots will be used for dynamic and emotional impact.

5. Stage and record a scene of dialogue with two actors which includes:

- a) Master Shot
  - b) Sequence Shot
  - c) Shot, Reverse Shot Pattern
  - d) Sight Lines and Eye Contact
- 6: Stage and record a scene of dialogue with three or more actors using various` patterns . such as the 1, A, and L patterns.
7. Stage and record actors using various positioning strategies, which may include:
- a) Face-to-Face
  - b) Shoulder-to-Shoulder
  - c) 90° Angle Positions
  - d) Separation
  - e) Withholding of Eye-Contact
8. Produce a video with camera movements, which may include pan, tracking point of view, and crane shots.
9. Digitize video and audio for use with non-linear editing software, such as Adobe . ' Premiere:
10. Edit a video using Adobe Premiere, or other editing software. The edited video will include some or all of the following:
- a) Transitions
  - b) Titles, stationary and/or moving
  - c) Audio overdubbing
  - d) Music
  - e) Animation
  - f) Digital filters and effects
  - g) Audio filters and effects
  - h) Artwork created in other media/software (such as Photoshop)
11. Render Video in a variety of formats for different uses, such as VHS and Quicktime.
12. Write a shooting and editing schedule for a complete video program,
- 13:: Write, storyboard; direct and edit a finished 'video that in
- a) Pacing and Rhythm
  - b) Continuity
  - c) Audience and Purpose
  - d) Professional or near-professional quality audio and video
  - e) Coherent stylistic choices
  - f) Lighting design
  - g) Camera movement and angles used for impact and effect

## II. COURSE CONTENTS

Below is a suggested sequence for Advanced Video:

Week 1: Analyze continuity, style, camera angles and movements in films such as Apocalypse Now, Psycho, Vertigo, and Joan of Arc (Available on DVD in the LRC).

Week 2: Students will create a storyboard from a sample script provided by the instructor. Students will write their own scripts in correct screenwriting form. Students will create storyboards from these scripts.

Week 3: Students will video tape and light various types of shots and camera motions.

Week 4: Students will video tape a short scene of two-person dialogue using a variety of camera arrangements and styles.

Week 5: Class will edit, analyze and critique the short scenes, keeping in mind pacing and continuity.

Week 6: Students will video tape a short scene using three or more actors.

Week 7: Class will edit the short scenes of three or more actors using digital editing software. Class will then analyze and critique the scenes.

Week 8: Students will prepare a script, storyboard, and shooting schedule for a video. (This could be the mid-term assignment).

Week 9: Students will begin production of their scripts, with students acting in various roles (such as lighting, directing, camera operator). This week may be mostly practice, troubleshooting and location scouting.

Week 10: Production continued.

Week 11: Production continued.

Week 12: Production continued.

Week 13: Students will be introduced to the basics of non-linear editing. They will digitize their video, discuss the results of the production, and decide the format of their finished project (i.e. CD-ROM, VHS, DVD...). Class will discuss the advantages and disadvantages of the various formats.

Week 14: Editing continued

Week 15: Editing continued

Week 16: Class will premiere their videos. Class will analyze and critique the videos, possibly in a written essay that could be used, along with the video, for the final exam.

### **III. TEXTBOOKS**

Katz, Steven D. Film Directing Shot by Shot: Visualizing from Concept to Screen. Michael Wiese Productions, 1991.

Supplemental Texts:

Adobe Creative Team. Adobe Premiere 5.1 Classroom in a Book. Adobe Publishing, 1999.

Ascher, Steven and Edward Pincus. The Filmmaker's Handbook A Comprehensive Guide For the Digital Age. Penguin Books, 1999.

Cooksey, John, dir. Advanced Broadcast Camera Techniques. Elite Video, 2000. Lyver, Des and Graham Swainson. The Basics of Video Production. Focal Press, 1996. IV. **REQUIRED**

### **IV. REQUIRES COURSE MATERIALS**

None.

### **V. REFERENCE MATERIALS**

Numerous movies, DVDs, and books available in the LRC.

### **VI. INSTRUCTIONAL COSTS**

N/A

### **VII. METHODS OF INSTRUCTION -**

Instructor may Use lecture, group and individual projects, essays, tests, and quizzes to achieve course objectives. Students must write, direct, and edit their own video project.

The instructor reserves the right to remove any student from class immediately, if their actions constitute a danger to the class or equipment.

### **VII. EVALUATION**

Students will be evaluated based on tests, projects, essays, and videos.

## **VIII. ATTENDANCE POLICY**

COM-FSM attendance policies apply.