

# Digital Video Spring 09

(Instructor: Mr. Schaefer Rm. 35, [schaefcj@mail.milwaukee.k12.wi.us](mailto:schaefcj@mail.milwaukee.k12.wi.us), VM906-5152)  
Syllabus subject to change with notice

**It is Highly Recommended that you have taken photography before taking the video course!!!**

## **Overarching Essential Philosophical Questions for the Semester:**

(questions that cannot be answered now, but will hopefully be answerable throughout the semester)

- 🎥 **Why do people make videos?**
- 🎥 **What do you want to say through video that you could not necessarily say with words or photos?**
- 🎥 **What possibilities does the element of time add to expression ?**
- 🎥 **How can you actively make digital video relevant to yourself?**

Two disclaimers:

Q: Why is there a video course?

A: To empower students to communicate effectively, and personally through photographic means. Unless a person knows how to take powerful, meaningful pictures, the sophistication of the technology won't help.

Q: Is there a hidden agenda?

A: Yes, but since this is the answer, it is no longer "hidden." In controlled studies, art-like activities (of which, photography is one) have proven to be beneficial (often in an indirect way) to people in their pursuit of all other subject areas, even if those areas seemingly have nothing to do with what is labeled as "art." The observational/perceptive skills, descriptive skills, analytical skills, motor skills (hand-eye coordination), problem-solving skills, transformational skills, interpretational skills, and evaluative skills one gains from art-like activities (such as photography), easily apply and adapt to a multitude of subjects and vocations. *If your interests and concerns exist outside of video, then good!* That is what can make this class interesting-- when you apply your interests and concerns to your pictures. In other words, when you **invest meaning** in what you make. We are mass consumers of videos and images in general. As you go from being a mere consumer (observer) of videos to a producer (maker) of photos, you are more equipped with the means to better understand and evaluate what your mind is being confronted with on a daily basis—we are enabled to be wiser consumers—we can better read, interpret and evaluate what we see.

**And remember, photography is easy: the world and everyone and everything in it has already been made, all you have to do is sample a miniscule portion of it with your camera.**

**Logistics:** We are using 11 I\*mac computers to work with the images. How we will balance that with 20 or so students is still requiring some logistical juggling. *It*

is *IMPERITIVE* that assignments be shot in a timely manner, so that everyone will be ready to put their footage on the computer and adjust/manipulate them. Unlike the photo classes, the video files will be stored locally on each computer, not on a server, so that means you will be using the same computer each time..

### **For this course, you need:**

- ★ a video camera or digital camera with video capabilities a removable memory card (any format). If you don't have a removable memory card, then you'll need to be able to upload your images via USB or firewire directly from your camera. (If you bring your camera to school, use extreme caution and paranoia against theft!!!)
- ★ If your camera is digital, it will save a lot of time if you have a fire wire cord that allows you to upload your digital video files!!
- ★ a few CD-RW's to store your data (be sure to use re-writables, so as to save money)
- ★ a jump drive/flash drive. 1.5 GB minimum
- ★ A notebook for notes, responses, written critiques
- ★ A folder for handouts.
- ★ Student ID to check out card reader or video converter box
- ★ There is a \$10.00 fee for the course, it helps to offset computer upgrades and regular wear & tear on the equipment.
- ▲ a "fanny pack" is good to use because you can store your camera in it, and since it is more spacious than your pocket, damage to the camera lens mechanics is less likely if it accidentally gets turned on.
- ▲ a tripod.
- ▲ It is advantageous, *but not necessary* to have a computer at home.

### **Exercises/Assignments:**

Below are some of the ideas I have for the course, some we will absolutely do, others will depend on how smoothly things are going and how much time we have.

- ◎ What is Cinematic?
- ◎ lighting,
- ◎ Movement
- ◎ Stasis
- ◎ Montage
- ◎ Gathering archival footage
- ◎ Found footage assembly
- ◎ sound + image or image + sound?
- ◎ Advertising
- ◎ interviewing
- ◎ musical montage
- ◎ PSA
- ◎ 1 minute production of your choice
- ◎ Final exam PSA

© Final exam PSA statement

**Grade Description:**

Since this is a university prep high school, the following is an explanation of what the grades mean:

**A**= exceptional, superior, highly innovative, highly imaginative. Far above average. Way beyond what is merely required.

**B**= somewhat above average somewhat innovative, somewhat imaginative, somewhat beyond what is merely required

**C**= average, satisfactory, acceptable, just meeting what is merely required. If a person genuinely tries his/her best and does not sabotage his/her own grade with late or missing work, there is almost no reason to get anything below a "C."

**D**= unsatisfactory, below average, doing less of what is merely required, not putting forth a reasonable effort. [Yes. I know there are some that say only a "U" stands for "unsatisfactory" because it begins with letter "U" instead of "D"-- So I challenge anyone to show me any company that would consider a D in a core class (related to that company) to be satisfactory. Let's say someone got "D" s in his engineering classes in college when he was going for a structural engineering degree—do you think anyone is going to hire him? Will he even graduate from college? Does a company or college consider a "D" satisfactory?] There is no excuse for a D.

**U**= unacceptable, not even trying a little bit, failure. There is **no** excuse for a U.

**Homework:** Since this is a video class, there really isn't a huge amount of written homework other than video recording, so, it is impossible to have such a course without regular shooting assignments that must be completed outside of the school setting and day! Neglecting to do the reasonable and required homework will destroy a passing grade very easily.

**example scenarios:**

Lets say someone gets a B on his projects, but does not participate.

Here's the math:  $85\% * 70\% + 0\% * 30\% = 59.5\% + 0\% = 59.5\%$  giving me the option to round up-- or not-- but this person, when he was here, was a behavior problem, so since  $59.5\% < 60\%$  (D-) therefore  $59.5\% =$  flunk . So what that means for you, is that you have to perform well in a scholarly way on a daily basis.

**Grade adjustments:**

Redone projects are accepted in place of first tries only if the first try was in on time.

Redone work may be turned in *only up through the 5th week of the mark period.*

**example scenarios:**

- Let's say that someone turns in a project on time and gets a "C." She does not like a "C," so she redoes the project and hands it in **before the end of the 5th week of the mark period** and gets an "A." Then her grade is not averaged between the first try and the second try, but rather I record the higher of the 2 grades, the "A." However, if she handed it in the 6th week, it doesn't count, so her grade would have remained a "C."
- Lets say someone turns in project 2 days **late** and effectively gets a "U." He does not like getting "U's" but prefers to get "D's" (high standards start here, huh). So he redoes the project at "B" quality. In terms of his grade on it though, he still gets a U. Why? Because the original project was late.

**Time:**

- Projects, notebooks, worksheets. must be turned in on time. 1 day late= minus 10 points, 2 or more days late-22 points, work turned in past the 5 week cutoff =will receive no credit whatsoever.
- To have the opportunity to redo any project, the original must be turned in on time. If the original project is not turned in on time, then that person forfeits any opportunity to bring his or her grade up.

**example scenarios:**

- Let's say someone turns in B- quality work with a numerical value of 83 points out of 100.
  - If it's on time it would be 83 points or a B-
  - If it is turned in one day late it would be 73 points or a C-
  - If it is turned in 2 or more days late but still before the 5 week cutoff then it would be 61 points or a D-
  - If it is turned in late, there is no opportunity to redo the work for a higher grade.
  - If it is turned in past the 5 week cutoff, then the person receives 0 points out of 100.

**A rare exception to due dates:**

- ✓ If someone is working on a project **consistently on a daily basis**, but has begun to make it **far more elaborate and ambitious** than was originally required for an "A" then I will give an undisclosed extension at my discretion.
- ✓ If someone's camera gets broken or stolen, then I'll need a *signed note* from a parent or guardian verifying the situation. The amount of time needed to make up the work will be at my discretion and will not be indefinite.

**Exam:** In most universities, exams are not given for art classes. Personally, I agree with that practice for 2 reasons. People who do well at art-like activities, do not necessarily do consistently well at art-like activities in a severe time constraint (such as an exam). Secondly, an exam is mostly verbal and is 2 dimensional-- this is a photography class. However, with this being an introductory course, and not at an actual university, an exam is still required. So I will make it as relevant as possible to the topics we covered-- although it still seems less than ideal. If you have to take the exam it counts for 25% of your semester grade. The solution: a final exam project that requires photo shooting outside of school setting and time, but requires manipulation and reflection during exam time in the school setting.

**Rules:**

**All School rules will be enforced\***

**Focus of specific rules** This is quoted from the teacher handbook Section VII page 1:

"Students have a **right to learn** and educators have a right to teach in a safe and **orderly learning environment**.

**No individual or group has a right to undermine** the goal of providing a quality education for all students." and further down,

"Students will work toward academic achievement by attending school and class regularly, bringing appropriate materials (books, pencils, paper, etc.) and completing all assigned class work.

Students will respect the rights and property of others..."

These are foundational to the classroom. Violation of these are grounds for immediate action—automatically expect a 72 and a call home. **This syllabus is your formal verbal warning**—do not expect an additional verbal warning at the time of infraction.

**Some specifics** that I will be on the watch out for and for which I will lobby for maximum penalty **This syllabus is your formal verbal warning for the following**. Any violation of these will not have an *additional* verbal "warning" at the time of infraction, but will be prosecuted immediately to the full extent (a call home and a 72):

- Excessive noise.
- gang posturing/symbols/gestures (even if you *claim* it is not a gang handshake, it's too late.)
- tampering with restricted computers, TV monitors, and audio equipment. or playing
- unauthorized media on a computer (a.k.a. playing your favorite CD or DVD\*).
- unauthorized downloading on a computer
- unauthorized printing on a computer.
- Letting a person into the class ***without permission from me***, the instructor.
- unauthorized eating in the classroom.
  
- **Hall Passes:** Passes are no longer issued by teachers. *Your passbook* is to be used for all transportation outside of the passing time between classes—and *only that which is absolutely necessary*. If you lose your passbook or it gets stolen, it is still *your responsibility* to buy a new one. You are not allowed to lend or borrow passbooks to and from fellow classmates. ***If you do not have a passbook, don't even bother to ask me to go anywhere.***
  
- **Bathroom:** . Bathroom breaks have been scheduled before school, between classes, during lunch, and after school—those are your prime times for taking care of waste management. If you ask to go to bathroom too many times, your request will be ignored. If you really have to go, *stop in the classroom first before the bell rings* (about 2-3 minutes) *and then have me sign your passbook*. ***If you don't have a passbook, then don't ask me.***

\* the art teachers have been given special permission to allow the listening of headphones.

- If you listen to your device during a lecture or demo, the device confiscated. do not ask me for it back. you will have to have your parent or guardian come into 217 to pay to get it back on Thursday.
- If I see your headphones on during a lecture, demo, or discussion, the device will be confiscated whether or not it is playing. failure to give up the device will result in a suspension.
- Refusal to give up a device will result in additional suspension(s).
- Listen to it and I happen hear it, you will be asked **once** to turn it down. Second offense, your privilege is gone and so is your equipment. The privilege to listen does not extend to the hallway, or other classrooms. Do not expect other art teachers to give you the privilege to listen to headphones—it is up to their own discretion whether to allow it or not.

## Personal Property:

With the cumulative population of students who are daily in this classroom, it takes only a 0.67% rate of criminality to place your personal property in danger.

- Never leave your camera or flash drive unattended.
- Never leave unattended a purse or backpack with your camera in it.
- Always be aware of your memory card's location.
- Do not forget to take your memory card with you when you leave for the next period.
- Always be aware of the location of any of your own personal cables or card readers.
- Regularly back up your Files on a CD-RW
- Watch for and report any suspicious activity on any of the computers (even if it is one that your files are not on.
- If you notice that one of your classmates have accidentally left any of their personal property in the classroom, do as you'd like to be done to yourself: return the property to them, or give it to me to return to them. Or if you find it outside of this classroom, return it to the lost and found.

**Learning Targets for MPS art classes\*** from Central Offices are listed below verbatim. The goal of this class is to meet these targets (as applicable) and some additional ones (as necessary). To do this as accurately as possible in a *rigorous* (challenging enough to produce growth and progress) and *relevant* way leading to a *relationship* between this subject and the real world, and, through 3-D communication, to facilitate more understanding *relationships* among people.

- Understand the historical development of techniques and the historical context of their own work
- Associate an artist and artworks with major art eras or styles.
- Demonstrate understanding of design elements and principles.
- Demonstrate craftsmanship and knowledge of materials with clay and glazes.
- Understand rudimentary commercial art principles.
- Embrace new technology in expressing ideas and emotions.
- Demonstrate increased skill in the use of drawing materials.
- Appreciate the importance of artworks through interpretation of emotional impact.
- Critically examine and discuss their own artworks.
- Appreciate the importance of art of other times and other cultures.

\*It should be noted that the above targets (based on the state standards) have been referred to as a "living document," meaning that the constructors of it are open to suggestions for improvement. (so if you have any suggestions, email Kim Abler at Central Services: [ablerka@mail.milwaukee.k12.wi.us](mailto:ablerka@mail.milwaukee.k12.wi.us).)

## So there are no misunderstandings...

Due to the video class being in an educational setting of minors


and

due to the fact that the general public expects and trusts the instructor to **not** show any inappropriate material

and

due to the fact that inappropriate material tends to be a distraction from the subject at hand (which is photography and photographic techniques),

the following guidelines are in place for the entire semester:

 No pornographic material will be accepted for any assignments.

Since the definition of pornographic materials varies from person to person, the following clarification is needed:

 Nor will any quasi soft porn\* material be accepted for any assignments.

\* sexually suggestive shots and poses which narrowly avoid the revealing of private parts. Some people consider this to be pornographic or borderline pornographic.

Neither pornography nor quasi soft-porn fit into the purposes of this class (as outlined in the syllabus). If the student chooses to use the cinematic strategies and techniques he/she learned in this class for pornographic activities, that is solely the decision of the student, and is not in any way shape or form encouraged by the instructor. Such activities are **not** assigned for this course. If a minor student chooses on his/her own or in cooperation with a like-minded peer to perform such activities, that is solely a matter to be resolved by each student ***and his/her parents.***

The end.

## Protean Academic Vocabulary

### Mark period 1

composition,  
 picture plane  
 depth of field,  
 focus,  
 focal plane  
 viewpoint,  
 pedestrian viewpoint,  
 non-pedestrian viewpoint.,  
 sensor,  
 grid/matrix (Bayer),  
 digital,  
 film,  
 grain,  
 pixel,  
 resolution,  
 interpolation,  
 micro-thin anti-reflective  
 coating,  
 internal reflection,  
 picture plane  
 exposure  
 over exposure  
 under exposure  
 contrast,  
 glare,  
 head-on lighting,  
 bounce flash,  
 indirect lighting,  
 focus,  
 light meter,

direct source,  
 reflected,  
 refracted,  
 diffused,  
 particulate,  
 Optimize,  
 manipulate,  
 photographic integrity,  
 Hue,  
 saturation,  
 threshold,  
 back lighting,,  
 ready for publication,  
 lens flare,  
 light meter,  
 compensation  
 Wide angle,  
 telephoto,  
 scope of lens,  
 periphery,  
 perimeter,  
 focal area,  
 shutter speed,  
 low level light,  
 intense lighting,  
 compensate,  
 motion blur,  
 frozen motion,  
 minimalism,  
 narrative.,  
 blank,

texture,  
 textureless.  
 sensitivity (to light),  
 threshold,  
 Focus sensor,  
 light meter,  
 selective focus.

### Mark Period 2

Shutter speed  
 Low light level  
 Intense light  
 Compensate  
 Motion blur  
 Narrative  
 Partial narrative  
 Complete narrative  
 Plot  
 Conclusion  
 Event  
 Contrast  
 Enhance  
 Optimize  
 Series  
 Serial images  
 Genuine  
 Force-acted  
 Dry run  
 Scope out  
 Telephoto  
 Macro

Light loss	contrast	Lasso tool
Vinetting	curves	Magic wand tool
Camera movement	anti-aliasing	Feathering
Depth of field	threshold	Integrated
Tilted focal plane	new layer	Conspicuous
Key light	filter	Conceptual
Fill light	warp tool	Liminal
Back light	pucker tool	Liminality
Background light	bloat tool	Metaphysical
Available lighting	resolution	Tactile
Northern exposure	blur	Emotive
Indirect lighting	pixillating	Intelligent
Harsh lighting	image modes	Imposed order
Soft lighting	overlapping	Optimal lighting
Props	exclude function	rationale
Essence	difference function	Post production
Forced smile	opacity	Image integrity
Genuine expression	<b>Mark Period 3</b>	Pure photography
integrity	Healing brush	Altered image
blemishes	Patch tool	composite
minimize	Blur tool	composite image
at ease	Smudge tool	literal
natural	Fictional	allegorical
ready (person subject)	Picture integrity	mystical
Post production	Portrait integrity	symbolic
Image integrity	Artificiality	allegorical
Altered image	Liquefy filter	idiosyncratic
composite	Warp tool	thematic
composite image	Bloat tool	significance
irony	Pucker tool	anomaly
spatial	Brush pressure	
temporal	Turbulent jitter	
thematic	Reconstruct tool	
anomaly	Freeze tool	
lasso	Thaw tool	
polygonal lasso tool	Anti-aliasing	
magnetic lasso tool	Pixilation	
magic wand tool	plausibility	
feathering	plausible	
select	Compositing	
cut	Text tool	
paste	Font	
color balance		