VCPH-2160: DIGITAL VIDEO FOR PHOTOGRAPHERS

Cuyahoga Community College

Viewing: VCPH-2160 : Digital Video for Photographers
Board of Trustees:
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Academic Term:
Fall 2020

Subject Code
VCPH - VC-Photography

Course Number:
2160

Title:
Digital Video for Photographers

Catalog Description:
Introduction to digital video capture, editing and archiving techniques. Advanced critical thinking. Students must have their own DSLR camera with adjustable settings and the ability to capture in Camera RAW format and large capacity (1T min.) external storage drive.

Credit Hour(s):
3

Lecture Hour(s):
2

Lab Hour(s):
3

Requisites

Prerequisite and Corequisite
VCPH-1450 Digital Imaging I, and VCPH-2260 Photography II.

Outcomes
Course Outcome(s):

Utilize basic studio and documentary video techniques to complete introductory conceptual and client based assignments, including digital video capture, post-production, and output of electronic files.

Objective(s):
1. Discuss all aspects of digital video and sound capture and editing with DSLRs.
2. Utilize basic techniques in the post-production and output of digital image files for basic conceptual and client based assignments.
3. Display advanced skill in all aspects of file taxonomy and archiving.
4. Demonstrate advanced skill level technique in combining natural and artificial light in the creation of an video imagery.
5. Demonstrate advanced level ability in discerning when to use color or black and white in postproduction of video content.

Course Outcome(s):
Discuss all aspects of the technical criteria required to light, shoot and edit digital footage.

Objective(s):
1. Effectively create balanced exposures that utilize ambient light and constant artificial light sources.
2. Explain capabilities and function of basic camera rig, view monitors, Steadicam, jib arms and slider rails.
3. Describe editing process including color style considerations exporting for a variety of platforms.
4. Set and operate up a DSLR camera to capture video
5. Archive, transcode and ingest footage into non-linear video editing software (Adobe Premiere.)
6. Discuss lens functions and camera actions.
7. Explain audio capture including microphones and synching sound to captured footage in post production.

Course Outcome(s):

Interact with people in the field to gain access to subjects and locations that they wish to feature in video projects.

Objective(s):

1. Employ professional level email and phone correspondence to secure access to desired locations.
2. Secure written location and model releases.

Course Outcome(s):

Assume a variety of roles and work smoothly as part of a team in a group environment.

Objective(s):

1. Work collaboratively and assume a variety of roles within a production team: location scout, assistant, videographer, tethered capture and monitor supervisor, and post production head.
2. Interpret and give feedback to peer group using sophisticated verbal skills.
3. Create a production schedule from concept to presentation.
4. Analyze the light qualities and physical aspects of a shooting location.

Course Outcome(s):

Demonstrate an entry professional level of verbal skills to articulate the concepts behind one's work.

Objective(s):

1. Work collaboratively and assume a variety of roles within a production team: location scout, assistant, videographer, tethered capture and monitor supervisor, and post production head.
2. Interpret and give feedback to peer group using sophisticated verbal skills.
3. Produce an action plan for entering the workplace.

Methods of Evaluation:

1. Visual assignments
2. Writing assignments (in support of the visual assignments)
3. Demonstration of weekly progress
4. Participation in lecture and group discussions and critique
5. Tests
6. Quizzes

Course Content Outline:

1. Pre-production
   a. Location scouting
   b. Identify appropriate settings for primary and B-roll footage
   c. Light
      i. Best times of day to shoot and time window
      ii. Available/ambient light vs. existing artificial light sources
      iii. Needed artificial light sources and appropriate grip equipment
      iv. Naming and archiving scouting photos
   d. Permissions and location and model releases
   e. Adressing the specific needs of a client
      i. Shot lists
      ii. Story boarding
      iii. Understanding goals and objectives
   f. Technical considerations
      i. Detailed list of crew needed
2. Defining crew roles
   a. Producer
   b. Director
   c. Director of photography
   d. Grips
   e. Audio Engineer
   f. Editor/post production

3. Camera set up and digital capture
   a. ISO
   b. Aperture
   c. Shutter
   d. White balance
   e. Audio levels
4. Integrating still photography with video
5. Interviewing

Resources

Steven Asher and Edward Pincus. *The Filmmaker's Handbook: A Comprehensive Guide for the Digital Age.* 4th. Plume Books: New York, 2013.

Maxim Jago. *Adobe Premiere Pro CC Classroom in a Book.* 1st. San Francisco: Adobe Press, 2015.

Rachael K. Bosley, Managing Director. "American Cinematographer: The International Journal of Motion Imaging"

Resources Other

500GB - 1 TB Storage drive for digital media.

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