

Intro2VideoEditing

Queens College Art Department | Spri

Arts# 207-

Sa rdays :00 pm - :50 pm |

Intro2VideoEditing

Queens College Art Department | Fall 2017

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to schedule office hours, email me.



hello class.

hello class.

- your name
- where you are from
- background in making things w/ hands
- background in making things w/ cameras
- background in making things w/ computers
- why you are here or what you hope to learn from this class
- your favorite movie, television show or social media channel and **WHY**

Course Description:

This class explores cinematic storytelling through digital film making. Through a variety of in class and homework assignments, this course introduces participants to a variety of video making techniques, vocabulary and tools while learning the basics of concept development, video capture and editing with Adobe Premiere. Students will learn the fundamentals of recording and editing, lighting, sound, camera work and other pre and post production methods.

Class Website: introvideo.copperbluemediacom

Class Blog: ivespring2018.tumblr.com

Attendance

2 (unexcused) absences = one letter drop in grade

3 absences = one more letter drop

4 absences = a failing grade

15 min or more late or early departure = 1/2 absence

course requirements:

Students are expected to participate in class: contributing positively to class discussions, arriving on time having thoughtfully completed the reading, technical and creative assignments. Computers and mobile devices must be silenced and not glowing during critique, class discussion and student presentations.

It is your responsibility to turn in work on time, to make up any missed assignments, and to catch up with the class in the event of an absence. Late work is unacceptable; however, this work can be turned in for partial credit. If you know you are going to be absent, contact the professor by email in advance. For the most up-to-date information (including what is due next class) visit the class website: introanimation.oldobjectsnewideas.com.

Drawing skills are not necessary for this class, however, students are required to keep a sketchbook, and bring it to class every week. Each student should sketch, storyboard or write in their sketchbook daily. Students should bring an external storage device with them to class every week.

course materials

**a sketchbook
for drawing
things**



course materials

external storage

headphones

your mobile device

(a video camera)



assignments:

Every week students will be asked to read, watch and share a variety of media experiences as well as share the work they create during in class discussion and critique. Every week will be different. Please pay close attention to the syllabus online as these may change throughout the semester

read | watch | share | do

grading:

Two (unexcused) absences result in grade drop and four absences result in a failing grade. Late or early departure from class (15 minutes) is the equivalent of half an absence.

Participation 20%

Regular Assignments 30%

Project One 10%

Project Two 10%

Project Three 10%

Final Project 20%

course outline (this will **likely** change):

Week 1 – Class Overview & Intro to Film Histories

Week 2 – Visual Narrative, the Storyboard and Sequencing

Week 3 – Project 1 Due // The Shoot: Cinematography, Lighting and Sound

Week 4 – Editing: Pace, Rhythm, Emotion

Week 5 – Film and Video as Portraiture (?)

Week 6 – Project 2 Due // Scriptwriting vs. Documentary Practice

Week 7 – Video Shorts: Music Videos, Commercials & Social Media

Week 8 – Cinema As Design Object

Week 9 – Looking at and Shooting for Special Effects

Week 10 – No Class

Week 11 – No Class

Week 12 – Project 3 Due // Making Things w/ Code

Week 13 – Film Making in the Future (?)

Week 14 - 16 – Final Projects

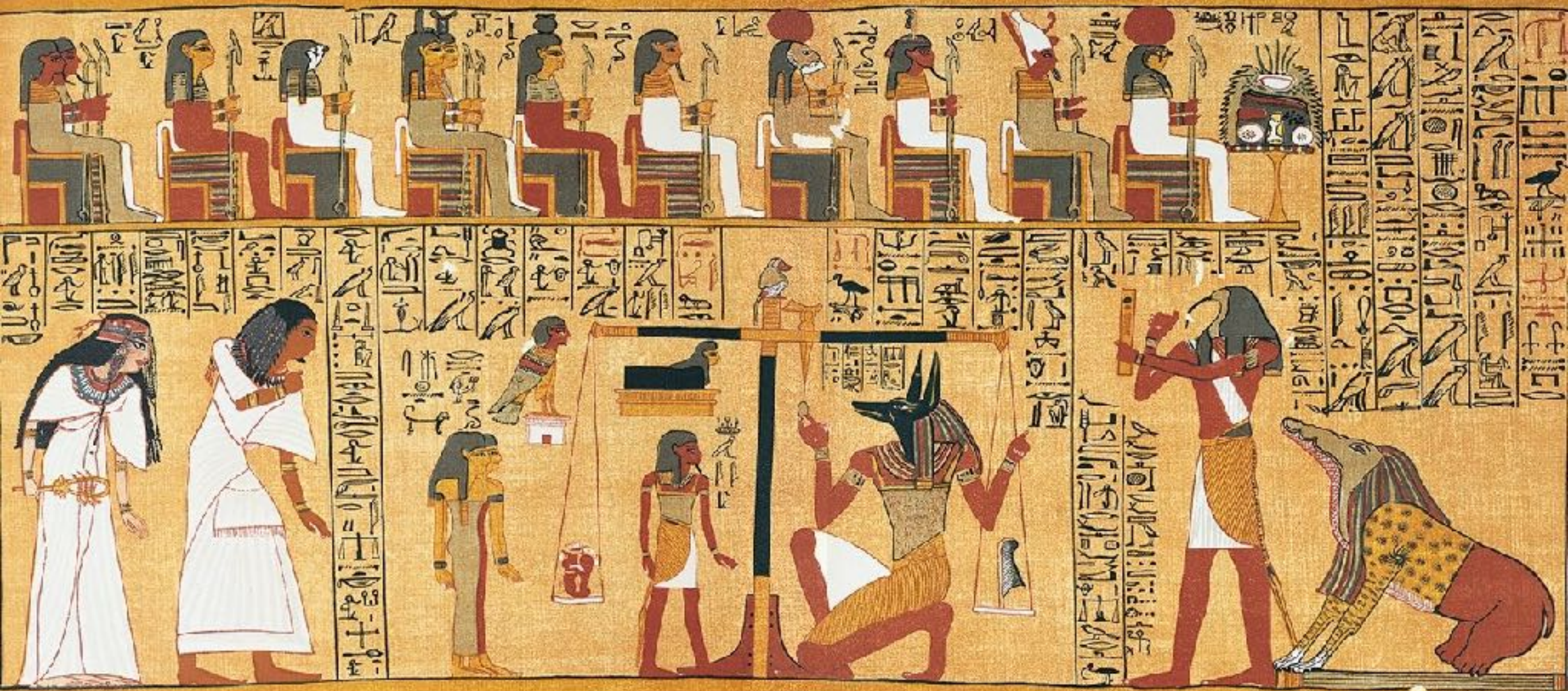
thinking about visual storytelling



Chauvet Cave
33,000 BC



32,000 years ago



Egyptian Book of the Dead
1550 BC



Shahr-e Sukhteh, Iran
3,000 BC





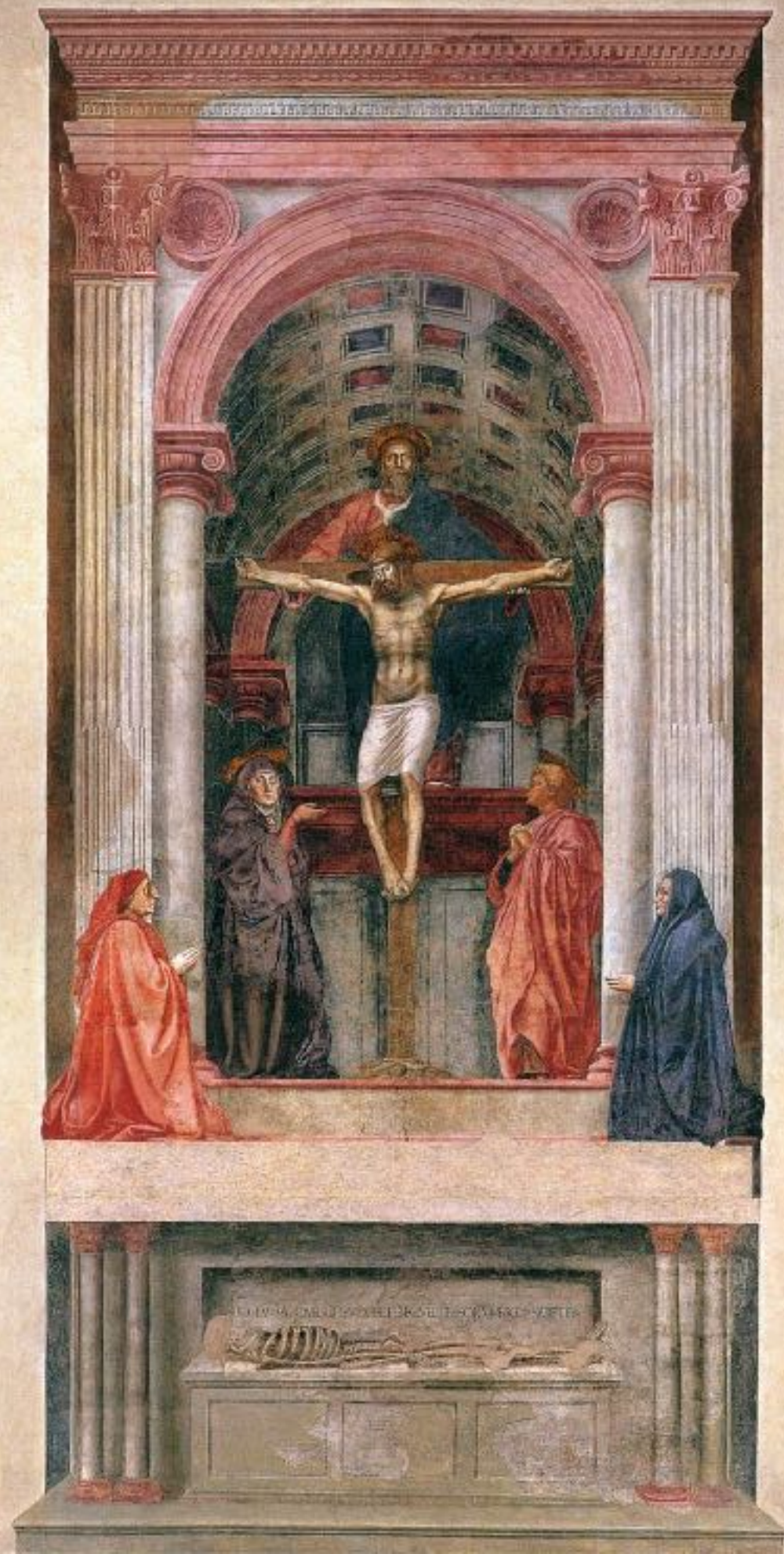
https://en.wikipedia.org/wiki/Shahr-e_Sukhteh

thinking about linear perspective

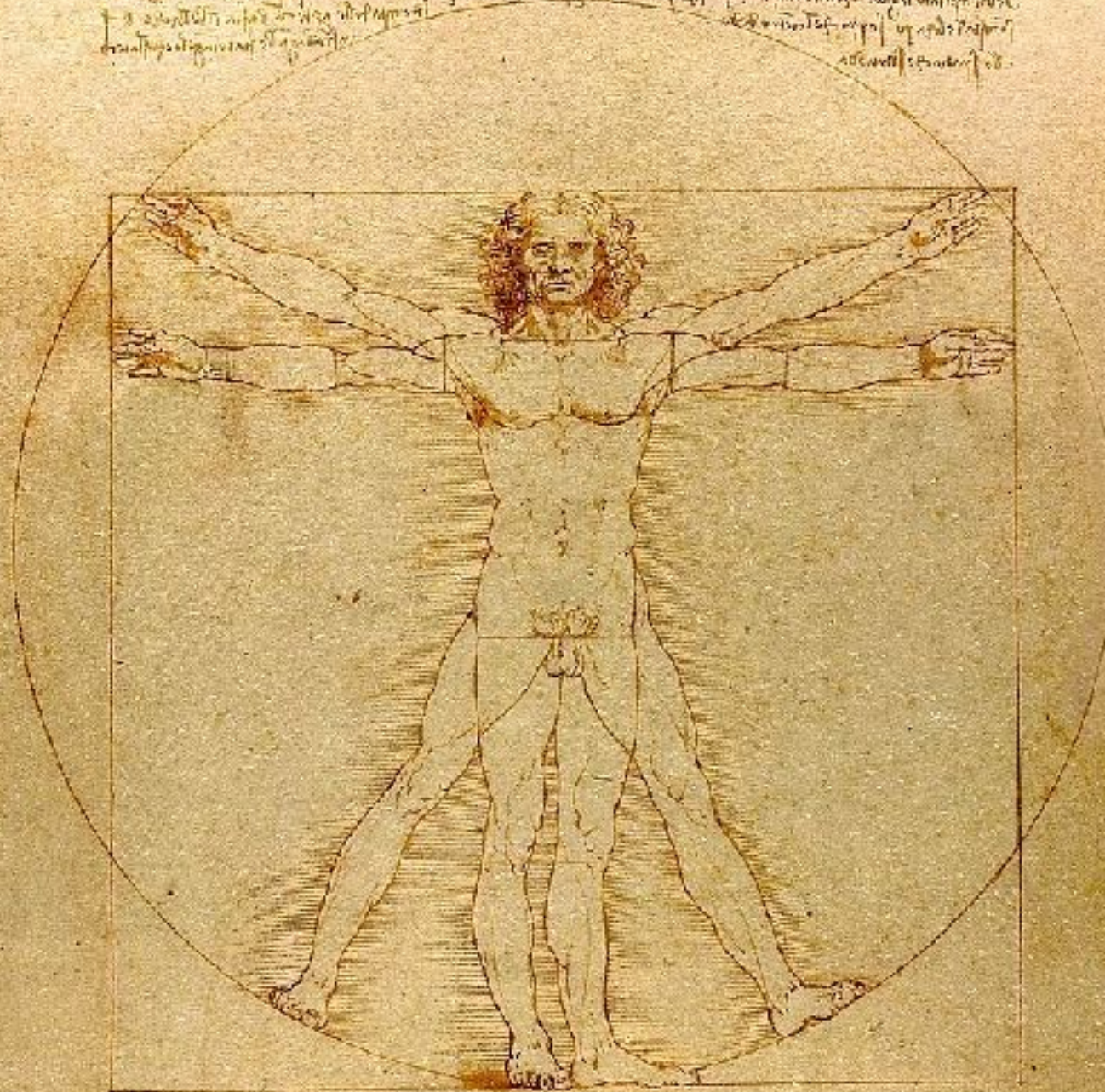


Giotto di Bondone, Italy
Jesus Before Caiaphas
1305

Masaccio, Italy
The Holy Trinity
1428



Leonardo da Vinci, Italy
Vitruvian Man
c. 1490



Handwritten text in Italian, likely a transcription of the text from the Vitruvian Man manuscript. The text is written in a cursive script and is arranged in several lines. It discusses the proportions of the human body and the relationship between the body and the elements of nature. The text is written in a clear, legible hand, and the ink is dark. The text is located below the drawing and is separated from it by a horizontal line. The text is written in a cursive script and is arranged in several lines. It discusses the proportions of the human body and the relationship between the body and the elements of nature. The text is written in a clear, legible hand, and the ink is dark. The text is located below the drawing and is separated from it by a horizontal line.

thinking about light writing

earliest reference to optical principles
later named: "camera obscura"

400 BC





██████████ Aug 21
Holding the eclipsing sun in my hand



Anon Twitter User
2017

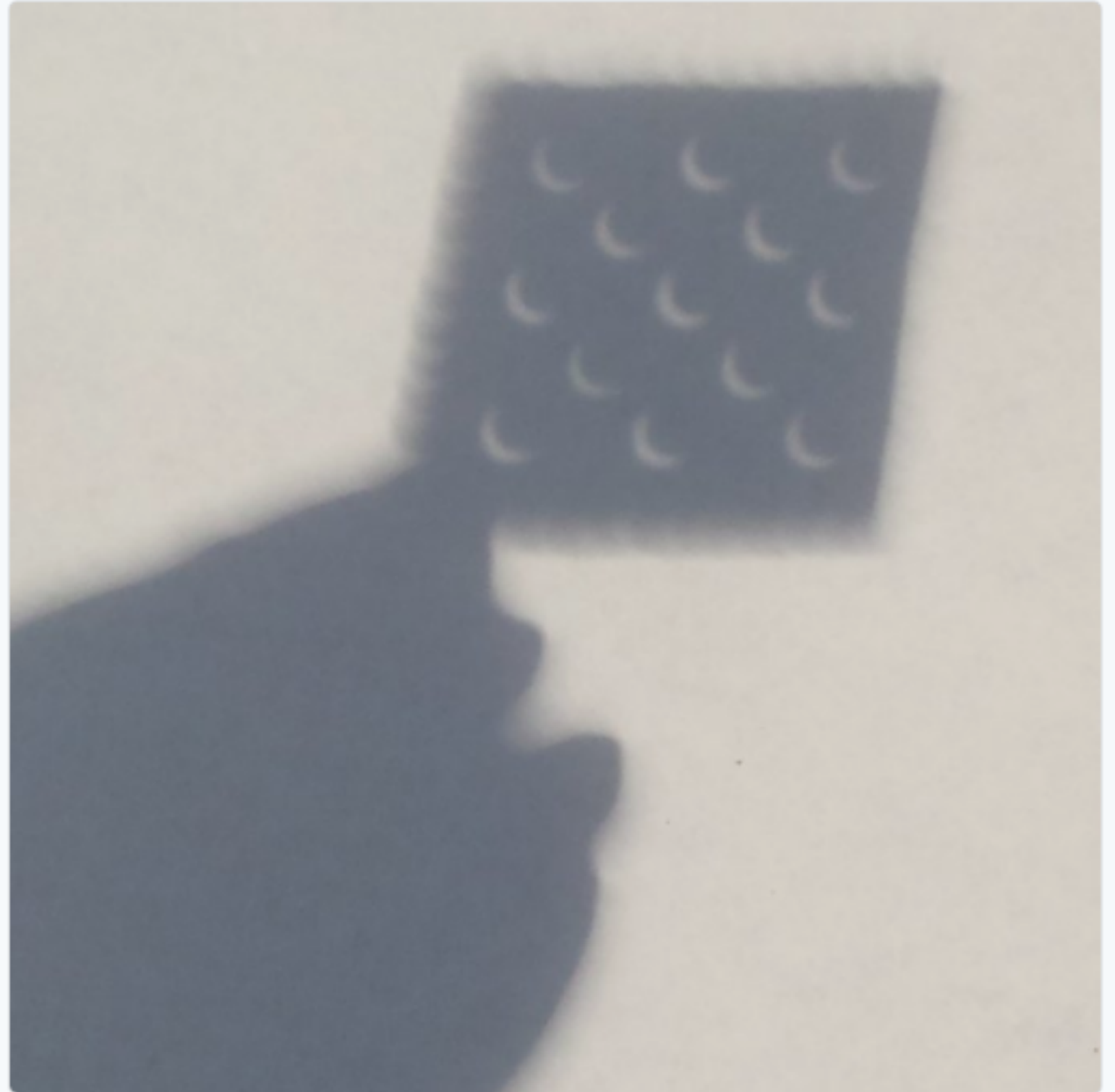


[Redacted]

· Aug 21



[#SolarEclipse2017](#) as seen through a saltine cracker.



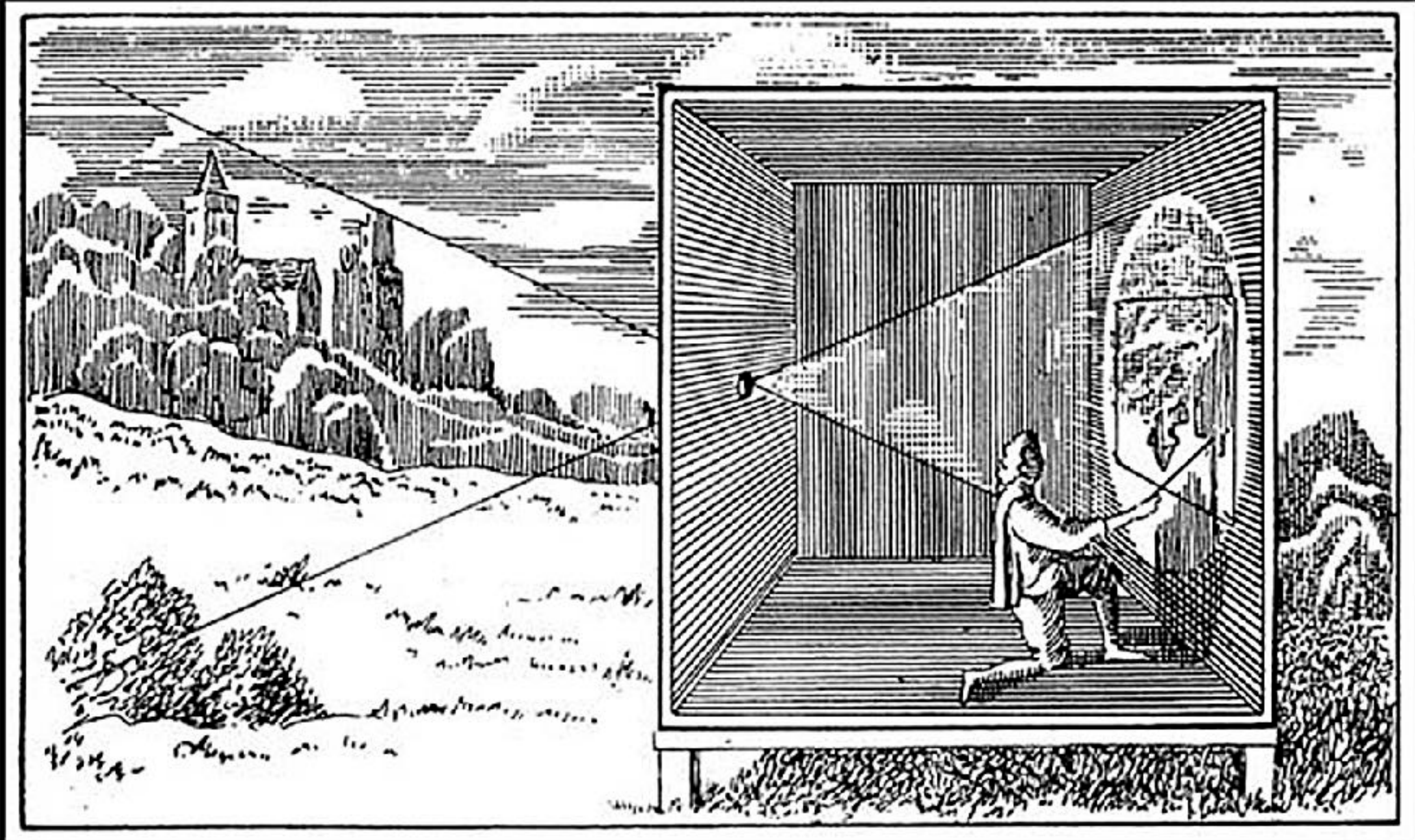
 192

 13K

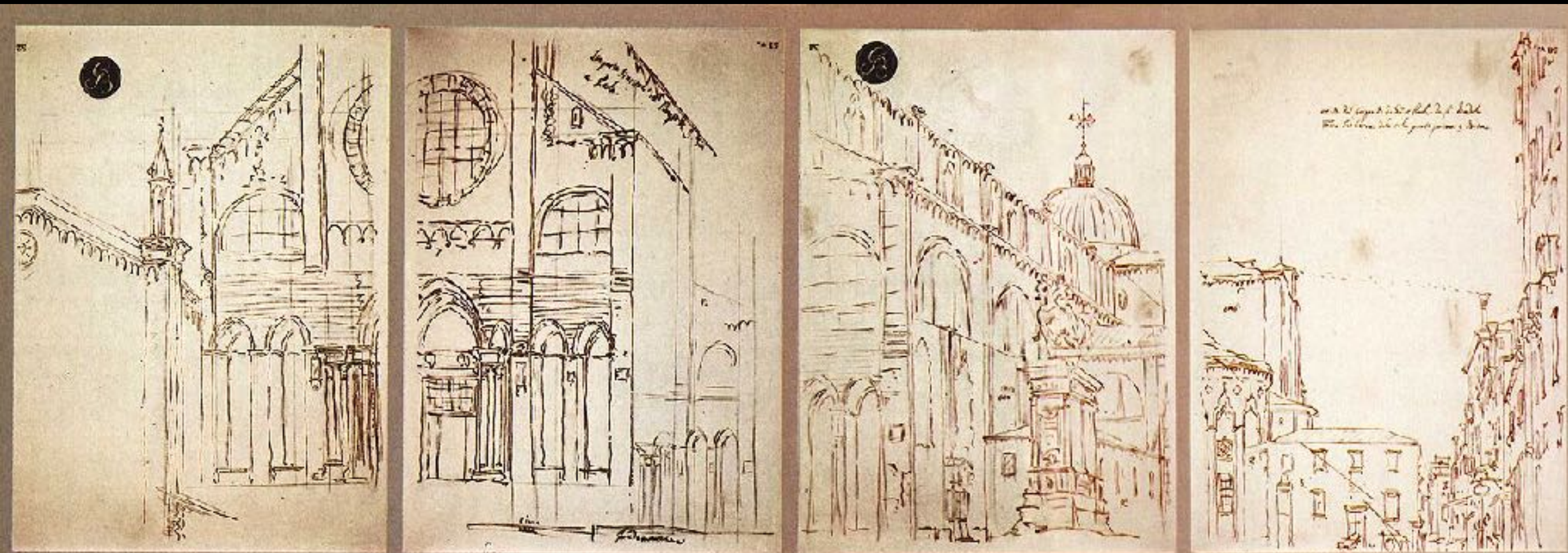
 74K



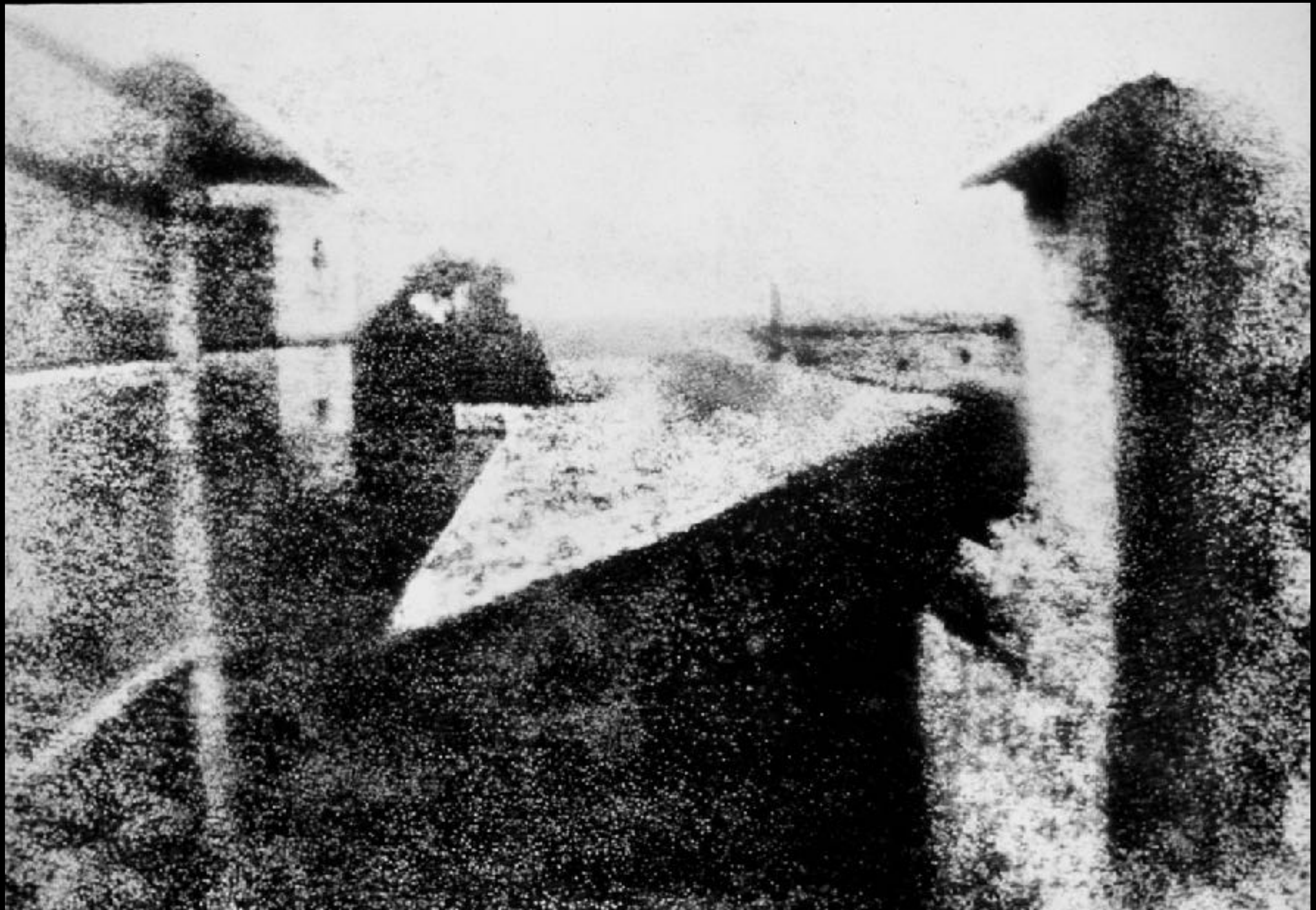
Anon Twitter User
2017



"Camera Obscura" given a name, finally!
1604



camera obscuras as drawing tool

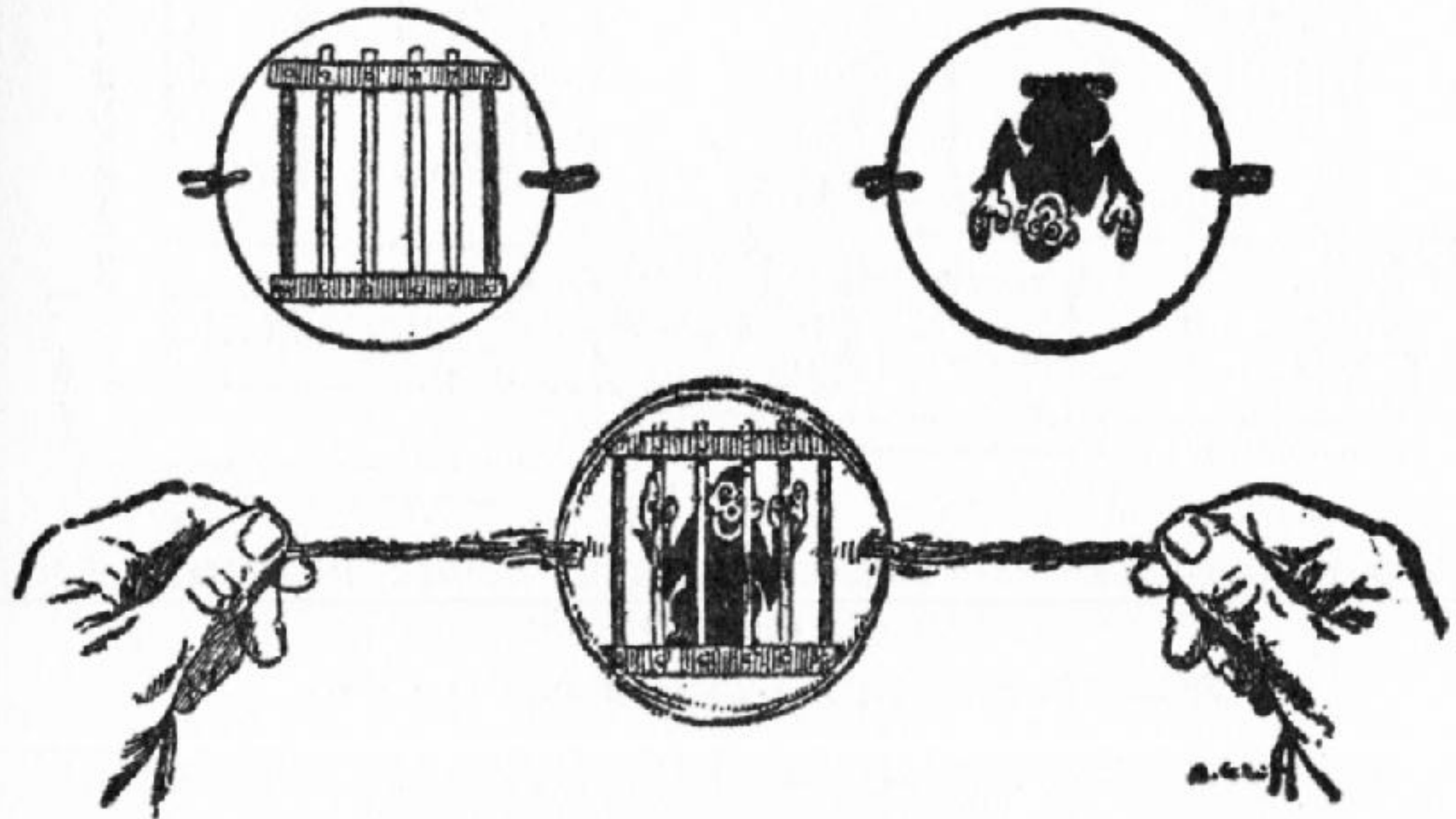


Oldest Surviving Photograph
Nicéphore Niépce, France
View from the Window at Le Gras, 1826-27



First Photograph of a Person
Louis Daguerre, France
Boulevard du Temple, 1838

persistence of vision



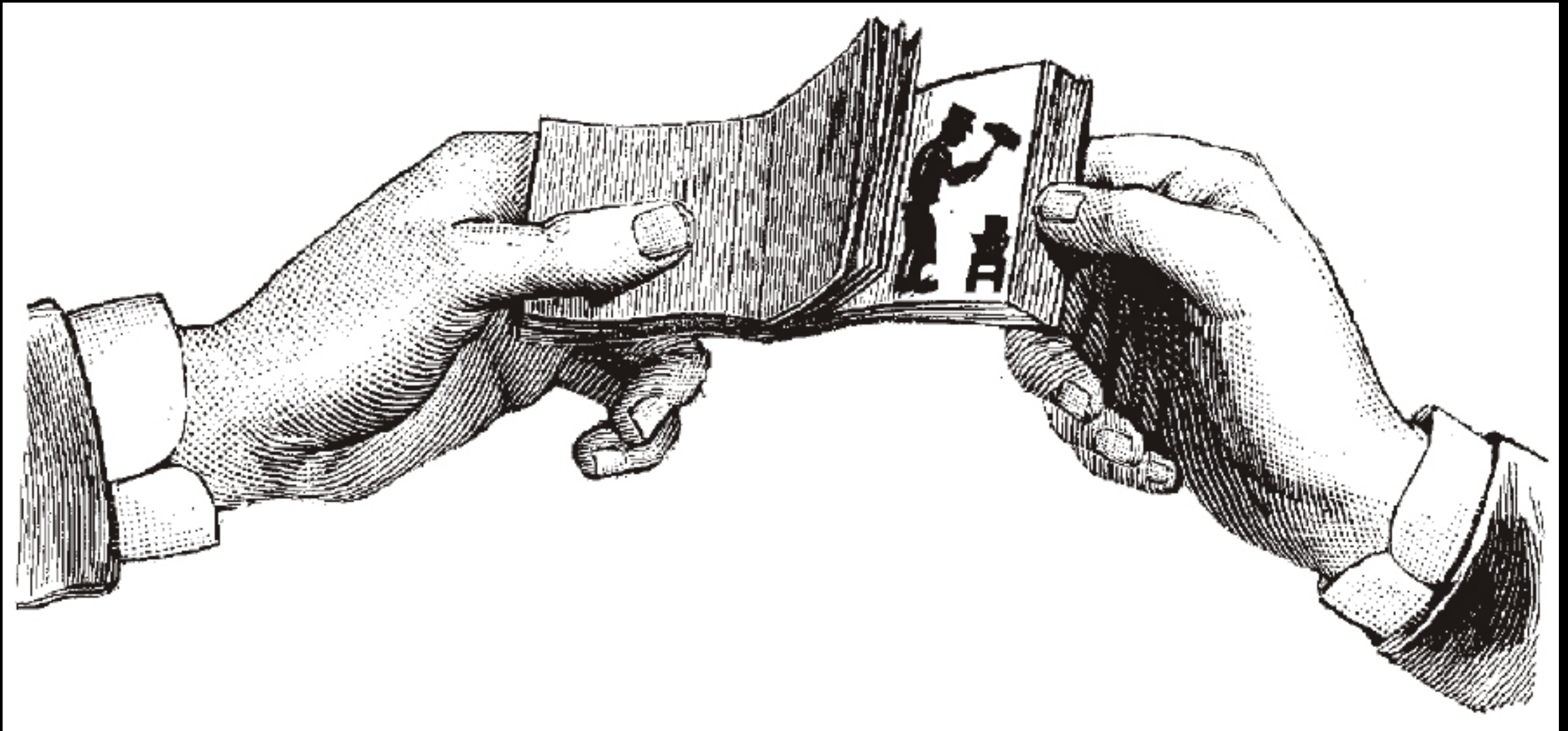
THE THAUMATROPE.

Above: How the designs of the two sides are placed with respect to each other.

Below: The combined image when the thaumatrope is twirled.

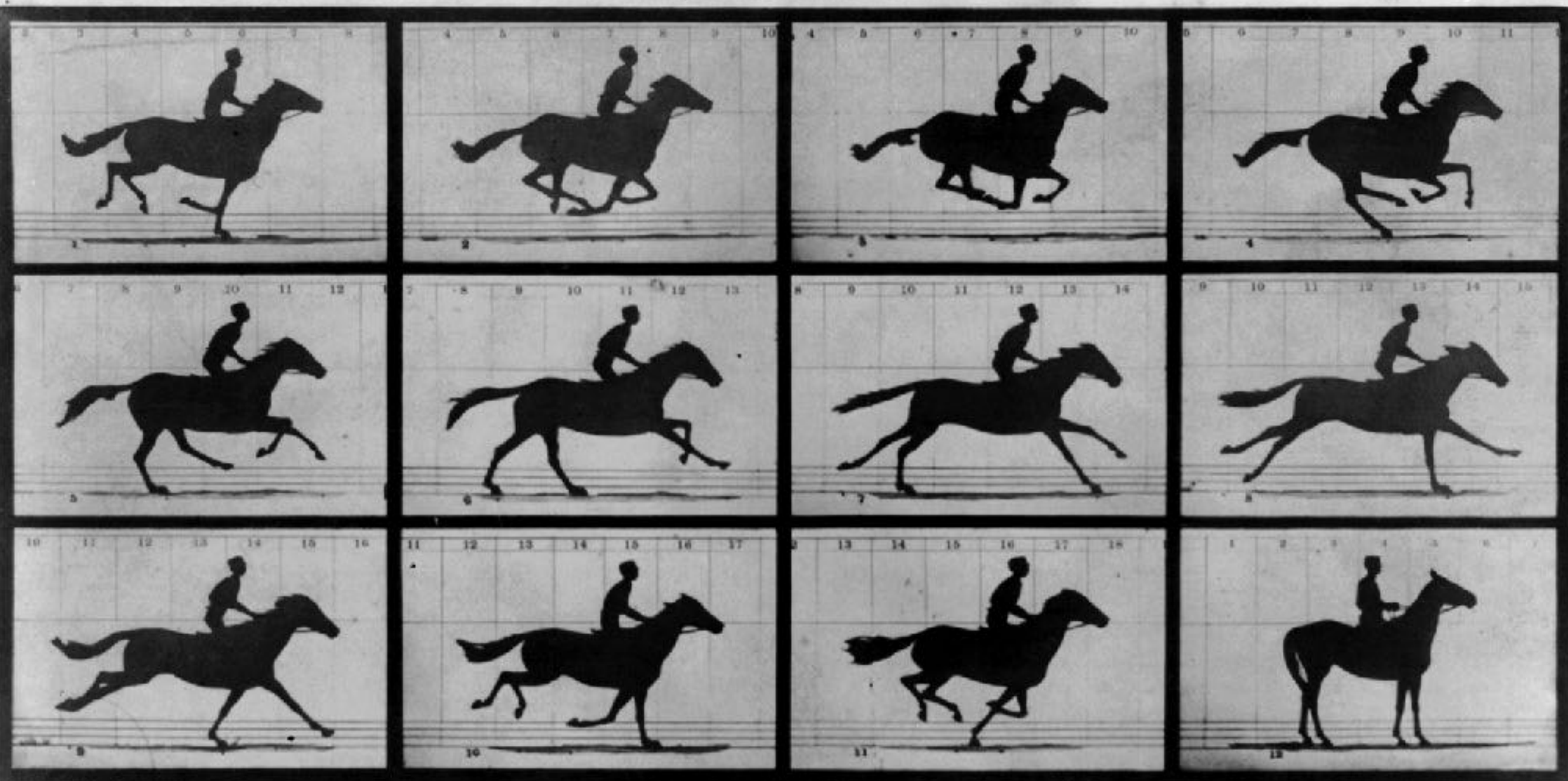
Thaumatrope

1824



Kineograph (flip-book)

1868



Copyright, 1878, by MUYBRIDGE.

MORSE'S Gallery, 417 Montgomery St., San Francisco.

THE HORSE IN MOTION.

Illustrated by
MUYBRIDGE.

AUTOMATIC ELECTRO-PHOTOGRAPH

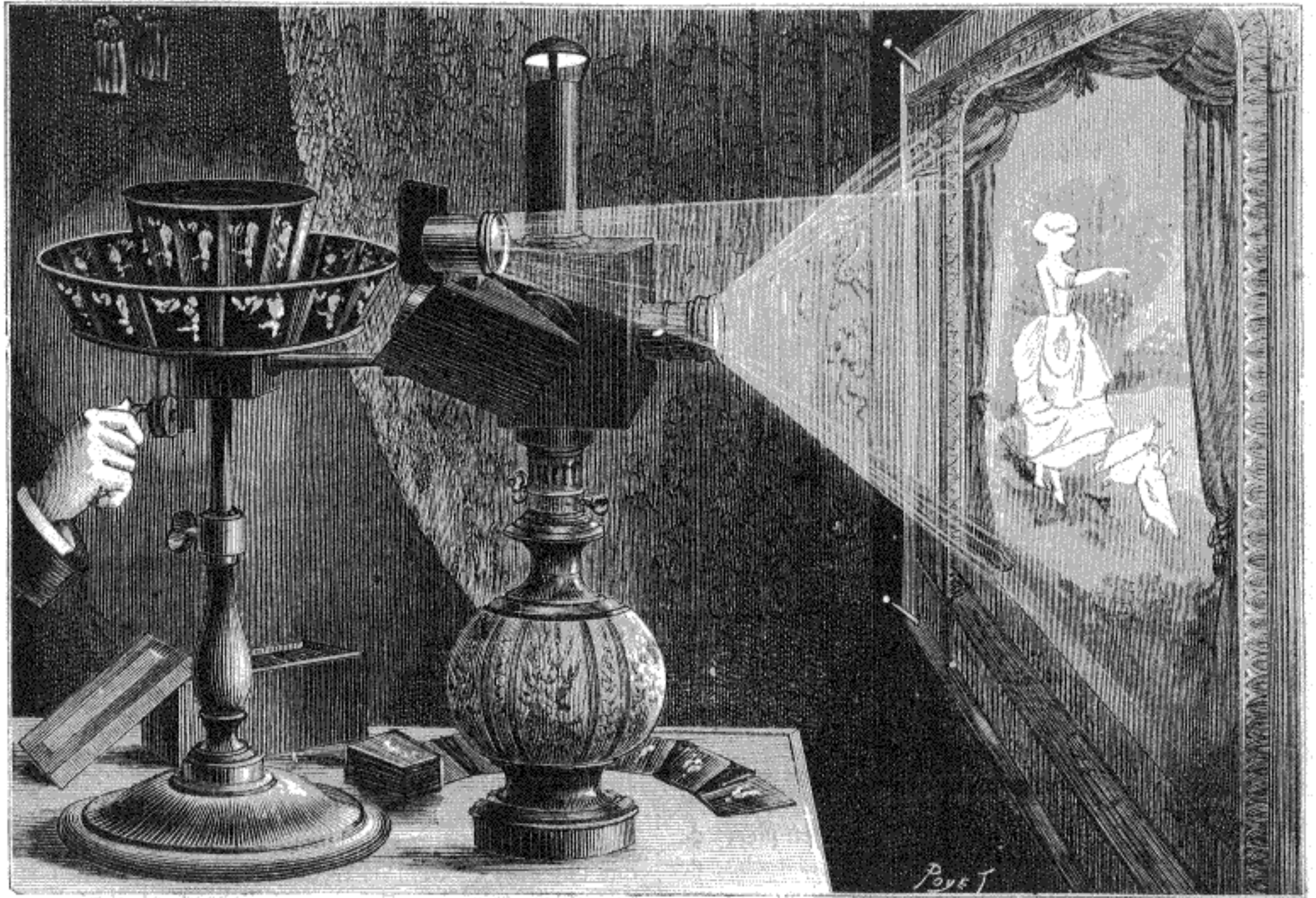
"SALLIE GARDNER," owned by LELAND STANFORD; running at a 1.40 gait over the Palo Alto track, 19th June, 1878.

The negatives of these photographs were made at intervals of twenty-seven inches of distance, and about the twenty-fifth part of a second of time; they illustrate consecutive positions assumed in each twenty-seven inches of progress during a single stride of the mare. The vertical lines were twenty-seven inches apart; the horizontal lines represent elevations of four inches each. The exposure of each negative was less than the two-thousandth part of a second.

Eadweard Muybridge

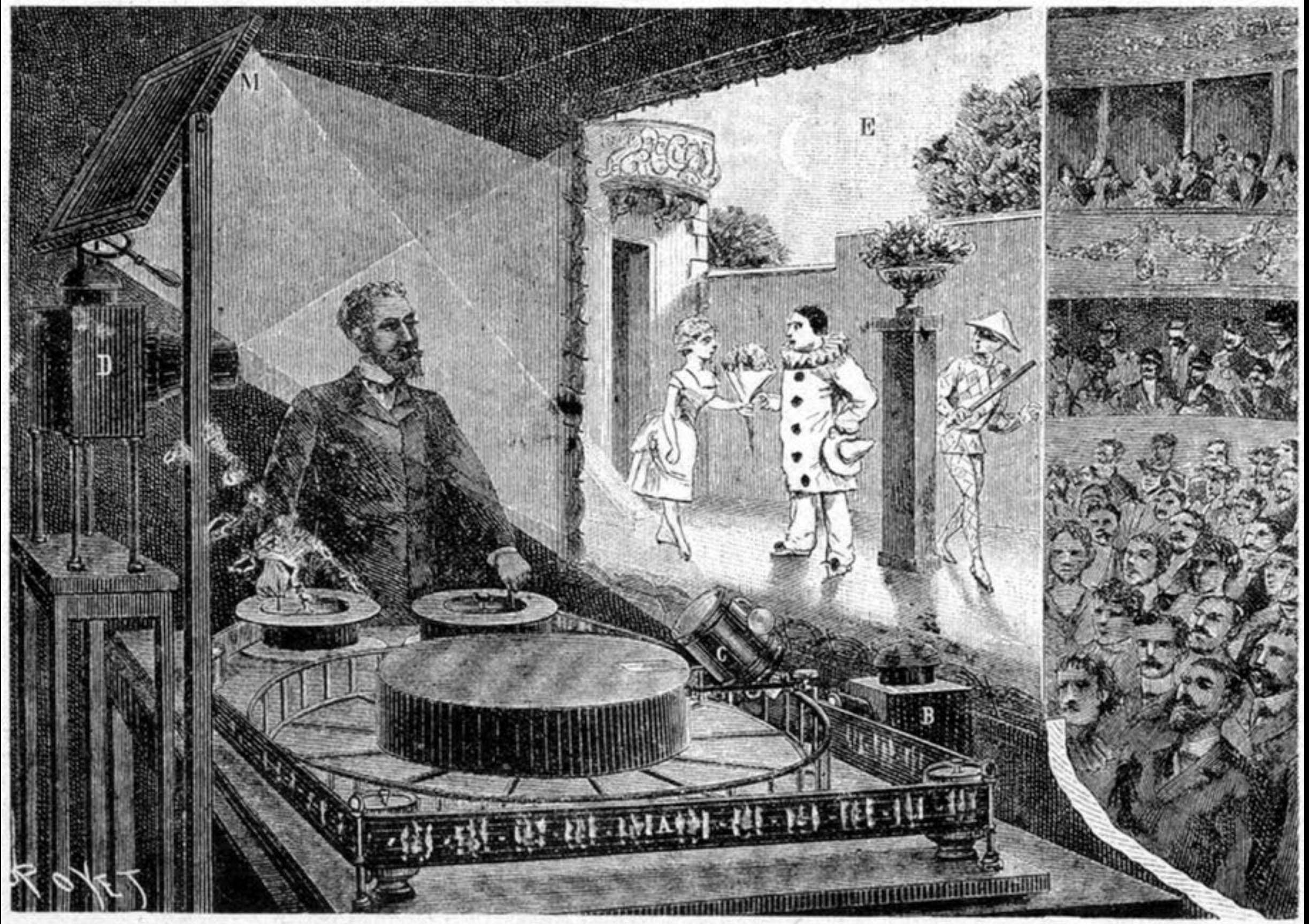
Horse Bet: 1872





Nouveau praxinoscope à projection de M. Reynaud.

Movioloa / Praxinoscope
1877



Théâtre Optique
1888



Circa 1907



Circa 1935



1960



1971

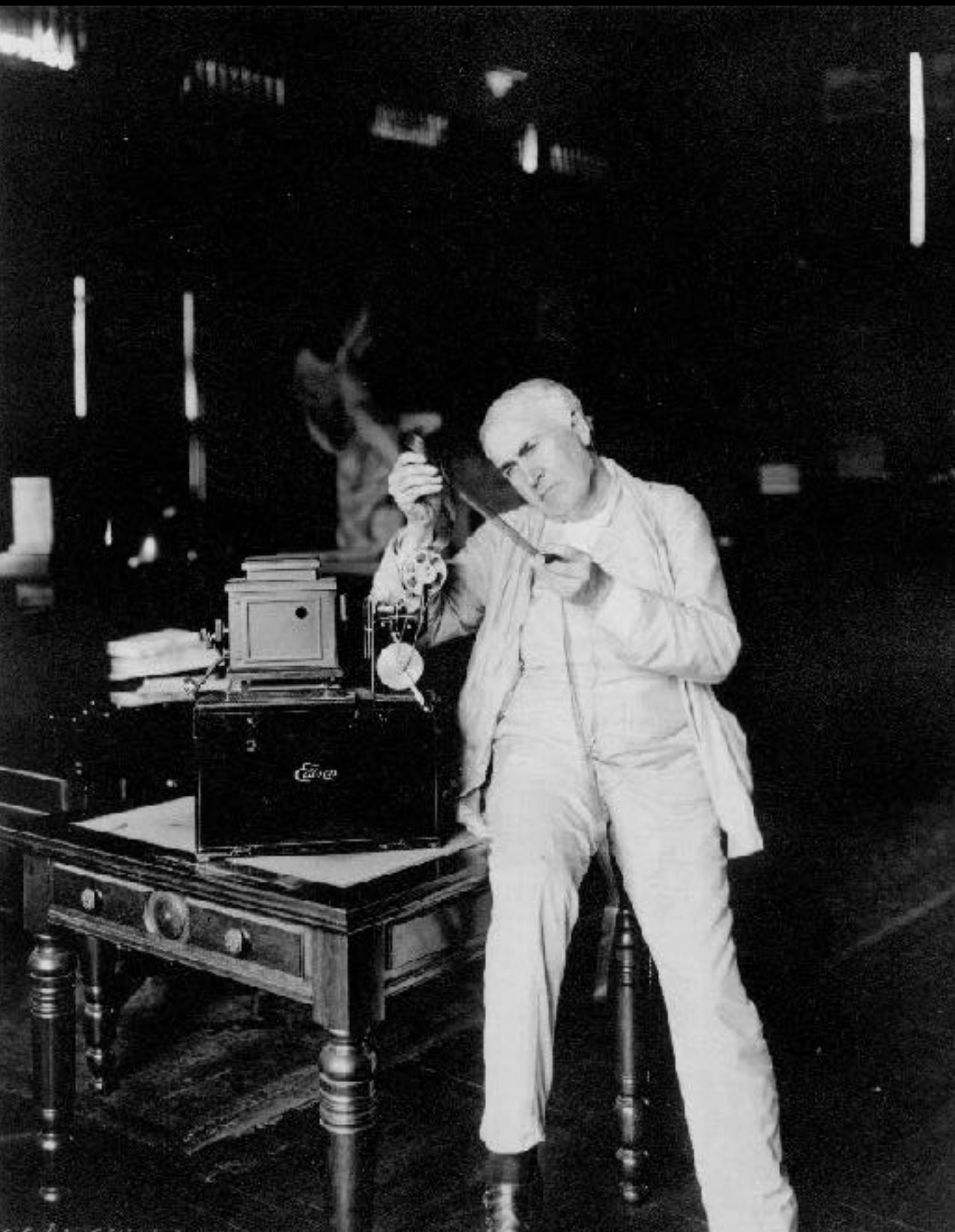


1987



2006

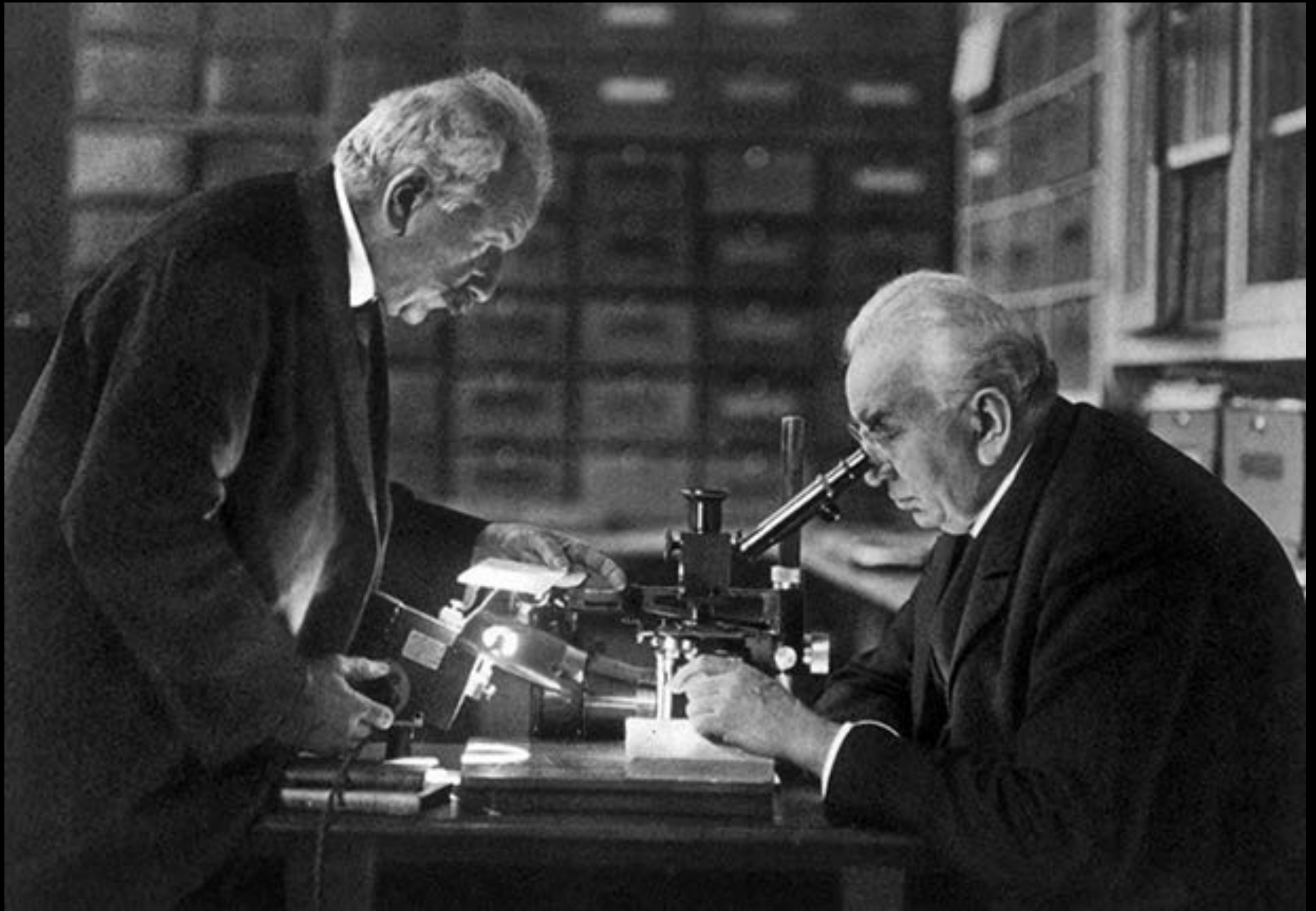
George Eastman Founds Kodak
USA, 1888



"I am experimenting upon an instrument which does for the eye what the phonograph does for the ear, which is the recording and reproduction of things in motion"

- Thomas Edison
USA, 1888

Kinetoscope, 1893



Cinematograph, 1890s

Auguste and Louis Lumière, Paris
Workers Leaving the Lumière Factory, 1895



Cinematograph, 1890s

Auguste and Louis Lumière, Paris
Workers Leaving the Lumière Factory, 1895



Auguste and Louis Lumière, Paris
Arrival of a Train at La Ciotat, 1896

LE VOYAGE DANS LA LUNE



★ "STAR FILM" ★
Geo Méliès. Paris

Georges Méliès, France
A Trip to the Moon, 1902



dawn to dusk

1. mellon collie and the infinite sadness
2. tonight, tonight
3. jellybelly
4. zero
5. here is no why
6. bullet with butterfly wings
7. to forgive
8. an ode to no one
9. love
10. cupid de locke
11. galapagos
12. muzzle
13. porcelaina of the vast oceans
14. take me down

twilight to starlight

1. where boys fear to tread
2. bodies
3. thirty-three
4. in the arms of sleep
5. 1979
6. tales of a scorched earth
7. thru the eyes of ruby
8. stumbleine
9. x.y.u.
10. we only come out at night
11. beautiful
12. lily (my one and only)
13. by starlight
14. farewell and goodnight

produced by flood, alan moulder, and billy corgan.

The Smashing Pumpkins, USA
Jonathan Dayton and Valerie Faris, dir
Tonight Tonight, 1996



D.W. Griffith - USA
First Feature Length Film
The Birth of a Nation, 1915



Warner Brother Studios - USA
1st Sync Sound Film
The Jazz Singer, 1927

doc-u-ment 1 obs: TEACH, SCHOOL, INSTRUCT 2: to evidence by documents: furnish documentary evidence of 3: to furnish with documents 4a: to furnish (a ship) with ship's papers as required by law for the manifesting of ownership and cargo b: to annex to (a bill of exchange) the shipment documents—see DOCUMENTARY BILL 5a: to provide with factual or substantial support for statements made or a hypothesis proposed esp: to equip with exact references to authoritative supporting information b: to construct or produce (as a movie or novel) with a high proportion of details closely reproducing authentic situations or events.



Lev Kuleshov, Russia
The Kuleshov Effect, 1929



Alfred Hitchcock, USA
The Kuleshov Effect, 1929

SUN
IDES

Chris Marker, country of origin unknown lived in France
Sans Soleil, 1983

La Jetée

1962 • Fantasy/Drama • 28 mins

Cinematograph, 1890s

Auguste and Louis Lumière, Paris

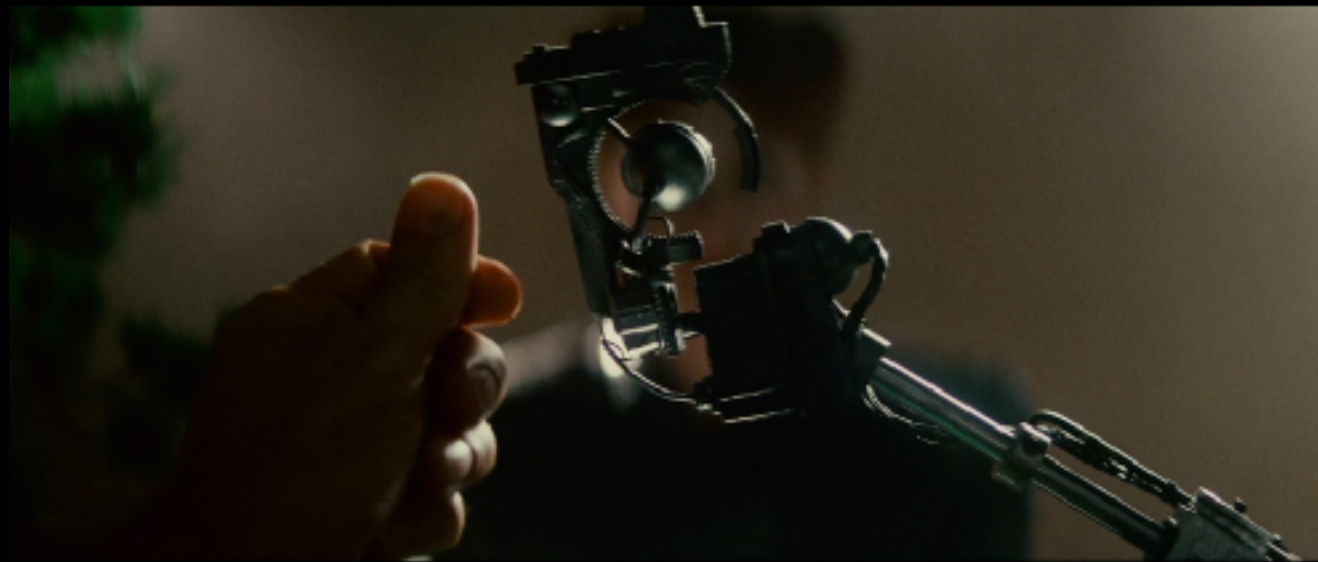
Workers Leaving the Lumière Factory, 1895

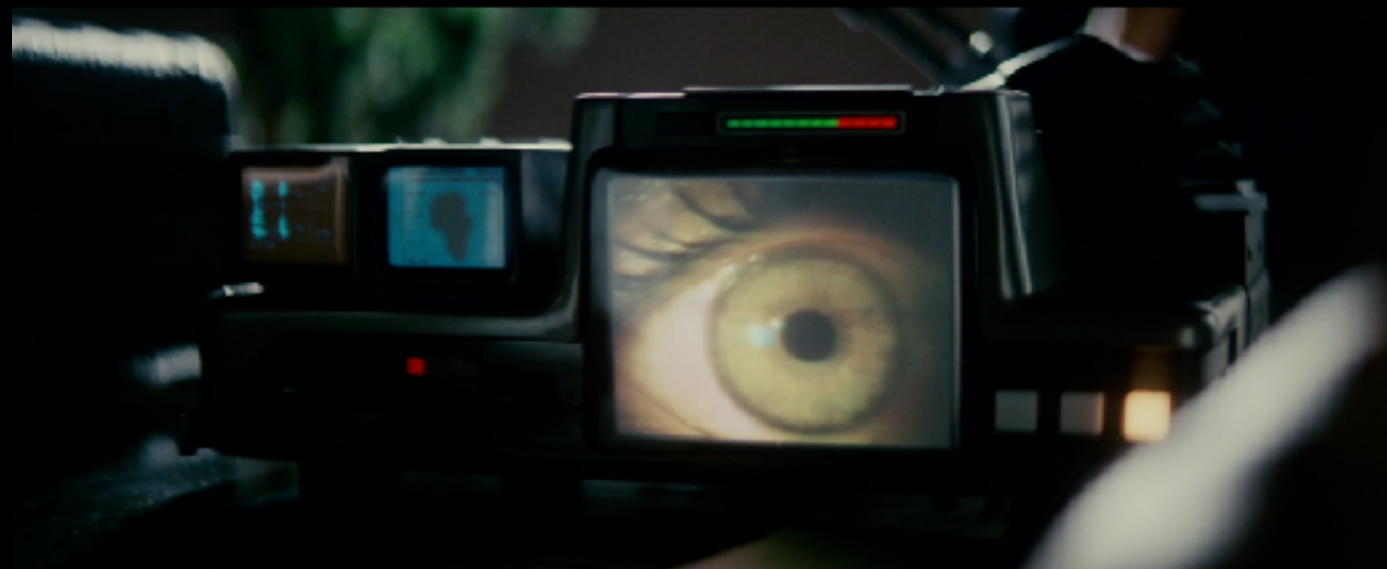


Gaspar Noé, Argentinian lives in France
Enter The Void, 2009

BLADE RUNNER

Ridley Scott, English
Blade Runner, 1982





ABOUT DE SOUFFLE

Jean-Luc Godard, France
Breathless, 1960











