

ICS 691: Digital Video Analysis & Creation

University of Hawaii Department of Information & Computer Sciences
Spring 2008 | Tuesdays 6-8:40 pm | 318A POST
Instructor: Rich Gazan (gazan@hawaii.edu | 314D POST | office hours by appt.)

Description

Digital video information is being produced, distributed and consumed at an accelerating pace throughout the world. The goal of this course is to analyze how the medium of digital video influences the information communicated through it. Topics include visual culture, how sequencing, narrative structure and juxtaposition of multimedia elements influence information perception, how popular culture images are created and perpetuated via digital video, and implications for people's interactions with information systems and services.

Prerequisites

Graduate standing, consent of instructor. Though no assumptions are made about students' prior level of expertise with digital video, being comfortable with locating and sharing resources, improvising and learning new technologies on the fly is essential.

Learning outcomes

In this course, you will:

- Evaluate and critically analyze multimedia content
- Create a short digital movie
- Understand the impact of recorded images and diverse delivery channels on individual and popular opinion

Teaching method and philosophy

This course combines lecture, lab and seminar components. Active participation is critical. You are expected to attend every class meeting, participate knowledgeably, initiate discussions and contribute to existing discussions, and contribute to an environment where all students are encouraged to participate.

In addition to class meetings, you are expected to spend considerable time on your own searching and evaluating multimedia content, and working with digital video creation hardware and software.

We will be using the Roxio Easy Media Creator suite for digital video editing and creation, which is installed in the labs in both POST 318A and POST 319. Most of our work will be with the VideoWave component. You are strongly encouraged, though not required, to buy your own copy of the software. You are required to provide your own flash drive(s) for media storage and backup, and headphones for use in the lab.

Course schedule (subject to change)

Week	Topic	Readings
1 1/15	Introduction and overview <i>Exercise 1 handed out</i>	Sturken, intro + ch. 1 Ivey & Tepper
2 1/22	Images and icons <i>Exercise 1 due</i>	Barry McCloud Sturken, chs. 2-3
3 1/29	Mechanics of engagement 1: visualization, storyboarding and components of digital video <i>Exercise 2 handed out</i>	Zettl Whitaker Chen et al. Turner & Colinet
4 2/5	Lab session	none
5 2/12	Mechanics of engagement 2: narrative structure <i>Exercise 2 due</i>	Gillespie Ghamari-Tabrizi
6 2/19	Association and persuasion	Fuery & Fuery Sturken, chs. 6, 7
7 2/26	Movies and television	Postman Sturken, chs. 4-5
8 3/4	Video anthropology <i>Midterm handed out</i>	Wickett
9 3/11	Storyboard presentations	none
10 3/18	Digital video: Ethics and implications <i>Midterm due</i>	Carlson Schewe
11 3/25	No class meeting—Spring recess	none
12 4/1	Editing, post-production and distribution	Sturken, ch. 9 Creative Commons Independent TV Service
13 4/8	Rough cut presentations	none
14 4/15	Lab: Work on final projects	none
15 4/22	Screening of final projects <i>Final movie and reflective paper due</i>	none

Readings

- Barry, Ann Marie Seward (1997). *Visual Intelligence: Perception, Image, and Manipulation in Visual Communication*. Albany, NY: State University of New York Press, 69-103.
- Carlson, Scott (2007). *On the Record, All the Time*. *The Chronicle of Higher Education* 53(23), A30.
- Chen, Liang-Hua, Chih-Wen Su, Hong-Yuan Mark Liao and Chun-Chieh Shih (2003). *On the Preview of Digital Movies*. *Journal of Visual Communication and Image Representation* 14(3), 358-368
- Creative Commons (2007) <http://creativecommons.org/>
- Fuery, Patrick and Kelli Fuery (2003). *Visual Cultures and Critical Theory*. London: Arnold, 109-128.
- Ghamari-Tabrizi, Sharon (2004). *The Convergence of the Pentagon and Hollywood: The Next Generation of Military Training Simulations*. In Lauren Rabinovitz and Abraham Geil, eds., *Memory Bytes: History, Technology and Digital Culture*. Durham, NC: Duke University Press, 150-173.
- Gillespie, Tarleton (2003). *The Stories Digital Tools Tell*. In Anna Everett and John T. Caldwell (eds.), *New Media: Theories and Practices of Digitextuality*. New York, London: Routledge, 107-123.
- Ivey, Bill, & Tepper, Steven J. (2006). *Cultural Renaissance or Cultural Divide? The Chronicle of Higher Education* 52(37)
- McCloud, Scott (1994). *Understanding Comics: The Invisible Art*. New York: Harper Perennial. 24-59.
- Postman, Neil (1985). *Amusing Ourselves to Death: Public Discourse in the Age of Show Business*. New York: Viking, 64-113.
- Schewe, Jeff (2005). *Kate Doesn't Like Photoshop—Digital Ethics*. <http://photoshopnews.com/2005/04/03/kate-doesnt-like-photoshop/>
- Sturken, Marita and Lisa Cartwright (2001). *Practices of Looking: An Introduction to Visual Culture*. London: Oxford University Press. On reserve at Sinclair Library, call number N72 .S6 S78 2001
- Turner, James M., & Emmanuel Colinet (2005). *Using Shooting Scripts for Indexing Moving Images*. *The Moving Image* 5.1, 27-44
- Whitaker, Rod (1970). *The Language of Film*. Englewood Cliffs, NJ: Prentice-Hall, 31-66.
- Wickett, Elizabeth (2007). *Video as Critique, Praxis and Process*. *Visual Anthropology Review*, 23(1), 69-75.
- Zettl, Herbert (1999; 3rd ed.) *Sight, Sound, Motion: Applied Media Aesthetics*. Belmont, CA: Wadsworth, 182-205.

Assignments

Exercises and participation (10%)

In addition to fulfilling the participation requirements detailed in the Teaching method and philosophy section of this syllabus, throughout the course there will be several exercises in which you will be asked to find, share and discuss examples of course concepts both inside and outside of class. Though these will not be graded, all are required.

Seminar discussion (10%)

In Weeks 5-8, working alone or in pairs, give a brief (10-minute) presentation on a topic of your choice related to digital video, and lead a class discussion on the topic for 15 minutes. Your topic need not be related to the week's course readings--be as creative as you like with the format of the presentation and discussion, but include a summary and analysis of one or two relevant readings. Post your findings, including references, to the course Website. Send the names of your team members (if applicable), your first and second choice of presentation week and proposed topic to the instructor by the beginning of class on Week 3.

Midterm (30%)

At the end of class in Week 8, you will receive a midterm exam covering topics from the first half of the course. Return the completed midterm via a Word or pdf email attachment to the instructor by the beginning of class on Week 10.

Term project (50% total)

Working alone or in pairs, create a short (~5 minutes) digital movie. Though the subject matter, genre and style are open, your movie **must** demonstrate your mastery of the concepts covered in the course. The three components:

Storyboard (10%) Due Week 9

Using no more than 7 still images (PowerPoint slides are fine), create a rough outline of your movie. No more than two of the images/slides may contain text. Your goal is to communicate in an impressionistic manner the tone, style and subject matter of your movie.

Rough cut presentation (10%) Due Week 13

Present the current rough cut of your movie to the class. Prepare two questions for the class about specific elements of your movie.

Final cut and reflective paper (30%) Due Week 15

In Week 15 we will have a screening of all the final projects. Hand in a copy of your movie on DVD. In addition, every individual should hand in a 5-page paper describing your experience with the term project and your reflections about the compromises inherent in the process of communication via digital video. Though the tone of the paper is informal, link your thoughts explicitly to course concepts, with formal citations and a bibliography.