

# Foundations of Media Design

MEDI 110 - Thursday 7:00-9:45PM – Fall 2018

Professor Andrea Merkx

**Semester Hours: 3**

**Professor: Merkx**

**Co-requisite: Sound Production, MEDI 210**

**E-mail: [a.merkx@gmail.com](mailto:a.merkx@gmail.com) or text 347-512-8335**

**Office phone - Media Arts Dept., Fries Hall, (201) 200-3414**

**Central Distribution: (201) 200-3346**

## **COURSE DESCRIPTION:**

This course provides a broad and rigorous orientation for all areas of media production. It begins with an activity based study of the psychological and physiological bases for production/perception and the development of vocabularies for further work. Through the interplay between assignments in preproduction planning, 2-D design, portfolio design, photography, audio, film, and video, students explore the underlying processes and principles of media making. Participants in the course become involved in readings, lectures, designing storyboards, viewing films, and videos. Production experiences in image design, sound, photography, multi-image, and video editing with Adobe Premier are assigned.

### **A. GOALS:**

1. *To increase perceptual acuity.* Re-sensitizing one's sense of touch, sight, and hearing. An overview of the physiology and psychology of perception as they relate to media design.
2. *To promote access to personal sources of creativity.* An introduction to visual and audio thinking and the possibilities for increasing creativity. Extending problem solving skills.

3. *To understand the process of media design.* Planning, gathering images and sounds, editing, evaluating your own and other's work. You are both designer and critic.
4. *To explore alternative working styles.* Individual/collaborative, improvisational/preplanned, short/long term, highly/loosely defined, personal topics/general topics.
5. *To demystify the technology of image/sound production.* Technical instruction in photography, sound, graphic design, multi-image, video and film animation.
6. *To establish critical perspectives and vocabulary.* Discussion/critique of works presented in class. Building skills in critical evaluation and defining critical vocabularies to build upon.
7. *To gauge your individual facilities as media designer.* The chance to experiment with different production styles such as documentary, narrative, portraiture and abstract design.
8. *To set an agenda for future media productions.* To help you determine what skills you want to strengthen within the courses offered in the Media Arts Dept., based on your strengths and weaknesses as a media designer.

## **B. REQUIREMENTS:**

Foundations of Media Design will center on your own experience in a broad range of design and production projects. There will be a number of assignments that require out of class work, which will be due for presentation throughout the semester. Some of these will involve individual work, some group work.

This course is an endless succession of readings, activities, and assignments. It is impossible to "make up" many of them. If you don't stay with your assignments, you will find yourself feeling very out of touch with the class. Because so much of this course relies on presentations, discussions, and critiques, and because each session provides access to, and instruction on equipment, workshop time, guest lectures, and the viewing of films and videotapes, **ATTENDANCE IS MANDATORY AND IS OF THE UTMOST IMPORTANCE. Come to class.**

### **1. READINGS:**

**REQUIRED** Weekly reprinted articles from web, magazines, books, and periodicals in provided reading packet.

**RECOMMENDED** - Zakia, Richard, D. Perception and Photography. Light Impressions, Rochester, NY, 1979.

## 2. PORTFOLIOS:

Each student is required to work in an 11" x 14" sketchbook, [white, drawing quality paper, preferably spiral bound], which will serve as a "portfolio" for the course. Your book will be used to create all of your 2-D design assignments and all other exercises both in and out of class. You should use your sketchbook as you would a personal diary throughout the semester. Take notes in it, make written journal entries, collect magazine, newspaper, and other graphic images, write poetry, prose, work out design ideas, glue in things you have collected in the past, or things you are collecting now. Basically, keep a visual and written diary, and treat it like an artist's portfolio, and above all fool around. Experiment. That's what you're here for. You will be graded on your journal/portfolio at mid-term and at the end of the semester. **You are required to make at least one written journal entry in your sketchbook every week.**

## 3. MATERIALS/TOOLS:

Cameras and related equipment must be signed out at least a week in advance, are available on a first come, first serve basis, and can be borrowed for a maximum of three days at a time.

The following tools and supplies are recommended:

- A good vinyl eraser
- SDHC Card 16GB
- Scissors
- Rubber cement/ Glue Stick
- Exacto knife or box of singleedge razor blades
- Metal ruler or wooden ruler with metal edge

## C. GRADING:

You will receive a grade at the end of the semester, somewhere from A to F. Here are the things that will affect your grade:

1. *Attendance and Participation.* You are expected to attend all classes. Of course there may be times that you have to miss a class, but if you miss three or more, you've missed the course. Coming to class on time is equally important. If you have more than three unexcused absences your grade will be dropped one full step. (*For example, from a final grade of an A to a B*)

2. *Portfolio*. Your portfolio is a critical part of your grade in this course. At the middle of the semester I will collect your portfolio and give you a grade so you can gauge how you are doing. I will also give you my comments on your progress. Your portfolio will be handed in again at the end of the semester for a final grade, which is worth 30% of the total.
3. *Food Photographs*. For many of you this first photo assignment may be your first experiment controlling exposure. Your subject matter is food – cooked, raw, in a still-life, being eaten, or designed in any imaginative way. The Food Photo assignment is worth 15% of your grade.
4. *Multi-image Project - Urban Landscape*. Since not every student starts the course from the same background of experience and skills, one important aspect is the amount of growth during the semester. The photographic part of the Urban Landscape project is worth 10% of your grade. The synchronizing of images with a soundtrack in collaboration with group members is worth another 10%.
5. *Video Sequence - An Unexpected Meeting*. This production assignment is an exploration of filmic continuity and the control of time and space. It should be considered a major project that you've been planning for all semester. This is a group assignment and is worth 20% of your grade.
6. *Sound Recording: Foley Assignment – Record Six Unusual Sounds*. Overall, what I look for is a sense that students are trying to explore things that are new to them in an intelligent, responsible way. Every exploration may not be successful, but the creative failure can often be more instructive and lasting than the “safe” success. Your recording of “Six Unusual Sounds” is worth 10% of your grade.
7. *Still Image with Soundtrack Assignment* – Explore the power of sound over image and how sound provides the context for our understanding of visuals. This assignment is worth 5% of your final grade.
8. *Final Evaluation*. Your last written assignment is an evaluation you will write about the learning experiences you had in the course, and about the course itself. **You have not completed the course until this is handed in.**

#### D. ACCESS TO EQUIPMENT:

Some production will be accomplished during class, **however be prepared for a tough semester and out of class production homework**. You will definitely need to arrange for personal access to equipment and production facilities in order to complete your multi-image, video and audio projects. Equipment will be reserved on a first come, first serve basis, and can be signed out ONLY with written permission of your instructor.

## E. COURSE OUTLINE:

In a rough sequential order, here is what we'll be covering in the next semester:

1. *Fundamentals of Perception* - How do we process "reality?" What do we know about the eye/brain or ear/brain connections? The eye is not a camera; the ear is not a microphone. Perception in transportation and resonance models of communication; perception as cultural convention and personal style.
2. *Elements of Visual Design* - We will develop a critical vocabulary for evaluation of single images [such as photographs, paintings, print advertising, design assignments]. You will be given drawing assignments and twodimensional problems in graphic design.
3. *The Photographic Image* - We will lay a basic technical and aesthetic foundation for still photography. You will shoot with 35mm single lens reflex cameras. We will use digital still cameras in class to explore the frame and composition. We will structurally analyze photographs by wellknown photographers, and yourselves. You will build sequences and learn to edit frame by frame in Final Cut Pro.
4. *Audio Environments* - We will explore the basics of digital audio recording. We will listen to and discuss works by outstanding producers in sound and create a context for the work by studying the ideas of Walter Murch, Tony Schwartz and Walter Murch.
5. *Images in a Series* - You will work on storyboard techniques such as narrative, documentary, and design using both original and found images. You will edit images, build sequences, and develop visual design skills using Final Cut to create sequences of your work.
6. *The Moving Image* - We will screen and analyze selected sequences from films and videotapes. We will study and learn the fundamentals of filmic continuity and the control of time and space. Production activities will be accomplished with digital video equipment, and basic non-linear editing in Premier.

**Foundations of Media Design  
Required Readings  
Fall 2018**

1. *Upside Down Drawing from Drawing on the Right Side of the Brain* by Betty Edwards
2. *Ways of Seeing* by John Berger
3. *How to use FibreJet* – handout to accompany tutorial
4. *Gestalt Psychology from Perception & Photography* by Richard Zakia
5. *How the Brain Organizes Information: Gestalt* by Francis Glebas
6. *Gestalt Theory and Photographic Composition* by Michael Fulks
7. *Literacy as Design*
8. *Perception and Context* – Joshua Bell
9. *Cinematic Still Photography* by Don Sutherland
10. Storyboard Assignments – Design & Documentary
11. *Photography Unit: An Introduction to Exposure & Film Terms* – including depth of field, aperture effects, shutter speed film speed, film grain, exposure and film terms
12. Components of the SLR Camera (illustration)
13. “Correct” Exposure Outlines
14. *A Look at Composition*
15. bell hooks biography and *In Our Glory: Photography and Black Life* – by bell hooks
16. *Sound Design* – Walter Murch by Frank Paine
17. *Walter Murch: The Sound Film Man* by Kevin Hilton
18. *Man of Influence: Tony Schwartz* by Audrey Berman
19. *Portraits in Sound* by Tony Schwartz
20. *They Became What They Beheld (excerpts)* by Edmund Carpenter
21. Tascam DR-07 Portable Audio Recorder (basic instructions)
22. *Foley Recording* by Blair Jackson
23. *Camera Movement in Film*
24. *Man with a Movie Camera* by Dziga Vertov– *The Soviet Avant Garde* by Grant Tracey
25. *On Directing Film* – by David Mamet
26. *Building a Sequence: Symbolic Editing, Assembling Shots, Shot Length, Where and When to Cut*
27. Film/Video Shot Abbreviations
28. Shooting and Editing Video Sequences
29. Glossary of Film/Video Terms

## WEEK TO WEEK - Please note, some dates might be subject to change!

---

### Class #1 01/18/18

---

While students arrive and get settled, hand out the syllabus, reading packets, and portfolios.

1. *Introductory Comments.* What the course is about. How it will work, types of activities and assignments, teaching style, a word about grading, policies and procedures, etc.
2. *Audiotape. Play “Coney Island”* produced by National Public Radio for All Things Considered. I ask what they heard. I want to hear them talk about sound imagery. They will write down comments in their journal on the same page in the second column.
3. *Videotape. Show “Coney Island,”* a video documentary by Rick Burns produced for the American Experience, PBS. Discuss similarities and differences in the three media presented. Students should enter their comment about the videotape in the third column of their journal page.
4. *Journals. Discuss* how the portfolios can be used. Remind them that the course is not about learning to draw; they will be learning how to become more creative. Their first assignment in the portfolio is to collect ten images of any sort and react to each in writing.
5. *Passwords for video partitions: Handout sheet and collect a password from each student – 6 characters including #'s and/or letters. IMPORTANT: Give to Jason in Central immediately after class so he has time to create partitions for students for next week's class. Email the list to him as a back-up.*

READING HANDOUTS: *Upside – Down Drawing*, and *Ways of Seeing*

#### ASSIGNMENTS:

- Collect 10 visual images from magazines which you think are examples of good and bad design. Pick 5 of each and write an explanation in your journal and react to each in writing.
- Upside-down drawing- See reading
- Design and execute a cover for your journal. Keep in mind durability and creativity. **Portfolio Cover due for presentation on 4<sup>th</sup> week of class – 02/08/18**

Pass portfolios around and discuss/critique the “10 OBJECT” assignment.

- lecture on perception: Emphasize “Gestalt Principles of Visual Organization” from Richard Zakia book including figure/ground reversal, “the whole is different from the sum of its parts,” similarity, proximity, closure, etc.
- Hand out the **Gestalt Article** so students can follow along in class and take notes.

BREAK

- **Adobe Tutorial:** Workshop/demonstration of how to login and use FibreJet. How to draw and compose basic shapes in illustrator and photoshop.

## HOMEWORK -

READINGS & WRITTEN REACTIONS: **Gestalt articles including *Gestalt Theory* and *Gestalt Psychology; How the Brain Organizes Information: Gestalt* by Francis Glebas; *Literacy as Design, Perception and Context* (Joshua Bell).**

PORTFOLIO ASSIGNMENTS:

**Collect examples of Gestalt principles** Using images from magazines, the Internet, personal photos, etc. download & printout 15 examples of ads or images that demonstrate a different Gestalt principle. Design a layout and affix them to your portfolio and LABEL each one with as many principles as are applicable.\*

\*Suggestion:

Create a template with a list of the Gestalt Principles, and check off which principle applies to each visual example. Print out 15 or more and use them as “labels” for each of your visual examples.

**Black and white composition:** Each student must create a black and white composition exhibiting a gestalt principle such as figure/ground, similarity, proximity, grouping, etc.



### Class #3 – 02/01/18

---

GESTALT ASSIGNMENT DUE TODAY – 15 Visual Examples of the Gestalt Theory of Perception as found in web ads, magazine ads & other visual sources. Each example **MUST BE LABELED APPROPRIATELY AND PRESENTED PROFESSIONALLY WITHIN THE PORTFOLIO**. All graphic materials **MUST** be laid out professionally, trimmed of all rough edges, presented neatly, and glued into the portfolio. Glue **MUST** be rubber cement – Elmer's glue or tape is NOT acceptable for adhering paper to paper.

SLIDE LECTURE ON GRAPHIC ELEMENTS AND DESIGNING FOR THE FRAME: Refer to chapter 6 in “Sight, Sound, Motion,” by Herbert Zettl. Introduce aspect ratio, the X, Y. and Z-axis, index vector, graphic vector, motion vector, and asymmetry of the frame.

- **Show “Film Graphics”** when discussing X, Y, Z-axis and vectors.
- **Clips from “The Thomas Crown Affair”** (designing for the frame)
- **If time permits show “The Untouchables”** clip to mirror “The Battleship Potemkin.”

SHOW EXAMPLES OF DESIGN STORYBOARD ASSIGNMENT: Stress aspect ratio, building a sequence, and relationships between design elements.

#### ASSIGNMENTS:

- Read and write a response in the journal to *Cinematic Still Photography*.
- Read the Design/Documentary storyboard handout. Do the *Design Storyboard* exercise. Stress aspect ratio, building a sequence and relationship between design elements. Email completed storyboards to professor.
- Journal Entry Watch a few TV commercials without sound. (They should concentrate on big budget commercials like Coke, Pepsi, and Acura, perfume ads. Not late night, low budget stuff) Write a paragraph in the journal describing design elements such as transitions, use of color, shape, pattern, vectors of motion, texture, etc.
- **Portfolio cover due Class # 4 – 02/08/18**

## **PORTFOLIO COVER DUE TODAY FOR PRESENTATION IN CLASS**

**Premier:** Reminder of pro max login and use of FibreJet. How to upload still images from an SD card to create a sequence with dissolves in Premier. Demo includes downloading sound from websites to create a soundtrack for images. remember [freesound.org](http://freesound.org)

**DIGITAL CAMERA COMPOSITION WORKSHOP:** Students break up into groups and shoot a series of composition assignments in groups including:

**Composing 3 people in a frame – Students explore various compositional solutions:**

- Compose a series of establishing shots.
- Compose a series of medium shots
- Compose a series of high-angle shots
- Compose a series of low-angle shots
- Compose a series of diagonal shots
- Compose a series of abstract close-up shots
- Compose a series of shots incorporating architectural elements.

Indexes and enlargements are printed by the instructor & distributed to students. Images should be glued into your portfolios and treated as a 2-D design project.

- **READINGS: Digital Photography Unit.** Read and **OUTLINE** all articles in writing to prepare for next week. Your typed outlines must be included in your Sketchbook as part of your required responses. Use a highlighter as you are reading. This unit is one of the most important readings of the semester. **YOU MUST COME TO CLASS PREPARED NEXT WEEK, HAVING READ THIS THOROUGHLY!!!!!!**  
All written responses **MUST BE TYPED.**
- **PHOTOGRAPHIC AWARENESS** – Collect images for you portfolio that reflect a growing “photographic awareness” such as the use of light, angles, composition, lenses, color, speed of film stock. **Find AT LEAST 15 images** and **LABEL** them using the appropriate technical terms such as high contrast lighting, low resolution, high resolution, narrow depth of field, wide depth of field, telephoto lens, wide-angle lens, color, B & W, POV, fast or slow shutter speed etc. Students are encouraged to include their own collections of photographs, snapshots, etc. You can start off by collecting

10 images for next week, and then add to your collection. **You will need a total of 15 images for your portfolio.** Images may be downloaded and printed from any search engine. Additionally, you may use any photos from a magazine or other print source.

- Do the **Documentary Storyboard** assignment. Aspect ratio and design elements are still important. Email storyboards to your instructor for printing.

## **Class #5 – 02/15/18**

---

**PHOTOGRAPHIC AWARENESS ASSIGNMENT REVIEWED** – Present the collection of images in your portfolio that reflect a growing “photographic awareness” to the class. **This assignment should be extended throughout the semester. Photographic images should be chosen and included as ongoing journal entries and must also include your personal comments on each image.**

**LECTURE INTRODUCING DIGITAL CANON CAMERAS:** Use *outline in reading booklet* to introduce exposure, and composition. Aesthetics discussion should grow out of previous lectures on perception, graphic design, etc. Introduce the effects of wide angle and telephoto lenses, POV, angles, use of light, shutter speed, depth of field, etc. (Chapter 8 Sight, Sound, Motion Depth Characteristics of Lenses).

Have every student practice setting f-stop, shutter speed, checking focus by using the zoom-in feature on the Canon DSLR, etc. Questions are taken on individual camera operation (loading, F-stop, focus, etc.) **Demonstration includes setting exposure and working with food still-life set-ups. Students should shoot a series of food compositions.**

**ASSIGNMENTS:**

**REQUIRED & ESSENTIAL VIEWING – View and study all tutorials on the website below:**

**Canon EOS Learn: Video Tutorials for the DSLR**  
[www.canon.com.au/worldofeos/learn/](http://www.canon.com.au/worldofeos/learn/)

READINGS: *Bell Books* biography & *In Our Glory* by Bell Books. Read and respond to all articles in writing. All written responses MUST BE TYPED.

- Students are assigned to shoot the “Food Photography” project. Using the CANON T3 – DIGITAL SLR, students will compose images of food. Students may take a still-life approach, a documentary approach, and/or an experimental approach. Content may, but does not need to, include people as well as food. Consider compositions, proximity, light, design elements, and angle.
- **Students are required to choose their personal best 12 food photos and create a Power Point storyboard of their images. The storyboards should be emailed to your instructor for printing.**
- **The Power Point storyboard and the Premier sequence of your Food photos is worth a total 15% of our final grade.**

#### PORTFOLIO ENTRIES:

- **PHOTOGRAPHIC AWARENESS, CONTINUED** – Continue collecting images for your portfolio that reflect a growing “photographic awareness” such as the use of light, angles, composition, lenses, color, speed of film stock. **Find AT LEAST 5 more images for a total of 15** and LABEL them using the appropriate technical terms such as high contrast lighting, low resolution, high resolution, narrow depth of field, wide depth of field, telephoto lens, wide-angle lens, color, B & W, POV, fast or slow shutter speed, etc. Students are encouraged to include their own collections of photographs, snapshots, etc.
- Write a paragraph of selfcritique on the process of shooting the food project. Talk about your experiences – problems you encountered, and how you tried to solve them.
- Write a personal reflection on the differences between a “snapshot” and a “photograph.”
- **PORTFOLIOS DUE FOR MIDTERM REVIEW – Class #8 – 3/15/18**

**JOURNALS DUE 3/15/18**

## PREMIER EDITING WORKSHOP

**EDITING WORKSHOP: Students upload and edit their Food Photographs in Premier. As part of the editing process, students are required to choose a sequence of 12 images to present in class. Students may reserve additional time after class to continue working with their food image sequences.**

## ASSIGNMENTS

- **Self Evaluation of digital Food Photographs** – Typed Journal Entry discussing the critique process in class and your personal feelings about your work.
- **Completion of Food Photo Sequence with Soundtrack assignments for presentation in class next week**
- **Self Evaluation of Food Photographs** – Typed Journal Entry discussing the critique process in class and your personal feelings about your own work
- **Urban Landscape Digital Photographic Sequence** – Create a photographic sequence (still images) using urban architecture and environments as subject matter. Pick a simple concrete subject, some aspect of the city such as doorways, fire hydrants, signs, and building textures, bridges. Shoot with ideas about design and sequencing images in mind. This assignment combines the Design and Documentary Storyboard objectives. There is documentary matter and a design approach to composition and sequence. Students will shoot photos as needed to create a portfolio of at least 40 images.
- **Students should prepare to collaborate with a group of their peers and create a sequence of still images with transitions including a soundtrack.** Students will pool their images and edit their sequences in Final Cut.

- **Think about a soundtrack** to play with your Urban Landscape photographs. You can work with either a sound design you create yourself, or a track from any CD. This project will receive 2 grades for a total of 20%: One for the Final Cut photo sequence presentation with soundtrack which is a group grade (10%), and one for each student's individual photo images which should be pasted into your journal. (10%).

## **Class #7 – 03/01/18**

---

VIEWING AND DISCUSSION of Food Photo presentations. Food photographs discussed from multiple viewpoints. Discussion should include compositional elements, aesthetics, design, emotion, etc. Stress technical strengths and weaknesses, design problems. Have students participating and commenting on what is successful or what is problematic with each other's images.

Review: PREMIER EDITING WORKSHOP to prepare for URBAN LANDSCAPE presentation next week.

### **HOMEWORK:**

Student groups are formed, editing time reserved, and plans made to combine images for Urban Landscape photo sequence presentation assignment. Student groups of 3 - 4 pool their images and share their soundtrack ideas.

**Students must reserve time to work together outside of class to produce a collaborative visual sequence with soundtrack of combined Urban Landscape images in Final Cut.**

Urban Landscape sequences will be played from students' partitions. Please note that it is expected that correct procedures for importing images and sound have been followed. This includes the correct naming of files, and following the required folder organization taught in class. **THIS IS DUE FOR PRESENTATION NEXT WEEK CLASS #8.**

All students are required to choose their personal best 12 urban landscape photos and create a Power Point storyboard of their images. The storyboards should be emailed to your instructor for printing. This storyboard of your individual photos is worth 10% of your final grade.

- **TYPED PORTFOLIO ENTRY Watch TV with the sound off, then just listen to TV for about an hour altogether and type your analysis for the journal** How much information comes from the sound track? Does the kind of program you watch affect your perception? Is it easier to

“watch” or easier to “listen?” - This journal entry should be at least 3-4 paragraphs.

- Read and type responses to ***Sound Design – Walter Murch***, and ***Walter Murch – The Film Sound Man*** article.

---

## SPRING RECESS - NO CLASS 03/08/18

---

## Class #8 – 03/15/18

---

CRITIQUE OF URBAN LANDSCAPE Final Cut PHOTO SEQUENCE PRESENTATIONS. Urban Landscape sequences will be played from students' partitions.

PLEASE NOTE: Your group grade for the Urban Landscape sequence is 15%. In addition – all students are required to choose their personal best 12 urban landscape photos and create a Power Point storyboard of their images. The storyboard should be emailed to your instructor for printing. This storyboard of your individual photos is worth 10% of your final grade. Needless to say, this project is an important part of your course work and counts for a total of 25% of your final grade.

### ASSIGNMENTS:

- Read and write responses for your portfolio: **Tony Schwartz articles: *Man of Influence & Portraits in Sound***
- **Self Evaluation of Urban Landscape Sequence Presentation** – Typed journal entry for your portfolio.
- **Four Paragraphs About Radio:** Listen to any two programs on NPR (National Public Radio WNYC FM 93.9. Go on the website [www.npr.org](http://www.npr.org), and choose two programs to spend some time with. Recommendations include: “This American Life,” “Radiolab,” “On the Media,” “Serial,” “Fresh Air with Terry Gross,” “All Things Considered”; listen to an AM Talk Radio station; and listen to a station of your choice. You should listen for at least ½ hour per station. Compose a 1 ½ to 2-page, typed reflection by comparing and contrasting the listening experiences. **This assignment is not optional – it is required and MUST be included in your journal.**

## Class #9 – 03/22/18

---

Review *Sound Design* article in relation to ***Apocalypse Now*** by Francis Ford Coppola - especially discussing the description of transition from hotel room to jungle. Then play audiotape of soundtrack... and compare to written description. Show videotape of the same sequence from ***Apocalypse Now***.

AUDIO: Play ***Portrait of Nancy***, ***Bosco Commercial***, and/or an excerpt from ***NYC 24 Hours in Public Places***, and/or ***Sounds in Memory***, etc.

TUTORIAL - REVIEW USE OF AUDIO RECORDERS.

Read and type responses: ***They Became What They Beheld by Edmund Carpenter***, and ***Foley article***

*Foley effects are named after a man named Foley who created a way to add sound effects live during post-production using a recording studio. Foley effects such as footsteps, rain, thunder, doors opening, keys rattling, etc. are recorded "live," but are not necessarily actual recordings of "real" sounds. Thunder can be made by wiggling a large piece of metal. Fire can be made by crushing paper or plastic. The imagination is the only limit when it comes to Foley effects.*

## Class #10 - 03/29/18

---

Lecture on Walter Murch from [transom.org](http://transom.org) "Clear Density, Dense Clarity".

In class work with Premier on color grading, and adding soundtracks to Urban Landscape compositions by downloading room tones as a way to build sound design with ambient sound. In lab, focus specifically on keyframing in Premier to raise and lower sound levels.

ASSIGNMENTS:

- **Most Memorable Sound** – Write a paragraph or so describing one of the most memorable sounds you have experienced in your life.
- **Make a List of Soundmarks in Your Environment:**



Do some ear cleaning exercises at home or at work, and make a list of “soundmarks” in your environments. Hint: A “soundmark” is like a landmark.

- **Foley Assignment - Record 6 unusual sounds.** These should be natural sounds not an attempt to create bizarre sound effects. Each sound should be introduced by the student as follows: **“Foundations of Media Design, Foley Assignment, by Jane Doe... Sound #1... etc.”** Each sound recorded should be approximately five seconds. **This assignment will be due for presentation on the day of the Final Exam Critique – and is worth 10% of the Final Grade.**
- **Still Image with Soundtrack Assignment:** Chose one of your photographs and bring it to life with a soundtrack. You may use any combination of sound effects, music, voice, etc. Your sound track should be exactly one minute in length. Choose your still image and import it into a Premier time line. Then construct your sound track design in Premier, adding audio tracks as necessary. Your picture should fade-in from black, and fade-out to black. Consider appropriate transitions for your sound design. Be creative, ironic, humorous, informative, experimental. Have fun! **This assignment will be due for presentation on the day of the Final Exam Critique – and is worth 5% of the Final Grade.**

## **Class # 11 – 4/5/18**

---

LECTURE ON THE RULES OF NARRATIVE CONTINUITY... Use some video sequences to illustrate continuity, cutting on action, matching action, and building a sequence.

Play approximately 45 minutes from **THE CUTTING EDGE – The Magic of Movie Editing.** **Have students take notes.** (DVD available for purchase on Amazon for approximately \$20).

excerpts from **RAIDERS OF THE LOST ARK**  
excerpts from **CITIZEN KANE**  
excerpts from **THE ROOM**

Students break up into groups – with whom they will work on the video project. Discussion of the “Unexpected Meeting” theme. Digital still cameras are employed to experiment with shot composition.

ASSIGNMENTS:

- Draw/write/photograph a narrative storyboard of approximately 20 to 30 frames: Theme: **“An Unexpected Meeting Between Two People”** The goal of this assignment is to create a “filmic” work. Liberate the camera from a standard “stage-like” view. Students should strive to tell a story visually and not rely on dialog. Try working with cutting on action, developing parallel action, building suspense.

READINGS: Read and write responses to *Camera Movement in Film*, and *On Directing Film* by David Mamet.

Read & Type a Response for your journal to:

- ***Building a Sequence: Symbolic Editing, Assembling Shots, Shot Length, Where and When to Cut.*** YOU SHOULD ALSO TYPE AN OUTLINE OF THESE EDITING CONCEPTS TO USE WHEN YOU ARE WORKING ON YOUR FINAL VIDEO PROJECTS.
- READ & REVIEW - ***Film/Video Shot Abbreviations;*** and ***Shooting Video Sequences***

**Class # 12 – 4/12/18**

---

#### LECTURE: THE MOVING CAMERA

- Show excerpts from ***Wings of Desire, Goodfellas.***
- Show Bernardo Bertolucci’s ***LAST TANGO IN PARIS.*** Show a few short sequences to set up the motif for the film, and then show the closing sequence.
- Show opening sequence from ***TOUCH OF EVIL*** (Orson Welles) Discuss Welles’ use of one continuous shot, wide-angle lenses, moving camera, choreography of actors. Discuss how the elements of film construction as discussed in the lecture can be incorporated into the group video projects.

#### WORKSHOP/DEMONSTRATION:

- Review the T3 Digital SLR Camera for shooting video and the TASCAM Audio recorder for recording wild sound on location, tripods, support gear, etc.

- **ACTIVITY:** Students break up into their groups and either chooses a storyboard already completed by a member of the group or combine elements of different group member's ideas. Storyboards **MUST** be approved by the instructor before proceeding. Digital still (point and shoot) cameras should be used for experimenting with frame composition and creating a visual storyboard.
- **UNEXPECTED MEETING VIDEO** – Preliminary planning for this video project including experimentation with various shots, camera movement, locations, etc.
- Readings: **Read and type a response** in your portfolio to the article ***Building a Sequence*** which includes subheadings discussing symbolic editing, assembling shots, shot length, and where and when to cut.
- Review ***Film/Video Shot Abbreviations and Shooting Video Sequences***
- **Handout: *Final Portfolio Checklist***
- **ARRANGE PREMIERE TUTORIALS**
- **PORTFOLIOS DUE 05/10/18**

**NOTE:** Students are responsible for reserving all video equipment needed for shooting their group video projects. Students are also responsible for submitting "Location Shooting Requests" and reserving editing rooms for the final editing of their group video projects.

**UNEXPECTED MEETING VIDEO** – Planning for this video project continues including experimentation with various shots, camera movement, locations, etc.

**Shooting for *Unexpected Meeting* productions:**

Students break up into their groups and shoot their Unexpected Meeting video projects.

**Premier Tutorials and editing time available**

**Foley Assignment (6 unusual sounds) and the Still Image with 60 second Soundtrack Assignment are both due on the last day of class 05/10/18– for Final Critique**

**NOTE:** Students are responsible for reserving all video equipment needed for shooting their group video projects. Students are also responsible for reserving editing rooms for the final editing of their group video projects.

**PORTFOLIOS DUE – LAST DAY OF CLASS 05/10/18**

## **Class #14 – 04/28/18**

---

### **Shooting for *Unexpected Meeting* productions:**

Students break up into their groups and shoot their Unexpected Meeting video projects.

### **Premier Tutorials and editing time available**

**Foley Assignment (6 unusual sounds) and the Still Image with 60 second Soundtrack Assignment are both due on the last day of class 05/10/18– for Final Critique**

**NOTE:** Students are responsible for reserving all video equipment needed for shooting their group video projects. Students are also responsible for reserving editing rooms for the final editing of their group video projects.

## **Class #15– 5/03/18**

---

### **Shooting for *Unexpected Meeting* productions**

### **Final Cut Tutorials and editing time available**

- Editing and shooting of *Unexpected Meeting* video project:. Students work on projects with their groups.
- **Foley Assignments and Still Image with Soundtrack assignment due for presentation on Final Critique day – 5/10/18**

**NEXT WEEK LAST CLASS-PORTFOLIOS DUE 5/10/18  
FINAL CRITIQUE OF UNEXPECTED MEETING PRODUCTION AND ALL  
SOUND ASSIGNMENTS**

## **FINAL CRITIQUE**

1. Viewing and critique of final assignments.
2. Journals with final evaluations are returned to students.

## **SUMMARY FOR LAST CLASS:**

It's been a long way from Gestalt Principles to shooting a video sequence, and although you may not be aware of all the connections now, I hope they become clearer with time.

Here is what I hope for you as you leave this class:

- I hope you know yourself better in relation to media design and technologies. Remember you are a designer on some levels and an audience too. You should bring new awareness and perceptions to your media experiences.
- I hope that when you take theory courses in the program you can talk more intelligently about the processes of media making. That's one of the reasons I always tried to get you to talk in class.
- I hope you have lost some of your fears of equipment, and are not so apprehensive about learning new technology.
- I hope you have a better sense of your strengths and weaknesses, areas you would like to pursue, and courses to take in the media program.

**I hope that in the courses you take in the future you have the beginnings of a vocabulary about design and technology, confidence that you can creatively explore them, and an open-ended approach to study.**

***Bon Chance!!!!***

---



**Dates****THURSDAY CLASS: 7:00 – 9:45PM  
SPRING 2018 - Equipment/Supplies  
Professor Andrea Merkx**

---

1	Thursday	1/18/18	Sketchbooks, slide projector, audio & video playback, “Coney Island” audiotape & video documentary Slide projector for lecture
2	Thursday	1/25/18	Black & white paper for homework assignment. <b>Video partitions ready for students.</b> Final Cut intro tutorial.
3	Thursday	2/01/18	Video playback, “Film Graphics,” “Thomas Crown Affair,” & “The Untouchables.”
4	Thursday	2/8/18	Computer In Class Room
5	Thursday	2/15/18	Cannon EOS T3. Reserve video editing rooms for class next week.
6	Thursday	2/22/18	Premier tutorial in class. Students work in individual video editing rooms. Four rooms reserved for class.
7	Thursday	3/1/18	Students reserve video editing time for Urban Landscape assignment.
	Thursday	3/8/18	No Class - Spring Break
8	Thursday	3/15/18	Urban Landscape critique
9	Thursday	3/22/18	AUDIO RECORDERS for class tutorial
10	Thursday	3/29/18	In class work on adding sound to Urban Landscape projects
11	Thursday	4/5/18	<b>Digital still cameras for shooting storyboards, 4 video cameras, tripods, etc. for intro tutorial</b>
12		4/12/18	<b>4 Canon EOS T3</b>



**Dates**

**THURSDAY CLASS: 7:00 – 9:45PM  
SPRING 2018 - Equipment/Supplies  
Professor Andrea Merkk**

---

13	Thursday	4/19/18	<b>4 Canon EOS T3, Final Cut editing rooms reserved</b>
14	Thursday	4/28/18	<b>4 Canon EOS T3 , Premier Editing &amp; Tutorials rooms reserved</b>
15	Thursday	5/3/18	<b>4 Canon EOS T3 , Premier Editing &amp; Tutorials rooms reserved</b>
16	Thursday	5/10/18	Final Critique: Video playback, <b>Audio playback set-up in Room 118</b>

fin.