

# DIGM 111 - Media Literacy & Visual Communication - Fall 2022

Professor: Tyler J. Grimes  
Office Location: Remote

Cell Phone: Available upon request  
Email: tgrimes@cCBCmd.edu

Office Hours: By Appointment Only

Class Time: **M/W 10-11:15am**  
Class Section/CRN: DIGM 111 (EOA - 92019)

Class Location: Online/Remote

## Course Description:

**3 credits – Media Literacy & Visual Communication** investigates the pervasiveness of media and how it may shape, influence and alter ones perception of reality. Students discover how media is used as a powerful tool for education, entertainment and socialization though examining media issues around race, gender, bias, politics, violence and sexuality. Through various theoretical and practical frameworks students analyze and deconstruct photographs, film, television, radio, print, podcasts, news and emerging media. Students research how individuals use technology to create media content in order to become more literate consumers and producers of electronic media and visual culture.

## Corequisites:

CMNS 101 and ENGL 101

## Required Text:

Potter, James W. *Media Literacy*, SAGE Publications Inc; 9th Edition. (Available in bookstore)

## Suggested Text:

Griffin, Em, et al. *A First Look at Communication Theory*, McGraw-Hill Education; 2nd Edition.  
Bryant, Jennings, et al. *Fundamentals of Media Effects*, Waveland Press Inc; 2nd Edition.

## Further Reading:

Barthes, Roland. *Mythologies*. Print.  
- - - *Image + Music + Text*. Print.  
Baudrillard, Jean. *Simulacra and Simulation*. Print.  
Benjamin, Walter. *The Work of Art in the Age of its Technological Reproducibility*. Print.  
Berger, John. *Ways of Seeing*. Print.  
Bryant, Levi. *Onto-Cartography: An Ontology of Machines and Media*. Print.  
Chomsky, Noam. *Manufacturing Consent: The Political Economy of the Mass Media*. Print.  
- - - *Media Control: The Spectacular Achievements of Propaganda*. Print.  
Debord, Guy. *Society of the Spectacle*. Print.  
Jung, Carl. *Man and His Symbols*. Print.  
McLuhan, Marshall. *Understanding Media: The Extensions of Man*. Print.  
Odell, Jenny. *How To Do Nothing: Resisting The Attention Economy*. Print.  
Postman, Neil. *Amusing Ourselves To Death: Public Discourse in the Age of Show-Business*.  
Thompson, Nato. *Culture As Weapon: The Art of Influence in Everyday Life*. Print.  
Youngblood, Gene. *Expanded Cinema - 50th Anniversary Edition*. Print.

### **Required Materials:**

A stable and reliable internet connection. An open mind.

### **Statement of Student Out of Class Work Expectations:**

*This is a three-credit course. You are expected to complete **at least 6 hours** of work **per week outside** of the class including reading, class preparation, homework, studying and thinking.*

### **Overall Course Objective:**

Upon successful completion of this course students will be able to:

1. Differentiate between different types of media and their historical uses;
2. Describe techniques and theories for creating visual communications;
3. Explain the difference between hot and cold media;
4. Define and explain the role of semiotics in media;
5. Synthesize understandings of reality media and social medias;
6. Recognize how media can persuade people and influence culture;
7. Analyze the representation of race, class, gender, religion and sexuality in media;
8. Understand relationships between art, technology, media and culture;
9. Compare mainstream and alternative media and how it affects culture;
10. Critique emerging interactive media and discuss its influences on culture.

### **Class Assignments & Evaluations:**

Grades will be determined by attendance, class participation, in-class assignments, presentations, research projects, a Mid-Term Exam, and a Final Exam. More detailed assignments will be posted on Brightspace under “Assignments.”

All Journal Entries will be entered and submitted under “Journal Entries.”

### **Course Evaluation:**

<b>Class Participation/Attendance</b>	25
<b>Assignment 1: Children’s Media</b>	20
<b>Assignment 2: News Story Drama</b>	20
<b>Assignment 3: Photo Decode</b>	20
<b>Assignment 4: Film Analysis</b>	35
<b>Assignment 5: Advertising Essay</b>	30
<b>Journals</b>	100
<b>Research Paper</b>	250
<b>Mid-Term</b>	150
<b>Final</b>	350
<b>Total Points:</b>	1000 Points

<b>A</b>	900-1000
<b>B</b>	800-899
<b>C</b>	700-799
<b>D</b>	600-699
<b>F</b>	599 or less

**Journals Assignment Description:** Weekly journals will provide the student an opportunity for a critical self-analysis on the various types of media they consume. These could include viewing short media pieces, a summary/commentary of a reading, or more open-ended responses on related topics. They should be at least a paragraph in length and are due each Friday. These will be posted through Brightspace. You are required to comment on one classmates entry.

**Late Assignments:**

Full credit for assignments will only be given if assignments are turned in ON TIME. Any make-up work turned in after assigned due dates will be subject to a lower grade or refusal of acceptance as per the instructors discretion.

**Extra Credit Opportunity:** After choosing a title from the ‘Further Reading’ section above, the instructor will provide a portion to read. The student will produce a short (1-2 pgs.) response that summarizes and synthesizes the reading in respects to their personal life and media consumption. They are worth 15 points each. There is a maximum of 2 opportunities per student.

**Brightspace & Other Programs:**

Our class will utilize Brightspace in many ways (assignments, grades, announcements, messages, journals, etc.). Please take the time to get familiar with our Brightspace site. We will also be utilizing such programs as Microsoft Office Teams, Skype, and/or Zoom to have online class time and office visits due to COVID-19.

**CCBC Attendance Policy:**

1. Students will be **allowed three** unexcused absences during the session (this includes online lectures.) For **each additional** absence, the **final course grade will drop a half letter grade**. Students are required to attend all presentation and studio days, and online lectures unless arrangements are made in advance and approved by the instructor.
2. If the student can provide legitimate documentation for an absence; the instructor will make the effort to work with the student to make-up any missed work; however, documentation is expected within a week of the student’s return to class. If no documentation can be provided, penalties will be applied as described above.
3. Late Arrivals/Early Departures/Other Classroom Breaks will first result in a verbal warning. Excessive occurrences as defined by the instructor will result in a drop in a letter grade. Should lateness be the result of means out of the student’s control, the

instructor kindly asks that you speak to him/her in person to discuss proper action taken to ensure student success.

4. Due to the COVID-19 pandemic, CCBC will not count absences if it is a COVID-19 related issue. Should a student be turned away at check in, or are feeling sick, stay home, stay safe, and contact your professor for further instructions.

**Please try to come to class ON TIME. Late students are disruptive to the class, and important information will be discussed within the first few minutes of class. If the class/lecture should be held online, please log into the chatroom/video discussion 3-5 minutes prior to the start of class. You are responsible for finding out what you missed.**

### **CCBC COVID-19 Policy:**

Students MUST practice social distancing and remain six (6) feet apart within the classroom at all times. Students are also REQUIRED to wear a mask while in the classroom. CCBC is devoted to the health and safety of its students, faculty, and staff. Those who cannot maintain proper social distancing and follow these guidelines will be asked to leave the class. Those who come to class without a mask will be asked to leave and return once a proper mask is acquired.

### **Course Related Concerns:**

Students should first attempt to take concerns to the faculty member. If students are unable to resolve course-related concerns with the instructor they should contact Gianna Allen, the Program Coordinator at [Gallen2@ccbc.md.edu](mailto:Gallen2@ccbc.md.edu) first, and then Michael Walsh, the CCBC Chair of the Communications Arts Department, at (443)-840-3613, (443)-840-4373 or [rwalsh@ccbcmd.edu](mailto:rwalsh@ccbcmd.edu).

The CCBC Student Concerns Policy can be found in the 2011-2012 CCBC College Catalog at: [http://sitecore.ccbcmd.edu/Migrate/catalog12/senatepolicies/Student\\_Concerns\\_Policy.html](http://sitecore.ccbcmd.edu/Migrate/catalog12/senatepolicies/Student_Concerns_Policy.html)

### **Academic Integrity:**

Academic integrity is a core institutional value at CCBC. Students, faculty, administrators, and staff have the right to expect a learning environment where academic integrity is valued and respected. Any student caught cheating or plagiarizing will receive an F on the assignment. If the student is caught cheating or plagiarizing a second time he or she will Fail the course.

### **Disability Support Services:**

Accommodations and services may be requested at CCBC Disability Support Services, Student Service Center, Rooms 133-135; Telephone: (443)840-1741 or (443)840-1601 (TTY)

### **Special Information:**

For college wide syllabus policies such as the Code of Conduct related to Academic Integrity and Classroom Behavior or the Audit/ Withdrawal policy, please go to the Syllabus Tab on the MyCCBC page. <https://myccbc.ccbcmd.edu/Pages/Default.aspx>

## DIGM 111: Course Schedule

### Week 1:

Monday (8/29) - Course introduction: Syllabus review. What is Media Literacy?

Read Chapter 1: *Why Increase Media Literacy?* Pg. 2-10.

Journal: What do you think Media Literacy is? How do you interact with it? Give your own definition of “media literacy” based off the reading.

Wednesday (8/31) - Discuss - Chapter 1 & Journals.

Lesson: Communications History: A few models and approaches - “Noise”

Moving from an oral to a visual culture - The printed word’s influence.

Read Chapter 2: *Media Literacy Approach*, Pg. 13-30.

Journal: Reflections on Reading. How might one become more media literate?

### Week 2:

Monday (9/5) - **NO CLASS : LABOR DAY HOLIDAY**

Read Chapter 4: *Audience: Industry Perspective*, Pg. 55-68.

Journal: Type a 1 page list of media outlets you view. How many hours do you regularly spend on those outlets? What attracts you to these outlets?

Wed. (9/7) - Discuss - The condensed history of communication technologies.

Lesson: Increasing Media Literacy.

Read Chapter 5: *Children As a Special Audience*, Pg. 73-92.

Journal: Discuss your favorite children’s show, either now or in the past. What deeper meanings did this show portray? What was its uniqueness?

What made it appeal to you? Would you allow your children to watch it?

### Week 3:

Monday (9/12) - Discuss Industry Perspective (Ch. 4); Mass audiences versus Niche

Audiences. Lesson: McLuhan’s Hot and Cold mediums: audience interactions.

Journal: Describe an advertisement you saw recently that you felt was targeted directly at you. Where did you encounter it? How did it make you feel?

Wednesday (9/14) - Discuss: Chapter 5. Watch clips from *Disney’s Zombies & Steven Universe*.

Communication Theories: Symbolic Interactionism and the Meaning of

Meaning - How our understanding of language may influence culture.

Read Chapter 6: *Development of the Mass Media Industries*, Pg. 96-115.

**Assignment 1:** Create a children’s show that expresses a lesson or message that you feel strongly about. Write a synopsis (or a pilot of the first episode) of the show and what platform you would distribute it on to acquire the most views.

Would your kids watch it? 1-2 pgs, double spaced, cite sources if necessary.

#### **Week 4:**

Monday (9/19) - Discuss Mass Media Industry Development - Media corporations.  
Communication Theory: Archetypal Imagery and the Sapir-Whorf Hypothesis.  
Read Chapter 7: *Economic Perspective*, Pg. 119-142.  
Listen: *Philosophize This* Podcast - Episode 148 - On Media: Chomsky  
Journal: Reflections on Reading and podcast. Speculate on the future of the computer/internet industry. Give a 5-year and 20-year vision. How will these new technologies influence the way reality is perceived and portrayed?

\*\*\* Wednesday (9/21) - Lesson: Economic Perspective.

Read Chapter 8: *Media Content & Reality*, Pg. 148-162.

Watch - Chomsky's "Manufacturing Consent" (link will be provided)

#### **Assignment 1 Due.**

Journal: Write about a favorite reality TV show. Can you decipher deeper meanings beyond the surface of the content? Is it positive or negative? Why? Would you change it and how? How does audience influence the message(s)?

\*\*\* Please view this week's film.\*\*\*

#### **Week 5:**

\*\*\* Monday (9/26) - Lesson: Media Content & Reality. Genres and impacts on our society.

Watch - McLuhan - "The Medium is the Message" (link will be provided)

Watch - John Berger - "Ways of Seeing" (link will be provided)

Listen: *Philosophize This* Podcast - Episode 149 - On Media: McLuhan

Journal: After viewing the McLuhan piece, offer your reflection.

\*\*\* Please view this week's films.\*\*\*

Wednesday (9/28) - Discuss News Media; How can news distort World Views?

**Homework:** Bring in 2 news articles for next class. One you consider negative and one positive article.

Read Chapter 9: *News*, Pg. 165-188.

Listen: *Philosophize This* Podcast - Episode 115 - Structuralism and Context

## Week 6:

Monday (10/3) - Discussion: Review Articles; What's your source?! Why is research so important in the area of media? How do you know it's a reliable source? Sponsored media vs. free media; Ads for curved stories, etc.  
What makes an event or happening "Newsworthy"?

Listen: *Philosophize This* Podcast - Episode 119 - Derrida and Words

**Assignment 2:** News Story Drama; Watch a news story (political or investigative) and write an essay on how this story made you feel — using your own opinions. Then do some research! Was this story from a reliable source? What facts from this story were true, what weren't? Were you manipulated? Did your opinion on this story or its content change afterwards?

Wednesday (10/5) - News Media con't: Photographs aren't worth a thousand words. How photos can persuade us to think and feel differently about topics.

What is the purpose and social responsibility of the photographer?

Theory: Roland Barthes and Susan Sontag - Connotation & Denotation

Listen: *Philosophize This* Podcast - Episode 116 - Structuralism and Mythology

Read: *Susan Sontag: On Photography - The Heroism of Vision*

**Assignment 3:** Decode a Photo. Analyze a photo provided. Discuss their meanings, underlying messages, and what the photographer was trying to accomplish. What emotions did you experience seeing this photo? Did the photographer achieve his goal? What else do you notice?

## Week 7:

Monday (10/10) - News Media con't: Research — How can we remain neutral? In-depth discussion on biases, prejudices and personal beliefs affecting communication.

Read Chapter 10: *Entertainment*, Pg. 194-219.

Listen: *Philosophize This* Podcast - Episode 117 - Structuralism and Mythology

**Assignment 2 Due.**

Journal: Think of films that you have recently seen. Did any of these films reflect conflicts in our society? If so, how were these conflicts presented? What is the film's stance on the topic? How else could it be interpreted?

Wednesday (10/12) - Discuss Entertainment; How things are depicted in entertainment vs real life. Hollywood mainstream vs. independent filmmakers - following the story arc.

Listen: *Philosophize This* Podcast - Episode 124 - Simulacra and Simulation

Watch: Jenny Odell - "How To Do Nothing" (link Will be provided)

**Assignment 3 Due.**

**Assignment 4:** Pick a film. (Some suggestions will be provided). Analyze that film. What is the underlying message and meaning? What topics does it touch upon? How does this film impact those topics and its audience?

## **Week 8:**

Monday (10/17) - **Mid-Term Exam Review.**

Introduction to Advertising: The Attention Economy.

Discussion and Theory: Jenny Odell's "How To Do Nothing"

Read Chapter 11: *Advertising*, Pg. 223-239.

Listen: *Philosophize This* Podcast - Episode 152 - Walter Benjamin

Journal: Please offer reflections on the recent podcasts. Which one stood out?

Wednesday (10/19) - **Mid-Term Exam - Due by midnight.**

## **Week 9:**

Monday (10/24) - Advertising Cont. : Advertising mediums, forms, and industry.

Journal: What's a word that really fascinates you? How might this word be interpreted in other contexts? What's the history (etymology) of the word?

How has its use changed through time? Is the word used in advertising?

Listen: *Philosophize This* Podcast - Episode 153 - Benjamin pt. 2

**Homework:** Bring an advertisement. Be prepared to analyze.

Wednesday (10/26) : Communication Theory - Tannen's Genderlect Styles (for advertising)

Discussion: What drew you to the ad you chose last class?

Read Issue #4: *Advertising* (pg. 397-411).

Journal: Speculate - What would a world without advertising look like?

**Assignment 4 Due.**

## **Week 10:**

Monday (10/31) - Advertising Con't: Review of Ads. How can Ads manipulate us?

Discussion: Designing 'gravity' using Visual Comm. principles.

**Assignment 5:** Write a 2-3 page essay on how a chosen Ad is effective. Can you detect any underlying motives? Use semiotics to analyze

its symbolism. Does it seem manipulative? What are some marketing techniques that it uses? What design principles and aesthetics is it following?

What is the intended audience (niche or mass)?

Is it portraying a 'mythology'?

Wednesday (11/2) - Introduction to Interactive Media & Social Media platforms.

Communication Theory: Social Information Processing (mediated comm.)

Read Chapter 12: *Interactive Media*, Pg. 245-261.

Watch: "Society of the Spectacle: Influencers and Guy Debord" on YT.

Journal: Reflections on Reading and YT video; If you could become a social media influencer, what would be your content? What would your overall message to the mass audience be? Which platform would you use?



### **Week 11:**

Monday (11/7) - Discuss Interactive Media, “Pitch” your Journal: Influencer Content

Read Chapter 13: *Broadening Our Perspective on Media Effects*, Pg. 268-283.

**Assignment 5 Due.**

Journal: Reflections on Reading. Who’s someone you ‘trust’ in the media?

Wednesday (11/9) - Discussion: Broadening Our Perspectives, Types of Effects.

Communication Theory: Phenomenology and Subjectivity - The Personal Filter

Read Chapter 14: *How Does The Media Effects Process Work?*, Pg. 287-301.

Journal: Reflections on Reading. How does media affect you personally?

### **Week 12:**

Monday (11/14) - Discuss Media Effects Process and Media Effects Factors

Read: *Issue #6: Privacy*, Pg. 430-457.

Journal: Reviewing your social media accounts, which ones do you think are the least private? How can you tell? What personal information do you think is exposed on your social media accounts?

Wednesday (11/16) - Discuss Media Privacy, Why It Matters! Media Ethics, Media Law, and the Patriot Act post 9/11. Is our information safe from even ourselves?

**Research Paper: 5-8 pages, cite 3 sources. Explore a media technology that interests you. Provide the history, initial purpose, impact on society/culture, and the accompanying tech. that was invented for it. Does it play any role in highlighting or downplaying race, gender, or sexual orientation? The last section should include speculations on the future and societal implications of technology and media in general.**

### **Week 13:**

Monday (11/21) - **Academic Advising Day - Class Optional**

Media Privacy Con’t: Copyright and Ownership - Creative Commons & The Public Domain; The fine line between stealing and appropriation.

Discussion: System of a Down - *Steal This Album*; an artists’s rights

Read: *Issue 5: Media Violence*, Pg. 412-426.

Journal: Reflections on Reading. What pieces of media have you seen that you feel has brought on mass violence?

Wednesday (11/23) - **NO CLASS; FALL BREAK**

Journal: Reflections on the ‘mythology’ of the ‘Thanksgiving Story’. How different would Thanksgiving be if in ‘the story’ the main dish was vegetables? What would be its current implications if so?

**Week 14:**

Monday (11/28) - Communication Theory - Cultivation Theory

Discuss: Media Violence. Reflections on today's Media. Hollywood Violence vs. News Reported Violence. Do Media Based Entertainment (music videos, games, films, books, social media, advertisements) incite violence?

Wednesday (11/30) - Media Literacy - Helping Yourself and Others

Discuss: Increase Media Literacy and "Fake News" (pg. 376-396)

Read Chapter 15: *Helping Yourself and Others To Increase Media Literacy*

Journal: Reflections on Reading; How would you help a family member increase their media literacy and knowledge about navigating the media world? Be it TV news, films, social media, and more...

**Week 15:**

Monday (12/5) - Lesson: Media in the Arts - Video Art, Video Artists, and Video Installation.

Watch: Youtube - *The Case for Video Art*;

Martha Rosler - *Semiotics of the Kitchen*;

Dara Birnbaum - *Technology/Transformation*; Nam June Paik - *Zen for Film*;

Wednesday (12/7) - Final Exam Review Session; Study Session; Work on Research paper

Journal: Reflect on the class. What is the most interesting takeaway for you?

**Week 16: FINALS WEEK**

Monday (12/12) - **Final Exam - Due by midnight.**

Wednesday (12/14) - **No class.** Enjoy the Winter break!

**Research Paper Due by midnight.**

## DIGM 152 - Digital Filmmaking

Spring 2022

Professor: Tyler J. Grimes  
Office Location: AHUM 241

Cell Phone: Available Upon Request  
Email: tgrimes@ccbcmd.edu

Office Hours: **M/W:** By appointment only.

Class Time: **M/W 2:30 – 4:00pm**  
Class Section/CRN: DIGM 152 (EH1 - 92883)

Class Location: AHUM 008 Essex

### Course Description:

**3 credits – Digital Filmmaking** prepares students to be able to create a narrative story using digital media production techniques. Students will perform all stages of production involved in the digital filmmaking process. Beyond being exposed to the theoretical, practical, and aesthetic components of the process students will have the opportunity to write a script, identify locations, pitch their ideas, cast their film, shoot content, gather audio, and prepare these materials for post-production. Organization, creativity, flexibility, and directional skills are emphasized.

### Corequisites:

DIGM 112; MCOM 231

### Required Text:

None Required.

### Suggested Text:

Brown, Blain. *Cinematography: Theory and Practice - 3rd Edition*. Print.

### Required Materials:

64GB SD card (x2)  
External Hard Drive (500GB or Higher)  
Headphones  
Face Coverings (Masks or Face Shields)

### Statement of Student Out of Class Work Expectations:

*This is a three-credit course. You are expected to complete **at least 6 hours** of work **per week outside** of the class including reading, class preparation, homework, studying, shooting footage and editing.*

### Other Course Information:

Students make extensive use of lighting, video, and audio equipment and are expected to carry and transport equipment for their projects. If a student is unable to lift or transport equipment CCBC will provide appropriate accommodations. Students will also use computers and editing software. All hardware and software equipment is expensive and should not be loaned to anyone or left unattended. Students are legally and financially responsible for all equipment and are expected to handle all equipment with care.

## **Overall Course Objective:**

Upon successful completion of this course students will:

1. Have obtained a conceptual and practical understanding of a film's pre-production, production, and post production processes.
2. Understand the roles and responsibilities of media industry individuals in detail and how each role works in synchronization with each other.
3. Create a media based project by using processes learned in the pre-production, production, and post-production stages.
4. Be able to successfully organize and manage small and large scale production sets including cast and crew, props, costumes, etc...
5. Strengthen their skills in script writing, shooting techniques, and editing techniques.
6. Synthesize their filmmaking understanding as it applies to alternative forms of film.

## **Class Assignments, Evaluations, and Examinations**

**There are no examinations for this course.** Grades will be determined by attendance, class participation, in-class assignments, presentations, hands-on projects, and the Final (consisting of all pre-production and post production documents to produce a short film).

## **Production Assignments/Projects (Studio/Field)**

All projects and activities will follow strict deadlines that must be met. Throughout the semester students will follow the progress of pre-production through post-production and will be responsible for shooting and producing their own content which will be edited and turned in at the end of the semester.

## **Assignment 1: The Pitch (30 Points)**

Students will create a 2-3 minute pitch for a media based project of their choosing and then present that pitch to the class. Visuals are optional, but are recommended. Students will be graded on creativity, preparedness, and pitch elements.

## **Assignment 2: Location Scouting (20 Points)**

Students will use a script they have written to scout and document 3 suitable locations in which the scene could be shot and then complete the location scout sheets accompanied with photographs of each space. Upon students return to class, they will present the locations and select the (hypothetical) best location for shooting.

## **In-Class Assignment/Homework: Scheduling (10 Points)**

Students will create a daily and weekly shooting schedule for a scripted scene given to them, with restrictive parameters. Students must consider budget, weather, location, time constraints, and union employee restrictions.

## **Assignment 3: Shooting Exercise (20 Points)**

Students will be given a list of shots and camera movements, then they will go out and capture footage of those shots and movements. At least two angles/movements must be in each shot, so challenge yourself. Upon return to class, shots will reviewed.

## **Assignment 4: Sound Effects / Foley (20 Points)**

Students will create a list of sound effects based off a given script. They then must record sound effects and/or foley that would be suitable for the script. Be creative!

**Editing Practice - Alternative Narrative (30 points):** Produce an “alternative narrative” video piece using your own footage/sounds from previous works and archival/found footage of your choosing. The piece does not have to “make sense”.

**Editing Practice - Color Correction (10 points):** Using your “alternative narrative” video or other footage you’d like to practice with - Use the Lumetri Color effect within Premiere to affect the colors of the video. Extra credit if you use Davinci Resolve!

## **Mid-Term Project:Pre-Production Preparedness (300 Points)**

Students will write a short 3-5 page scene in screenwriting format. Then students will prepare and supply all qualifying documentation for that script including: script breakdown, shot list, audio/SFX list, storyboard(s), location scouting sheet(s), schedule, prop-list, call-sheets, and equipment checklist. These materials can be presented and turned in as a Production Manual.

## **Final Project: (500 Points)**

Students will write a 5-10 page script in screenwriting format. It can be a continuation of (and is recommended that it be) the script they wrote for the Mid-Term Project —be creative, it can be any genre, any topic and any medium: narrative, documentary, mockumentary, sitcom, alternative narrative, etc. Students will then produce a pitch and present the idea to the class. Then students will prepare a production manual that will include all pre-production, production and post-production documentation (the list will be on Brightspace). Students will then cast the film, shoot the film, edit the film and submit it. Students may use music and sound effects - created or appropriated. Students will be graded on production manual elements, pitch elements, film elements, aesthetics, creativity, ability to direct and timeliness.

**Course Evaluation:**

<b>Class Participation/Attendance</b>	50 Points
<b>Assignment 1: The Pitch</b>	30 Points
<b>Assignment 2: Location Scouting</b>	30 Points
<b>Homework: Scheduling</b>	10 Points
<b>Assignment 3: Shooting Exercise</b>	20 Points
<b>Assignment 4: Foley</b>	20 points
<b>Editing: Color Correcting</b>	10 Points
<b>Editing: Alternative Narrative</b>	30 Points
<b>Mid-Term</b>	300 Points
<b>Final</b>	500 Points
<b>Total Points:</b>	1000 Points

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**Late Assignments:**

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**Brightspace & Other Programs:**

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**If you are absent or late, you are responsible for finding out what you missed.**

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Students MUST practice social distancing and remain six (6) feet apart within the classroom at all times. Students are also REQUIRED to wear a mask while in the classroom. CCBC is devoted to the health and safety of its students, faculty, and staff. Those who cannot maintain proper social distancing and follow these guidelines will be asked to leave the class. Those who come to class without a mask will be asked to leave and return once a proper mask is acquired. Gloves will be provided to students utilizing the editing labs and equipment. However, if students own gloves, please feel free to use them to class.

In addition, we will be requiring students who meet for class in a studio lab, to use the sanitary wipes located in all labs, to wipe down their desks and computer keyboards and mice. Doing so ensures student and faculty safety!

### **Course Related Concerns:**

Students should first attempt to take concerns to the faculty member. If students are unable to resolve course-related concerns with the instructor they should contact Gianna Allen, the Program Coordinator at [Gallen2@ccbcmd.edu](mailto:Gallen2@ccbcmd.edu) first, and then Michael Walsh, the CCBC Chair of the Communications Arts Department, at (443)-840-4373 or [rwalsh@ccbcmd.edu](mailto:rwalsh@ccbcmd.edu).

The CCBC Student Concerns Policy can be found in the 2011-2012 CCBC College Catalog at: [http://sitecore.ccbcmd.edu/Migrate/catalog12/senatepolicies/Student\\_Concerns\\_Policy.html](http://sitecore.ccbcmd.edu/Migrate/catalog12/senatepolicies/Student_Concerns_Policy.html)

### **Academic Integrity:**

Academic integrity is a core institutional value at CCBC. Students, faculty, administrators, and staff have the right to expect a learning environment where academic integrity is valued and respected. Any student caught cheating or plagiarizing will receive an F on the assignment. If the student is caught cheating or plagiarizing a second time he or she will Fail the course.

### **Disability Support Services:**

Accommodations and services may be requested at CCBC Disability Support Services, Student Service Center, Rooms 133-135; Telephone: (443)840-1741 or (443)840-1601 (TTY).

### **Special Information:**

For college wide syllabus policies such as the Code of Conduct related to Academic Integrity and Classroom Behavior or the Audit/ Withdrawal policy, please go to the Syllabus Tab on the MyCCBC page. <https://myccbc.ccbcmd.edu/Pages/Default.aspx>



## DIGM 152: Digital Filmmaking Course Schedule

### Week 1:

Monday (8/29) - Syllabus Review. The Creative Process - Where do ideas come from?  
Introduction to Story structure / 3-act Structure. When can one break the form?

Wednesday (8/31) - Introduction to Screenwriting — Formatting for narrative and A/V scripts.  
CeltX, Studio Binder, Writers Duet and similar software are introduced.

### Week 2:

Monday (9/5) - **NO CLASS : LABOR DAY HOLIDAY**

Wednesday (9/7) - Introduction to Pitches: The key Elements of a Pitch.  
How to acquire funding for your project.  
**Assignment 1 Assigned.**

### Week 3:

Monday (9/12) - Introduction to Pre-Production. Roles of the Creative Team, pre-pro paperwork (script breakdown, shot list, audio list, SFX list, storyboards).  
**In-class assignment/Homework:**  
Using a scene from a favorite film - create a scene breakdown, shot list, audio/SFX list and a story board.

Wednesday (9/14) - **Assignment 1 Due: Students will present their Pitches.**

### Week 4:

Monday (9/19) - Introduction to Location Scouting. Some important elements to think about when scouting. Developing a “sense of place” **Assignment 2 Assigned.**

Wednesday (9/21)- Casting - how to manage and conduct auditions.  
Contracts, Demo reels, Actor headshots/resumes and “fitting the look”.

### Week 5:

Monday (9/26) - **Assignment 2 Due - Students will Present.**  
Introduction to Scheduling! Thinking about actors, weather, availability.  
**In-Class assignment:** Create a mock schedule based off of multiple scenes from a chosen script / film. **Mid-Term Project Assigned.**

Wednesday (9/28) - Introduction to Shooting - Aesthetics! Review of shot types, rule of thirds, 180 degree line, white balance, framing and composition.  
When breaking the rules is okay: *Breaking Bad* - *BTS*

**Week 6:**

Monday (10/3) - Review: "Putting the D in DSLR"

Functions, tripods, dollies, sound and video-oriented microphones.

Wednesday (10/5) - **Assignment 3: In-Class & Hmwk:** Shooting exercise! Go out and acquire the list of shots and camera angles given to you.

**Week 7:**

Monday (10/10) - Review of Audio, Recording, Microphones,

Music, Foley, & Sound Effects. Audio Release Forms for interviews.

Wednesday (10/12) - Production Management/Organization. Call sheets, on-set logs, equipment checklists, prop lists, footage capture, and logging. Dailies and wrapping up.

**Guest Speaker:** Chris Broholm, Filmmaking MFA:

Freelance Audio Engineer, Production Assistant, and Instructor.

**Week 8:**

Monday (10/17) - **Meeting in studio - DEMO.**

What are the differences between DSLR, ENG-style, and cinema-level cameras?

**Assignment 3 Due.**

Wednesday (10/19) - **Mid-term project due**

Intro to Post-Production: Styles of editing, how editing effects mood and theme of film. The power of the cut, motivated editing.

Discussion: Film Theory - The "Kuleshov Effect" and Montage editing.

**Week 9:**

Monday (10/24) - Introduction to Editing - Introduction to NLE's. File organization, creating a project, importing files, creating folders, sequences - basic editing workflows.

Wednesday (10/26) - Editing Con't; Adobe Premiere Workshop.

Cutting, Splicing, Transitions, Effects, Timeline building, Rendering.

Editing for various types of media. Royalty-free SFX.

**Assignment 4 Assigned**

**Week 10:**

Monday (10/31) - Review of Sound Effects and music. Overview of royalty free sounds and videos - where to find them, contracts for non-royalty free music. Art of Audio Editing. Mixing, Dissolves, Picking the right music for the scene.  
**“Alternative Narrative” Assigned.**  
**”Color Correction” Assigned.**  
**Final Project Assigned.**

Wednesday (11/2) - **Assignment 4 Due.**  
Lesson: Producing, directing and editing for a music video.

**Week 11:**

Monday (11/7) - **Final Project - Pitch Presentations.**

Wednesday (11/9) - Workshop: Dynamic Links between the Adobe CC apps.

**Week 12:**

Monday (11/14) - **Guest Speaker :** Justin Foreman, Filmmaking MFA: Freelance DP, Director, Documentarian, Editor and Instructor @ MICA.  
A day in the life of a documentary filmmaker;  
Preparing your film for festivals and distribution.

Wednesday (11/16) - **“Alternative Narrative” Assignment Due.**  
We will watch these in class.  
Lesson: Defining “filmmaking” - Alternative forms and uses of video.

**Week 13:**

Monday (11/21) - **Guest Speaker:** Avery Griffin, Filmmaking MFA - Producing a short film.  
Overview: Post Production Documents, Post-Script.  
Intro to Distribution + Financing, Crowd-Funding. Youtube, Vimeo and other distribution Platforms. **Mini-Assignment (Color) Due.**

Wednesday (11/23) - **NO CLASS; FALL BREAK**  
Out-of class Shooting/Editing Day

**Week 14:**

Monday (11/28) -Out-of-class Shooting Day (Attendance is Optional if shooting)

Wednesday (11/30) - Out-of-class Shooting Day and/or Editing Day  
(Attendance is Optional if shooting)

**Week 15:**

Monday (12/5) - In-Class Editing Day - Review: Exporting media, rendering codecs, aspect ratios, file types, uploading media

Wednesday (12/7) - In-Class Editing Day - **ROUGH DRAFT CHECK**  
Mini-Lesson: Film Festivals and Festival Package; Copyright 101

**Week 16: FINALS WEEK**

Monday/Wednesday (12/12 and 12/14) - **Final Project Due.**

**\*We will watch everyones videos on 12/12 in class\***

**\*The course schedule is subject to change per instructor discretion or pace of the class \***