Course Title: Survey of Digital Filmmaking and Video Production
Course Number: DFVA101

Class Meetings: (To be completed by instructor)
Session/Year: (To be completed by instructor)
Instructor Name: (To be completed by instructor)
Email Address: (To be completed by instructor)
Phone: (To be completed by instructor)
Instructor Availability Outside of Class: (To be completed by instructor)

Survey of Digital Filmmaking and Video Production

Course Description: A survey of the digital filmmaking and video production field within the larger framework traditional mass media and emerging communication technologies.

Course Prerequisite(s): None

Course Corequisite(s): None

Instructional Contact Hours/Credits:

(Please insert the number of weeks, hours, lecture hours, and lab hours the class meets. This must match the language in your catalog.)

Course Length: 11 Weeks
Contact Hours: 44 Hours
   Lecture: 22 Hours
   Lab: 22 Hours
Credit Values: 3.0 Credits

Quarter Credit Hour Definition:
A quarter credit hour is an amount of work represented in intended learning outcomes and verified by evidence of student achievement that is an institutionally established equivalency that reasonably approximates not less than:

(1) One hour of classroom or direct faculty instruction and a minimum of two hours of out-of-class student work each week for 10-12 weeks, or the equivalent amount of work over a different amount of time; or

(2) At least an equivalent amount of work as required in paragraph (1) of this definition for other academic activities as established by the institution including laboratory work, internships, practica, studio work, and other academic work leading to the award of credit hours.

Learning Objectives:
Upon successful completion of the course, the student should be able to:
Focus on the stages of the production process emphasizing the skills necessary for success

- Describe the preproduction, production, postproduction, and distribution stages
- Examine successful preproduction, production, postproduction, and distribution models
- Compare the types and paradigms of key production genres

Identify career paths in the fields of digital filmmaking and video production

- Describe career opportunities in the various areas of preproduction, production, and postproduction, and distribution
- Evaluate personal interests and skills relative to their application in possible career paths and projects in the above-mentioned areas
- Compare and contrast types and availability of jobs in the above-mentioned areas

Develop professional awareness through reading and networking.

- Develop appreciation for the role played by audio visual media in contemporary society
- Recognize pertinent industry groups, individuals, and/or associations in the various areas
- Recognize technology trends and innovations from readings in industry periodicals

Instructional Materials and Reference:

Text(s)
Title: Digital Textbook: The Digital Filmmaking Handbook
Author: Schenk, S. & Long, B.
Date: 2015
Publisher: Cengage
ISBN: 9781305474574

Materials: Notebook and pen

Technology Needed: Lab as needed

Instructional Methods: This course will be delivered as a combination of in class lectures and laboratory experiences. (Depends on type of class)

Methods of Assessment: See Instructor’s Syllabus Addendum for details.

(Please use the grading scale in your catalog and on your transcripts.)

(Sample Grading Scale)

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<tr>
<th>Grade</th>
<th>Description</th>
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<tr>
<td>93-100</td>
<td>A</td>
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<td>90-92</td>
<td>A-</td>
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<td>87-89</td>
<td>B+</td>
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<td>83-86</td>
<td>B</td>
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64 and lower  F

Required Supplemental Materials: See Instructor’s Syllabus Addendum

Disability Policy Statement:
The Art Institute of Seattle provides accommodations to qualified students with disabilities. The Department of Disability Support Services assists qualified students with disabilities in acquiring reasonable and appropriate accommodations and in supporting equal access to services, programs and activities at The Art Institute of Seattle.

Students who seek reasonable accommodations should notify Disability Support Services at 1-855-855-0567 or dss@aai.edu of their specific limitations and, if known, their specific requested accommodations. Students will be asked to supply medical documentation of the need for accommodation. Classroom accommodations are not retroactive, but are effective only upon the student sharing approved accommodations with the instructor. Therefore, students are encouraged to request accommodations as early as feasible with Disability Support Services to allow for time to gather necessary documentation. If you have a concern or complaint in this regard, please contact Student Resolution at studentresolution@edmc.edu. Complaints will be handled in accordance with the school’s Internal Grievance Procedure for Complaints of Discrimination and Harassment.

Veterans' Assistance:
Students seeking Veterans Assistance may reach Erle Hunter our Vetcorps Navigator in the Veterans Resource Room on the 7th floor in the South Campus Mondays 1 pm – 5pm, at huntee2@uw.edu or by calling 425-563-3582. Veterans may also reach out to the local Seattle Vet Center at 206-553-2706 or www.vetcenter.va.gov. Additionally, there is a Veterans Crisis Line at 1-800-273-8255 (press 1) or online at VeteransCrisisLine.net.

Attendance Policy:
The Art Institute of Campus is committed to learning-centered, hands-on instruction, which can only be accomplished when students attend class. There are no excused absences. The satisfactory explanation of an absence does not relieve the student from responsibility for the course work assigned and/or due during his/her absences. A student who does not attend class during the first week of school or starts late is still held responsible for his/her absences. A student who is absent for three cumulative weeks* will be withdrawn from the course unless the student submits an appeal following campus procedures to remain in class that is accepted by the instructor and department director/dean. A student is allowed only one appeal per class. In other words, if a student submits an appeal and it is approved, the next absence will initiate a non-appealable withdrawal from the course. The Attendance Appeal Request Form may be found in the Registrar’s Office.

It is your responsibility to stay in communication with your instructor about absences in order to stay current with assignments. You are expected to spend the entire amount of scheduled class time in the classroom. If you are dropped from the class and you have a documented mitigating circumstance, you may have the opportunity to appeal. It is your responsibility to ensure that your attendance in class is brought to the faculty member’s attention if you arrive late.

Academic Dishonesty and Plagiarism:
Students are expected to maintain the highest standards of academic honesty while pursuing their studies at The Art Institute. Academic dishonesty includes but is not limited to: plagiarism and cheating, misuse of academic resources or facilities, and misuse of computer software, data, equipment or networks.
Plagiarism is the academic equivalent of theft, and can occur in any type of course. If you use someone else’s words, ideas, facts or work in anyway, you must identify them as a source. Duplication someone else’s work while handing in your own is intentional plagiarism. Anyone caught plagiarizing material will be required to meet with the Dean of Academic Affairs, and will be subject to immediate disciplinary action. Plagiarism is grounds for dismissal from school. Instructors must immediately refer suspected cases of plagiarism to the Dean.

Cheating is to gain an unfair advantage on a grade by deception, fraud, or breaking the rules set forth by the instructor of the class. Cheating may include but is not limited to: copying the work of others; using notes or other materials when unauthorized; communicating to others during an exam; and any other unfair advantage as determined by the instructor.

MAKE-UP AND DEADLINE POLICY FOR SUBMITTING COURSE WORK
Deadlines for submitting course work and guidelines for submission of make-up work come under one of three policies. In calculating grades related to the policy, the numeric grade points should be utilized. The instructor will inform students which one of the following policies pertains to the particular course:

1. Deadline Policy 1: All late work must be in before the end of the official class time on the last day the course meets. A penalty of receiving a grade of “F” per project handed in after a deadline will be averaged in with overall grades (e.g., B+ (3.4) project and F (0.0) deadline = C– (1.7) average).

2. Deadline Policy 2: All late work must be in before the end of the official class time on the last day the course meets. A penalty of one (1) letter grade per week will be dropped from the letter grade of the project (e.g., B+ (3.4) project = C+ (2.4) first week late, D+ (1.4) second week late, F (0.0) third week late).

3. Deadline Policy 3: All late work must be in before the end of the official class time on the last day the course meets. Late work may be handed in the next time class meets, with a penalty of one (1) letter grade dropped from the project grade. After one week, the project will be given an “F” (e.g., B+ 3.4) project = C+ (2.4) first week late, F (0.0) second week late).